Not for photocopying

ISLIP | FURZE | MEGGITT | CARSWELL | MOYER | WHITE

JACARANDA

ENGLISH 8



learnon
www.jacplus.com.au

jacaranda
A Wiley Brand

Not for photocopying

JACARANDA

ENGLISH 8

ISLIP | FURZE | MEGGITT | CARSWELL | MOYER | WHITE

CONTRIBUTING AUTHORS

Nadia Elkin | Suzanna Tongurian



Not for photocopying

First edition published 2021 by
John Wiley & Sons Australia, Ltd
42 McDougall Street, Milton, Qld 4064

Typeset in 9/11.5 pt Helvetica Neue LT Std

© John Wiley & Sons Australia, Ltd 2022

The moral rights of the authors have been asserted.

ISBN: 978-0-7303-9249-1

Reproduction and communication for educational purposes
The Australian Copyright Act 1968 (the Act) allows a maximum of one chapter or 10% of the pages of this work, whichever is the greater, to be reproduced and/or communicated by any educational institution for its educational purposes provided that the educational institution (or the body that administers it) has given a remuneration notice to Copyright Agency Limited (CAL).

Reproduction and communication for other purposes
Except as permitted under the Act (for example, a fair dealing for the purposes of study, research, criticism or review), no part of this book may be reproduced, stored in a retrieval system, communicated or transmitted in any form or by any means without prior written permission. All inquiries should be made to the publisher.

Trademarks
Jacaranda, the JacPLUS logo, the learnON, assessON and studyON logos, Wiley and the Wiley logo, and any related trade dress are trademarks or registered trademarks of John Wiley & Sons Inc. and/or its affiliates in the United States, Australia and in other countries, and may not be used without written permission. All other trademarks are the property of their respective owners.

Cover images: Braydon Walmsley

Illustrated by Braydon Walmsley and diacriTech

Typeset in India by diacriTech



A catalogue record for this book is available from the National Library of Australia

Not for photocopying

CONTENTS

About the authors v
How to use this resource vi
Topic concept map x
Reading & watching diary xii
Acknowledgements xiv

1 Why learn English? 2
- 1.1 Overview 3
- 1.2 It's not just about books 4
- 1.3 What's in it for you? 8
- 1.4 It doesn't have to be boring 13
- 1.5 Review 16

UNIT 1 READING 19

2 Reading for you 20
- 2.1 Overview 21
- 2.2 Building your own library 22
- 2.3 Reading film 28
- 2.4 Reading audio 33
- 2.5 Reading poetry 36
- 2.6 Topic project: Expand your library 42
- 2.7 SkillBuilder: Building your library online only
- 2.8 Review 44

3 Reading for inference 46
- 3.1 Overview 47
- 3.2 Inference versus observation 48
- 3.3 Inference in poetry 54
- 3.4 Inference in fiction 59
- 3.5 Inference in non-fiction 65
- 3.6 Shaping what people see 70
- 3.7 Topic project: Inference author 73
- 3.8 SkillBuilder: Annotating for inference online only
- 3.9 Review 75

4 Visual literature 78
- 4.1 Overview 79
- 4.2 Studying visual literature 80
- 4.3 The growth of visual literature 84
- 4.4 Visual storytelling 90
- 4.5 Advertisements 99
- 4.6 Topic project: Create a graphic novel 110
- 4.7 SkillBuilder: Graphic novel metalanguage online only
- 4.8 Review 112

UNIT 2 VIEWING AND LISTENING 115

5 New and traditional media 116
- 5.1 Overview 117
- 5.2 New media 118
- 5.3 Traditional media 123
- 5.4 Populism 127
- 5.5 Who can you trust? 132
- 5.6 Topic project: Curate a news story 137
- 5.7 SkillBuilder: Logic and arguments online only
- 5.8 Review 138

6 Videogames 142
- 6.1 Overview 143
- 6.2 How are videogames literature? 144
- 6.3 How do videogames teach us? 150
- 6.4 Can gaming be dangerous? 155
- 6.5 Topic project: Videogame designer 158
- 6.6 SkillBuilder: Videogame review online only
- 6.7 Review 160

7 Viewing for inference 164
- 7.1 Overview 165
- 7.2 Inference versus observation 166
- 7.3 Reading visual texts 171
- 7.4 Inferring from short films and cartoons 179
- 7.5 Watching characters grow 182
- 7.6 Inferring from non-fiction 189
- 7.7 Topic project: One-minute film 196
- 7.8 SkillBuilder: Analysing mise-en-scène online only
- 7.9 Review 198

UNIT 3 LANGUAGE 201

8 Metalanguage 202
- 8.1 Overview 203
- 8.2 Back to metalanguage basics 204
- 8.3 Figurative language 210
- 8.4 Topic project: A dauntless description 217
- 8.5 SkillBuilder: Extended metaphors in poetry online only
- 8.6 Review 218

Not for photocopying

9 Spelling and punctuation 222
- **9.1** Overview ... 223
- **9.2** Introduction to spelling and punctuation ... 224
- **9.3** Advancing your punctuation skills ... 232
- **9.4** Abbreviations ... 238
- **9.5** Strategies for learning how to spell things ... 241
- **9.6** Topic project: Etymology poster ... 249
- **9.7** SkillBuilder: Advanced punctuation online only
- **9.8** Review ... 251

UNIT 4 WRITING 255

10 How to write sentences 256
- **10.1** Overview ... 257
- **10.2** The four sentence types ... 258
- **10.3** Clauses ... 262
- **10.4** Advanced sentence writing ... 267
- **10.5** Varying sentence starters ... 274
- **10.6** Controlling pace ... 280
- **10.7** Topic project: Sentence master ... 288
- **10.8** SkillBuilder: Inverted and cleft sentences online only
- **10.9** Review ... 290

11 How to write paragraphs 294
- **11.1** Overview ... 295
- **11.2** Powerful paragraphs ... 296
- **11.3** Planning an effective paragraph ... 304
- **11.4** Structuring paragraphs ... 313
- **11.5** Topic Project: Powerful paragraph workshop ... 325
- **11.6** SkillBuilder: Connectives in paragraphs online only
- **11.7** Review ... 326

12 How to write essays 330
- **12.1** Overview ... 331
- **12.2** Text response essays ... 332
- **12.3** Using evidence and quotes ... 343
- **12.4** Linking, introduction, conclusion and language ... 348
- **12.5** Topic project: Text response essay ... 355
- **12.6** SkillBuilder: Analytical metalanguage online only
- **12.7** Review ... 356

13 Storytelling 360
- **13.1** Overview ... 361
- **13.2** The importance of storytelling ... 362
- **13.3** Plotting characters ... 366
- **13.4** Setting the scene ... 373
- **13.5** Writing realistically ... 378
- **13.6** Topic project: My memories ... 384
- **13.7** SkillBuilder: Oral history online only
- **13.8** Review ... 385

14 Drafting, editing and proofreading 388
- **14.1** Overview ... 389
- **14.2** Macro-editing ... 390
- **14.3** Micro-editing ... 397
- **14.4** Strategies for editing and proofreading ... 403
- **14.5** Topic project: Redraft an essay ... 409
- **14.6** SkillBuilder: Developing your own style online only
- **14.7** Review ... 411

UNIT 5 SPEAKING AND DEBATING 413

15 Constructing an argument 414
- **15.1** Overview ... 415
- **15.2** Holding an argument ... 416
- **15.3** Persuasive techniques ... 423
- **15.4** Giving a persuasive speech ... 430
- **15.5** Topic project: Formal debate ... 435
- **15.6** SkillBuilder: Avoiding the 'shopping list' online only
- **15.7** Review ... 437

16 Speaking and listening to others 440
- **16.1** Overview ... 441
- **16.2** Arguing respectfully ... 442
- **16.3** Inference in discussion ... 446
- **16.4** Following the thread ... 450
- **16.5** Topic project: What's your bias? ... 455
- **16.6** SkillBuilder: Tone and pace online only
- **16.7** Review ... 456

Glossary ... 459
Index ... 469

Not for photocopying

ABOUT THE AUTHORS



Samuel Islip – Author

A graduate of Monash University, Samuel is a teacher dedicated to helping students achieve their best at any level. He found a passion in helping students meet their potential through differentiation in his various roles as a private tutor and English, History, Geography and Drama. He is now a teacher at an independent school in Melbourne. He has a passion for film and is an avid gamer.



Leon Furze – Author

Leon has been a teacher of 7–12 English and VCE Literature and Media for over a decade. Currently Director of Learning and Teaching at an independent school in Victoria, he has held a number of other roles including Head of English, and Year Level Coordinator. In 2016 Leon completed a Master of Education, specialising in Student Wellbeing. In his spare time Leon writes and runs around after his energetic children.



Prudence Meggitt – Author

Prudence has taught English, Drama, Literature and English as an Additional Language for 14 years, in Australia and internationally. She has taught all the acronyms, including IB, VCE, IGCSE, VCAL, IELTS and the Australian Curriculum. She is currently teaching at an independent school in Melbourne and studying for a Master of Applied Linguistics. She has an impressive collection of noir films and she's learning to sew.



Nima Carswell – Author

Nima has a Bachelor of Arts/Education (Secondary) from the University of Queensland. She has taught 7–12 English, Religious Education, Drama and Humanities. She currently holds the position of Head of Religious Education at an independent school in Victoria and has completed a Master of Educational Leadership at Monash University. You can also find her swooning over indoor plants and watching re-runs of *Grey's Anatomy*.



Leah Moyer – Author

An educator for twenty-two years, Leah has held numerous leadership roles including LOTE Coordinator and Religion Coordinator. She is presently the English Coordinator at an independent school in NSW and is completing her Masters in Educational Leadership. She believes that education can change lives and create amazing opportunities and her passions include travelling overseas and speaking multiple languages.



Benjamin White – Author

Benjamin is Head of English at an independent school in Victoria. A graduate of the University of Adelaide, he has taught 7–12 English and Humanities for six years. Ben is currently completing his Master of Education in Educational Leadership. He has a keen interest in EAL and literacy focussed pedagogical practices and supporting these students in their learning. In his spare time he enjoys reading and walking his ageing Labrador, Koda.



Braydon Walmsley – Illustrator

Braydon is a graphic artist from NSW, currently studying a Bachelor of Arts in Graphic Communication Design at University of the Arts in London. Dipping his toes into every facet of the creative world, he has been pursuing the visual arts from a very young age – whether through illustrating his own characters and comics at the age of 10, or in more recent years, producing professional 2D animation for clients based all around the world.

Not for photocopying

HOW TO USE THIS RESOURCE

The *Jacaranda English 8* resource suite

Welcome to *Jacaranda English 8*, where you'll develop essential English skills that you can use in all aspects of your life. Navigating this resource is easy and fun — just take it from the Jacaranda English class. You'll see them from time to time as you work through the topics.



I'm **Koen** and I love videogames and old films. Look out for the **key term icon:** It means that the **dark blue words** might be a bit tricky. Go to the Review section for each topic to look up the definitions. If you see any other words you don't know, look them up in a dictionary or ask someone. That's the best way to build your vocabulary.

My name's **Yuna** and I write slam poetry. You'll find a **Reading and Watching Diary** a few pages along. This is where you can record anything you read or watch this year. Really — **anything at all.** Novels, articles, picture books, comics, textbooks, graphic novels, movies, documentaries – if you feel a connection, add it to your list and give it a rating.





Hello there. I'm **Oskar.** I read anything at all and blog about heaps of stuff. Looking for something original and authentic to read or use in the activities? Head to the online **Writer's Library** in your learnON format. You'll find stories, poetry and essays by students and teachers from around Australia. You could use them for inspiration, to practise editing or annotating, for analysis, whatever you like.

Leo's the name, writing fanfiction's my game. The printed book in your hand is awesome, but there's SO MUCH MORE to be found in your **learnON** format. Look out for these icons — they'll let you know when you can find a video to watch, an interactivity to play with, an audio version of something, a worksheet or document.





I'm **Alby** and I prefer listening to audiobooks. This resource is full of topics to help you learn useful skills that you'll need no matter what you do in life. Writer, plumber, doctor, cleaner, sportsperson, teacher, artist, actor, builder — they all use these skills. Look at the map connecting the topics to the skills. Jump around between topics and use what you need to build ***your*** skills.

I'm **Padmal** and I could read all day every day. See these characters below? They might have short hair, long hair, or no hair at all, but they usually have no gender, age or ethnicity. They're pretty basic – just simple outlines really – so that you can use your imagination to give them unique personalities and identities. Go ahead and decorate them in any way you wish.





Not for photocopying

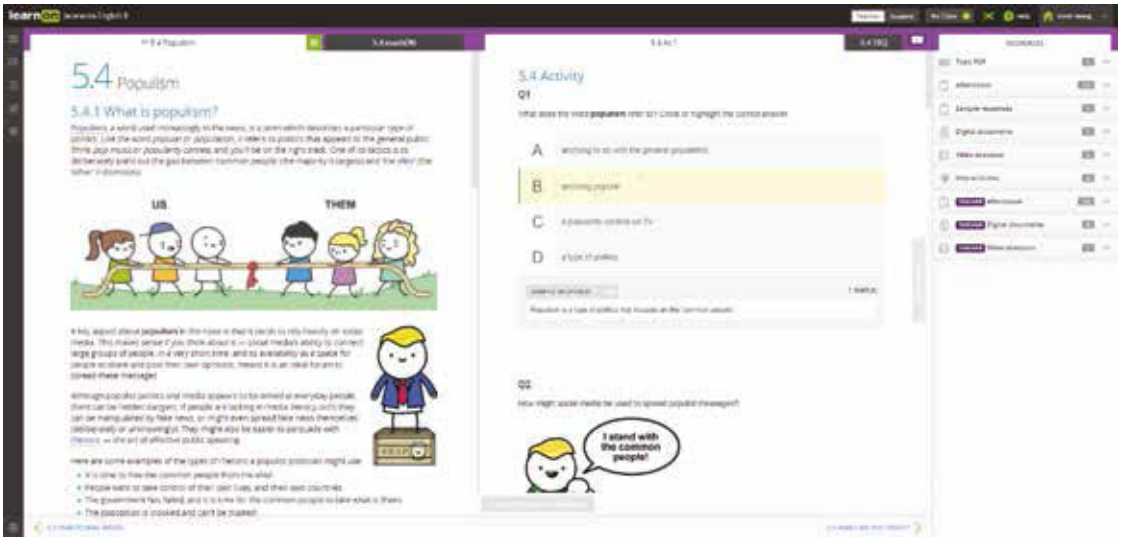
learnON

Jacaranda English 8 learnON is an immersive and flexible digital learning platform that anables student and teacher connections and tracks, monitors and reports progress for immediate insights into learning and understanding.



English 8 contains a free activation code for learnON (please see instruction on the inside front cover), so students and teachers can take advantage of the benefits of both print digital and see how learnON enhances their digital learning and teaching journey.

The side by side **lesson view** (reading content and question set) allows for a smooth and seamless online experience.



Receive real-time **corrective feedback** when answering questing online in learnON.

The **Reports** page tracks student progress over time: results can be filtered in many different ways.

Access your learnON format to discover:

- videos, interactivities and audio files at the point of learing
- topics and subtopics which can be hidden from students, making it easy to edit and customise your own course
- a Resources tab containing all the digital resources available for each topic, broken down into categories
- over 700 worksheets available as customisable Word documents or as compiled PDF eWorkbooks
- students and teachers can be connected in classes; in addition, there is the ability to seperate a class into subgroups making targeted differentiation easier
- a dashboard to track progress
- immediate insight into student progress and performance for teachers using the Results page
- the ability to upload and share documents with the class
- formative and summative assessments
- teachON — comprehensive teacher support including practical teaching advice and lesson plans, curriculum grids, answer to all questions and worksheets and topic tests
- and much more ...

DIGITAL

learnON



An immersive, interactive and flexible online learning course

Print



Printed textbook with free digital access code inside

Not for photocopying

All topics begin with an **Overview** to introduce the concepts and spark interest.

5 New and traditional media

5.1 Overview

5.1.1 Building your media literacy

Literacy involves more than just being able to read and write. **Media literacy** is an extremely important skill, too. In a time when most people get their news from some sort of device, rather than traditional formats like print newspapers or television, it's easy to get overwhelmed with the amount of information out there.



But don't panic! There are plenty of things you can do to improve your media literacy, including knowing which sources to trust, how to read between the lines, and when to just turn it all off. Media literacy is about understanding which information to keep and which to discard, and it starts with your own understanding of some of the most popular media platforms.

on Resources

Video eLesson Media literacy: know your stuff (eles-4299)

Watch this video to learn how important media literacy skills are.



An introductory **Video eLesson** kicks off each topic.

Starter questions promote reflection and discussion. Access your **learnON** format for **pre-tests** to determine existing knowledge.

STARTER QUESTIONS

1. Rate your own media literacy skills from one to ten (one being 'media litera-what?' to ten being 'I know who to trust').
2. a. List as many individual news sources as you can. Divide them into three categories: online, offline, mixed.
   b. Look over your lists — do you know more online than offline media sources? Highlight the sources you consider to be the most **credible** and trustworthy.
3. What are your initial thoughts about media literacy? How important do you think it is?

Accessible and **engaging** content uses clear, age appropriate language.

Diagrams, colour-coding and custom-designed **images** explain concepts clearly.

Margin icons identify key terms and online resources such as interactivities, audio files and videos.

Apostrophes

English is constantly changing and one of the most **controversial** changes is the use of an **apostrophe**. We'll show you how to use it correctly, but out in the world you'll see it used in all sorts of different ways. Maybe as you get older, what is considered 'correct' apostrophe use will change.

Apostrophes are used to show **possession**, meaning when something belongs to (or is possessed by) someone or something else.

This possessive apostrophe shows that the special **belongs** to Monday.
Monday's Special – Half off!

This is a plural – all the Mondays – so doesn't need an apostrophe.
Mondays are half off!



Apostrophes also show when two words have become one. This is called a **contraction**.

int-8203

Don't is a contraction of **do not** and the apostrophe replaces the second **o** (in 'not'). **I'm** is a contraction of **I am**. **It's** is a contraction of **it is**.



It's important to know the difference between **it's** (with an apostrophe) and **its** (without an apostrophe). As mentioned above, **it's** is a contraction of 'it is'. **Its** is possessive and is used when something belongs to 'it'.

For example: **Its** oars were in and the loot was aboard.

Its is the only time you *don't* use an apostrophe to show possession.

Not for photocopying

Level 1 try these for initial understanding.

Activities at **three levels of difficulty** provide differentiation while allowing all students to work on the same concept.

Level 2 Try these when you're feeling more confident.

Spaces for answers — access your learnON format for sample responses and corrective feedback.

2. Identify the following as **independent** or **dependent** clauses.

a. Though I like to read — independent / dependent
b. When she goes to school. — independent / dependent
c. It was a very good year. — independent / dependent
d. Staying alive. — independent / dependent
e. Come over tomorrow night. — independent / dependent

3. Name the following descriptions.

a. A group of words used to describe the noun. .....
b. A clause that makes no sense on its own. .....
c. A clause that makes sense on its own. .....
d. A group of words that provide the when, where or how. .....

10.3 Level 2

4. Identify whether the underlined clause is **adjectival** or **adverbial**.

a. Since I'll be working late, I'll eat at Maccas. — adjectival / adverbial
b. The house that is so beautiful sits on top of the hill. — adjectival / adverbial
c. The dog that seems incredibly angry barks all day long. — adjectival / adverbial
d. The fireworks will start after the sun goes down — adjectival / adverbial

5. Use **adverbial phrases** to complete each sentence.

a. We expect our grandparents to arrive .....
b. The weatherman says it will rain .....

6. Copy and extend these sentences by adding an **adjectival clause** to include the information in the brackets.

a. He worked for a woman. (the woman used to be an athlete)

.....
.....
.....

b. We broke the computer. (the computer belonged to my father)

.....
.....
.....

Level 3 Try these when you're ready for something harder.

10.3 Level 3

7. Explain what **adjectival clauses** and **adverbial clauses** can do for your writing. How might they improve it?

.....
.....
.....
.....

8. Write a sentence that contains an **adjectival clause**. Underline the clause when you are done.

.....
.....
.....
.....
.....

9. Write a sentence that contains an **adverbial clause**. Underline the clause when you are done.

.....
.....
.....
.....
.....

Hungry for more? Try these activities for a challenge.

10.3 Hungry for more?

a. In pairs, create an activity for Grade 5 students where they match three adjectival clauses to three independent clauses. You'll have to create all of the options for the independent clauses and the adjectival clauses. You might want to write them on seperate pieces of card.
b. Write a three-sentence story using all the different adverbial phrases (to indicate time, place and manner).

onResources boxes list online-only material such as eWorkbooks, videos and interactivities.

on Resources

eWorkbook 10.3 Level 1 worksheets (ewbk-7411), 10.3 Level 2 worksheets (ewbk-7412), 10.3 Level 3 worksheets (ewbk-7413)
Interactivity Independent and dependent clauses (int-8014)

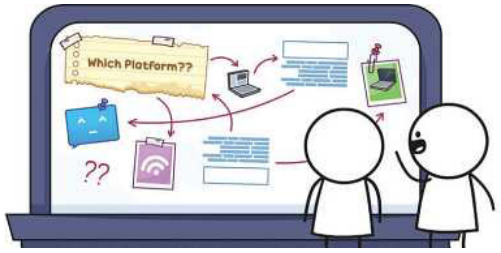
Topic projects are a fun way to practise the skills.

5.6 Topic project: Curate a news story

Scenario

You work for a popular news broadcaster which has just decided to broaden its online offerings. The company has asked you — as an expert in social media — to plan their new, exciting platform.

You scroll through hundreds of posts and feeds from different apps every day, but now it's time to think **critically** about how to impact your audience through new media.



Scenario, task and process sections clearly step out the project.

Task

Create a social media feed for a platform of your choice which tells a **curated** story as described in subtopic 5.2.3 Remember, you work for a news broadcaster, so your feed should focus on dramatic, attention-grabbing news items that will hook the viewer. Focus on a recent event or announcement. *Note:* You can just *plan* this on paper or your device. It doesn't actually have to be added to an actual online site.

You can combine the following suggestions alongside your own ideas:

- **A social media feed with a mixture of images, videos and text.** There could be excerpts from articles, clips from live feeds, and interviews. The feed shows your news company's **bias** in the kinds of news they are paying attention to.
- **A photo feed suited to a mobile phone app.** In this kind of social media, the emphasis is all about the careful planning and creation of the photos and videos.
- **A text-only feed for getting information out to users quickly.** longer articles on your company's website. This kind of social media is also designed to be perfect for mobile phones, and for people who want quick, easy access to snippets of news.

Process

1. First, you'll need to decide which type of social media platform your design will target: think about your own use of social media, and brainstorm some of the features of your chosen platform.
2. Draw a plan of the layout of the social media platform, including whether there will be a scrolling feed or more of a website or blog-like structure.
3. Write the text, including any excerpts from shared news stories, updates, and so on.
4. Draw the pictures or find suitable images online. These could be photos or stills from videos shared on your social media site.

5.7 SkillBuilder: Logic and arguments

online only

Why do you need to understand logic and arguments?

Many types of media use various types of argument to try to persuade you to buy whatever they're selling. Whether that's a new bike, an idea, or your vote, these messages will throw everything they can at you. It's best to be prepared for some of the most common forms of logical appeal and argument, so you can read them with a critical eye.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

SkillBuilders develop key skills using our proven *Tell me, Show me, Let me do it* structure. Find these in your online formats.

5.8 Review

5.8.1 Key points to remember

5.2 New media

- New media refers to digital media, especially that which relies on the internet to connect users.
- Social media has grown quickly since the early 2000s and continues to evolve.
- It is important to understand how to navigate social media.
- Businesses and people curate stories on social media sites.



5.3 Traditional media

- Traditional media refers to print media, television and radio.
- News comes from a variety of sources.
- It is important to identify the point of view and bias of a news source.
- Bias includes spin, sensationalism, making unsubstantiated claims, lies of omission and presenting opinions as facts.



5.4 Populism

- Populism is a term used in politics, referring to a type of message which targets the 'common people' and **demonises** 'the elite'.
- Conservative (right-wing) and liberal (left-wing) politics have specific sets of values and beliefs.
- Social media is a common platform for populist messages.
- Populist messages often convey fake news.



5.5 Who can you trust?

- It is important to be able to infer hidden messages when reading new media.
- There are three questions to consider when inferring from new media:
  - Where did they get this information from?
  - What are they trying to convince me of?
  - How is this information affecting me?
- There are common ways of manipulating images and editing videos.
- Fake news spreads quickly on social media.
- There are ways of identifying fake news and helping to stop its spread.



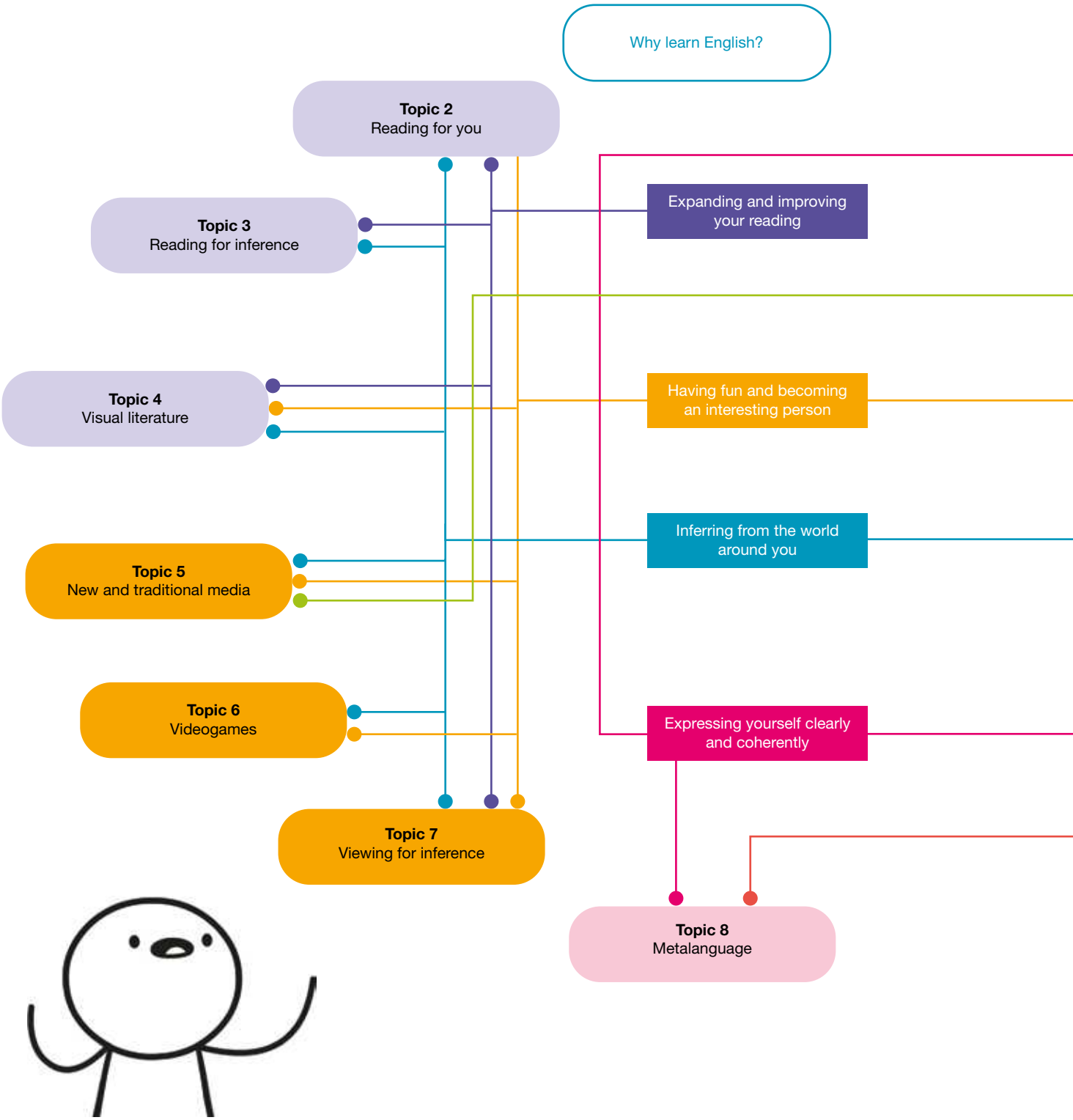
Every topic contains a **Review** with a summary, reflection questions and a glossary.

Access your learnON format for **Review questions** and a **post-test** to check progress.

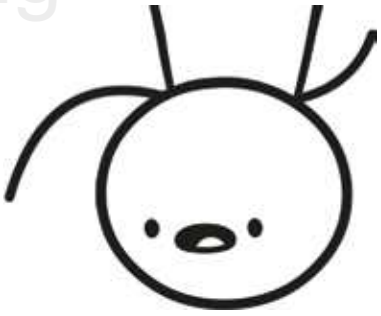
Not for photocopying

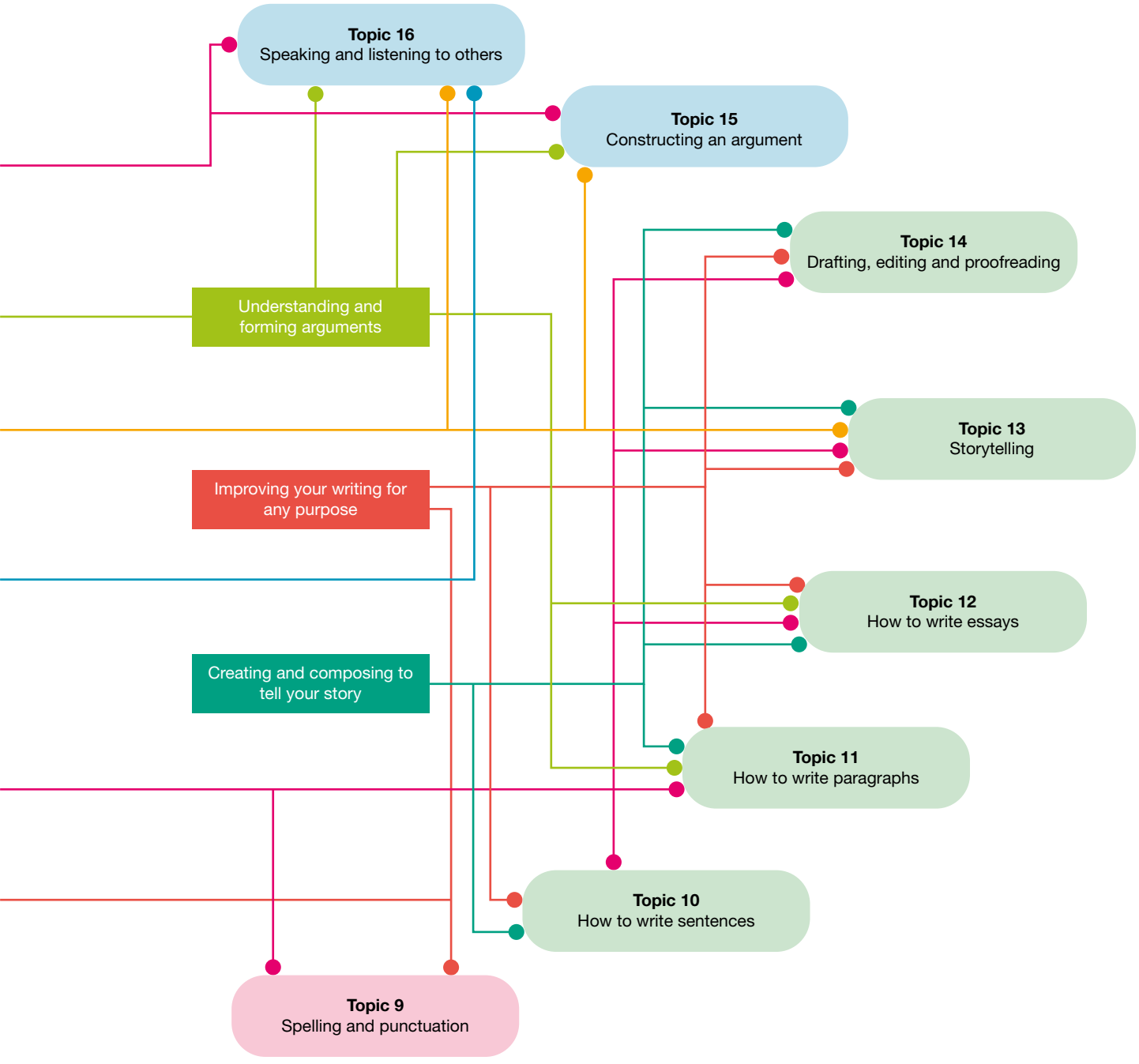
TOPIC CONCEPT MAP

Below are just a few of the many reasons you'll find this resource useful and interesting. Choose one of the middle boxes and follow the lines to see which topics to explore.



Not for photocopying





We could connect every middle box to every topic, because no matter which one you study, you'll be learning and building all of your skills. To make it easier, we've just made the strongest connections.

Not for photocopying

READING & WATCHING DIARY

Use the following pages to record anything you read or watch. In the 'rating' column you could write a few words to describe your thoughts, use a star or number rating, or draw a small picture. The choice is yours!

Title	Author/creator	Rating	Date

Not for photocopying

If you fill up the tables and need more you can download a blank reading diary from the **Digital Documents** section of the Resources tab in your learnON format. Go to www.jacplus.com.au.

Title	Author/creator	Rating	Date

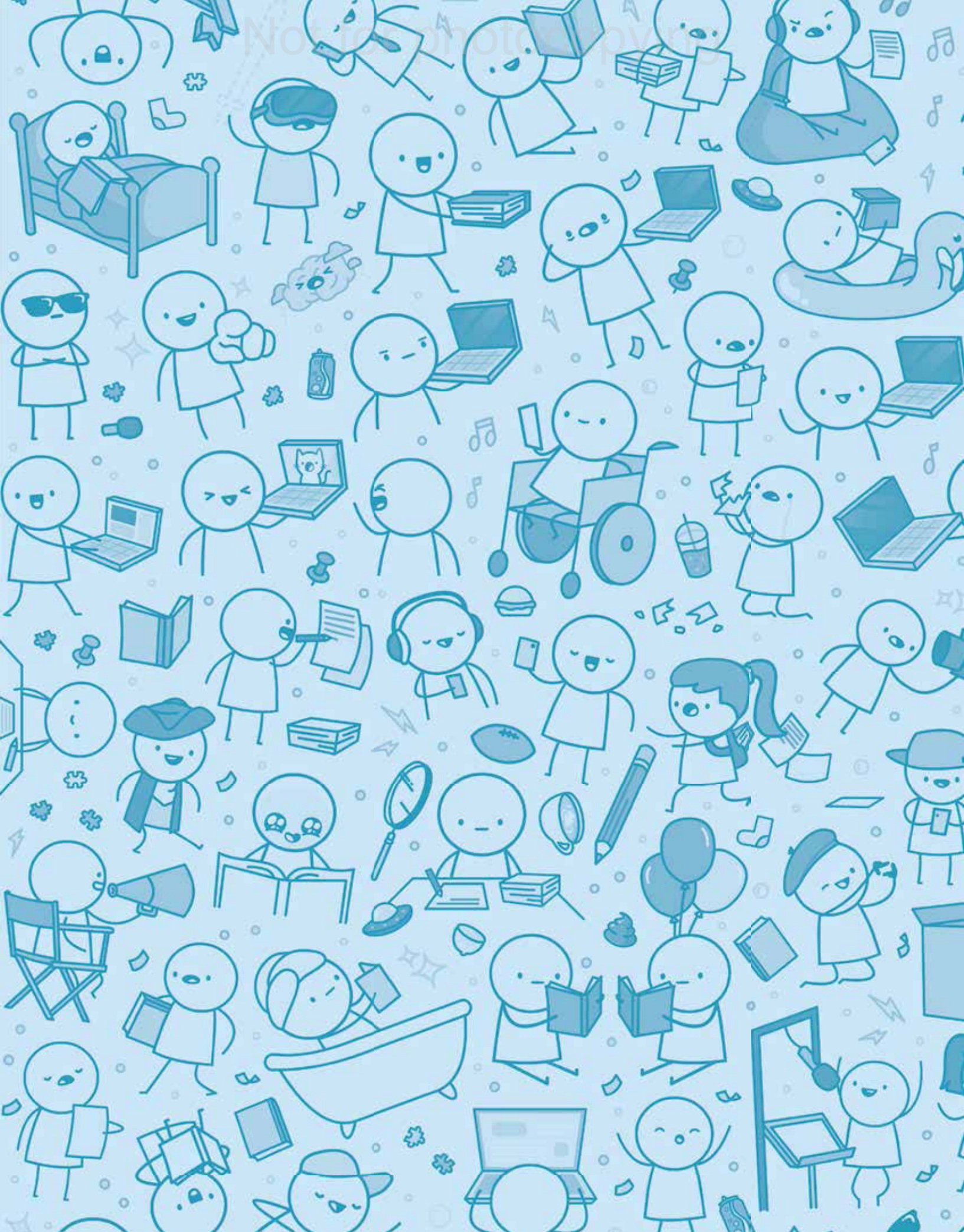
Not for photocopying

ACKNOWLEDGEMENTS

The authors and publisher would like to thank the following copyright holders, organisations and individuals for their permission to reproduce copyright material in this book.

• © Kzenon/Shutterstock.com: • 66 (top) • © Dreams Come True/Shutterstock.com: 66 (bottom) • © Abby Hickman (Kittick_Art), Scissors, Tapas.io: 91 (top) • © Pobytov/DigitalVision Vectors/Getty Images: 92 (bottom) • © Instagram: 93 (left), 93 (top), 93 (bottom), 94 (top) • © Anne Szabla 2010-2016: 96 (bottom) • © TY Lim/Shutterstock.com: 102 • © Kraft-Heinz, Inc.: 103 (top) • © Grzegorz Czapski / Alamy Stock Photo: 106 (left), 106 (right) • Shutterstock / rvlsoft: 103 (middle) • Shutterstock / Dirk Ercken: 104 (top) • © Grzegorz Czapski/Alamy Stock Photo: 106 (left), 106 (right) 107 (left) • © Michael Kemp / Alamy Stock Photo: 106 (right) • © Retro AdArchives/Alamy Stock Photo: 107 (top) • © Amirreza Amouie/Unsplash: 168 (middle) • © Twitter: 212 (middle) • © Cdd20/pixabay.com: 213 (top) • © Tithi Luadthong/Shutterstock: 278 (top), • © Tithi Luadthong/Shutterstock.com: 370 (left), 374 (middle), 376 (right) • © maxwindy/Shutterstock.com: 372 (left) • © camilkuo/Shutterstock.com: 376 (middle) • © Cdd20/Pixabay.com: 373 (bottom)

Every effort has been made to trace the ownership of copyright material. Information that will enable the publisher to rectify any error or omission in subsequent editions will be welcome. In such cases, please contact the Permissions Section of John Wiley & Sons Australia, Ltd.



Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 1**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **1.1** Why learn English? (tpdf-2470) ☐

eWorkbooks

- **1.2** Level 1 worksheets (ewbk-7100) ☐
- **1.2** Level 2 worksheets (ewbk-7101) ☐
- **1.2** Level 3 worksheets (ewbk-7102) ☐
- **1.3** Level 1 worksheets (ewbk-7103) ☐
- **1.3** Level 2 worksheets (ewbk-7104) ☐
- **1.3** Level 3 worksheets (ewbk-7105) ☐
- **1.4** Level 1 worksheets (ewbk-7106) ☐
- **1.4** Level 2 worksheets (ewbk-7107) ☐
- **1.4** Level 3 worksheets (ewbk-7108) ☐

Sample responses

- **1.5** Topic 1 sample responses (sar-0121) ☐

Digital documents

- **1.5** Self-reporting template (doc-35515) ☐

Video eLessons

- **1.1** Your English journey (eles-4296) ☐

Interactivities

- **1.5** Key terms crossword (int-8259) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

1 Why learn English?

1.1 Overview

1.1.1 You need it (and just might enjoy it)

Here's the good news: this English resource is going to change the way you study English. You'll soon realise that even if it's not your *favourite* subject, it can be pretty awesome. *English 8* even has an entire topic dedicated to the benefits of playing videogames.

This resource is not quite a textbook, not quite a set of instructions, and not quite a rulebook. Think of it as a guidebook to help you become...



No matter what your English journey has been like so far, this is a great opportunity to discover what it is you love about English and create a new focus that is your own.

on Resources

Video eLesson Your English journey (eles-4296)

Watch this video to learn about how you can make the most out of learning English.



STARTER QUESTIONS

1. What are your initial feelings about participating in English classes this year?
2. Based on your classes last year, what are three ideas you have about English?
3. Describe or draw the thing you are most interested in studying this year in English. (*Hint:* you might want to have a look at the topics we'll be covering in the *English 8* table of contents for some ideas.)

Not for photocopying

1.2 It's not just about books

1.2.1 Exploring different texts

Not everyone loves reading — we get that. If you prefer to watch a movie, listen to a podcast or play a videogame, then you will still find value in English class. The skills you learn in English will *always* be useful to you.

English is about exploring a range of different ideas and texts. For instance, in English class you might:

- watch movies
- discuss videogames
- listen to or make podcasts
- explore art, photography and visual stories (such as comics)
- learn about social media
- give talks
- examine techniques used in politics
- look at current events.



You might not do all of those activities this year, but they're topics you'll explore during your English journey. English isn't just about pushing through that novel your teacher gives you (or looking up the summary online) and then writing essays. It's about developing skills which will help you later in life.

1.2.2 Hey, books are pretty neat!

We certainly think so. It's amazing the ways that books can change your mood, alter your **perspective**, and grow your understanding of the world around you. There isn't a person alive who doesn't like a good story, so sometimes it's just about finding the story that's best for you.









1.2 Activities

1.2 Level 1

1. Write down whether you like or dislike reading books. Provide three reasons why.

Not for photocopying

2. What's your favourite book, movie or TV show? Explain why you like it.

3. Pick the activity you're most interested in from the list in section 1.2.1. Explain what captures your interest about the activity.

4. Draw an image (or create a graphic) of what you're most looking forward to studying in English this year.

Not for photocopying

1.2 Level 2

5. In your opinion, what makes a great story?

6. Why might people enjoy a good story?

7. Imagine you are speaking to someone who has never enjoyed reading (but would like to). What would you suggest they do, to spark an interest?

Not for photocopying

1.2 Level 3

8. Why do you think English classes cover such a broad range of topics using such a varied range of text types?

9. What are some different topics and text types you think English classes could cover? Explain the reasons for your suggestions.

on Resources

eWorkbook 1.2 Level 1 worksheets (ewbk-7100), 1.2 Level 2 worksheets (ewbk-7101), 1.2 Level 3 worksheets (ewbk-7102)

Not for photocopying

1.3 What's in it for you?

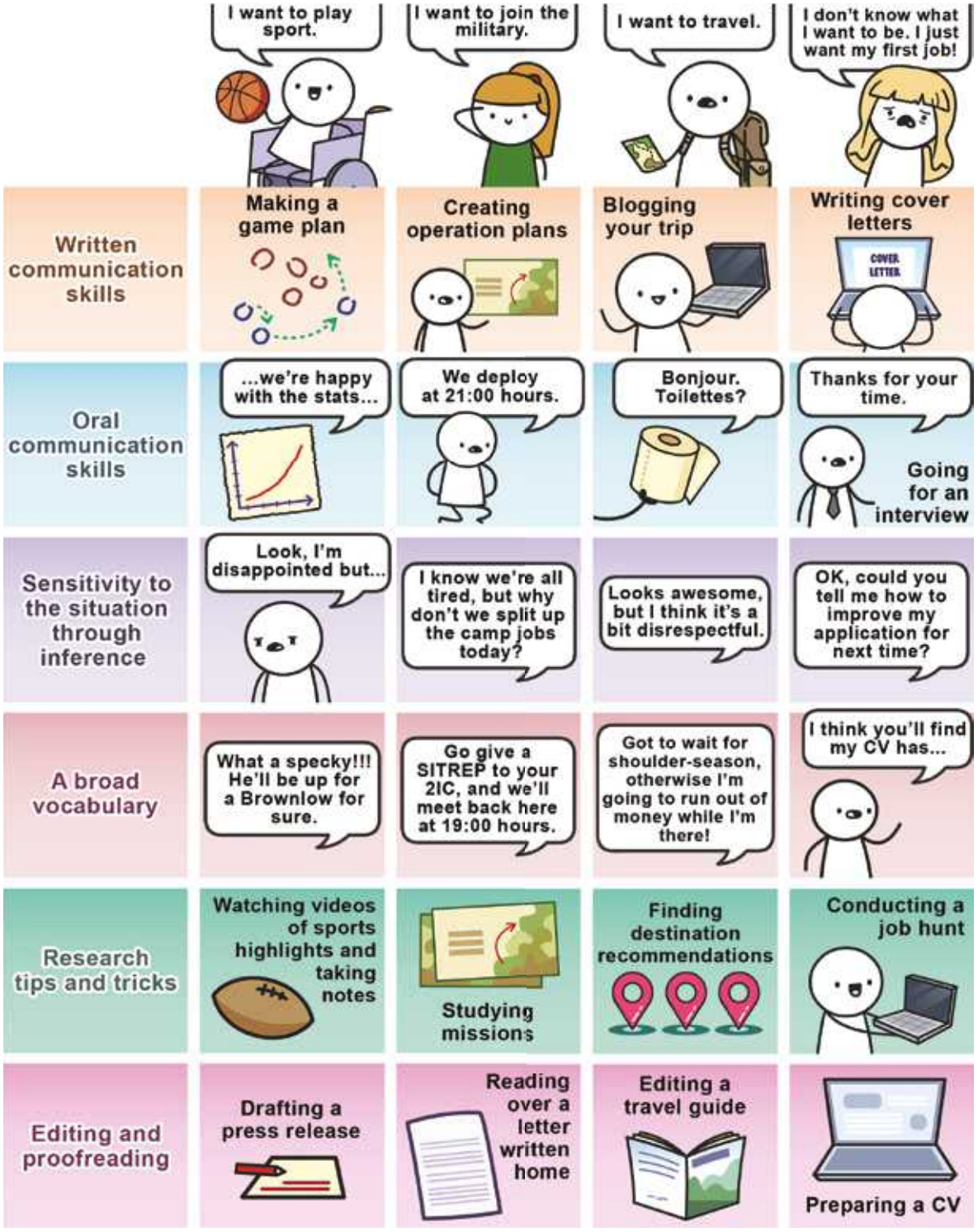
1.3.1 Jobs and trades

You may be thinking, "I don't want to be a teacher or a writer, so studying English isn't that important". Well, that's not actually true. No matter what you do in life, you're definitely going to need skills like …



Not for photocopying

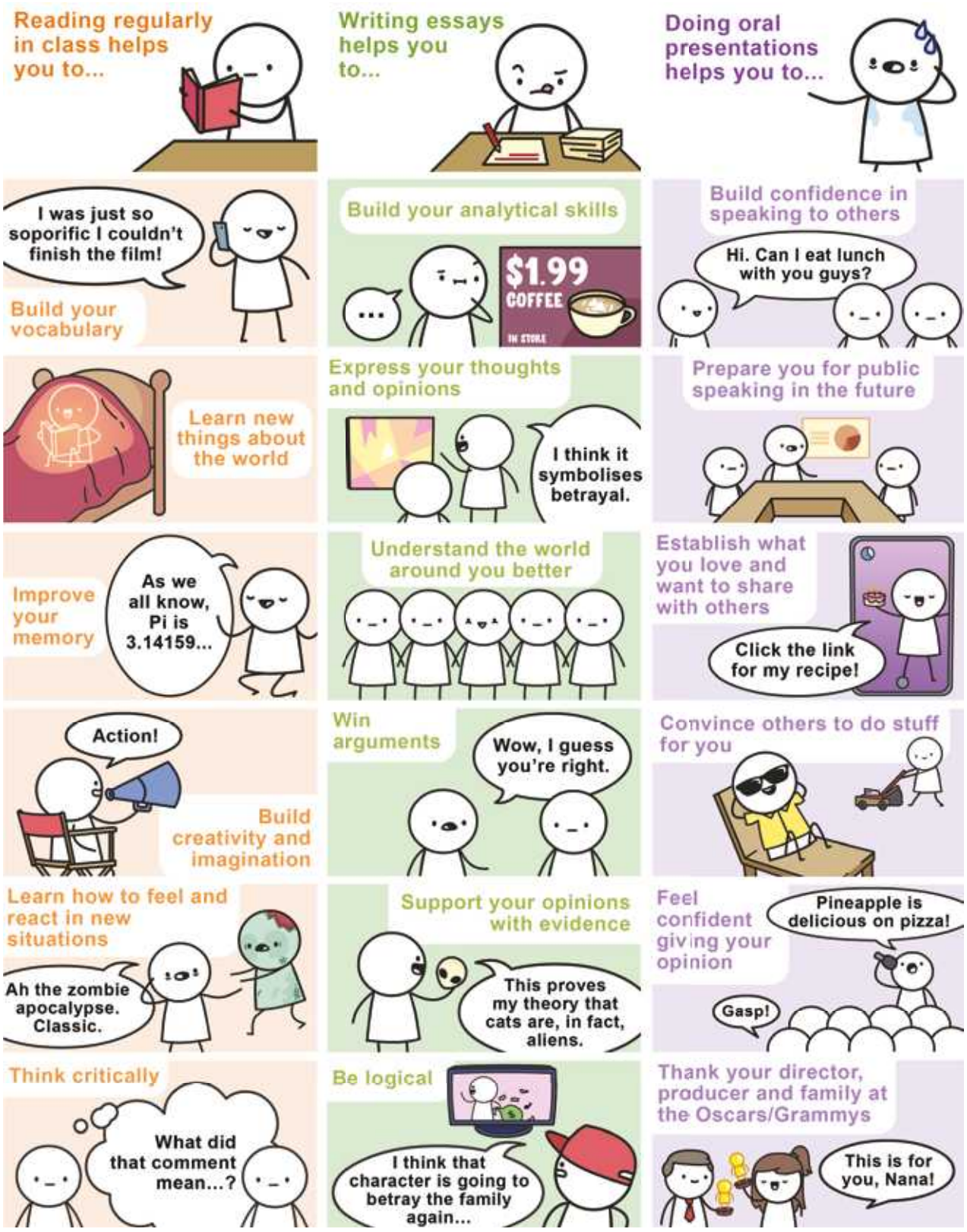
Whatever job you end up going for, there's always the need for English skills. Discover and build on your strengths in English classes and you'll be able to make the most of your chosen **industry**.



Not for photocopying

1.3.2 Here and now

If knowing that English will help you later in life doesn't inspire you today (it *is* still a few years away), how about some benefits that you'll see right away?



Not for photocopying

1.3 Activities

1.3 Level 1

1. List three English skills (such as writing, speaking etc.) you want to work on right away.

2. Pick your dream job (it can be different from the ones listed in this subtopic) and suggest three English skills you might need to use for that job.

1.3 Level 2

3. Describe three ways you've used English in your daily life without even realising it.

4. Pick a profession which isn't shown in the table in section 1.3.1. Come up with three situations in which people working in that profession might need to use the English skills listed in this topic. You can use the categories from the left column of the tables (written communication skills etc.) to guide your answer.

Not for photocopying

1.3 Level 3

5. Explain the different types of English skills (such as listening, inferring, persuading etc.) used in these situations:
   a. talking with friends

   b. talking to grandparents

   c. talking to a police officer

   d. talking to a stranger

6. You already have a lot of language skills that you didn't learn in class. List three ways in which you might have acquired these skills.

Resources

eWorkbook 1.3 Level 1 worksheets (ewbk-7103), 1.3 Level 2 worksheets (ewbk-7104), 1.3 Level 3 worksheets (ewbk-7105)

Not for photocopying

1.4 It doesn't have to be boring

1.4.1 What makes English interesting?

Think about your favourite show or book, or the lyrics to your favourite song. That's the first time that those words have been combined in that way, and the first time that someone has sat down and thought those thoughts.

English has over 170 000 words currently in use, and 14 different punctuation marks you can try out. That means that, with a bit of creativity, you can make a sentence no-one else has ever heard.



For instance:

- The pig grunted in approval as it saw a new box of chocolate frogs dumped in its pen.
- Alfred the Great (who wasn't too great to his friends) helped to make English what it is today.
- If I stick this lightbulb in my mouth, I'll probably regret my decision — best not to!
- The vinyl record spun lazily round and round and round; I was mesmerised.
- The armadillo swung gracefully from the trapeze and — *thud* — landed on the mat.
- I don't like this 'pizza' thing that everyone raves about. It's *really* just a calzone, but less portable!

1.4.2 What even *is* English?

Great question. It's difficult to define. Language is constantly changing and **evolving**. You're using words your parents never would have dreamed of, and they were using words their grandparents found confusing. The word 'cool' (meaning 'fashionable') seems pretty modern (at least, '90s modern) but it has its roots back in the jazz movement in the 1920s, and even further back in African culture before that.

English has borrowed so many words and so many sounds from other languages that what you speak today is nothing like the English your great-grandparents spoke, and it's even less like the English from earlier generations. If you pay attention to all the unusual rules and sounds of the English language you might discover something like this:

Original word	Pronunciation	Odd spelling of sounds
Hiccough	Hɪkəp (like cup or pup)	GH = p
Dough	Dọ (like doe or throw)	OUGH = o
Phthisis	Taɪsɪs (like tinker or hit)	PTHT = t
Neighbour	Neɪ͡bə (like way or say)	EIGH = a
Gazette	gəzɛ̇t (like bet or wet)	TTE = t
Plateau	Pl̓at͡əʊ (like snow or row)	EAU = o

So if someone texts to ask if you'd like "mashed ghoughphtheightteeau" with dinner, don't treat them too weirdly!

These rules might seem complicated, and sometimes it can be tricky to remember the *exceptions* to the rules, but finding out the origins of words and how they turned into the English you use today is actually pretty cool in itself.

Language continually evolves, and even if you 💗 it and 😂 at jokes now, you'll be 😕 when your kids try to teach you about all the new things they're laughing at in 30 years. You're probably 🙄 at the emojis in this paragraph already — when you try to combine old and new styles, sometimes it seems a bit lame.



Not for photocopying

1.4 Activities

1.4 Level 1

1. Use a variety of interesting words to write a sentence about an animal doing something unexpected or amusing.

2. Making up your own words (**neologisms**) is quite fun to do. Imagine you're writing a science fiction story set one thousand years in the future. Being as creative as you like, make up your own slang words that mean the following:

   Gorgeous:

   Popular and cool:

   Extremely bad:

   Jealous:

   Grumpy:

1.4 Level 2

3. What is the most unique sentence you can create? Use punctuation cleverly as well.

4. Imagine you're writing a fantasy story set in a world similar to Earth but still in medieval times (with castles, knights and peasants). Being as creative as you like, make up your own slang words (neologisms) that mean the following:

   Evil:

   Sword:

   Horse:

   Soldiers:

   Happy:

Not for photocopying

1.4 Level 3

5. Try to pronounce the following verse from the poem *The Chaos* by Gerard Nolst Trenité:

Dearest creature in creation,

Study English pronunciation.

I will teach you in my verse

Sounds like corpse, corps, horse, and worse.

I will keep you, Suzy, busy,

Make your head with heat grow dizzy.

Tear in eye, your dress will tear.

So shall I! Oh hear my prayer.

a. Is it difficult to read this poem out loud? Why is that?

b. Why do you think all those words (which look similar, if not the same) sound so different?

6. Why doesn't language stay the same? Why is it always evolving? Discuss your thoughts in a paragraph.

Not for photocopying

1.4 Hungry for more?

1. Talk to your parents or other older family members about how English has changed since they were in Year 8. Write down a few key changes.
2. Talk to your parents, teachers or grandparents to find out about some of the slang they used when they were children.
   a. Is their slang very different to what you use today?
   b. What do you think causes terms of slang to change and evolve?
   c. Create a Venn diagram of similarities and differences between slang in the past and today.

on Resources

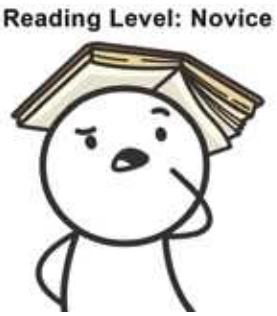
eWorkbook 1.4 Level 1 worksheets (ewbk-7106), 1.4 Level 2 worksheets (ewbk-7107), 1.4 Level 3 worksheets (ewbk-7108)

1.5 Review

1.5.1 Key points to remember

1.2 It's not just about books

- English classes cover a wide range of topics.
- Studying English involves more than reading — there are podcasts, movies and all sorts of other texts to study and gather information from.
- Stories help us grow our understanding of the world around us.
- Your English journey will change and develop over the years. Be patient if you don't study your favourite thing this year.



1.3 What's in it for you?

- English language skills are essential in everyday life.
- English classes teach you ways of thinking which will help you now and in the future.
- You're going to practise a lot of things in English classes, not just spelling and grammar.
- Advancing your English skills will assist you in lots of different ways.
- English can teach you how to behave, how to feel and how to react to the world around you.



1.4 It doesn't have to be boring

- English is an art, a science, and an equation all at once.
- Find what interests you in English and have a go at it.
- English has evolved and grown from other languages, which is why it's so interesting to learn about, and fun to use.
- Once you know the rules of English well enough, you can break them (just make sure you don't confuse your audience).



Not for photocopying

1.5.2 Reflection

1. Now that you've read this topic, how are you feeling about studying English this year? Describe or draw your thoughts below. Remember, there's no correct answer here — be honest!

2. Think of just one word to describe your thoughts about learning English this year. An example might be *curious*. Share your answer with a partner or with the class. Got more than one word? Great! Write those down as well. You could even invent a new word (do you remember what that's called...?).

   Your word(s):

on Resources

Sample responses	Topic 1 sample responses (sar-0121)
Digital document	Self-reporting template (doc-35515)
Interactivity	Key terms crossword (int-8259)

Glossary

evolving developing and changing gradually over time
industry a group of businesses that make, sell or provide similar products or services, for example, the dairy industry
neologism a newly coined word or phrase
perspective the way things are viewed or understood



Not for photocopying

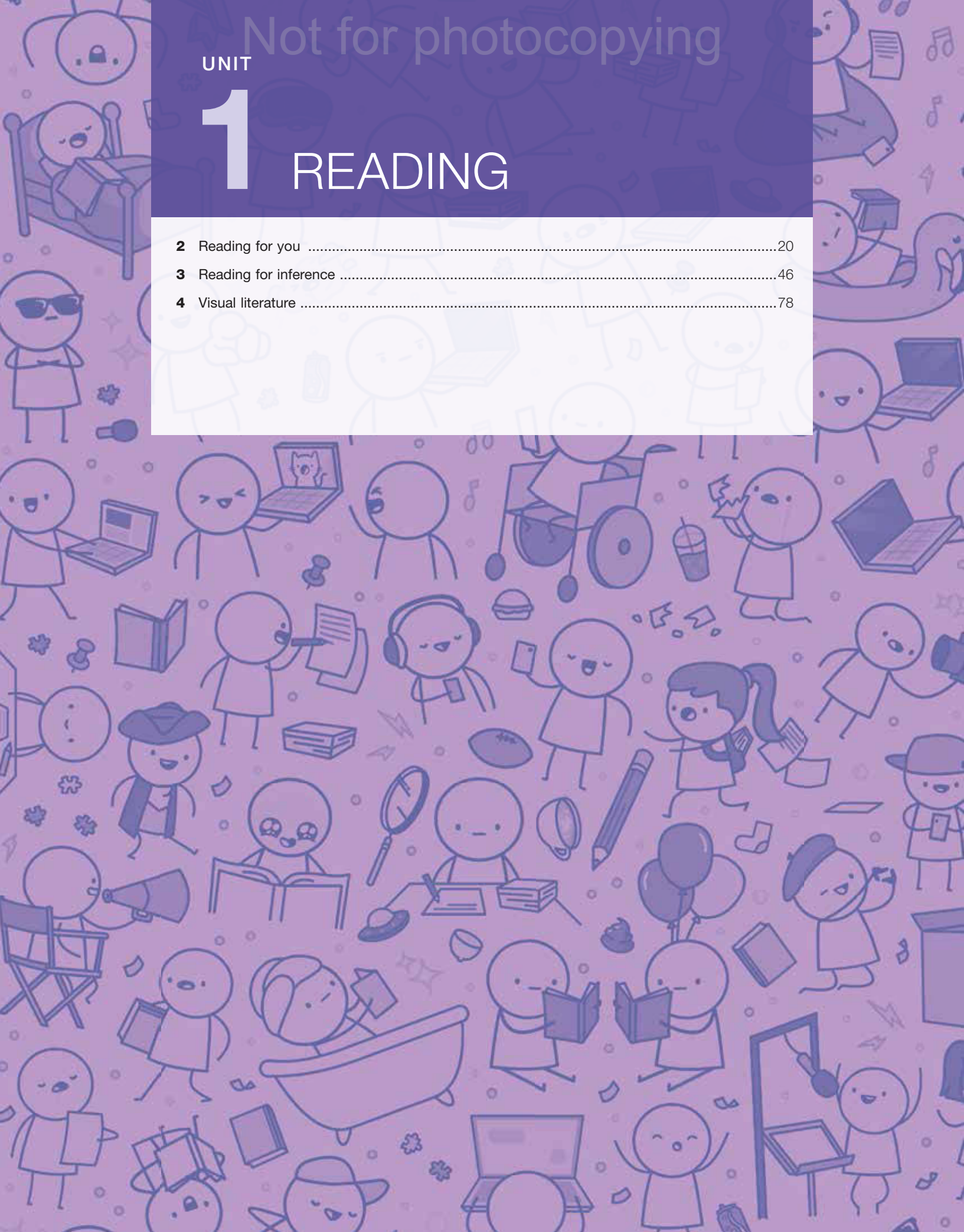
UNIT

1 READING

2 Reading for you 20

3 Reading for inference 46

4 Visual literature 78



Not for photocopying

ONLINE RESOURCES

on Resources

Below is a full list of the **digital resources** available in **Topic 2**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **2.1** Reading for you (tpdf-2471) ☐

eWorkbooks

- **2.2** Level 1 worksheets (ewbk-7109) ☐
- **2.2** Level 2 worksheets (ewbk-7110) ☐
- **2.2** Level 3 worksheets (ewbk-7111) ☐
- **2.3** Level 1 worksheets (ewbk-7112) ☐
- **2.3** Level 2 worksheets (ewbk-7113) ☐
- **2.3** Level 3 worksheets (ewbk-7114) ☐
- **2.4** Level 1 worksheets (ewbk-7115) ☐
- **2.4** Level 2 worksheets (ewbk-7116) ☐
- **2.4** Level 3 worksheets (ewbk-7117) ☐
- **2.5** Level 1 worksheets (ewbk-7118) ☐
- **2.5** Level 2 worksheets (ewbk-7119) ☐
- **2.5** Level 3 worksheets (ewbk-7120) ☐

Sample responses

- **2.8** Topic 2 sample responses (sar-0122) ☐

Digital documents

- **2.8** self-reporting template (doc-35516) ☐

Video eLessons

- **2.1** How to love reading (eles-4297) ☐
- **2.7** Building your library (eles-4311) ☐

Audio

- **2.5** *Bushfires are rushing rivers of hell* (aud-0385) ☐

Interactivities

- **2.2** What should I read? (int-8172) ☐
- **2.3** What should I watch? (int-8275) ☐
- **2.7** Building your library (int-8292) ☐
- **2.8** Key terms crossword (int-8260) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

2 Reading for you

2.1 Overview

2.1.1 Why is reading important?

People tell you to read all the time. Teachers, parents, librarians, maybe even your friends. Perhaps you're a big reader, and you'll read *anything.* Or maybe the last time you picked up a book was when you needed something to prop your window open. The point is, everyone has *some kind* of opinion about reading.



So why read? Well, other than the academic benefits — improving your vocabulary, comprehension and understanding — reading can be something you do just for fun. Seriously. Reading can be one of the most relaxing and enjoyable pastimes you can get into; you just have to find out what works for you.

on Resources

Video eLesson How to love reading (eles-4297)

Watch this video to learn how enjoyable reading can be … for *anyone*.



STARTER QUESTIONS

1. How do you feel when you think about reading? Write your ideas as a list or a mind map, or draw a picture.
2. What kinds of things do you read the most? Here are some general examples to get you started: recipes, magazines, social media, videogame dialogue …
3. Why do *you* think reading is important?
4. How often do you read? What would you like to read more of?

Not for photocopying

2.2 Building your own library

2.2.1 Reading widely

The thing about reading is that it is **subjective** — this means that every person has their own likes and dislikes, and no-one can tell you that what you are reading is worthy or not worthy of your time. Reading widely is important, because there's a chance even *you* don't know the full extent of what you like. You might start off thinking that you only enjoy dramatic action books about teenage motorbike detectives, and suddenly discover you have a taste for universe-spanning science fiction!

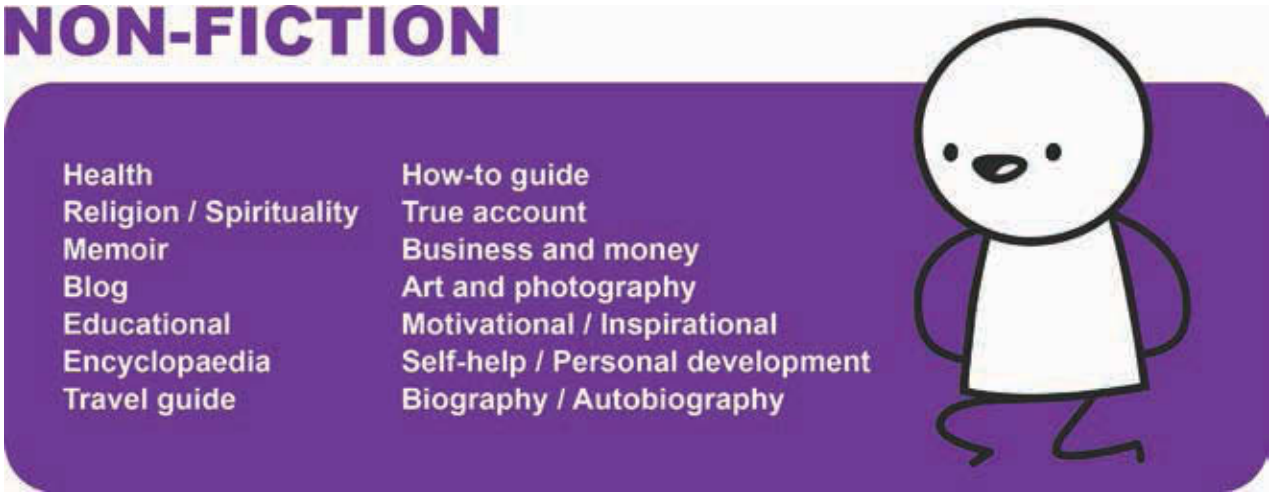
int-8172



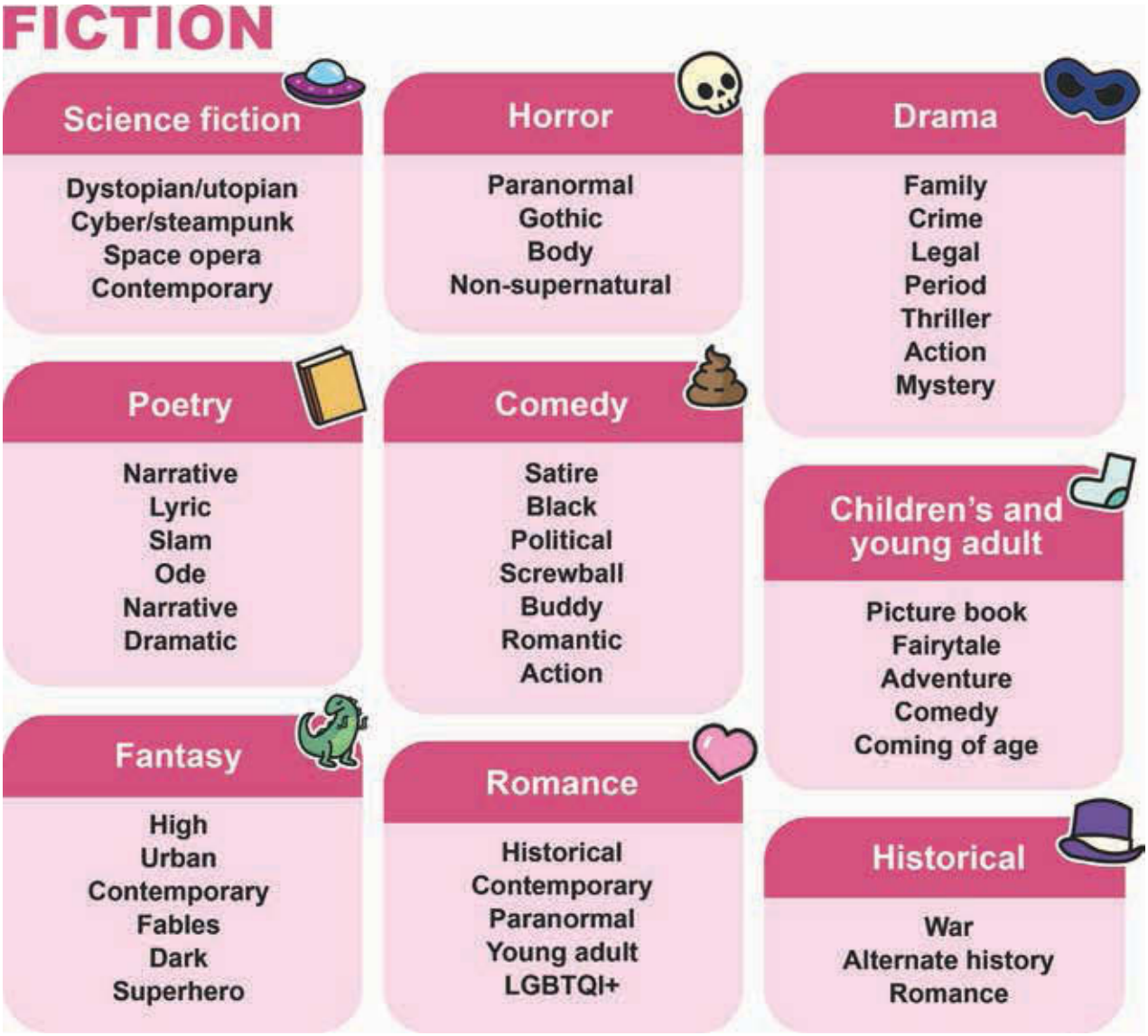
2.2.2 Genre

Books can be divided loosely into **fiction** and **non-fiction**, and within those two categories are **genres**. Genres have **conventions** — features common to that genre — like types of characters, settings, or the kinds of language and techniques used. In the next subtopic you'll see that genres can be blended and broken. To start with, it's handy to have a guide to the most common categories.

The following genres aren't a full list of what's available, but rather a taster of what's out there for you to discover.



Not for photocopying



2.2.3 Going beyond genre

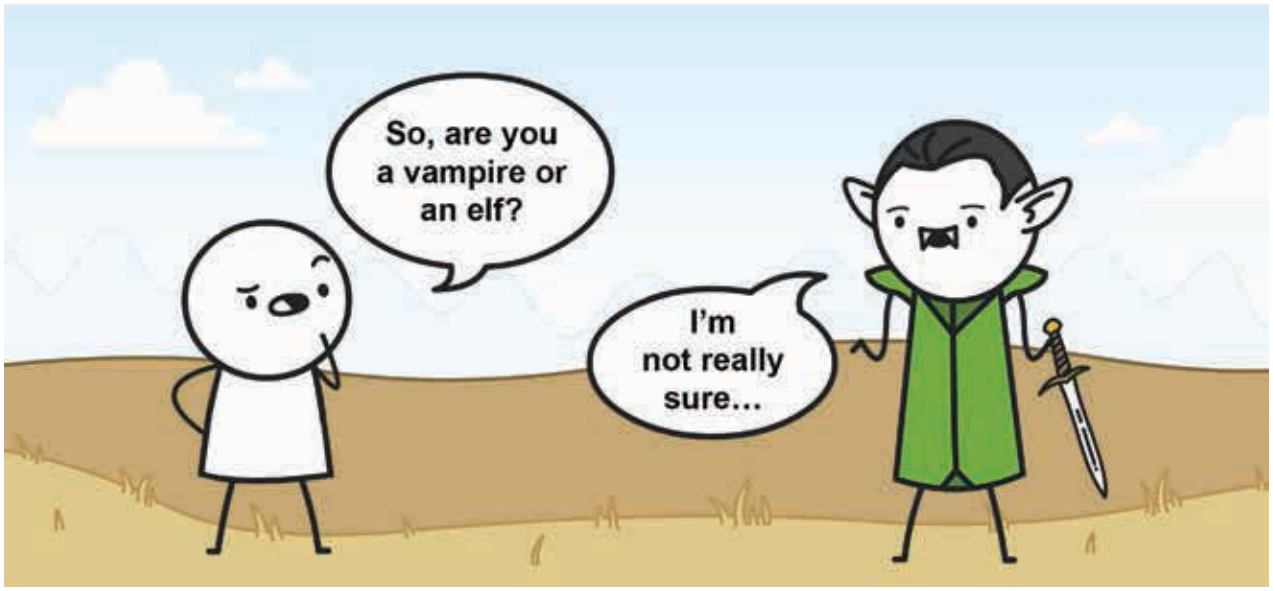
Like we said, reading is subjective and not all people who read are the same. Similarly, not all *authors* are the same. Some are not content to have their writing boxed in by particular genres. Most genres and conventions were made up only about a hundred years ago, and when authors first tried them out they seemed pretty silly. Nowadays, spaceships, electric cars, dwarves and dragons are just … normal. Authors can play around with genre in a number of ways, including:

- blending genres by mixing conventions
- breaking the conventions by having characters, settings or situations which do not fit standard genres
- writing in a way which totally *ignores* genre.

Here are some examples of stories which break genre conventions:

- a science fiction western, in which the central characters are like the cowboy pioneers of early American settlers, set out in the depths of space
- a fantasy horror where the focus is on the tension and scare-factor, and not just the elaborate and detailed fantasy worlds
- a crime novel that breaks the conventions of the genre by having a detective from a **minority group**
- **literary** genre fiction: often, fiction categorised within genres (think sci-fi, fantasy, horror) gets labelled as 'trashy' and is not considered as having much literary merit, but some authors can write deep, thought-provoking fiction in any genre.

Not for photocopying



2.2 Activities

2.2 Level 1

1. Which of the **genres** mentioned in this subtopic have you read? Have you ever read anything with a blended genre, or something that breaks **conventions**? Describe it.

2. What is your favourite **genre**? What is it about this genre that you like?

3. Choose two of the **genres** listed in section 2.2.2 and suggest how an author might blend them together.

Not for photocopying

4. **a.** Do you prefer **fiction** or **non-fiction**? Explain your choice (you even might enjoy both equally).

b. Describe or suggest something that might blend aspects of **fiction** and **non-fiction**.

2.2 Level 2

5. Choose one of the **genres** listed in section 2.2.2 and write three statements about who might like to read this genre. Consider age, gender, personality traits and interests.

Genre chosen:

6. Think of a book that you have enjoyed reading (it can be any type of book from any time in your life) and complete the following.

Title:

Genre:

Describe what you enjoyed about it:

Not for photocopying

7. Using one of the **genres** listed in section 2.2.2, write a *brief* outline for a new book. You might include bullet points about elements such as the main character(s), the time and place it's set, and an overview of the main events. State whether your book would be fiction or non-fiction. Why did you select this category?

2.2 Level 3

8. Summarise how reading makes you **feel**. Not just the books you have to read at school — any reading at all. Remember: there are many text types that can be read.

Not for photocopying

9. Using the ideas from 'going beyond genre' in section 2.2.3, write a *brief* outline for a new book which blends or breaks **genre conventions** within either **fiction** or **non-fiction** categories. You might include bullet points about elements such as the main character(s), the time and place it's set, and an overview of the main events.

2.2 Hungry for more?

Genre detective: You are going to investigate more about texts which break or blend genres, and maybe even find yourself a new book to read in the process. If you have a school library or local library, you can start there. Otherwise, use the internet. Find:

- one book which blends two or more genres together
- one book which deliberately breaks the conventions of its genre
- one book which you just can't fit into any genre.

on Resources

eWorkbook 2.2 Level 1 worksheets (ewbk-7109), 2.2 Level 2 worksheets (ewbk-7110), 2.2 Level 3 worksheets (ewbk-7111)

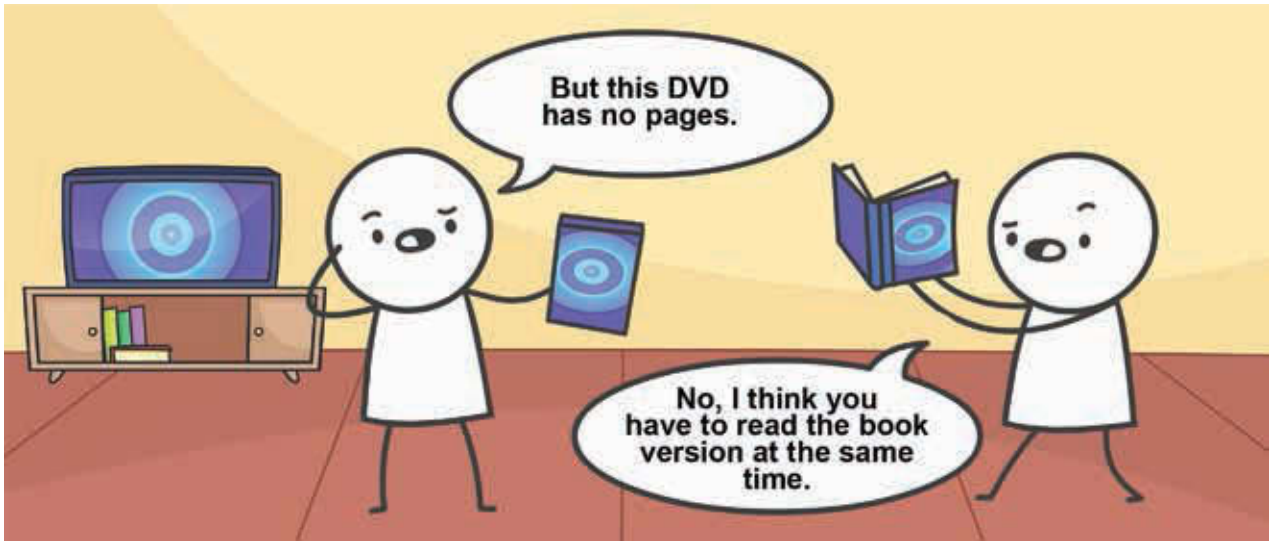
Interactivity What should I read? (int-8172)

Not for photocopying

2.3 Reading film

2.3.1 Can I read film?

Yes, you read that right — this subtopic is about reading *film*! Some people might try to tell you that a film is not a text, or that films can't be analysed and enjoyed in just the same way as a book: they're wrong.



The thing is, this topic is about reading for **you**. That means reading in all its forms, based on whatever it is you're interested in. For some people, films are just as important as books when it comes to learning about the world. In the same way that some books can be trashy, easy to read, and purely for entertainment, some films can be complex, rich, and full of meaning. Whatever type of film you enjoy, there can be ways to 'read' films that turns watching them into a whole new experience.

2.3.2 How to read a film

When you read a book, your brain fills in the gaps and you build a mental picture of what is happening on the page. That mental picture is different for everyone. Some people get a full cinema-style experience, with moving pictures and audio. Some get still images, like the photos from a family holiday. Others see images in black and white while their friends see coloured pictures.



Not for photocopying

Because the team behind the movie — the screenwriters, directors, producers, and everyone else — get to determine what you see, they are also influencing what you 'read' into the text. But that doesn't mean you have to be totally **passive**. Topic 7, which goes into this more, shows that there are ways you can be more conscious about how you read film:

Look at the technical elements of the film

These are the camera angles, lighting, the way the actors move and gesture, and so on. Remember that the actors are following a script, and the camera and lighting crew are following directions. Everything you see was put there on purpose — ask yourself why.

Listen to the sounds

Some sounds will be like real life, while others, such as music and sound effects, have been put there to make you *feel* something and promote emotional engagement with the film text. Does the big sweeping orchestral movement fill you with joy or fear at just the right moment? That was put there on purpose, too.

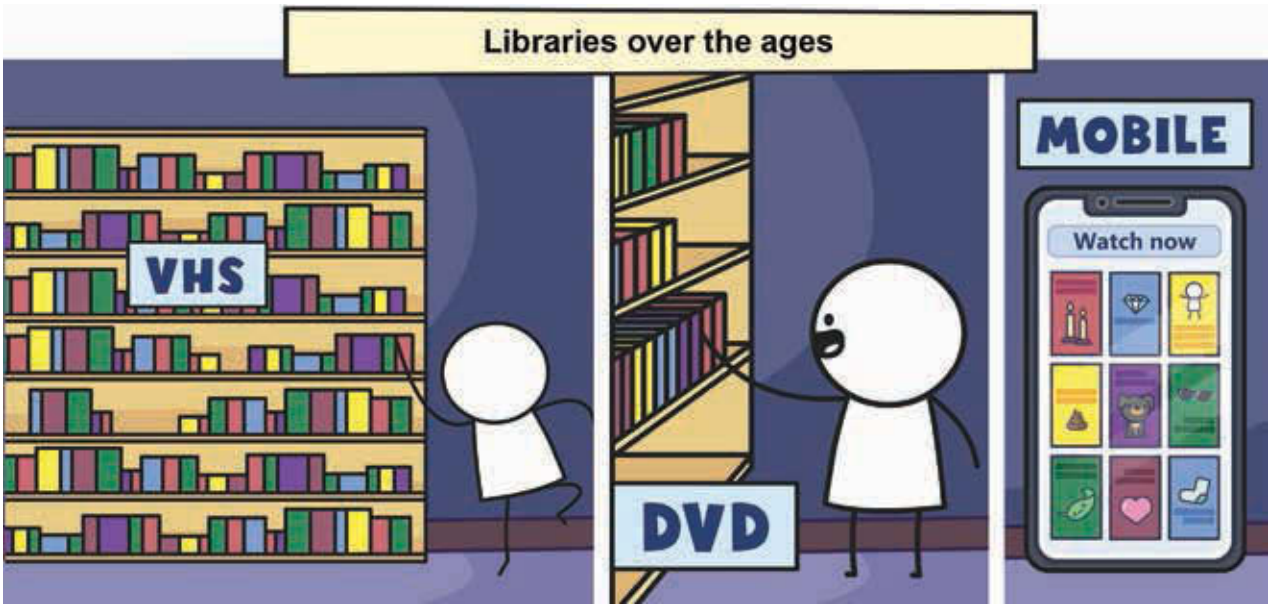
Read' the narrative structure

Just like a book, a film will have a **narrative structure** — a plot or storyline which runs from start to finish. This may be in **chronological** order, within the **three-act structure** of beginning, middle, and end. However, films can make effective use of flashbacks, memory scenes, and twisting narratives — sometimes better than books can.

Think about how the medium of film differs from a traditional written narrative. And remember, the main point is to *enjoy* reading, regardless of the format of the text. Having a keen eye for detail can build enjoyment.

2.3.3 Building a library

Just like a collection of books, over time your collection of favourite films will grow and grow. Thirty years ago, this collection would have been on VHS video cassettes. Twenty years ago, you might have started a library of DVDs. Nowadays, you probably stream or download your movies directly to a phone, computer or other device.



int-8275 Take advantage of the 'My List' features of common streaming platforms to start a library of films you love, or films you want to watch. Be guided by the 'suggested movies' list, but remember, it's just a computer predicting what you'll like based on your viewing history. Go hunting for your own movies and look beyond your usual genres. Films can blend and break genres in just the same ways as books can, and you might find something you love in a totally random style you've never considered before.

Not for photocopying

2.3 Activities

2.3 Level 1

1. What are your favourite **films**? State the main thing you like about each one.

2. What are two examples of ways you can 'read' a **film**? Refer to section 2.3.2 for help.

3. Have you ever studied a **film** at school? If so, what was it, and what did you enjoy about studying it?

4. Where do you access your **films** from? Explain what you like or dislike about this.

Not for photocopying

2.3 Level 2

5. What is your favourite **genre** of film and why?

6. Have you seen a film that blended two or more **genres**, or broke the **conventions** of a genre? What was it and how did it bend or break the rules?

7. **a.** List your favourite **five** films and identify each film's genre.

1.

2.

3.

4.

5.

b. Choose one film from your list that you would recommend to a friend and write a sentence or two to explain why.

Not for photocopying

2.3 Level 3

8. Think of a film you love. Write down what you can remember about the **technical elements** of the film (such as camera work, lighting or sound) that contributed to your enjoyment when watching it.

Film title:

9. Do you think it is a good idea to approach films as **texts** to read? Are films worth 'reading'? Why or why not?

2.3 Hungry for more?

Write a short film review, including the following information:

- the title of the film
- information about the cast and crew (such as the names of the director(s) or the main actors)
- a brief outline of the plot (no **spoilers**, though!)
- what you love about it, and what could have been better
- a recommendation to others of whether to watch it or not (would you want to share this film with a friend?)
- a rating out of 5 stars (with the worst being 1 and the best being 5).

on Resources

eWorkbook 2.3 Level 1 worksheets (ewbk-7112), 2.3 Level 2 worksheets (ewbk-7113), 2.3 Level 3 worksheets (ewbk-7114)

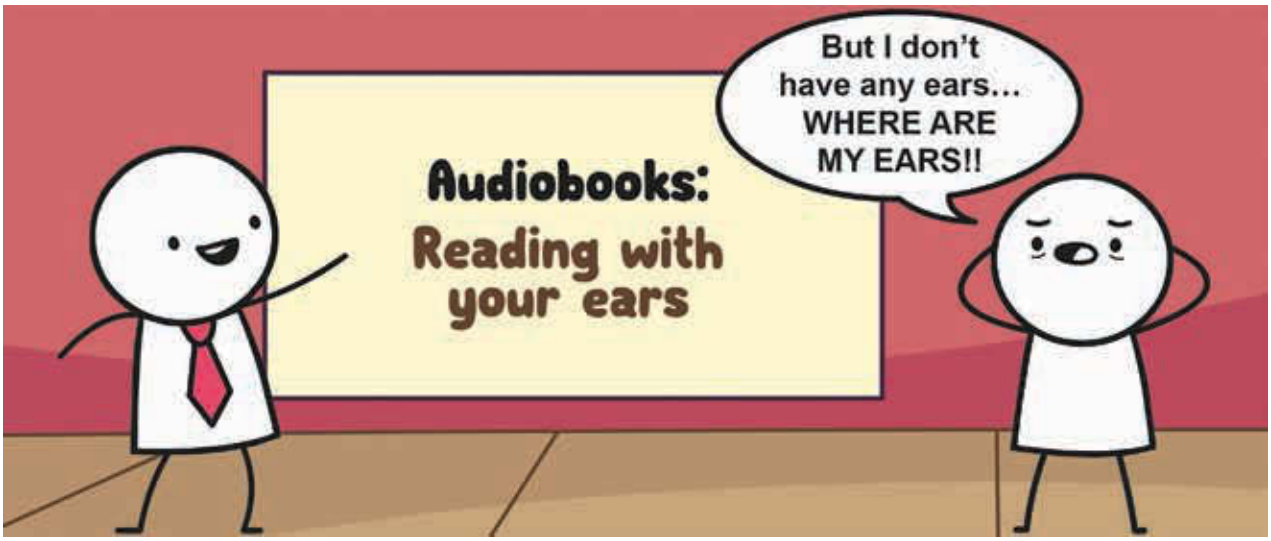
Interactivity What should I watch? (int-8275)

Not for photocopying

2.4 Reading audio

2.4.1 Audiobooks

So, you can read film, but did you know you can also read **audiobooks**? It's true! People love stories, and they've been telling them long before books existed. Storytellers would share their amazing and epic tales through speech, just like many communities and religions still do. Aboriginal and Torres Strait Islander peoples' cultures and histories are often shared orally, just as they were in the past. Maybe you've been told stories by the elders in your own community.



Many popular books which you study at school can be accessed as audiobooks, providing another perfectly valid way to read the text.

Audiobooks are great for when you're travelling, or when you have some time to relax. You can listen while you're doing something else. However, it's best not to listen to an audiobook while doing your homework because you might find you can't concentrate on either task well enough to complete them properly.

Another great thing about audiobooks is that you can hear the **pronunciation** of all the words, and the voice actor (if they're good) will convey the emotions and feelings of the characters in ways you might miss if you're reading the text version.

Next time you study a book in school, see if your teacher or school library has access to the audiobook version, and have a go at 'reading with your ears'.

2.4.2 Podcasts

Podcasts have been around for a while now, but you might not have listened to one. The name comes from a mixture of *iPod* (those things that existed before iPhones and were mainly for playing music) and *broadcast*, as in a radio broadcast.

Podcasts often sound similar to radio shows, with different segments introduced by hosts. Plenty of podcasts are based around books, or have narrative stories of their own. This medium has **genres** like any other text type, with crime and mystery podcasts being particularly popular.



Podcasts also make use of a clever thing called **parasocial connection**, which is a fancy way of saying that audiences feel like they know the podcast host personally. It's a bit like TV, when the newsreader faces the audience and engages with them directly. If you feel like the person narrating the podcast is your friend, you're much more likely to listen to, and engage with, their content.

Not for photocopying

2.4 Activities

2.4 Level 1

1. Have you ever listened to an **audiobook**? If so, what was it?

2. Have you ever listened to a **podcast**? If so, what was it? Did you enjoy it? If not, would a different topic inspire you to try a different podcast? What topic would you like to hear about?

3. Imagine your favourite book is going to be made into an audiobook. Which actor would you choose to be the **narrator**? Explain why you made this choice.

4. Podcasts are all about **engaging** with the audience. Suggest two ways a podcast could appeal directly to its listeners.

2.4 Level 2

5. Do you think that audiobooks are an acceptable form of **reading**? Why or why not?

Not for photocopying

6. List two regular books you would love to have as **audiobooks**. What is it about these books that would make them fantastic as audiobooks?

7. If you were going to listen to a podcast today, what **genre** would you choose and why?

2.4 Level 3

8. Imagine you are going to produce a brand-new podcast. What **genre** would it be, and what topic would it be about? Refer back to subtopic 2.2 for a list of genres.

9. How would you build a **parasocial connection** with your podcast audience?

2.4 Hungry for more?

Choose a page from your favourite book to turn into an audiobook extract. First, highlight or underline any words which you think should be emphasised, and make notes on how to read the text aloud. Then, using a phone or another device, record the extract for yourself. Play it back: does it sound the way you think the book should be heard?

You could also look for an existing audiobook of your chosen book, comparing this version with your recording.

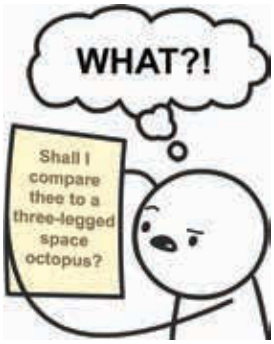
Resources

eWorkbook 2.4 Level 1 worksheets (ewbk-7115), 2.4 Level 2 worksheets (ewbk-7116), 2.4 Level 3 worksheets (ewbk-7117)

Not for photocopying

2.5 Reading poetry

2.5.1 Reading poetry for enjoyment



OK, now we're joking, right? Reading *poetry* for *enjoyment*?! Wait — hear us out! We really do think that poetry is enjoyable ... not just something your English teacher makes you do that you never quite understand.

The thing about poetry is that it's meant to be read aloud, and it's meant to be performed. Poetry, even more than novels or longer works of fiction and non-fiction, is *designed* to be enjoyed. Sometimes it is written to provoke thoughtful reflection or certain feelings, other times it is written to be funny, and sometimes it makes no sense at all *on purpose*.

Tips for reading poetry

There are things you can do to make reading poetry more enjoyable:

- **Read it out loud.** This is crucial.
- **Relax and slow down**. Poems often use deliberately *delicious* language, so allow the words to roll around in your mouth a little.
- **Keep reading onto the next line.** Follow the normal conventions of punctuation, for example, stopping at full stops, pausing at commas etc.
- **Focus on the emotions.** Many poems are designed to highlight feelings and emotions.
- **Focus on the imagery.** Poetry is a great vehicle for painting vivid mental pictures, and can appeal to all of the senses.
- **Avoid overthinking it.** Many people get stuck on trying to work out what a poem *means*. Don't worry about whether you're understanding the meaning correctly, exactly as the author intended. Every reader forms their own interpretation, and the author isn't going to chase you down to correct you!



2.5.2 Types of poetry

There are far too many types of poems to discuss here, but these are a few of the common ones you might come across:

- **Haiku.** You probably wrote some of these in primary school; they're the Japanese ones with the 5-7-5 syllable structure.
- **Sonnet**. These love poems have a set structure; think Shakespeare.
- **Limerick.** These rhyming poems have five lines and a set rhythm (and are sometimes a bit rude).
- **Narrative poems.** These poems tell a story. One example is a ballad, which tells someone's life story and is often set to music. Sometimes narrative poems depict *epic* narratives, spanning hundreds of pages.
- **Free verse.** No rhyme or set structure, such as the following example.

Not for photocopying

The poem below has been annotated to point out interesting and important elements. Annotations like this help you to analyse pieces of writing and find common themes. You can listen to the audio version in your learnON format as you read along, then try reading it aloud yourself. Note down any other themes or interesting elements that you notice.

Bushfires are rushing rivers of hell by Amelia Smith

Bushfires, rushing rivers of hell.
Small sparks splash **unsparingly,**
They sizzle on the scorched banks.

Notice how it doesn't rhyme.

The **juxtaposition** of fire and a river, which are opposites, brings out a very vivid image of rushing, raging movement. This paints a picture in the reader's mind and encourages them to draw a comparison.

Flames rise, a tsunami about to break.
Then it rushes absorbing everything in its path,
A **ghastly** rapid comes straight for our lives,
As if we are debris that needed to be washed away.
It surrounds our homes.

The lines are not the same length — we'd call this *irregular*. They don't have a *set rhythm* either.

The fire is **personified** (given human characteristics) to make it seem like it is consciously chasing people.

People with helmets and masks save others' lives,
Leaving their families to fight the ferocious flood.
No contact for days as they leave for weeks on end,
It breaks hearts; tears falling silently.
Smoke drags us down until we drown,
And the darkness will draw us deep.
Some people can't hold their heads above the water,
Others fight the hungry watercourse to defend their property.

It might not rhyme but it does have rhythm and the **alliteration** (e.g. **d**arkness will **d**raw us **d**eep) adds to the mood of the poem.

The **stanzas** aren't the same length.

That's what we did that night.
We swam for our lives.
Treading water for hours,
Waiting, watching.
We prayed for the rapid to stop running.
It **diverted** at the last minute,
Missing our residence as the river ran straight into other homes,
It washed them to the ground.

Bushfires are rushing rivers of hell.

Poetic devices are used to add shades of meaning, so the symbolism and **metaphors** are open to interpretation.

Notice how the metaphor of fire/water is extended throughout.

Not for photocopying

2.5.3 Why read poetry?

If we haven't convinced you by now to give poetry a shot, think of it like this: a poem can be only a few lines long; the average novel is 60 000 words or more. Other than the length, there are plenty of reasons to read poetry:

- **Examples of great language use.** Reading poetry can help you with your own writing and speaking, giving you ideas for unique ways to use language.
- **Powerful emotional impact**. Did we mention poems are great for expressing emotions? Well, they are, and if you're feeling in need of an emotional vent, maybe reading a poem could help you out.
- **Big ideas, condensed.** Poems are often used to provoke thought — especially on big, political ideas or topics which are important to society. Poetry is commonly used as a form of protest, stimulating inspiration to act on something really important.



2.5 Activities

2.5 Level 1

1. Have you ever read a **poem**, either in class or elsewhere? What was it about?

2. a. **Poetry** often explores emotions or feelings. Listand/or draw five emotions you think could be expressed using poetry.

   b. Choose one of the emotions from part a and write as many words as you can that you commonly associate with it.

Not for photocopying

c. Take your list of words from part b and turn them into a short, **free-verse poem** (six to eight lines is long enough). Free-verse poetry does not need to rhyme, or have a set rhythm or structure.

2.5 Level 2

3. In your opinion, what makes a **poem** enjoyable to read?

4. Read *Bushfires are rushing rivers of hell* in section 2.5.2. Describe two things you like about it.

Not for photocopying

5. **a.** Find an extract of text which you consider particularly expressive (describing thoughts or feelings well) or well-written. This can come from a text you are currently reading, a favourite book, or the online **Writer's Library**. It could even be from a film. Explain what makes the language in your chosen passage particularly impressive.

   Title of the text:

   b. Take the passage you identified in part a and 'chop it up' to turn it into a poem: put line breaks (/ or |) in where you think they should be, so that the extract is structured like a poem. Does it have the same impact? How does the poem structure change the impact from that of the narrative structure ? Does the poem have more or less impact than the narrative? Explain.

   Complete this in a notebook or type it out, as you will need to edit (make changes) as you go.

2.5 Level 3

6. Review three ways you can approach reading **poetry** to increase its appeal.

7. **a.** Poetry can explore powerful ideas, and can be a form of protest. Brainstorm some big ideas or social issues that you could write a **protest poem** about.

Not for photocopying

b. Choose a form of poetry which suits a protest poem. Some styles are given in section 2.5.2. You can look online for other ideas and styles. Take one of your ideas from part a (or come up with a new one), and write a protest poem about it.

2.5 Hungry for more?

There's sure to be a poem about every topic you can think of. Build a mini-library of poems in different styles by hunting online for the following:

- a haiku
- a sonnet
- a poem about war
- a poem about gender
- a poem with exactly twenty lines
- a free-verse poem about Australia
- a poem about an animal
- a limerick (that isn't too rude!)

on Resources

eWorkbook 2.5 Level 1 worksheets (ewbk-7118), 2.5 Level 2 worksheets (ewbk-7119), 2.5 Level 3 worksheets (ewbk-7120)

2.6 Topic project: Expand your library

Scenario

You've decided that your school library – epic as it already is – just isn't quite big enough. It's time to go on the hunt for some new additions to the collection.



Task

Research new texts that you could add to your school library in the categories of:

- fiction
- film
- podcast
- non-fiction
- audiobook
- poetry

Include the title of the texts, an image (e.g. of the cover), and a brief description of why they should be included in the library collection. What benefit will your choices bring to the collection as a whole? Then present this to your school library or English teacher. *Note:* You don't need to check if your titles are already included in the school library.

Process

Step 1

Find a **fiction** written text (e.g. a novel) to add to the library. Try to find something you personally would read – something which caters to your interests.

Step 2

Find a **non-fiction** written text (e.g. an autobiography).

Step 3

Find a **film** – remember, this is for a school library so it has to be suitable for a Year 7-12 audience.

Step 4

Find an **audiobook**. This could be an audiobook version of your favourite novel, or something completely new.

Step 5

Find a **podcast**. This could be a single episode or a whole series. Again, remember the **target audience**.

Step 6

Find a **poem**. If you completed the *Hungry for more* activity from subtopic 2.5, you could use one of those.

Step 7

Present your findings as a list of recommendations, with the description and images. You can be as creative as you like with the way you present your recommendations. You might consider:

- a poster
- a multimedia presentation
- a catalogue
- an oral presentation with a speech about each selection.



2.7 SkillBuilder: Building your library

online only

How can you build your library?

Reading involves more than just novels, which means your library can be filled with a variety of texts. Vary your reading by building your library with a mix of novels, articles, films, plays, magazines, short stories, poetry and much more.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

Not for photocopying

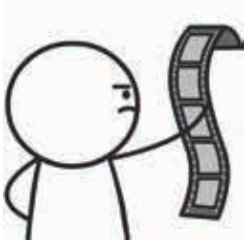
2.8 Review

2.8.1 Key points to remember



2.2 Building your own library

- Reading widely will help you find what you love.
- Reading is subjective — everyone has different tastes.
- Familiarise yourself with genres — there are many and they all have conventions.
- Texts can break the rules and this is often what makes them great.



2.3 Reading film

- Film can be 'read' like written text.
- Understanding technical aspects such as lighting, sound, camera shots etc. can all add to the enjoyment of watching a film.
- You can build a library of films, just like a library of books.

2.4 Reading audio



- Audiobooks are a valid replacement for written texts.
- Audiobooks and podcasts provide a way to read when doing other tasks that require your eyeballs.
- Podcasts cater to an audience's interests.
- Good narrators can increase the enjoyment of an audio story.

2.5 Reading poetry



- Reading poetry can be an enjoyable way to explore feelings.
- Poems are designed to be read aloud or performed.
- Poems can be brief and pack a powerful punch.
- Protest poetry can explore big ideas.
- Protest poetry can explore big ideas.
- Poems have different meanings for different people.

2.8 Activities

online only

2.8 Review

Go to www.jacplus.com.au and access your learnON format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

2.8.2 Reflection

Now that you know more about reading for enjoyment, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

Not for photocopying

2. Has your opinion of reading changed? How do you feel when you think about it now?

3. What type of reading do you think you might try next? Explain your response.

on Resources

Sample responses	Topic 2 sample responses (sar-0122)
Digital document	Self-reporting template (doc-35516)
Interactivity	Key terms crossword (int-8260)

Glossary

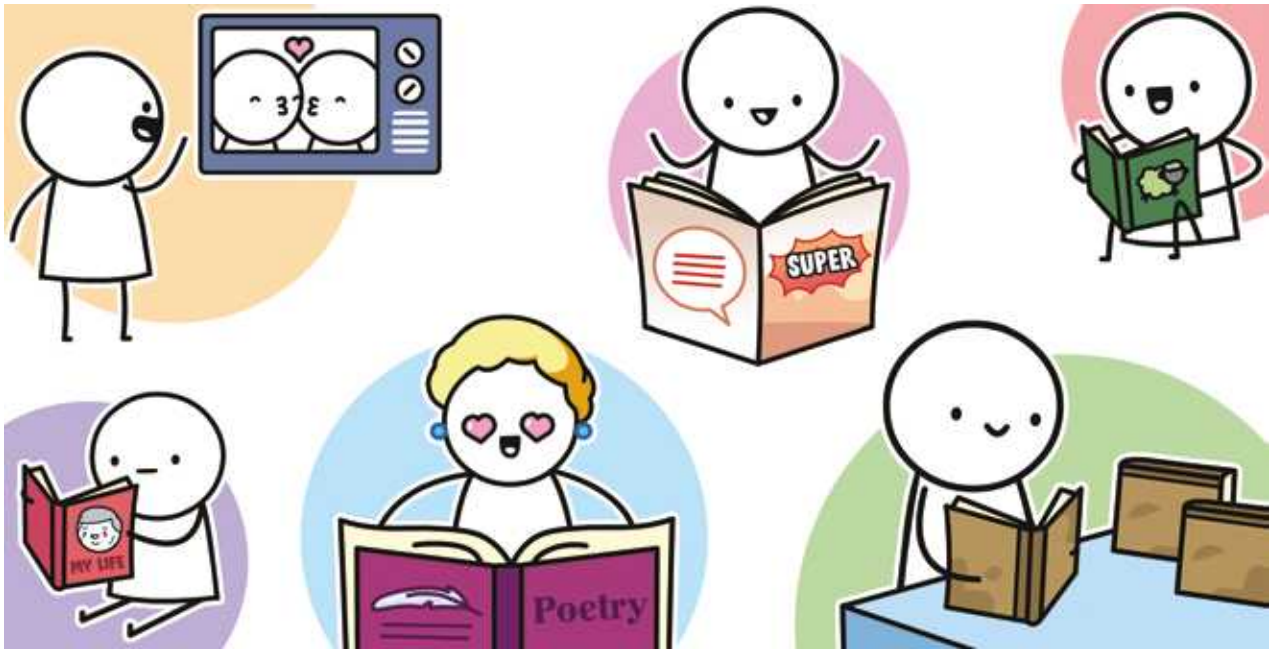
alliteration the occurrence of the same letter or sound at the beginning of adjacent or closely connected words
audiobook a recording of a published book. This could be for fiction or non-fiction.
chronological following the order in which something occurred
convention a common feature of a text, for example the 'dark scary woods' setting in the horror genre
diverted changed course; went in a different direction
fiction literature in the form of prose, especially novels, that describes imaginary events and people; a story or piece of writing that is imaginary or untrue
genre a style or category of entertainment (for example, art, music, or literature) such as action, romance etc.
ghastly causing great horror or fear
juxtaposition two things being seen or placed close together with contrasting effect
literary writing that explores any facet of the human condition, and may involve social commentary
metaphor saying that one thing is another thing to draw a comparison
minority group a group that is different racially, politically etc., from a larger group of which it is a part. An example in Australia is Indigenous groups.
narrative structure the way a story is presented; the framework of the plot
non-fiction writing that is informative or factual rather than fictional, often in prose but also including other forms such as instructions and poetry
passive accepting or allowing what happens or what others say or do, without active response or resistance
parasocial connection also called parasocial interaction — a relationship that is developed between the presenter of a media type (such as podcast) and the audience
personified when something non-human is given human characteristics
podcast a blending of the words 'iPod' and 'broadcast', this is a digitally-released series of episodes. Podcasts concentrate on specific topics. The many podcasts available cover a range of topics.
pronunciation the way a word is said; the sounds of the syllables
spoilers details that give away what happens in a story — often the ending
stanza a group of lines in a poem; a verse
subjective influenced by personal feelings and tastes
target audience the audience that the text is designed to appeal to
three-act structure a narrative model that divides stories into parts: Act One (beginning), Act Two (middle) and Act Three (end)
unsparingly generously; supplying large amounts

Not for photocopying

2.7 SkillBuilder: Building your library

2.7.1 Tell me

Maybe you're an avid reader or a keen movie goer, chewing through dozens of books and films a year. Or perhaps the last time you read a book it was mainly about finding an unusually coloured sheep lounging around in a paddock. There are lots of different types of readers. Some people say, "I'm not a reader", when what they really mean is "I don't read many *novels*." Remember, texts are not *just* novels. They include nonfiction, poetry, and visual texts like films and television. So, while some people might have a pile of dusty old well-worn books which they've read again and again, you can still call yourself a reader even if you're not a huge fan of novels.



Whether it's novels, films, newspapers or online articles, it never hurts to add some variety to your reading and viewing habits. Building your library is important, as it gives you new perspectives on the world. Seeing the world through a director's eyes, or reading it through an author's, can be an exciting way of expanding your worldview. By the way, this doesn't mean you have to *buy* these texts and *build* a physical library. It just means building the list of texts you try.

2.7.2 Show me

on Resources

Video eLesson Reading widely (eles-4238)

Building your library by form

There are many forms of text which can be read and viewed. If you're the type of person who sticks only to novels or short stories, then you may be missing out on the richness of film and television texts. And if you only view your texts and "never read", then you're definitely missing on the imagination-stretching joy of written texts. Online texts can be great, but sometimes it's better to pick up a book – and vice versa!

Not for photocopying

Varying the *form* of your reading and viewing is one way to build your library:

- **Fiction:** novels, short stories, novellas, poetry, plays
- **Non-fiction:** biographies, travel books, memoirs, scientific writing
- **Journalism:** creative non-fiction, long-form journalism, editorials, opinion pieces
- **Online:** any of the above, reviews, stories on social media
- **Film:** film can fall into the above categories, for example a documentary might be both journalism and non-fiction, or pure fiction and entertainment
- **Television:** standalone episodes and whole series can provide entertainment, education, and provoke ideas
- **Novels:** the 'long form' of imaginative writing, and the most common when people say "I don't read"
- **Short stories:** often produced as anthologies – a collection from one or multiple authors
- **Poetry:** there are short, long, rhyming, free verse and even epic narrative novel-length poems!

Building your library by genre

Again, the list of genres and sub-genres is almost endless, and you'll find many authors whose texts span two or more genres. Consider the following:

- Realist
- Biography
- Romance
- How-to guide
- Fantasy
- Poetry
- Science fiction
- Historical fiction
- Horror
- Self-help
- Thriller
- Young adult
- Detective
- History
- Dystopia
- Picture book
- Adventure
- Supernatural

Research some of the above genres if you're not sure what they are. Look out for stickers like the below on books at the library. They can help you identify the genre of a particular title.



Building your library by author/director

This is where things can get really interesting. Often you get into a groove with favourite authors or creators and it can be hard to break away from them because you love them *so much*! But it pays to read widely by author/director because texts are a window into another person's thoughts, culture, and context. If I were a white Australian man over 30 and only read books by people like Richard Flanagan and Tim Winton, I'd probably see a fair bit of myself reflected back in those books. That's great, and it's an important part of reading, but wouldn't it be great if I could experience *another* person's way of life? Well – that's easy! Just be diverse in the authors you read and directors you watch. You might want to try authors or creators who:

- are female or male
- are LGBTQI+
- are from different races, religions, and cultures to your own
- are Indigenous Australian
- have Autism Spectrum Disorder
- have disabilities
- are young or **debuting**.

Not for photocopying



Again, you'll find lots of reference lists, blog posts, and publishers' websites which have suggestions for a diverse range of texts. Your reading will improve, and you might find that your views on the world begin to shift and change: that's the real power of building your library.

2.7.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivity Reading widely (int-8173)

2.7 Activities

1. **a.** Make a list of the five most recent texts you have read.
   b. Add their genre.
   c. Write a brief summary explaining why you think you are reading either narrowly or widely.
2. **a.** Write down your favourite author/book/genre. Visit a site like **Goodreads** and search for it. Now look at the related/recommended books and write down any that catch your eye.
   b. Now repeat that with a director/film genre and check a site like **IMDb** for related films.

Not for photocopying

3. Make a 'wider reading' list: Try to range across as many forms/genres/authors/directors as you can. Add 10 texts to the list and give yourself a time limit to try to read them (be realistic, if you normally read a book a year, don't give yourself a time limit of three weeks!)

   You can create a table similar to the one below or download the **Wider reading log** from the **Digital documents** section of the Resources tab.

Author/Director	Title	Form *Novel, film, TV series, poetry etc.*	Genre	Date started/ finished

   Regularly update and change your wider reading list as you find new texts to enjoy. You may like to create reviews to help others read widely.

on Resources

Digital document Wider reading log (doc-35802)

Weblinks Goodreads
IMDb

Glossary

debuting publishing or releasing a text for the first-time: a debut creator will have published one thing

Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 3**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **3.1** Reading for inference (tpdf-2472) ☐

eWorkbooks

- **3.2** Level 1 worksheets (ewbk-7122) ☐
- **3.2** Level 2 worksheets (ewbk-7123) ☐
- **3.2** Level 3 worksheets (ewbk-7124) ☐
- **3.3** Level 1 worksheets (ewbk-7125) ☐
- **3.3** Level 2 worksheets (ewbk-7126) ☐
- **3.3** Level 3 worksheets (ewbk-7127) ☐
- **3.4** Level 1 worksheets (ewbk-7128) ☐
- **3.4** Level 2 worksheets (ewbk-7129) ☐
- **3.4** Level 3 worksheets (ewbk-7130) ☐
- **3.5** Level 1 worksheets (ewbk-7131) ☐
- **3.5** Level 2 worksheets (ewbk-7132) ☐
- **3.5** Level 3 worksheets (ewbk-7133) ☐
- **3.6** Level 1 worksheets (ewbk-7134) ☐
- **3.6** Level 2 worksheets (ewbk-7135) ☐
- **3.6** Level 3 worksheets (ewbk-7136) ☐

Sample responses

- **3.9** Topic 3 sample responses (sar-0123) ☐

Digital documents

- **3.9** Self-reporting template (doc-35517) ☐

Video eLessons

- **3.1** Reading between the lines (eles-4241) ☐
- **3.2** How to infer from text (eles-4242) ☐
- **3.8** Annotating for inference (eles-4312) ☐

Audio

- **3.3** *Anangu is pronounced arn-ung-oo* (aud-0386) ☐
- **3.4** *Of Sand and Glass* (aud-0387) ☐
- **3.5** *The Conversation* article (aud-0388) ☐

Interactivities

- **3.2** Inference challenge (int-8178) ☐
- **3.4** Inferring from fiction (int-8277) ☐
- **3.5** Inferring from non-fiction (int-8278) ☐
- **3.8** Annotating for inference (int-8293) ☐
- **3.9** Key terms crossword (int-8261) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

3 Reading for inference

3.1 Overview

3.1.1 What is inference?

Inference is *reading between the lines*. It's a really important skill, and not just for school, but also for everyday life. When you **infer** you act on the **evidence** in front of you to reach some sort of conclusion about what the text means. If you can't infer, then you can be easily misled, or you might miss the point of what you're reading entirely. But don't despair! Like anything else, inference is a skill which you can practise and improve. Before you know it, you'll be inferring details from everywhere.



This topic will help you to closely examine what you see, finding the hidden meaning in a range of different **text types**. You'll also understand better how what you say and do can shape what people infer from *your* words.

on Resources

Video eLesson Reading between the lines (eles-4241)

Watch this video to learn about how we infer when reading and why it's important.



STARTER QUESTIONS

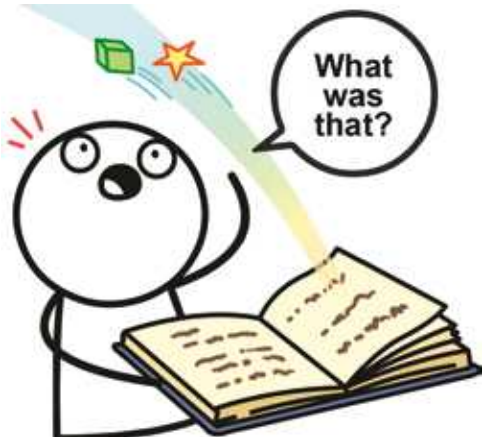
1. Describe a time when you've read or heard something you didn't understand. How did it make you feel?
2. Describe a situation where someone did not understand your meaning. Why did they misunderstand you?
3. Have you ever read or studied a text where the author had hidden meaning in their writing? What was it?
4. Have you ever seen two people having a conversation and felt like neither person was telling the whole truth? What was going on in this conversation?

Not for photocopying

3.2 Inference versus observation

3.2.1 What is observation?

Observation means *looking at something*. When you **observe** the details in a text, for example, you are looking at the language in detail. Observation requires more than a casual skim of the text: if you're really observing what's there, you're doing more than just flicking through the pages as fast as possible. You might even be taking notes on what you find, for example, writing a summary of the text in your own words or listing the key details. This is important for building **inferences** later, so subtle meanings won't go over your head.



3.2.2 Observation isn't inference

eles-4242

So if **observation** is *looking closely*, and **inference** is *reading between the lines*, what's the difference? Well, when you **observe** the details in the text you make note of what the author has written directly — the character descriptions, the setting, the actions and dialogue. When you **infer** you take all of those details and try to make a judgement about what *isn't* being said.

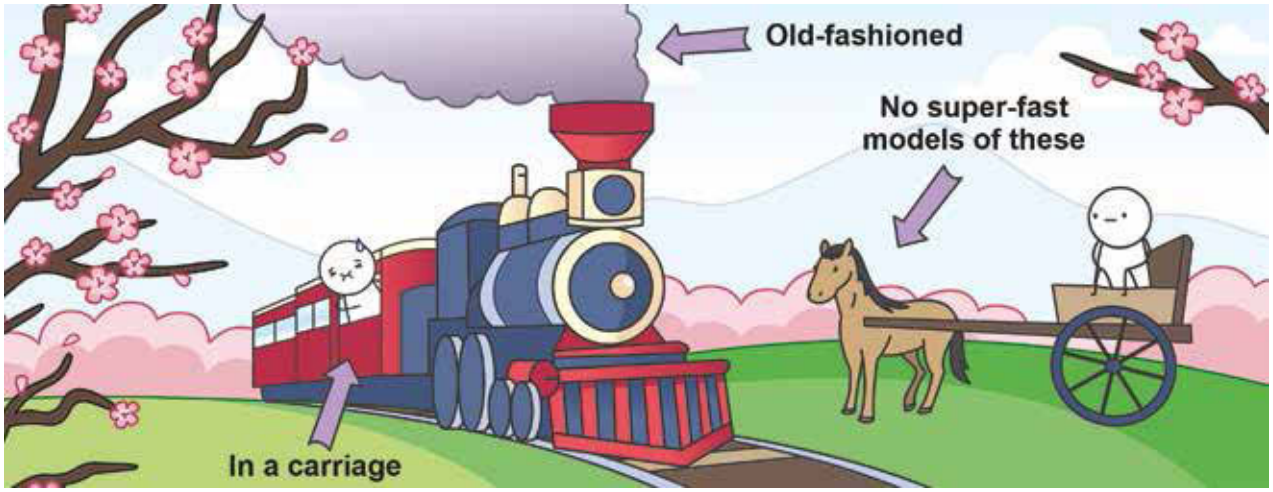
Confused? How can you read something which isn't there?! The trick is to work out what the author's hidden meaning is by using your **observations** as **evidence**. Take a look at the passage below:

> Paolo swayed gently from side to side with the motion of the carriage. He'd heard there were super-fast models in Japan where you could barely tell you were moving. This one was powered by steam and coal – more of a novelty ride now than something designed to get you somewhere fast. It was making him feel sick.

You can probably work out what kind of vehicle Paolo is travelling in, but the author never actually uses the word *train*. This is an example of **inference** at work: inferring is something you already do, even if you've never thought about it.

Let's break the passage down into **observations** and **inferences**:

Observation	Inference
Paolo is swaying from side to side in a carriage.	He is travelling somewhere in a carriage.
There are super-fast models in Japan.	It's probably not a horse and carriage.
This one is powered by steam and coal.	It's an old-fashioned train.



Not for photocopying

3.2.3 Explicit and implicit

Another way of thinking about the difference between **observation** and **inference** is to consider **explicit** and **implicit** information in the text.

int-8178

Explicit information is *clearly stated*, right there for everyone to see. It's as if a character has burst into a room and shouted, "I am angry!" — there's no way you could mistake the character's mood for anything else.

Implicit information is *suggested*. As a reader, you need to work a little harder to get to the bottom of what is happening. This time, the character doesn't *say* that they're angry. Instead, the author *indicates* the emotion. Read this passage:

> Toha closed his eyes and tried to steady his breathing before he stepped into the room. He gritted his teeth, clenched his fists, and blew air slowly out of his nostrils. It was no good. As he entered the room, you could practically see the steam coming out of his ears.

Did you notice how this passage — where the information (Toha's anger) was **implied** — was much longer than the sentence where the character shouted "I am angry"? That's not a sneaky author way of meeting the word count. Readers *like* to be shown what's happening in a scene, rather than the author simply telling them, because it builds a stronger picture in their heads. Part of the joy of reading is the ability to step inside the characters' thoughts, and you can only do this by being able to **infer**.

3.2 Activities

3.2 Level 1

1. Read the following passage, and then highlight the points below to identify if they are an **observation** or an **inference:**

Marcus kicked off his shoes and sent one of them flying into the wall, where it left a mark. He didn't care. After the day he'd had, a mark on the wall was the least of his worries. He slumped down onto his bed and rubbed his eyes, sucking in a long yawn. He could fall asleep right here, but he still had work to do.

a. Marcus kicks off his shoes. observation / inference
b. Marcus is angry or upset. observation / inference
c. Marcus is tired. observation / inference
d. Marcus yawns. observation / inference

2. Read the following passage and highlight the parts which help you to infer that **Rosie is happy because she loves boats**.

Rosie smiled as the sea breeze tickled her nostrils. She loved the gentle rocking, the sound of the ocean. But to be honest, she would love it even if the boat was docked on dry land. Just the creak of the deck beneath her feet was enough to make her smile.

3. a. Read the following passage and write down any details that you can **observe** from the text. For example: *Akash is packing toys into a bag.*

Akash stuffed a couple of shirts and three muesli bars into his bag. A bunch of toy cars and Harold went in last. Harold's furry ears peeked out from the top. He would go right out the front door as soon as his parents were busy with lunch. Then they'd be sorry they yelled at him.

Not for photocopying

b. Now, take your **observations** from part a and see if you can **infer** anything from what is happening. In other words, what is the overall message (about how Akash is feeling)?

4. a. Read the following passage and write down any details that you can **observe** from the text.

Rhonda walked into the barely-decorated office and looked around in dismay. This simply was not good enough — she wanted to see decorations, artworks, plants. Even a couple of fake plants might liven up this dreary place.

b. Now, take your **observations** from part a and see if you can **infer** anything from what is happening. In other words, what is the overall message?

5. a. Read the following passage and write down any details that you can **observe** from the text. For example: *The teacher looked outside*.

The teacher drummed her hands against the squat wooden desk at the front of the room. It seemed like the students were a bit hyped up today. Maybe it was the weather. She looked outside into the blowing storm. She sighed. It was going to be a long day.

Not for photocopying

b. Now, take your **observations** from part a and see if you can **infer** anything from what is happening. In other words, what is the overall message?

3.2 Level 2

6. Read the passages below and write down the information you can **infer** from them.

a. The stench in here is unimaginable, like somebody took all of the leftover food from a school canteen, put it in the sun for a week, and then stashed it in an underground bunker. I'm not sure how I got into this mess, but I need to find a way out as quickly as possible.

b. Bambos wrapped his knuckles on the door, and then blew some warm air over his fingers. He stamped his feet a few times, watching his breath crystalise in front of him. If no one answered the door soon he might freeze to the doorstep.

c. Shirly played guitar like a demon, ripping through solos like her hands were made of fire. But when it came to actually speaking to people, she was hopeless. The amp was turned off, the guitar unplugged, and the crowd stared at her in anticipation. What should she do now?

Not for photocopying

7. In your own words, explain the difference between **observation** and **inference**.

8. Read the following passage. Complete the table by finding three **observations** in the passage. Then work out what you can **infer** from those observations.

As we walked around the exhibits, I caught his eye once or twice. He looked jumpy, nervous, as if something about being here made him uncomfortable. When we passed the dinosaur skeletons all the other kids were staring up at them, open-mouthed. But not him. He was eyeballing the security guard sitting in a chair in the corner of the room. The guard was reading a magazine and not paying any attention to this group of skinny, noisy kids. But that one kid... He never took his eyes off the guard the whole time we were there. I made a note to ask around when we got back, see if maybe I could figure out what was going through his head.

Observations	Inferences

Not for photocopying

3.2 Level 3

9. The following passage gives the reader information by telling them, not showing them, how the characters feel. Rewrite the passage so that the reader must **infer** the character's feelings.

Xiaomei was anxious. She was worried about her interview. The interview was very important. She did not know if she was going to answer the questions correctly.

10. Read the following passage, then cross out all of the unnecessary examples of telling. (*Tip:* look for obvious descriptions that tell the reader exactly what is happening, leaving no room for inference.)

Chris jumped for joy. He was so happy. There was no reason any more to be worried or upset – it looked like everything was going to be okay. He was so happy that he smiled. He thought his cheeks would burst; his smile was stretched so wide. "I have never been this happy in my whole life," he said out loud, to no-one in particular.

11. Write a brief, descriptive passage of a character walking into a room. Using **implied** details, make sure that the reader can **infer** that the character is *scared* because the room is *creepy*.

Not for photocopying

3.2 Hungry for more?

Write a paragraph or short story in which the central character is trying to mislead another character by deliberately leaving out information. Make sure that there are details the reader can **observe**, which help them to **infer** that something more than meets the eye is happening.

This activity works well with a narrative. You can begin by listing a basic plot of the story the central character is telling, then decide which bits this character will not reveal to the listener.

on Resources

eWorkbook	3.2 Level 1 worksheets (ewbk-7122), 3.2 Level 2 worksheets (ewbk-7123), 3.2 Level 3 worksheets (ewbk-7124)
Interactivity	Inference challenge (int-8178)
Video eLesson	How to infer from text (eles-4242)

3.3 Inference in poetry

3.3.1 Inferring meaning from poems

Because poems tend to be shorter than novels, poets have to make every word count — meaning their words work harder. Poets must squeeze as much as possible into their few lines; in doing so, they often come up with new and inventive ways of using language. This might mean using words in a particularly interesting way, or using rhythm and rhyme, or perhaps actually changing the shape and the layout of the words on the page.



All of this means that poems are great sources for flexing your inference muscles. Because people bring their own **context** to what they read, different people find their own unique meaning in the same poem.

There is often no single *right* interpretation: a poem is what *you* make of it.

Read the following poem by Richard James Allen, and use the notes alongside to see some prompts of ways to **infer** meaning from this poem. Pay careful attention to the layout and the number of lines in each **stanza**.

Not for photocopying

Anangu is pronounced arn-ung-oo

The Anangu people are the traditional landowners of Uluru-Kata Tjuta National Park.

When I was a kid I got lost on Tokyo Tower, scaling its upper reaches, like a character in a Manga novel.

Because it seemed like the safest thing to do, to describe what we see, where we stand, how we fall, I have spent my days pretending to be a human being.

Why is the poet talking about Japan? Have you ever visited Japan or read a Manga novel?

When I was a kid I got lost on Tokyo Tower, almost blown off like a Japanese tourist, ignoring the traditional owners of Uluru, the Anangu people, who, for so long, have kindly asked us not to climb on their altar.

This is an unusual thing to say. What would someone "pretending" to be a human being act like?

Because it seemed like there is so little we can say to each other about who we are, what we have done, or hope to do, or even what happened this afternoon.

Other than the title, this is the only mention of Uluru. What is the comparison here?

When I was a kid I got lost on Tokyo Tower, for so many hours, days, weeks, months, years.

Have you ever had an experience which you have relived over and over in your mind? How did it shape the way you remember the experience?

Because it seemed like the most dangerous thing to do, I have spent my nights trying to read into the shadows of this experience.

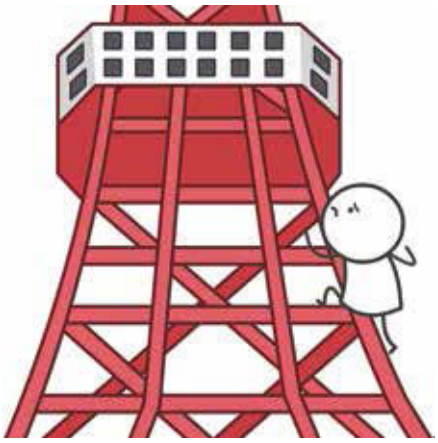
When I was a kid I got lost on Tokyo Tower. They told me I was found a few hours later, but it's not true.

The poem ends on an unusual, slightly sad note. Why does the poet feel lost?

As you can see, reading a poem often raises more questions than it answers. Why does Richard James Allen use a memory of a trip to Japan to write about Indigenous land rights? What is it about this particular memory that haunts him so much?

There are other elements of the poem, additional to the language choices, which could be explored. For example, how did Allen decide the unusual layout of the lines? Why are certain parts repeated? What effect does the repetition have on the reader?

Remember, there's no single answer to these questions of personal interpretation. The important thing is that you can support your inference with **evidence** from the poem. Use the poem to complete the activities.



3.3 Activities

3.3 Level 1

1. Find some pictures of the Tokyo Tower. Imagine you were a kid lost in this sky-scraping tourist attraction. Explain your **thoughts** and **feelings** as you wander around, lost.

Not for photocopying

2. What do you think the author means by ‘pretending to be a human being’?

3. Pick a moment from the poem you find particularly descriptive or evocative (creating strong emotions or mental images). Draw it below.

3.3 Level 2

4. State your understanding of what the author thinks of people who climb Uluru. What **evidence** can you find to support your answer?

5. Do you think the author really got lost in the tower for ‘hours, days, weeks, months, years’? Why or why not?

Not for photocopying

6. The poet seems to criticise other things in addition to people who climb Uluru. What else might he be critical of?

7. Choose a section of the poem which you found particularly interesting or unusual. Describe why you selected this section, and what **ideas** it brings to your mind.

3.3 Level 3

8. Look at the shift from the start of the poem (where 'pretending to be human' is the 'safest thing to do') and the end (where reading 'into the shadows of this experience' seems like 'the most dangerous thing to do'). Explain **your interpretation** of what you think the author means here.

Not for photocopying

9. What information do you bring from your own **context** when reading this poem? What experiences, memories and thoughts from your own life shape how you **infer** meaning from the poem?

10. Look at the **structure** of the poem — its layout on the page, the number of lines in a **stanza**, where the line breaks are and so on. What do you think is **most interesting** about the structure? Why do you think it was written like this?

3.3 Hungry for more?

Writing your own poetry is often a great way to get into a poet's mindset. One way to do this is by **emulating** (copying the style of) a particular poet. This means writing your poem using their layout and imitating some of their techniques, including their voice.

Write your own poem, borrowing the following techniques and ideas from Richard James Allen's style:

- using a layout with seven stanzas of two to three lines each
- alternating the beginnings: "When I was a kid…" and "Because it seemed like…"
- including a real memory of your own.

When you have finished, give your poem a suitable title.

on Resources

eWorkbook 3.3 Level 1 worksheets (ewbk-7125), 3.3 Level 2 worksheets (ewbk-7126), 3.3 Level 3 worksheets (ewbk-7127)

Not for photocopying

3.4 Inference in fiction

3.4.1 What's your context?

In subtopic 3.3 we mentioned **context**, and how your own memories and experiences help you to **infer.** For example, imagine if you had visited Tokyo when you were a child and then read the poem by Richard James Allen. Your understanding of the poem would be very different to someone who had never seen a skyscraper before.

Context is all of the events and circumstances which surround you, from your birth up until the present.

Your personal **context** might be informed by:

- where you grew up
- who you grew up with
- your friends and family
- the society and culture you were brought up in
- when you grew up
- the schools you've attended
- your beliefs and values
- the books you've read and movies you've seen

3.4.2 Your context and the text



But surely *your* context can't have an impact on a book written by someone else, right? Wrong! One of the cool things about reading is that it is *totally* dependent on the reader's context and understanding. Roland Barthes, who was a big shot in the **literary theory** world, referred to this as *la mort de l'auteur.* For those of us who don't speak French, that means 'the death of the author'. OK, a little grim, but he wasn't talking about *actual* death.

Barthes meant that as soon as an author has finished writing a text, they have nothing further to do with it. The ideas have come from the author, shaped by *their* context, but once they are written down the author doesn't influence it anymore. Sure, they can do book tours, interviews, make movies — but as soon as that book is written, it's the *reader* who is the most important.

This makes sense. Have you ever read a book and understood it *totally* differently to someone else? Seen something in it no-one else saw? Maybe even added meaning to it that the author probably never intended? That's because you've applied your **context** when **inferring** meaning from the text.

3.4.3 Using evidence to find meaning

int-8277

As we mentioned in subtopic 3.1, **inferring** involves finding **evidence** in the text. If Barthes was right and the author has nothing to do with the text once it's written, that means you — as the reader — have to work extra hard! Don't panic though, there are plenty of ways to identify the meanings that authors stuff into their texts, and even a few ways to add some meaning of your own.

Take a look at the following extract from Amie Kaufman and Jay Kristoff's *Aurora Rising*.

a. Colour is very **symbolic.** Gray is a drab, dull colour, but also the colour of storm clouds.

b. This is a **simile**: even if you haven't seen a grav-bike (they don't exist!) you can probably picture a regular bike helmet, stretched out.

They're clad head to toe in charcoal gray, and their faces are completely hidden behind featureless masks, like elongated grav-bike helmets. No eyes, no nose, no mouth. Just a dully reflective surface, concealing even the smallest hint of the individual behind it. With their electronic voices, you can't even guess at their age or gender.

c. OK, we're getting some creepy horror movie vibes here…

d. This connects to the gray colour and the words "featureless masks" reinforce the idea.

e. Now we're wondering if these are even *people* – we've seen robots like this; are they robots? If they *are* people, they're scary!

Not for photocopying

There are a few techniques used in **analysing** that short passage of text, all of which help us to make **inferences**. In this case, we can **infer** that:

- Whoever these characters are, they are not our friends — might they be robots, or some kind of alien maybe?
- Either way, there's something sinister and threatening about them.

Here's how we reached those conclusions:

a. Consider the **symbolism** of colour.
b. Look for **figurative language**, a simile in this case.
c. Connect the text to things we've seen and read before, like horror movies.
d. Connect ideas across the passage, such as 'gray', 'featureless', and 'no eyes, no nose, no mouth'.
e. Make a judgement based on what you know, your **context**.

3.4.4 Inferring from a longer text

It's time to try it yourself. Most of the activities in this subtopic refer to the following text extract. Read it carefully — perhaps read it out loud in a group at first or listen to the audio version and read along.

The full version of this story is available in the online **Writer's Library**.

Of Sand and Glass by Bridget Mackay

Kaiden glanced behind him, heart racing. In the moonless dark under the jungle **canopy**, every shadow seemed to be that of a man – standing, watching. He shook the glass **vial** hanging around his neck and held it up. It glowed with a blue light, **illuminating** the trees around him. Nobody was there. Of course, nobody was there. They couldn't know he was here. It was impossible. Kaiden pushed his damp hair out of his face and continued on.

He stepped over rotting logs and ducked under heavy vines that left smudges of **residue** on his skin. The jungle pressed down, **smothering** him in sticky heat. Sweat ran down his face. It shouldn't take this long. Twenty minutes, the man had said.

Twenty minutes, and then you'll be on the beach.

It was only a thin belt of jungle, after all. Kaiden had seen the Explorers' maps, displayed in the Square for all to see. There really wasn't that much between the Citadel and the beach. But at the moment, progress hindered by the trees and shrubs and vines, it seemed like this mass of **intertwined** plant growth went on forever. Kaiden swiped at a fern, then drew in his breath sharply as the bladed edge sliced across the burn mark on his forearm. Stupid plant. Kaiden exhaled, trying to ignore the pain, and pushed the leaves out of the way again, more carefully this time.

He found himself confronted by a mass of hanging vines. Kaiden groaned. How much longer? Angrily, he kicked out at the creepers, but overbalanced and stumbled forward. The curtain of vines trembled and parted and Kaiden fell out into the open. He pitched face-first into a hill of something fine and gritty and tumbled down, coming to a stop at the bottom. Disgustedly, he rolled over and spat the stuff out of his mouth. He pushed himself to his feet, shaking the fine particles out of his hair. It was only then he noticed what it was.

Sand.

It was sand.

Kaiden stood on the beach, gazing **incredulously** at the curving stretch of white that shone dimly in the moonlight. He'd never seen so much sand in one place. The only sand in the **Citadel** hung in glass vials around the necks of the Glassmakers to show their status; or in the huge holding bins kept down near the fires. Sand was important. Without sand, the Citadel would not be able to produce that all-important material – glass.

Glass was what kept the Citadel alive. All day and all night, the furnaces underneath the city burned, melting endless amounts of sand into the clear, cold, hard substance that the Glassmakers sold to the other settlements and surrounding countries.

Use *Of Sand and Glass* to complete the activities.

Not for photocopying

3.4 Activities

3.4 Level 1

1. Highlight two words in the text you are unfamiliar with or do not understand. Look them up in the glossary, a dictionary or check the online version of the textbook for definitions. Write their definitions below.

2. a. Highlight the **figurative** or **highly descriptive language** and write one example below. You may need to refer to Topic 8 for tips. Look for **similes**, **metaphors**, **personification**, and any language you think might be **symbolic**.

   b. Using the example you wrote down for part a, explain what you can **infer** from the phrasing.

3. Choose a scene from *Of Sand and Glass* and draw it as you imagine it. Make sure the drawing includes a picture of Kaiden. Compare your image with another student's and consider why you have similarities or differences.

Not for photocopying

3.4 Level 2

4. What aspects of your own **context** helped you to **infer** meaning from the story? Were there any memories or experiences of your own that you connected with?

5. But at the moment, progress hindered by the trees and shrubs and vines, it seemed like this mass of intertwined plant growth went on forever. Kaiden swiped at a fern, then drew in his breath sharply as the bladed edge sliced across the burn mark on his forearm.

From what you have read so far, what can you **infer** about why Kaiden has a burn across his arm?

6. He'd never seen so much sand in one place. The only sand in the Citadel hung in glass vials around the necks of the Glassmakers to show their status; or in the huge holding bins kept down near the fires. Sand was important.

From this brief passage, how can you tell that the Citadel and the Glassmakers are important components of this story? *Hint:* look at the glossary definition of citadel.

7. Glass was what kept the Citadel alive.

Without reading further into the text, suggest some ways in which glass may keep the Citadel alive.

Not for photocopying

3.4 Level 3

8. a. Summarise the story so far in a short blurb (the text on the back of a book) which promotes it to the audience.

b. Consider the details you focused on in your blurb: identify which details you have **inferred** from the text rather than just **observed**.

9. Using either *Of Sand and Glass* or the excerpt from Kaufman and Kristoff's *Aurora Rising* as a model, write a short descriptive passage which uses language to **imply** details about a character. Some techniques you can include are **colour associations**, **symbolism**, **figurative language** and **descriptive language**.

Not for photocopying

10. Rewrite the following passage from Kaiden's perspective, using first-person point of view (I, me, my). Add thoughts and feelings which show your **inference** of what is happening:

Kaiden glanced behind him, heart racing. In the moonless dark under the jungle canopy, every shadow seemed to be that of a man — standing, watching. He shook the glass vial hanging around his neck and held it up. It glowed with a blue light, illuminating the trees around him. Nobody was there. Of course, nobody was there. They couldn't know he was here. It was impossible. Kaiden pushed his damp hair out of his face and continued on.

3.4 Hungry for more?

Select a section from a story you've read or from the online **Writer's Library**. Answer the following questions:

a. What is the story about?

b. What is the main character (the protagonist) doing in the story?

c. What do you know about the character from **evidence** the author has provided?

d. Describe other things you have **inferred** from the story. Ensure you use quotes as evidence.

e. What did you bring to the text from your own **context**?

on Resources

eWorkbook 3.4 Level 1 worksheets (ewbk-7128), 3.4 Level 2 worksheets (ewbk-7129), 3.4 Level 3 worksheets (ewbk-7130)

Interactivity Inferring from fiction (int-8277)

Not for photocopying

3.5 Inference in non-fiction

3.5.1 What is non-fiction?

Non-fiction covers the range of texts which are based on truth and reality, rather than the imaginary worlds of fiction. Such writing includes:

- biographies and autobiographies
- instructional writing
- encyclopedias and reference texts
- newspapers
- magazines
- online articles
- blogs and other forms of social media.



Although non-fiction texts are based on truth, that doesn't mean they don't have hidden meaning. In fact, many texts are designed to be persuasive and often the authors will have a **bias**. Look at Topic 5 for examples of how social media, in particular, can be designed to mislead you or misrepresent the truth.

Understanding how to read and understand a non-fiction text starts with **inference**.

int-8278

3.5.2 Searching for meaning in non-fiction

Read the following article from *The Conversation* on the importance of movement for kids at school.

Inferring from non-fiction: quick tips

When reading **non-fiction**, try the following **tips** to help you find the **key ideas** and make **inferences**:

- Circle or make notes on any key ideas or arguments you notice.
- Study any images that have been provided and consider why they might have been included.
- Look up the definitions for unfamiliar words to assist your understanding.
- Write notes on anything interesting or confusing you want to explore later.
- Apply your own context: how can you use your existing knowledge to find meaning?

Not for photocopying

Kids Spend Nearly Three-Quarters Of Their School Day Sitting. Here's How To Get Them Moving — During Lessons.



Authors: Natalie Lander Senior Research Fellow, Deakin University; **Jo Salmon** Alfred Deakin Professor, Deakin University

Regular physical activity is linked to improvements in physical and mental health including anxiety and depression. It can also improve **cognitive functioning** such as attention and memory, and academic achievement in children.

But only 14% of Australian children get the recommended 60 minutes of physical activity per day and they spend 70% of the school day sitting. Primary school students spend over half of the school week in English and Maths lessons, and the majority of these lessons are traditionally **sedentary** — up to 76% of their time is spent sitting during maths.

Australian students are scoring lower in international tests than before, while sedentary behaviour and mental-health issues are on the rise. One way to improve academic outcomes and health is to add more movement to classes.

Mixing learning with movement

Theories of cognition — the mental processes in acquiring knowledge — hold that we learn through physical actions in our environment, as well as through physical senses and perceptions. So, engaging in physical activity can help students better understand concepts and retain the experience in a meaningful way.

But for this to occur, the students' actions must directly correspond to the learning concept. For example, in maths, kids can stretch their arms diagonally to represent the function y=x, "crocodile" arms can show acute angles, and crossing forearms can create **perpendicular** lines.



Students can cross forearms to create perpendicular lines.

In groups, they can link arms to form a triangle, and stretch and shrink without changing the angle measurements.

Recent research suggests **integrating** physical activity in maths lessons enhances student enjoyment, engagement and attitude, and improves maths performance.

In English lessons, research shows physical activity can improve students' engagement with, and enjoyment of, tasks and lead to better spelling and reading.

Learning and movement doesn't only have to happen in school. At home, parents can encourage children to move and learn at the same time.

This might involve talking about the numbers on letterboxes while walking to school, as a way to learn about odd and even numbers, or skip counting. When playing soccer in the park, parents can make scoring more challenging with each goal being a fraction (¼) or decimal (1.5).

Use this article to complete the activities.

Not for photocopying

3.5 Activities

3.5 Level 1

1. Read the article's **heading**. How does it hint at what the article is going to be about?

2. a. Read the first sentence again:

Regular physical activity is linked to improvements in physical and mental health including anxiety and depression.

First, **infer** whether this article is going to be **for or against** more movement for students.

Circle your response: For / Against

b. What **evidence** in the first sentence encouraged you to choose your answer to part a?

3. a. From the following line, **infer** who the **intended audience** of this article might be. In other words, who did the authors expect would be reading it? It might be more than one group of people.

It can also improve cognitive functioning such as attention and memory, and academic achievement in children.

b. Explain your answer to part a. Why did you select these people as the intended audience?

3.5 Level 2

4. Visuals are often just as important as text. What can you **infer** from the main image which runs across the top of the article?

Not for photocopying

5. Think about the following line. Would these arguments persuade you that movement in class is beneficial? Why or why not?

   Recent research suggests integrating physical activity in maths lessons enhances student enjoyment, engagement and attitude, and improves maths performance.

6. Can you think of any **arguments** in favour of physical exercise which are not included in the article? **Elaborate** (explain in detail).

3.5 Level 3

7. **Inference** involves reading between the lines. In non-fiction, this includes looking for **bias**. Describe any bias you can see in this article. (For more information on **bias**, see Topic 5.)

8. Put yourself in the position of a Maths teacher and write a response *against* more movement in the classroom. Add direct quotes from the original text to support your response.

Not for photocopying

9. Write your own point of view on this issue, based on your understanding from reading the article and incorporating your context.

3.5 Hungry for more?

a. Choose a topic that you are passionate about. Brainstorm the things you find most interesting about that topic and undertake some research to fill in any gaps in your knowledge. Now write a **non-fiction paragraph** about the topic.

b. Swap the paragraph with another person in your class. Discuss what information can be **inferred** from the paragraph.

c. Consider whether your non-fiction text has fewer **layers of meaning** than fiction pieces you might have written. Explain your response.

on Resources

eWorkbook 3.5 Level 1 worksheets (ewbk-7131), 3.5 Level 2 worksheets (ewbk-7132), 3.5 Level 3 worksheets (ewbk-7133)

Interactivity Inferring from non-fiction (int-8278)

Not for photocopying

3.6 Shaping what people see

3.6.1 Using language to conceal meaning

You've seen how authors can shape meaning in their poetry, fiction and non-fiction writing. It's time to use these ideas in your own writing by exploring different ways of concealing meaning in order to encourage your audience to infer.



But why would you want to? Isn't it a bit, well … shifty? Yes and no. If you were a politician, and the listener had to work hard to **infer** every bit of truth, your audience might get frustrated. People who read novels, however, actually *want* to work hard to find deeper meaning.

Here's a recap of some of the ways in which authors can shape meaning for readers to **infer**:

- **Showing, not telling.** Using descriptive language to build a vivid picture, rather than stating directly what the characters are doing, thinking or feeling.
- **Implicit versus explicit.** Making ideas implied rather than outright stating them, so that readers have to *read between the lines* to understand the deeper meaning.
- **Using figurative language.** Similes, metaphors and so on can be used to shape the way a reader builds a mental picture of what is happening in the narrative.
- **Deliberate misinformation.** Using misleading language or deliberate **red herrings** so that readers have to work hard to uncover the truth can be **intriguing**.

Topic 5 New and traditional media covers these strategies in more detail. If you thought authors were sneaky with their hidden meanings, wait until you meet the media!

3.6 Activities

3.6 Level 1

1. Describe yourself using a **simile** or a **metaphor**.

2. Rewrite the following passage so that it shows the reader what is happening, rather than telling them:

   She put down her pencil and was happy. The test was finished, and she thought she had done well.

Not for photocopying

3. Choose whether the emotion of the character is **implicit** or **explicit** in the following:

a. Jamel was angry. implicit / explicit

b. Manuvi stomped her feet and clenched her jaw. implicit / explicit

c. Rupesh felt his pulse racing. implicit / explicit

d. Suzie was really excited. implicit / explicit

e. Bernard smiled broadly. implicit / explicit

3.6 Level 2

4. In your own words, explain why a reader might want an author to show and not tell the story.

5. Turn the following passage from telling to showing by giving the character some actions which reveal their personality.

Sammy was a thoughtful boy. He always took a very long time to think over his problems. People sometimes thought he was strange. He didn't mind what people thought, though.

6. Read the following story introduction.

Dart paused at the edge of the forest, her ears twitching, hunting for hostile sounds. Behind her a twig cracked, and a muffled curse reverberated.

The character Dart is not human — how is this **implied** in the opening sentence?

Not for photocopying

3.6 Level 3

7. Write a short introduction to a story with a central character that is not human. Do not tell the reader that the character is not human — show it through describing the character's actions.

8. In your own words, as a reader, what does it feel like to have to **infer** information from a text?

3.6 Hungry for more?

Some authors use more **implied** information than others. Using whatever resources are available to you (including the online **Writer's Library**, a physical library at your school and the internet) you are going to go on a hunt for the author who writes the *most* **implicit** language you can find. Find a passage from a text which:

- does not tell the reader anything
- uses a lot of **implied** information (where you have to *read between the lines* for deeper understanding)
- requires the reader to **infer** (filling in the blanks based on context)
- allows the reader to **garner** (create) their own meaning.

on Resources

eWorkbook 3.6 Level 1 worksheets (ewbk-7134), 3.6 Level 2 worksheets (ewbk-7135), 3.6 Level 3 worksheets (ewbk-7136)

Not for photocopying

3.7 Topic project: Inference author

Scenario

You've written a few successful novels — a romance between a polar bear and a penguin, a horror story involving a mutant koala, a detective mystery which was so tense the thief wasn't caught until *after* the last page — but there's always been something *missing* from your books. Your editor just called: she's got it! You're always *telling* the reader what to think, and your readers want you to *show* them!



Task

You need to write a short story to prove that you can let the reader **infer** their own information: you consider **microfiction** to be the ideal format for this task.

You can work on this individually, or partner up with someone else as your editor to help with the drafting and proofreading stage.

Process

Step 1

Brainstorm some ideas for your story. Remember this is **microfiction**, so your word limit is 500 words or less. One option is to focus on 10-15 minutes of real time in a story. Another option is to choose an event in which a lot happens in a short amount of time. Check the online **Writer's Library** if you need inspiration. Alternatively, you could use an online story idea generator.

Step 2

Write your first draft, getting your ideas down on the page. It won't be perfect at this stage, because first drafts rarely are perfect.

Not for photocopying

Step 3

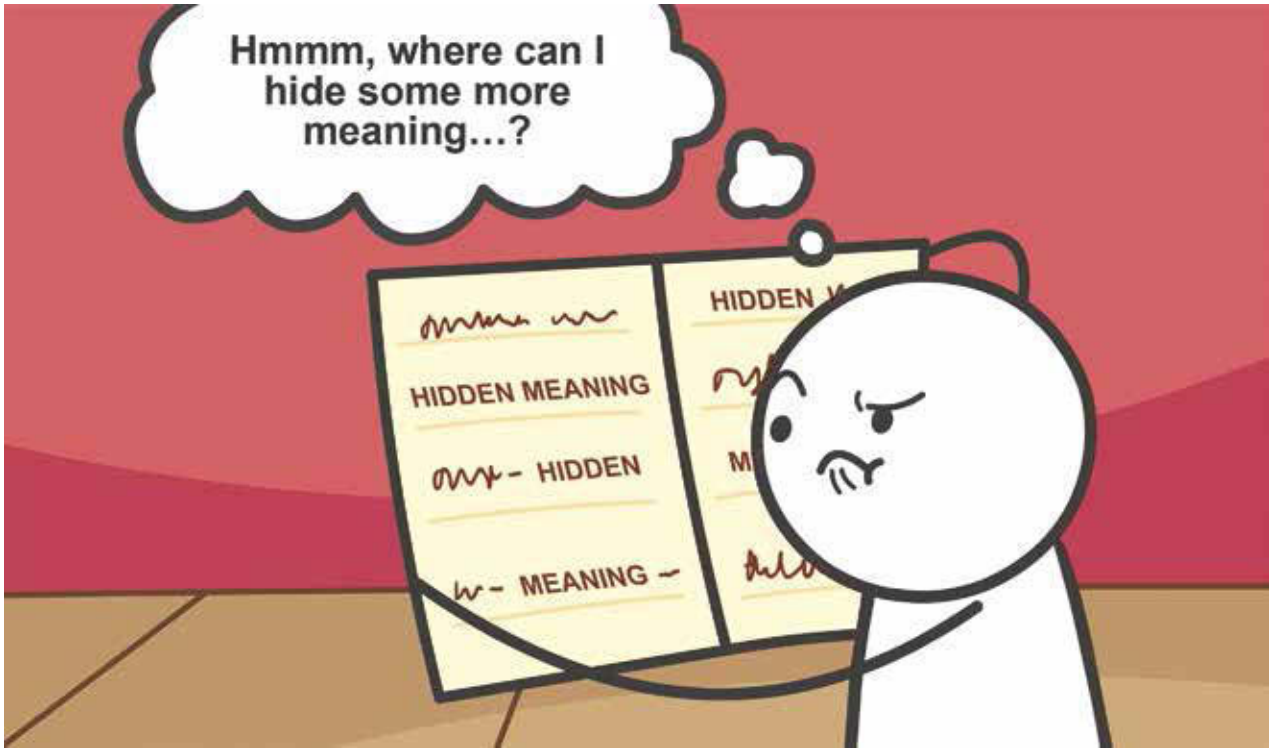
Make your first edits: look for moments in the story where you are telling not showing. These will be parts where you say **explicitly** what a character is thinking or doing. Edit these so that you show their personality through actions and dialogue.

Step 4

If you're working with an editor, now is the time to swap your stories. A second reader may well notice something you didn't.

Step 5

Write your final copy. There's still time for one last check! Have you used figurative language, implicit information and descriptions? Have you allowed the reader to build their own inferences?



3.8 SkillBuilder: Annotating for inference

online only

What is annotating for inference?

Annotation helps you to commit ideas to memory, see connections between ideas and notice patterns. It allows you to focus your thoughts on the text to help with your inference and response.
Using a type of annotation called **coding**, you can practise making annotations about theme, language and construction.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

Not for photocopying

3.9 Review

3.9.1 Key points to remember

3.2 Inference versus observation



- Observation is seeing the details in a text.
- Inference is using evidence and your context (what you already know) to read between the lines and find meaning.
- Observations focus on descriptions.
- Inference looks for details which may be hidden.

3.3 Inference in poetry



- Poems are often short, so poets make language work hard.
- Poems use language in diverse and interesting ways.
- Inference in poems can come from the language, the structure, and the context.
- Poems are meant to be read aloud.
- Different people will find different meanings in the same poem.

3.4 Inference in fiction



- Context is everything you've experienced and learned in your life.
- Your context affects your reading of a text.
- Inference relies on using your context.
- Good readers can distinguish between texts which show the story instead of telling it.

3.5 Inference in non-fiction



- Non-fiction uses truth and fact.
- Though non-fiction writing will often be clearly stated, authors can still imply ideas.
- Readers must use their inference skills to create the highest levels of meaning.
- Authors can have a bias: effective readers are able to read between the lines.

3.6 Shaping what people see



- Authors can shape what people see in a variety of ways.
- Using figurative language, authors can suggest new and richer meanings.
- Being implicit allows for more hidden meaning than being explicit.
- Good authors show, instead of telling.

3.9 Activities

online only

3.9 Review

Go to www.jacplus.com.au and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

Not for photocopying

3.9.2 Reflection

Now that you know more about reading for inference, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. What aspects of reading for inference do you enjoy the most?

3. List three times in your life that you might use the inference skills you learned in this topic.

on Resources

- **Sample responses** Topic 3 sample responses (sar-0123)
- **Digital document** Self-reporting template (doc-35517)
- **Interactivity** Key terms crossword (int-8261)

Not for photocopying

Glossary

analysing breaking down ideas and concepts to interpret what you see in front of you
bias a fixed opinion based on previous experience; it can be especially strong due to cultural upbringing, also due to age
canopy the uppermost branches of the trees in a forest, forming a more or less continuous layer of foliage
citadel a fortress, typically one on high ground above a city
cognitive functioning the mental processes involved in acquiring knowledge
context background information on a topic that provides more information (which assists a reader's understanding); what you already know based on your experience
emulate to imitate or copy the style of something or someone
evidence facts and information in a text which can be used to extend meaning
explicit stated clearly and directly
figurative language not actually stating that something is real or true, but helps with understanding something; not literal; uses comparisons to describe something in a non-literal way
illuminating lighting up
implicit suggested, but not actually stated
incredulously in a manner indicating disbelief or surprise
inference reading between the lines and using evidence in a text to make meaning
integrating bringing separate things together
intertwined twisted or linked together
intriguing to incite curiosity or interest in what is going on
literary theory ideas and approaches to reading literature, commonly supported by research and analysis
microfiction a story told in as few words as possible
observation looking at the details and descriptions in a text
perpendicular at an angle of 90° to a given line, plane, or surface such as the ground (the side of a building should be perpendicular to the ground)
red herring a clue or piece of information which is misleading or distracting, often intentionally
residue a small amount of something that remains after the main part has gone
sedentary tending to spend a lot of time seated, or in a sitting position; not moving around much
showing, not telling providing information which shows what a character is thinking or feeling through describing their actions and behaviours, rather than telling the audience the character's thoughts and feelings through explicit statements
smothering causing a feeling of closeness or suffocation
stanza a group of lines in a poem; a verse
symbolism language which is used to represent an idea (symbolism can also have visual elements)
text types different forms of writing (for example, letter, story, recipe)
vial a small container, typically cylindrical and made of glass, used especially for holding liquid medicines

Not for photocopying

3.8 SkillBuilder: Annotating for inference

3.8.1 Tell me

Behind every good essay is a well-worn and heavily annotated book. These poor books suffer in silence while their owners revel in the glory of an A-grade essay. Their pages have been folded down, their words covered in fluorescent highlighter, and tiny words of nonsense have been scrawled all over the margins. Why is it so important to **annotate**?



Well, for one thing, it's very unlikely that the idea you have while you're reading a book will still be there in a few weeks (or even months) when you're actually writing the essay. You need to write things down to remember them. Even the act of writing helps commit ideas to memory, making this a good strategy for exam revision, too. It will also help you to see connections between ideas in the text, look for patterns in symbols, and notice **quirks** of the author's language. All in all, annotating helps you to *focus* your thoughts on the text.

3.8.2 Show me

on Resources

Video elesson Annotating for inference (eles-4312)

There are plenty of *resources* you can use to annotate a text. For example:

- writing directly on the text with pen, pencil and highlighter
- using sticky notes (the ones you can hold in your hand, or the ones on your device)
- using annotation tools on a PDF
- using online annotation tools
- bookmarking and using clips in an eBook
- recording voice clips on an audiobook.

There are also different *methods* of annotating. You might colour-code for different reasons, use symbols and written notes, underline or highlight, and so on. The point is to develop your own personal approach to annotation: the one that works for *you*. If you can do that as early as year 8, then by your senior years it will come easily to you.

Choose your annotation weapon



Not for photocopying

Coding annotations

In this example, we'll focus on a type of annotation called *coding*, which is great for inference. Coding literally means using a code to indicate *what feature* you are annotating. Each time you read the text you could focus on a specific code. In the example below, we'll code the same passage for three things: **theme**, language, and **construction.**

Coding for theme

For the first pass through of the text – the introduction to Sienna P. Darling's *Lost to History* – we will use the code TH and the colour blue to point out ideas about possible THEMES in the text.

It had been cold, dark and dull since Mirai had arrived. She wasn't yet **accustomed** to the lack of constant bright lights, signs and sounds around her, the **stagnant** silence, the lack of life and **vibrancy** – even as the months passed.

Canberra wasn't as she had expected it to be. Despite the **frigid** air and early hour, she was out on the balcony, gazing out into the night, wishing her friends were here, worrying about her next assessment, how to pay the bills, wondering what the future held.

Her milky tea had long grown cold, as frozen as the world around her. The book she'd taken from home sat there on the table, dusty and untouched.

After sighing once more into the darkness, she started yet another **monotonous** day.

TH: **moving, homesickness, worry** – seems like Mirai hates where she has moved to and keeps comparing it to where she used to live.

Coding for language

The second time through we'll code in green with the symbol LA for LANGUAGE. This will highlight any language used that helps you to infer what is happening or how the character is feeling.

It had been cold, dark and dull since Mirai had arrived. She wasn't yet accustomed to the lack of constant bright lights, signs and sounds around her, the stagnant silence, the lack of life and vibrancy – even as the months passed.

Canberra wasn't as she had expected it to be. Despite the frigid air and early hour, she was out on the balcony, gazing out into the night, wishing her friends were here, worrying about her next assessment, how to pay the bills, wondering what the future held.

Her milky tea had long grown cold, as frozen as the world around her. The book she'd taken from home sat there on the table, dusty and untouched.

After sighing once more into the darkness, she started yet another monotonous day.

LA: **cold, dark, dull, lack, stagnant silence, frigid, cold, frozen, darkness, monotonous** – look at all the words related to being cold, bored and lonely.

Not for photocopying

Coding for construction

Finally, we'll go through once more looking at CONSTRUCTION, with a pink colour and the code CO. This highlights how the author has arranged the piece of writing to best send a message.

> It had been cold, dark and dull since Mirai had arrived. She wasn't yet accustomed to the lack of constant bright lights, signs and sounds around her, the stagnant silence, the lack of life and vibrancy – even as the months passed.
>
> Canberra wasn't as she had expected it to be. Despite the frigid air and early hour, she was out on the balcony, gazing out into the night, wishing her friends were here, worrying about her next assessment, how to pay the bills, wondering what the future held.
>
> Her milky tea had long grown cold, as frozen as the world around her. The book she'd taken from home sat there on the table, dusty and untouched.
>
> After sighing once more into the darkness, she started yet another monotonous day.

CO: The author constructs the text using lots of lists. It adds to the feeling that the character is bored and reflecting on their past a lot.

3.8.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivity Annotating for inference (int-8293)

3.8 ACTIVITIES

1. a. Using the following passage from the same story (*Lost to History*), choose one of the codes – **theme**, **language**, **construction** – and add some annotations to the passage. You can find a downloadable copy of the full short story *Lost to History* in the **Digital documents** section of the Resources tab.

TH
LA
CO

Remember, annotations are designed to help you to infer, so make sure you are going beyond just observations.

> The swan squeaked eagerly, hidden legs stirring the green-tinged water as it approached, long neck arched high. Its wings flared, sleek black feathers ruffling in the breeze. Weeping willows swayed gracefully, dancing to an unheard tune.
>
> Mirai threw another breadcrumb, making ripples expand across the lake. The white-tipped, crimson bill snapped – too slow. The food was snatched up by another swan, white feathers pure as snow. A lamentation of swans sung upon hasty arrival.
>
> As she threw her last crumb, Mirai rose from the wooden bench, collecting her laptop and books, putting them into her bag. She resumed her walk.
>
> The concrete was cracked and dry, little green shoots springing up in the gaps, reaching for the sun.
>
> Laughing families were spread out across the grass, some with picnics, some enjoying the view. The occasional jogger passed by, a few cyclists for whom she had to make way.

Not for photocopying

b. Now annotate this same passage using the other two codes.

2. Choose another piece of writing, either from the **Writer's Library** or from something you're studying in class, and annotate it for **theme**, **language** and **construction**.

on Resources

Digital document Lost to History (doc-25447)

Glossary

accustomed to become used to something; it becomes normal, familiar or routine
annotate make notes on something; add notes to (a text or diagram), to provide explanation, clarification or comments
construction how a piece of writing is put together; the order and structure of words and sentences
frigid very cold in temperature
monotonous dull, tedious, and repetitious; lacking in variety and interest
quirk a peculiar aspect of a person's character or behaviour; in this case, how they express themselves in writing
stagnant showing no activity; dull and sluggish
theme an idea that is important in, or recurs throughout, a piece of writing
vibrancy the state of being full of energy and life

Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 4**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **4.1** Visual literature (tpdf-2473) ☐

eWorkbooks

- **4.2** Level 1 worksheets (ewbk-7137) ☐
- **4.2** Level 2 worksheets (ewbk-7138) ☐
- **4.2** Level 3 worksheets (ewbk-7139) ☐
- **4.3** Level 1 worksheets (ewbk-7140) ☐
- **4.3** Level 2 worksheets (ewbk-7141) ☐
- **4.3** Level 3 worksheets (ewbk-7142) ☐
- **4.4** Level 1 worksheets (ewbk-7143) ☐
- **4.4** Level 2 worksheets (ewbk-7144) ☐
- **4.4** Level 3 worksheets (ewbk-7145) ☐
- **4.5** Level 1 worksheets (ewbk-7146) ☐
- **4.5** Level 2 worksheets (ewbk-7147) ☐
- **4.5** Level 3 worksheets (ewbk-7148) ☐

Sample responses

- **4.8** Topic 4 sample responses (sar 0124) ☐

Digital documents

- **4.6** Graphic novel images (doc-35432) ☐
- **4.8** Self-reporting template (doc 35518) ☐

Video eLessons

- **4.1** It's a visual world (eles-4298) ☐
- **4.4** Vectors (eles-4130) ☐
- **4.5** Advertising (eles-4128) ☐
- **4.7** Graphic novel metalanguage (eles-4313) ☐

Interactivities

- **4.3** Visual expression (int-8279) ☐
- **4.4** Reading visual imagery (int-8037) ☐
- **4.5** Advertising techniques (int-8726) ☐
- **4.7** Graphic novel metalanguage (int-8294) ☐
- **4.8** Key terms crossword (int-8262) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

4 Visual literature

4.1 Overview

4.1.1 It's a visual world

We live in a visual world. Now, more than ever, it's important to know how to analyse and understand everything you see. From comics to graphic novels to advertisements, all of the images sent out into the world are trying to send a message or sell something. This topic explains common techniques used, so that you can recognise them and make your own judgements about the **visual literature** you encounter. The ability to interpret and analyse images is called **visual literacy**.



on Resources

Video eLesson It's a visual world (eles-4298)

Watch this video to learn about the importance of visual literacy.



STARTER QUESTIONS

1. When you read or hear the word 'literature', what comes into your mind?
2. Why do you think young children need pictures in books? Is there something 'childish' about having a book with pictures in it?
3. What do you think might be the difference between visual literature and visual literacy?
4. List five to ten things that you think require visual literacy to read. For example, a movie poster.

Not for photocopying

4.2 Studying visual literature

4.2.1 What is visual literature?



Not for photocopying

4.2.2 Why study visual literature?



Not for photocopying

4.2 Activities

4.2 Level 1

1. Draw three types of **visual literature** that you see every day. Try to think of examples that haven't already been covered. Include the name of each type.

2. Name one skill that can be improved by studying **visual literature**.

3. Suggest a type of **visual literature** that early humans would have created or seen.

4.2 Level 2

4. The comic spread in section 4.2.1 says that mobile phones are '**all about visual literacy**'. Discuss what you think this means.

5. Have you read any of the '**big four**' forms of graphic stories listed in section 4.2.1? If you have, describe what you liked about this form of story. If you haven't, describe what you think you'd like about one of the 'big four' forms of story.

Not for photocopying

6. a. Suggest (or draw) an **icon** that you think would be instantly recognisable to most people.

b. How do you think it's become so recognisable?

4.2 Level 3

7. The comic in section 4.2.2 claims that studying **visual literature** can help you to **'build a better understanding of story and sequence'**. What do you think that means?

8. Suggest why people might prefer to **communicate** using **images** rather than words.

9. Summarise what **visual literature** is.

on Resources

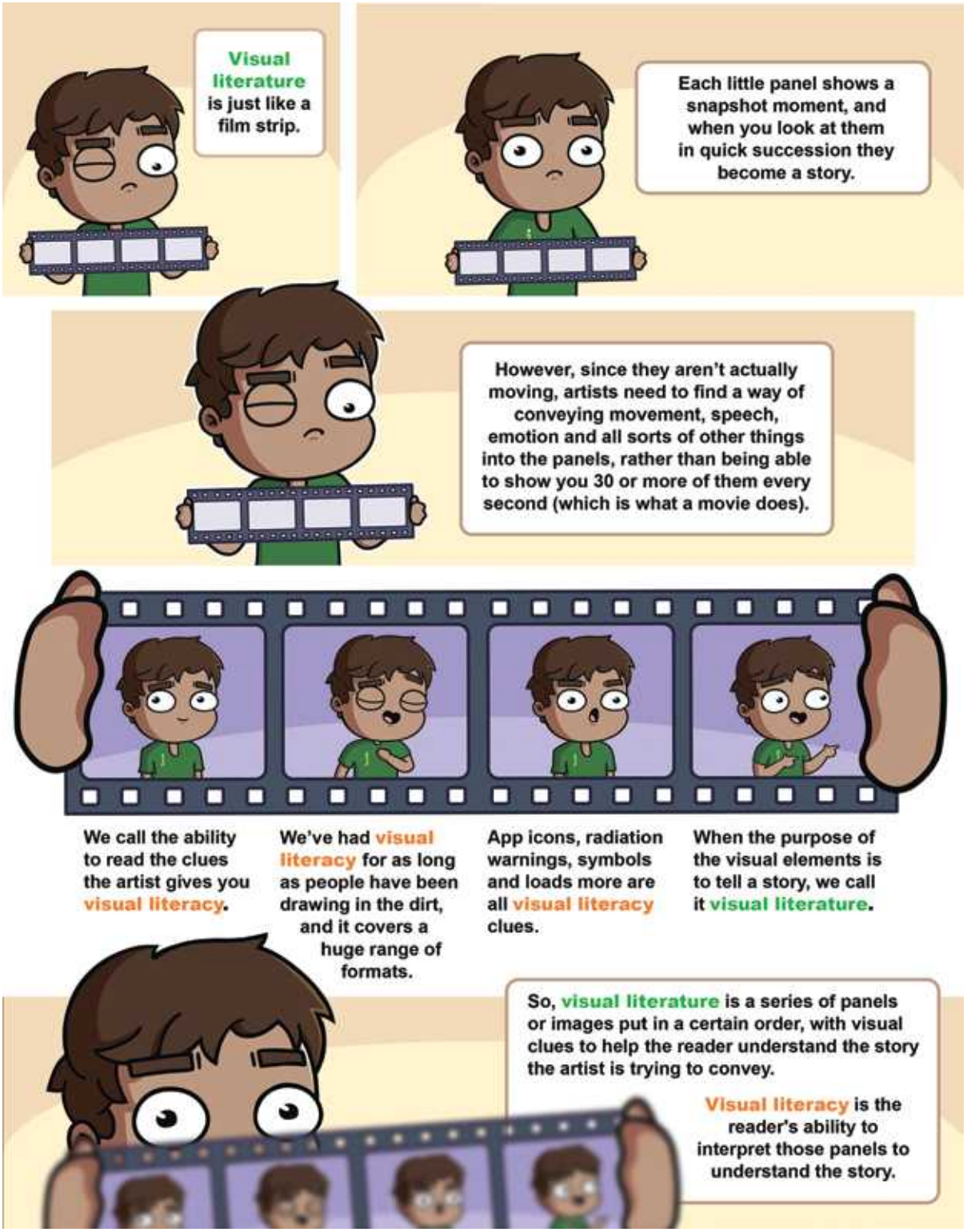
eWorkbook 4.2 Level 1 worksheets (ewbk-7137), 4.2 Level 2 worksheets (ewbk-7138), 4.2 Level 3 worksheets (ewbk-7139)

Not for photocopying

4.3 The growth of visual literature

4.3.1 Visual literature versus visual literacy

Visual literacy goes all the way back to the Stone Age. Any time you're using a picture to convey an emotion, idea or concept, you're employing visual literacy skills. From cave paintings to the Instagram icon, when an image has a meaning you're using visual literacy to **infer** meaning from it and understand it.



Not for photocopying

4.3.2 The 'big four' of visual literature

With new technologies emerging, different forms of visual literature — such as webcomics — have become popular. Let's take a closer look at those 'big four' forms of graphic stories.

COMICS & COMIC BOOKS



Comics and comic books are definitely different to each other, but they use similar techniques to engage their audience in a story told through snapshot images.

Early comic books showed a piece of a superhero's life and journey, but they weren't always connected to each other. Now, the vast number of comic books out there all weave together to tell **epic** stories.

Comics — as in comic strips, like you might find online or in a newspaper — still stick to those short, independent stories.

GRAPHIC NOVELS



Graphic novels are like super-comics. Each graphic novel is a book-length story made from snapshot images, making it a lot longer than individual comic books.

The stories in graphic novels are normally complex, covering long time periods and many locations.

Each graphic novel will also be its own full story, instead of just a snippet of a larger whole (but sometimes they have sequels too!).

MANGA



Manga is a form of art from Japan, and although it might look similar to graphic novels and comics at first, it's important to remember that it was created independently and at a different time.

Manga is all about characters growing and becoming new people through their journey, and some of the stories have been continuing for a very long time. Unlike colourful comics, manga is often printed in black and white.

As manga is written in **katakana**, **hiragana** and **kanji**, it's read from right to left. Not just the words, but the panels too!

WEBCOMICS



Webcomics are one of the newest forms of **visual literature**; the first one was made in 1985. Posting online allows artists to not only choose the content, timing and format of what they share, but also to see reactions to their work and interact with their fans.

An important part of this form of **visual literature** is that the audience has a direct impact on the creation of the piece. The artists talk with fans, getting ideas or feedback which they then put into their webcomics.

There are many webcomics published on the internet, and even more that have been left unfinished when the artist grows tired of them, or when they can't continue for other reasons.

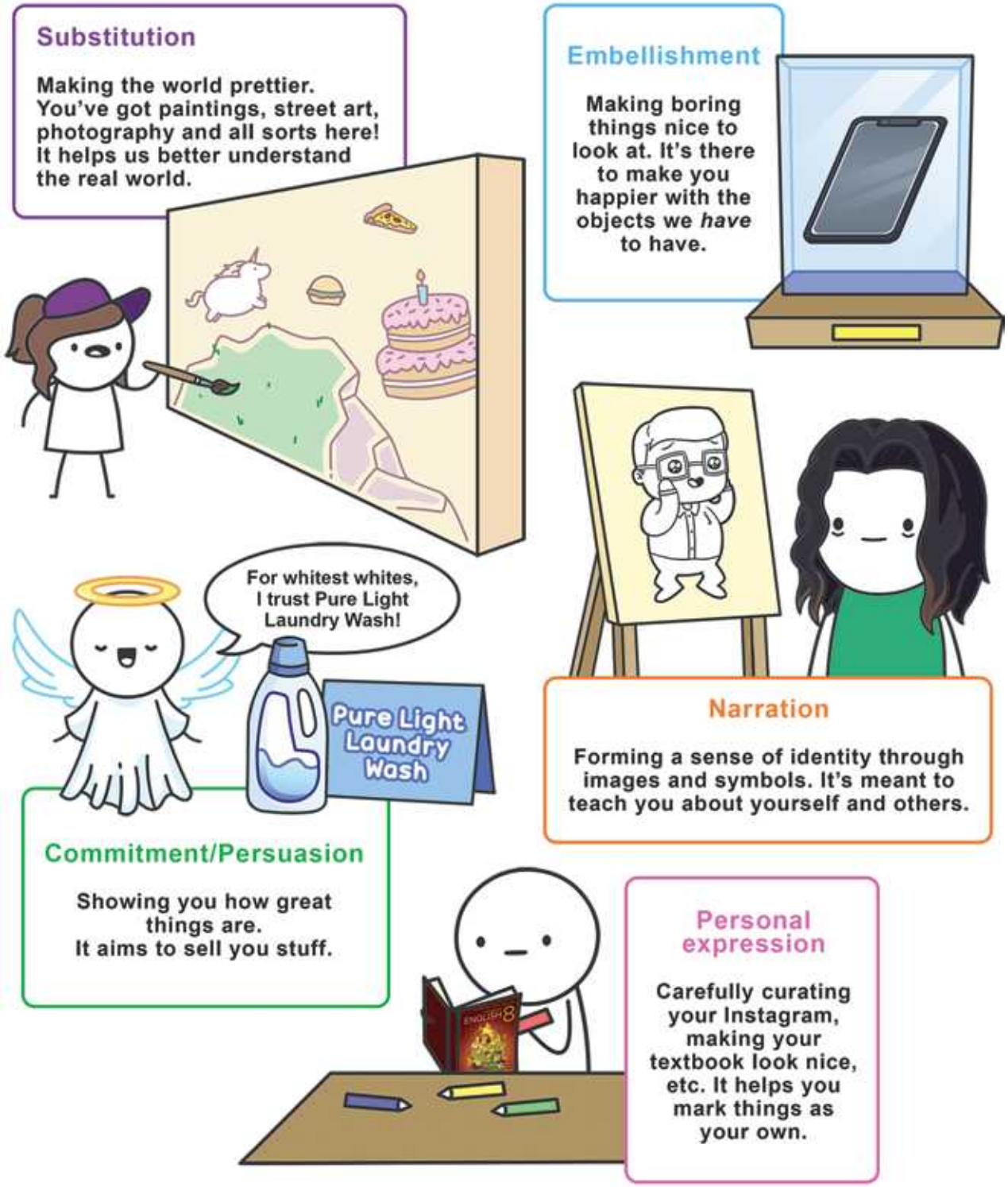
Not for photocopying

4.3.3 It's not all about literature

Here are a few ways that art and **visual elements** can influence and **enhance** our perception of the world around us.

With increased understanding of **visual literature**, people can better notice, appreciate and understand the visual elements in the world around them.

int-8279



Not for photocopying

4.3 Activities

4.3 Level 1

1. a. Sort the following text types into the form of **visual literature** you think they best suit. List them in the relevant row of the table below. You can simply write their corresponding numerals if you like (i, ii etc).

i. a long story, updated weekly
ii. a short, moral lesson
iii. a story that's been continuing for decades
iv. a choose-your-own adventure with multiple endings
v. a long story with multiple complex characters
vi. an adaptation of a film
vii. a story without dialogue or narration
viii. a story by an inexperienced artist

Comics/comic books	
Graphic novels	
Manga	
Webcomics	

b. Choose one of the **story types** from the list in part a. Explain why you matched it to the form of **visual literature** that you chose.

2. What is the difference between **visual literature** and **visual literacy**?

Not for photocopying

3. Are films just fast-paced **visual literature**? Explain your thinking.

4.3 Level 2

4. Select any two forms of **visual literature** discussed in this subtopic and state the differences between them.

5. What is one way in which art and **visual elements** can influence or enhance the world around us?

6. What are some of the ways you demonstrate **personal expression** in your daily life? Give at least five examples.

Not for photocopying

4.3 Level 3

7. Make a list of items in the room around you that require **visual literacy** to understand. For example: a sign with a person running symbolises an exit.

8. Discuss ways that young people these days use **narration** to form a sense of identity through images and symbols. *Hint:* consider things like social media or blogging.

9. Describe an example of **embellishment** you've seen. What was the effect?

4.3 Hungry for more?

Working with a partner, find real world examples of substitution, embellishment, narration, commitment/persuasion and personal expression. Create a collage of your examples.

on Resources

eWorkbook 4.3 Level 1 worksheets (ewbk-7140), 4.3 Level 2 worksheets (ewbk-7141), 4.3 Level 3 worksheets (ewbk-7142)

Interactivity Visual expression (int-8279)

Not for photocopying

4.4 Visual storytelling

4.4.1 How to tell a story visually

Telling a story visually employs different strategies to those used in written or spoken stories. Instead of words, visual stories rely on:

Colours

We get a lot of cues from colours. A certain colour can indicate mood, someone's role, or the situation they're in.



Lighting

Lighting can be dramatic, focus on a certain person, set the mood, and help us notice something particular in the frame.



Not for photocopying

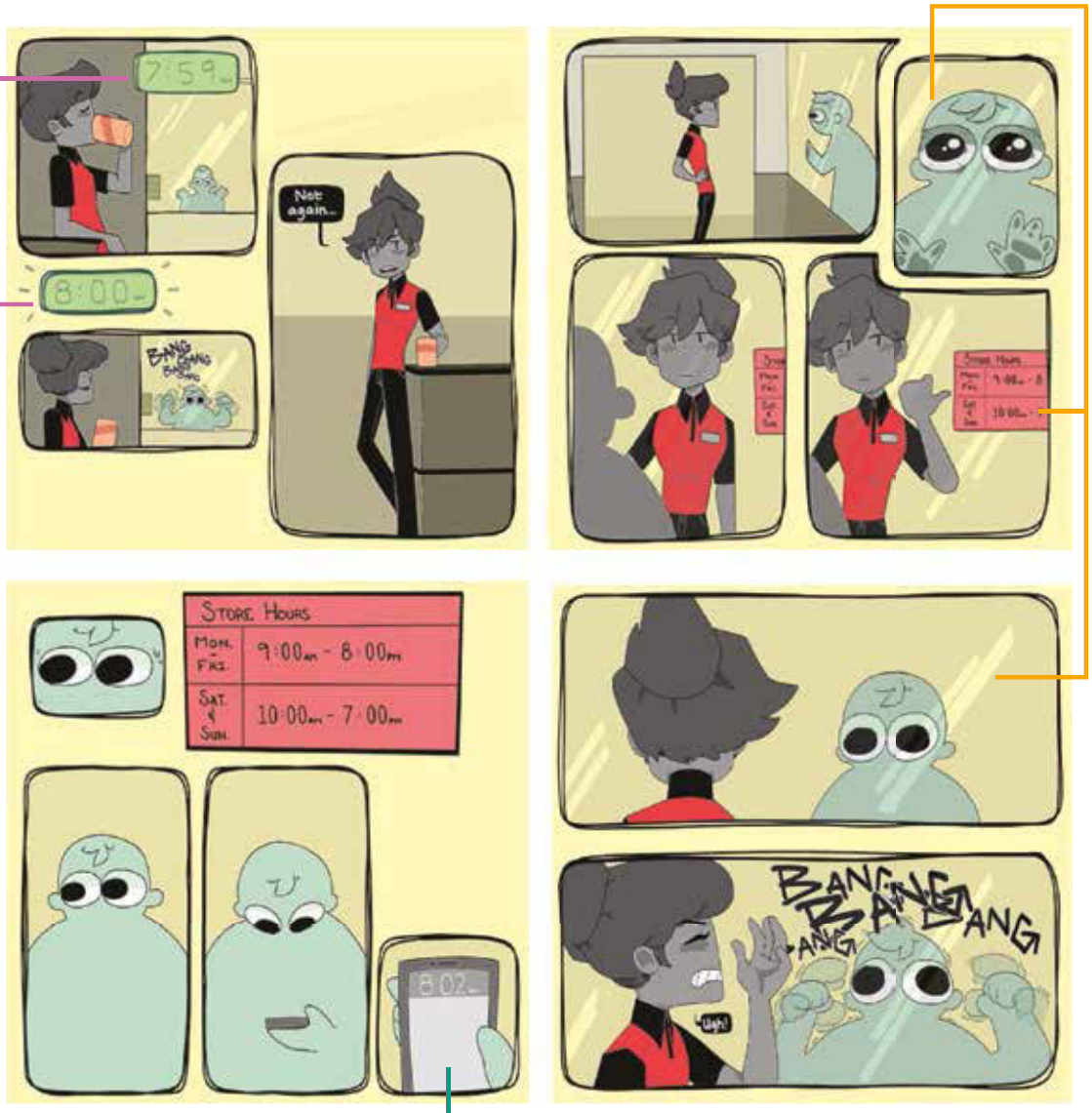
Vectors

This is the direction your eyes travel, between panels or images, giving the story its sequence. **Vectors** change with different forms of visual literature (comics are different to films and paintings, for instance). Study the image below to see how the artist used vectors to guide the viewer and tell a story.

eles-4130

Non-realistic elements, like the clock at the start, set the scene

Repeated elements to build a sense of space (store hours, customer's eyes, shine on the glass separating them)



Time on the customer's phone shows that time is progressing as we read through the panels

Not Quite Open by Abby Hickman (from the series 'Scissors' featured on Tapas)

Grawlixes

Grawlixes are symbols used by characters to express anger, or to censor what a character is saying. You might see them if a character has hurt themselves or if for any reason they are uttering language not suitable for younger audiences!



Not for photocopying

Salience

When you notice something in an image straight away, it's **salient** — you notice it before anything else, then glance around and see other parts as well. Normally, it's the most important part or the focus of the image — the thing the creator wants you to see first.

Symbolism

The use of **symbolism** means we don't have to include writing at all — we just need to understand the situation the person is in, then we'll be able to understand the meaning of the given symbol. Sometimes, we don't need to fully understand the situation, relying instead on our knowledge of **genre**.



Perspective

Perspective is where you're looking from. For instance, you might be seeing through the eyes of a character and have their point of view; you might see from over their shoulder; or have a broader cinematic angle. An image can be split into three sections — foreground, middleground and background — to make discussion of the image easier.

int-8037



Not for photocopying

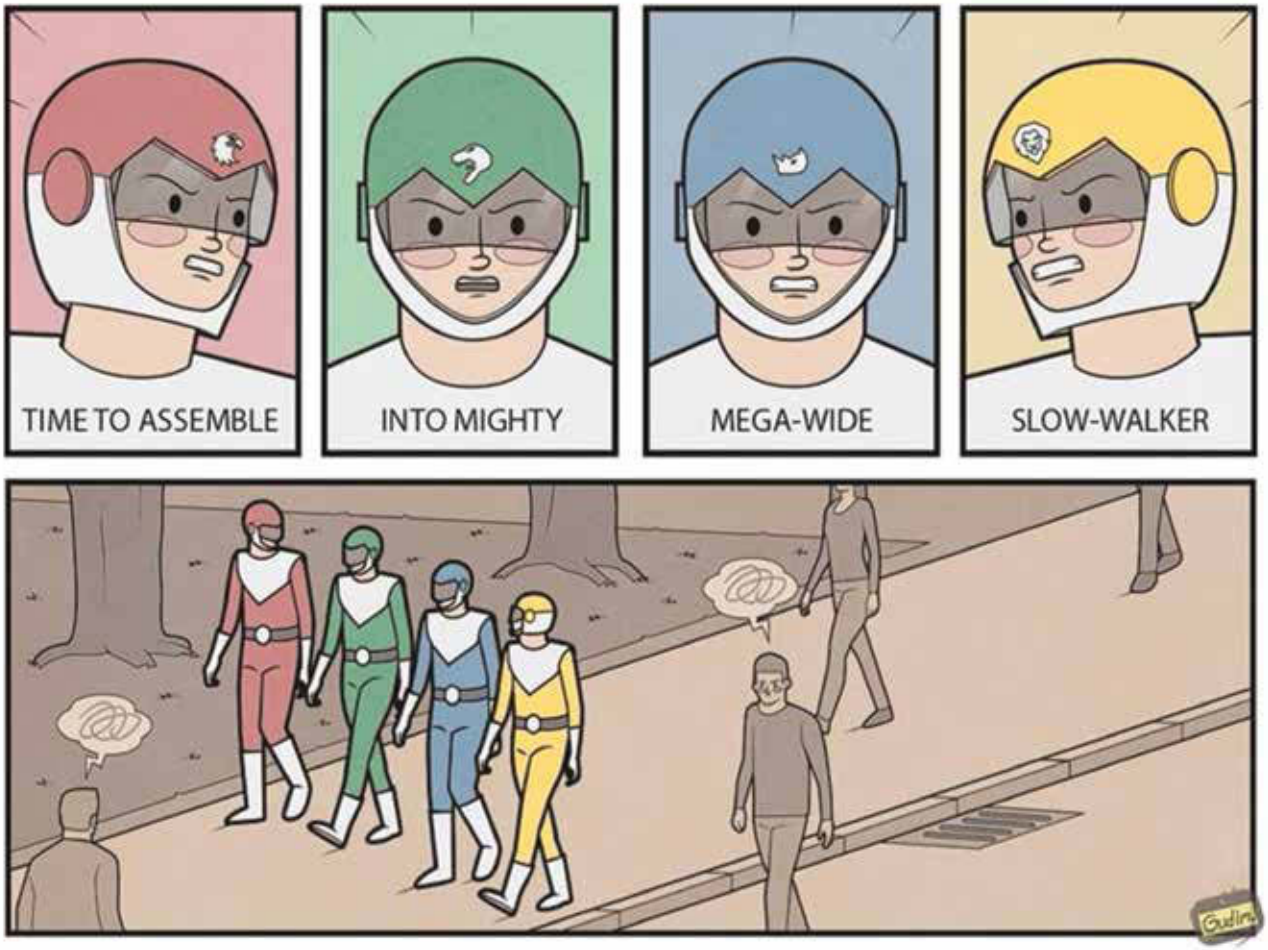
4.4.2 Quirks of visual literature

Sometimes visual literature includes words, and sometimes it doesn't. It all depends on what's being conveyed, and what the purpose of the image is.

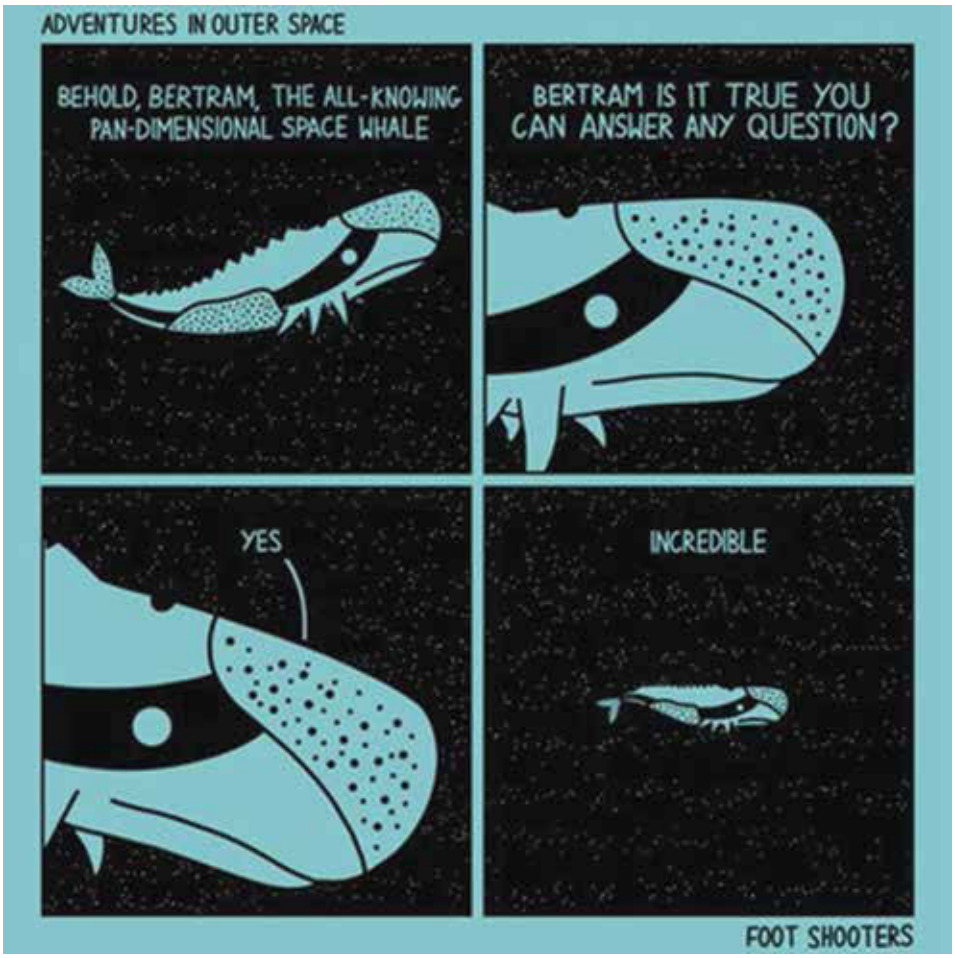




You might also notice that it doesn't always matter if the audience takes it in **sequentially** (in order) or if they jump around a bit. Have a look at the following comics and think about whether it matters if you know the ending or not.

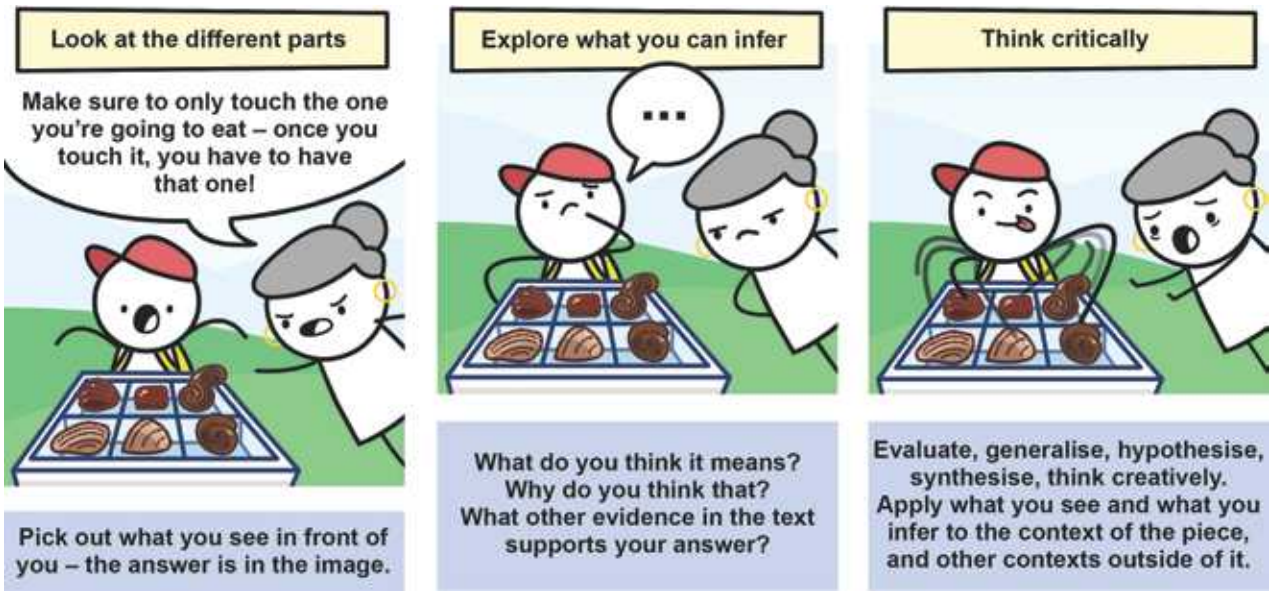


Not for photocopying



4.4.3 How to analyse art and images

Art is, and always will be, **subjective**. However, when we're analysing visual elements, there are a few steps you can take, as illustrated below.



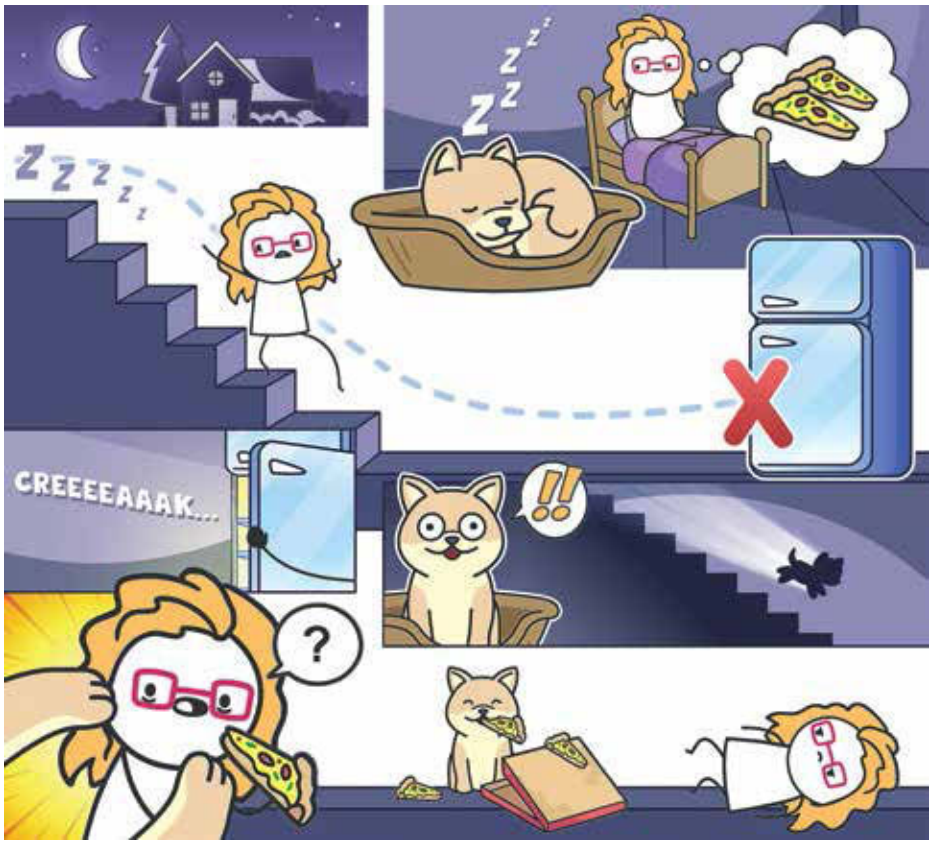
Once you've taken those steps to analyse art and images, you could then discuss some ideas with others or write your own ideas down.

Not for photocopying

4.4 Activities

4.4 Level 1

1. Describe what's happening in the image below and explain why you think that. What **techniques** has the artist used to tell the story? How do you know what's happening?



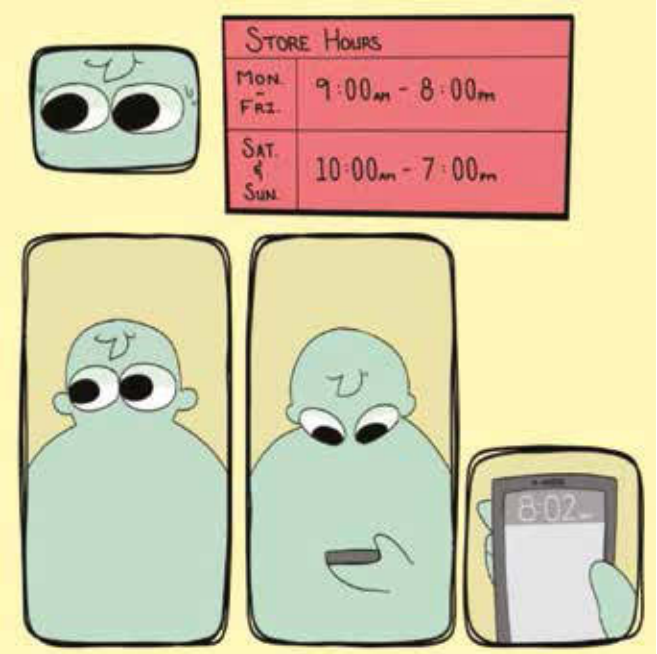
Not for photocopying

2. Choose **one** of the six elements of **visual storytelling** (colours, lighting, vectors, salience, symbolism or perspective). Explain what it is.

4.4 Level 2

3. Why is it important to **analyse** visual art and images?

4. Look at the panel below from the image in section 4.4.1. How has the artist used **vectors**? You might like to add annotations (notes around the sides) to the image, to help with your explanation.



Not for photocopying

5. Study the comic below. What **emotions** is Namu feeling in these panels? How is this shown to the audience? You can add annotations to the image to help with your explanation.



Not for photocopying

4.4 Level 3

6. How can **lighting** and **colour** affect the **mood** of visual literature? Provide an example.

7. In what way do **grawlixes** represent emotion as much as words?

8. Provide an example of how **colour** could be used in a comic to provide information about a character's personality or motivations. Use the lines below or draw your answer in a notepad and add annotations.

4.4 Hungry for more?

Webcomics aren't printed on pages like other forms of visual literature. Instead, they are found on websites. Find a webcomic that reveals more as the reader scrolls down the page. Map the vectors that your eyes follow and how the artist transitions between scenes.

on Resources

eWorkbook	4.4 Level 1 worksheets (ewbk-7143), 4.4 Level 2 worksheets (ewbk-7144), 4.4 Level 3 worksheets (ewbk-7145)
Interactivity	Reading visual imagery (int-8037)
Video eLesson	Vectors (eles-4130)

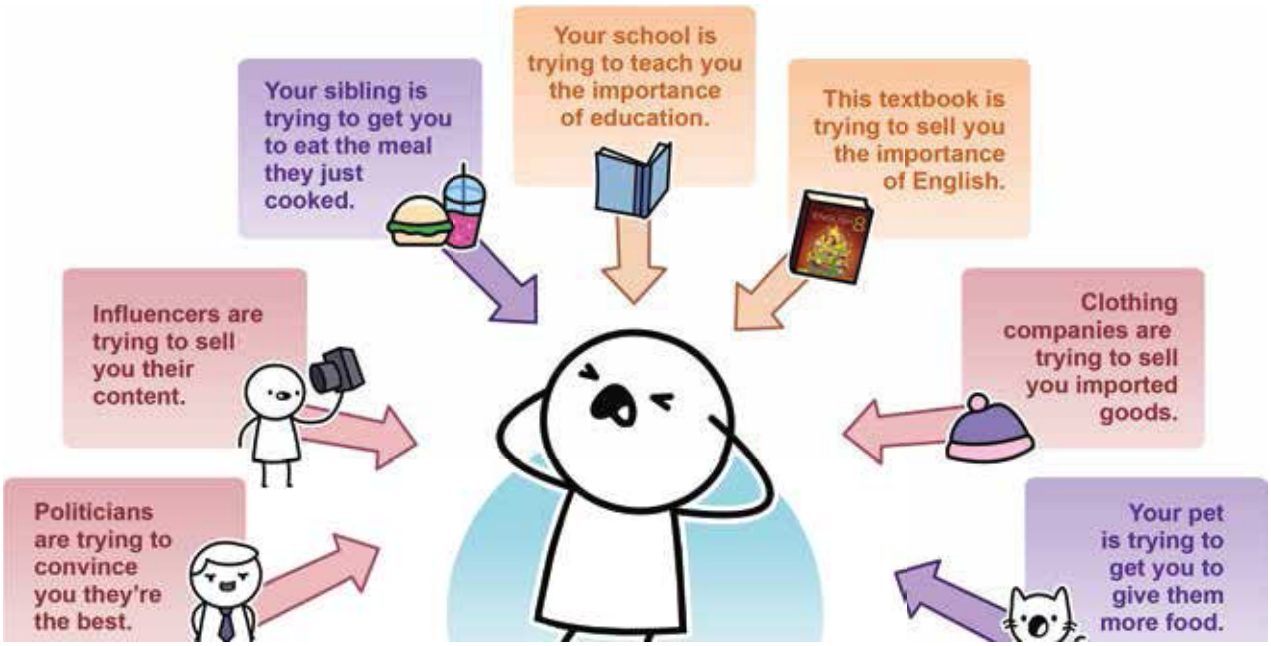
Not for photocopying

4.5 Advertisements

4.5.1 Who's trying to sell to you?

Everyone, every single second of the day.

eles-4128



Understanding the elements of **persuasion** — how things are sold —can really help you to recognise *when* someone is trying to sell to you, and what method(s) they're using. All of the **visual storytelling** techniques discussed in subtopic 4.4 apply to advertising: advertisers are always trying to tell a story.

4.5.2 Rhetorical appeals

The most common ways of persuading someone are through **rhetorical appeals**. These are persuasive techniques first thought up by the ancient Greeks (that's why they all have odd names), and no one has figured out a better way of selling things since then. This is probably because the appeals really 'get' the basic parts of human nature.

Ethos

I'm important, so trust me.

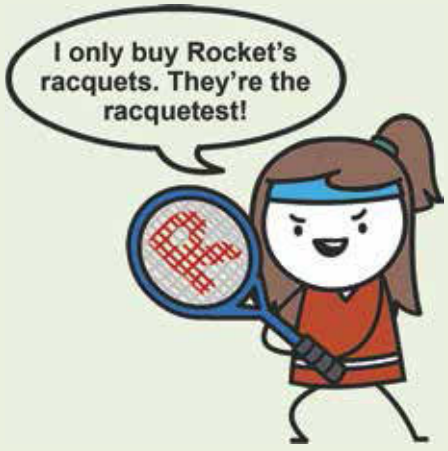
Whenever you see an important person, a celebrity or an expert trying to sell you something, they're using **ethos**. It's an **ethical** appeal, suggesting that the person behind the advertisement is worth listening to. Why wouldn't you trust someone who's an expert in their field?

Etymology

The ancient Greeks used the word *ethic* for character. This refers to both someone you can trust and someone who's an expert.

Examples

- a sports brand using a top player
- a make-up brand featuring a famous model
- a dentist recommending a certain toothpaste.



Not for photocopying

Pathos ♥

All about emotion

All of those advertisements that make you feel something are using **pathos**. It's an emotional appeal, where they want you to feel joy, anger or excitement about something. Lots of people react with their heart before they think with their brain, so using emotions is a good way to convince someone.

Etymology

Ancient Greeks described *experience* or *emotion* with the word pathos — it was originally meant as 'feeling sad for someone'. However, in advertising these days it applies to any emotion.

Examples

- a puppy alone in the rain, waiting to be adopted
- everyone is happy while enjoying a certain product
- This product is proudly made in Australia.



Logos

Thinking with logic

If an advertisement shows you statistics or facts, it's using **logos**. It's a logical appeal, and the advertisers are trying to make you believe their message using rational thinking. They're using fact and logical thinking to convince you that you need this item, or that it's the best.

Etymology

Our modern word for *logic* comes from logos. In ancient Greek it meant *reason* or *discourse*.

Examples

- 80% of people say it's life-changing!
- Using our product can reduce hair loss 3 out of 4 times.
- Over 5 million Australians are already using our service – join us!



Kairos

Right place, right time

If any offer is time-sensitive (there's a sale or numbers are limited), it's employing **kairos**. If you don't act right now, you're going to miss out! Kairos also refers to when it's the perfect time to share a specific message, based on what's going on in the world.

Etymology

Although it's different to what the ancient Greeks were using it for, kairos refers to the *right* or *opportune* time.

Examples

- Only 4 left, buy now!
- Hurry! Sale ends in 24 hours!
- Show support for your cause by buying our branded merchandise!



Not for photocopying

While not a rhetorical appeal, there's one more thing to be aware of:

Telos

The desired result

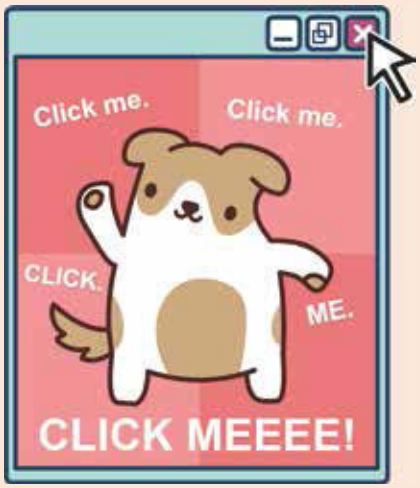
Every advertisement is put out there for a reason. Normally, creating and distributing advertising is very expensive, so the company paying for it has a **telos** — an end result they want to achieve. It might be that you open their webpage, or that you buy their product, or it might be to demonstrate how transparent and ethical they are.

Etymology

Ancient Greeks used the word telos to describe the *end* or *goal* of an **endeavour**.

Examples

- a company advertising that their products are made from sustainable materials
- an internet banner designed to take you to a new webpage
- any social media influencer showing a product on their channel.



Rhetorical appeals are rarely used independently. They're almost always woven together to create the strongest message.

Study the following advertisements to see how they employ ethos, pathos, logos, kairos and telos to persuade and entice viewers.



Ethos: English Gardner is a world-class athlete, and if she endorses Nike then she must believe that they're a good brand for athletes to use.

Pathos: English's journey to success appeals to feelings of hope and aspiration.

Logos: English Gardner is wearing Nike gear, and she's won a lot of athletic events! Maybe there is a direct connection between her success and the Nike gear she wears, and if you wear it too then you can someday become as great as she is.

Kairos: This advertisement was released at a time in which recognition of women and African Americans was growing in mainstream advertisement and media, due to global social change.

Telos: The aim of this advertisement is to show Nike's support of people of colour, and of women, and to convince the audience to associate their brand with positive social change and recognition.

Not for photocopying



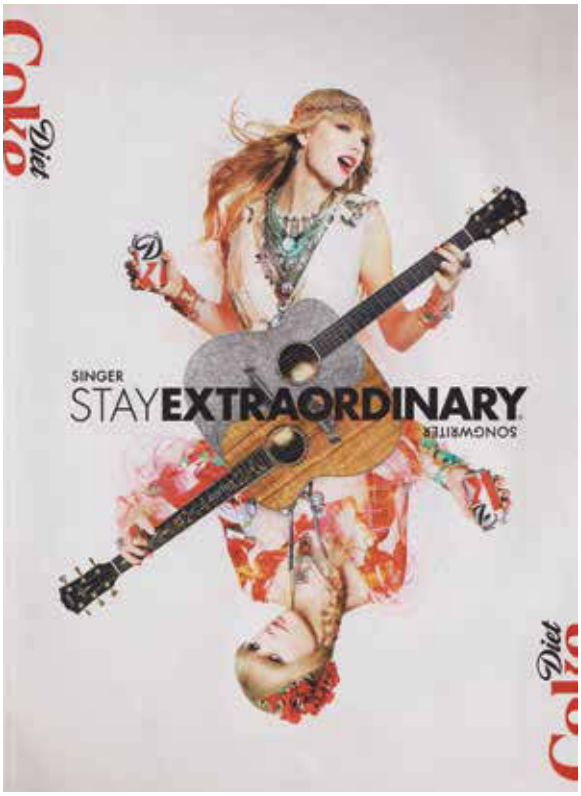
Ethos: There's no celebrity or personality here, but Heinz is claiming that they're the experts — you can trust this longstanding company to make the best tomato ketchup.

Pathos: Although not obvious at first, they're appealing to your trust, which feeds into other emotions. There is also humour in the way that the bottle has been chopped up like a fresh tomato. This gimmick encourages the thought that this sauce must be really fresh, as fresh as a tomato just picked from a garden.

Logos: There's no data here. Instead, the advertisement is indicating that Heinz products are the best. The writing emphasises this with the fact that only Heinz seeds are used to grow the tomatoes they use.

Kairos: Many people are wary of chemicals and non-natural products in their food, so Heinz is indicating that consumers can trust their brand as fresh, wholesome and healthy.

Telos: Heinz wants you to associate their brand with natural and fresh products. This is supported by their trademark *Grown. Not made*.



Ethos: Taylor Swift is a popular icon, and a role model to many. She is successful, creative and glamorous.

Pathos: Taylor looks both happy and energetic (in the top image) and serene and reflective (in the bottom image). These multiple aspects of her personality invoke audience emotions of desire, admiration, excitement, and aspiration.

Logos: A basic assumption, based upon her healthy look, might be that Taylor Swift doesn't have lots of sugar in her diet. She wouldn't drink Diet Coke if it was unhealthy.

Kairos: There isn't much kairos in this advertisement, except that it draws on Swift's popularity at the time of the advertisement's release.

Telos: The company wants you to associate their drink with being young, successful and creative. They include Swift's dual roles as singer and songwriter to help convey this.

Not for photocopying

4.5.3 Other appeals

Although most advertisements rely in some way on the elements discussed in section 4.5.2, advertising as a marketing tool is changing. As people become more aware of how advertisements work, companies have had to change their style of advertising.

An advertisement does not always intend to deceive you. It provides you with information and incentives to buy a product, and in return you might give that company money. The internet and social media have also changed the way that companies interact with consumers, and you may have noticed some of these techniques while browsing online.

Anchoring

Everyone's out for a deal, so when you shop you're going to look for the best prices. This could be deciding between two brands of biscuit in the supermarket or having 20 internet browser tabs open looking for deals. Companies that aren't at the top of the list need to grab your attention so they look even better than the competition.



Bonus	Discounts
These are the 'buy two, get one free!' sort of situations. If you purchase *something*, or if you sign up to their mailing list, they'll give you an additional item or product alongside your purchase.	Selling something is better than selling nothing, particularly when most companies make a huge profit on any sale, no matter how small. Discounts convince customers to pick them over anyone else, because who doesn't like saving money?

Authority

Ultimately, everyone likes someone who's capable and knows what they're talking about. Endorsements by influential people are one way to do this, but companies can simply show that they're the best at what they do and we'll trust them. Just think of the biggest brands you know — they're the ones coming out with the amazing new products that you have to buy.



Trailblazers	Collaboration
When a brand new product that everyone wants hits the shelves, lots of other companies try to copy it immediately. Often, though, people want the original because it's the one that everyone's talking about.	What's better than one amazing company leading the way? Two putting all of their efforts together in order to make the best thing possible. Elements such as 'in partnership with' in advertisements tell you that the companies have some good stuff for you ahead.

Foot-in-the-door

Companies are trying more and more to be friendly and likeable, building **parasocial connections**. Humans are social creatures, and we like it when a company seems more human (even if it's very carefully planned and calculated by very smart people).



Social	Relatability
Following a company on social media — signing up to their email newsletters or any number of different ways to connect to them — does two things: 1. It gives them your information, and they can use that to better understand their customers and target advertisements to them. 2. It gives them your attention, so they can directly talk to you and show you new products.	Companies are always trying to find ways to be relatable. They might make promises about their pollution or recycling, or respond to a public tweet or message with a hilarious retort. It's all calculated, and a dozen people have spent a whole day figuring out the best response to get the most **traction**.

Not for photocopying

Loss-aversion

This is very reliant on **kairos**. We often feel the bad things more than the good, just like every time your brain remembers that super-cringey moment from years ago. Because of this, our brains are hard-wired to avoid loss.



Scarcity	Framing
This is designed to make you feel like you're going to miss out if you don't grab whatever they're selling right now.	What's the best way to make it seem like a customer needs to buy now? Give them a scenario like 'most people don't realise…' or 'you won't believe the difference…'

Social proof

Humans love being part of the group — that's why **FOMO** feels so real. If someone feels like other people are engaging with the content, they don't want to be left out (and they think that if someone's engaging with the product without being paid to, it must be good!)



int-8726

Reviews	Shares
Positive reviews help prove that the product is worth having: customers are swayed by reports about the quality of customer service, or how effective or enjoyable the product is.	There's nothing better for a company than when their product shows up in your socials without having to pay for it. Social media shares are just free advertising, normally from a person or source you trust.
Likes	**Subscriptions**
Likes have become **ubiquitous** with enjoying or agreeing with content. The more likes something has, the more often it shows up in your feed.	The channels or pages suggested to you normally have a lot of subscribers or members — social media algorithms are based upon things such data, so the more subscriptions a company has, the more likely they are to reach you.

4.5 Activities

4.5 Level 1

1. For each of the **rhetorical appeals**, suggest one word that summarises it.

   Ethos: .....

   Pathos: .....

   Logos: .....

   Kairos: .....

2. **Rhetorical appeals** can be used for more than selling something. Provide one example of how they are used for another purpose.

   .....

   .....

   .....

   .....

Not for photocopying

3. Suggest two well-known individuals who would have strong **ethos** to advertise each of the following products. Briefly explain why you chose them.

   a. An energy drink:

   b. A toothpaste:

   c. A camera for still photos, not video:

   d. A new social media platform:

4.5 Level 2

4. Which **rhetorical appeals** might be best for use in advertising the following products and services?

   a. A protein shake:

   b. A clothing brand:

   c. A plumber or builder:

   d. A new smartphone:

   e. A holiday destination:

Not for photocopying

5. Identify any **ethos**, **pathos**, and **logos** used in the following images.





Advertisement 1: J'adore Dior

Ethos:

Pathos:

Logos:

Advertisement 2: Visa

Ethos:

Pathos:

Logos:

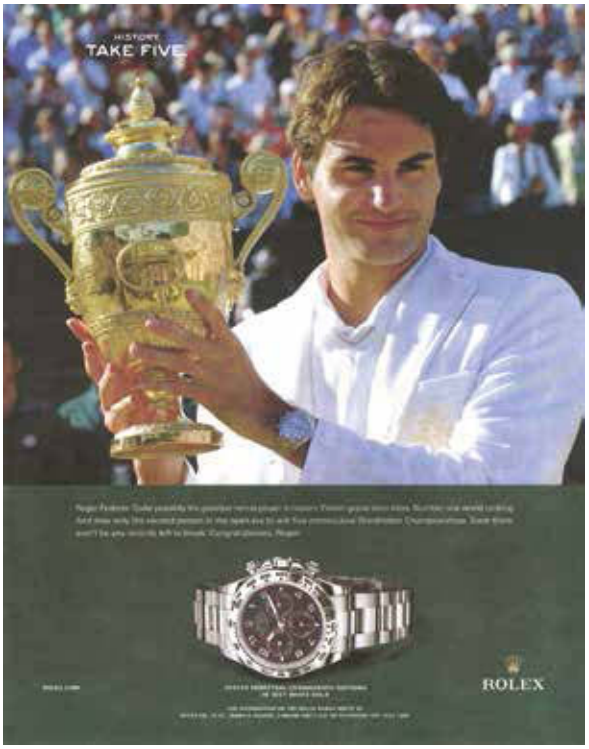
6. Why are **rhetorical appeals** so effective?

Not for photocopying

4.5 Level 3

7. Identify any **ethos**, **pathos**, **logos**, **kairos** and **telos** used in the following images. *Note:* A cul-de-sac is a street that is closed off at one end, commonly called a court.





Advertisement 1: Samsung Galaxy

Ethos:

Pathos:

Logos:

Kairos:

Telos:

Advertisement 2: Rolex

Ethos:

Pathos:

Logos:

Kairos:

Telos:

Not for photocopying

8. Which **rhetorical appeal** do you think is most effective on you? Why do you think this is? (There is no right or wrong answer here, as everyone responds individually.)

9. For each of the 'other' appeals from section 4.5.3, provide an example of a **real-world advertisement or company** that might use it and explain why you think that.

Authority:

Foot-in-the-door:

Not for photocopying

Loss-aversion:

Social proof:

4.5 Hungry for more?

Design an advertisement which applies as many of the rhetorical appeals as possible. You could stage a photograph, draw something, or use images found online. You can create your advertisement purely with images, or strategically place some text over the top.

Present your advertisement to the class and ask them to identify the appeals you used.

on Resources

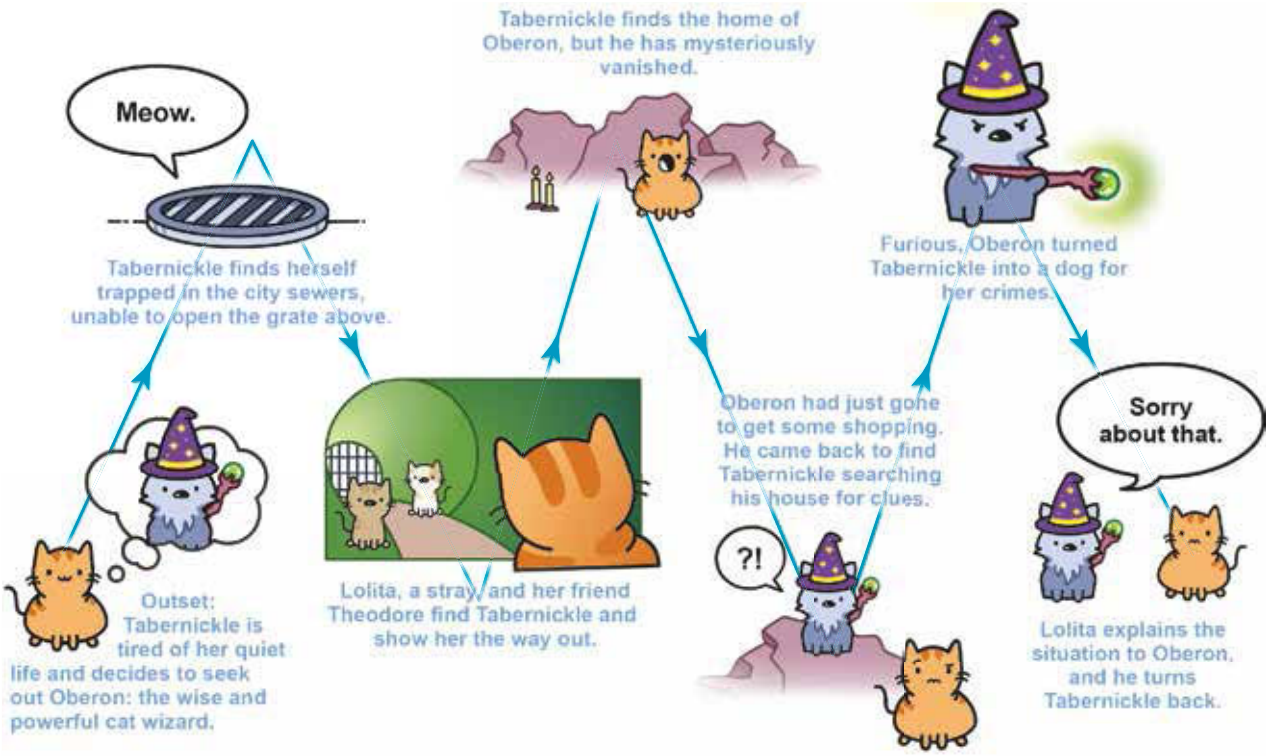
eWorkbook	4.5 Level 1 worksheets (ewbk-7146), 4.5 Level 2 worksheets (ewbk-7147), 4.5 Level 3 worksheets (ewbk-7148)
Interactivity	Advertising techniques (int-8726)
Video eLesson	Advertising (eles-4128)

Not for photocopying

4.6 Topic project: Create a graphic novel

Scenario

There's a new graphic novel hitting the shelves in five days: *All Cats are Wizards*. There is a problem: the artist has disappeared. Only a stray cat was found in his home. Because the graphic novel has such a cool name, we want to publish it! The author left behind some art samples, as well as a story mountain.



Task

We (the publishing team) need you to put the story into graphic novel format, design the front cover and make us a poster to advertise it. Successful front covers and advertisements use visual storytelling techniques, just as a narrative story does.

Check that you have included the following elements for each section.

The visual story:

- has 7-14 panels
- uses your own art or the images provided in the **Digital documents** section of the Resources tab
- uses the plot outlined in the story mountain.

The front cover:

- features the main characters
- features the title of the graphic novel
- has a salient image.

The advertisement:

- features the main characters
- features the title of the graphic novel
- uses one or more rhetorical appeal(s) to sell the graphic novel.

Not for photocopying

Process

Step 1

You can work on this project individually or with a partner. Your teacher may choose to allocate pairs.

Decide on the style of your visuals. Your art skills aren't important here: the focus is on your choices about images and words. You could create the images yourself, find images online, use illustration software or use the images provided in the **Graphic novel images** document in the Resources tab of your learnON format.

Step 2

Check out the story mountain provided. Are you happy with it, or do you want to make some changes? Apply any changes that will fit your vision.

Step 3

Illustrate three or more scenes from your story mountain. When you are finished, look back at each image as if you don't already know the story: have you expressed each scene with enough detail to let your audience follow what's happening?

Step 4

Create the front cover.

a. What perspective (whose eyes we 'see' events through) are you choosing?
b. What is the setting? Is that conveyed through the colours and lighting?
c. Is the main character prominent?
d. What image is most salient?
e. Have you included any symbols you want readers to particularly notice?

Step 5

Now design an advertisement for the graphic novel. This can contain both images and text (such as a brief blurb or short reviews of around five words). Check that your advertisement tells your audience what the story is called, what it's about, and gives them a reason to want to try it.

Step 6

Swap your creation with a classmate's for feedback. When giving feedback, remember to be positive and specific. Saying, 'It's not very good' isn't as useful as saying something like, 'Perhaps the colours could be less cheerful in the sad scene'.

Step 7

Analyse your visual storytelling techniques using the points from the Task section. Comment on the following:

a. How have you used colour and lighting, vectors, symbolism or salience to deliver your message? Why did you use those elements where you did? In your opinion, were these visual storytelling techniques successful?
b. Did you use any other visual techniques such as placement of images, different sizing or perspective? If yes, how did these techniques add to your products?
c. Do you think you chose the most appropriate elements for your story? What is another format you could have used? How would a different format change the audience's engagement?
d. Have you used any rhetorical appeals to tell your story? Explain where you used them and what effect you hoped to achieve.
e. Overall, are there any areas you did particularly well in? Are there any areas you think you could improve in, if you were to do this project again?

on Resources

Digital document Graphic novel images (doc-35432)

Not for photocopying

4.7 SkillBuilder: Graphic novel metalanguage

online only

What is graphic novel metalanguage?



Metalanguage is the words we use to talk about … words! Any time we use a technical term – like simile, metaphor, symbol – we are using metalanguage. Graphic novels have their own set of metalanguage which relates to their construction, layout, and how the action unfolds on every page.

Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

4.8 Review

4.8.1 Key points to remember



4.2 Studying visual literature

- Visual literature is involved any time a story or message is conveyed visually, or in a combination of visual and written elements.
- Visual literacy skills are used to read visual literature.
- The 'big four' modern forms of graphic stories are comics/comic books, graphic novels, manga and webcomics.
- Studying visual literature improves a person's ability to critically analyse images.



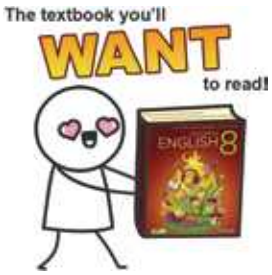
4.3 The growth of visual literature

- Visual literature is new, while visual literacy is very old.
- The 'big four' modern forms of graphic stories — comics/comic books, graphic novels, manga and webcomics — make up most of the visual storytelling you'll come across.
- Visual literacy plays a big role in understanding our world.



4.4 Visual storytelling

- There are many ways to examine an image. Analysing images focuses on use of colours, lighting, vectors, salience, symbolism and perspective.
- Visual literature doesn't always need words. However, inclusion of strategically-placed words can help an audience to better understand the creator's message.
- Visual literature always has a meaning — use what you see as well as what you already know (your context) to fit the puzzle pieces together.



4.5 Advertisements

- Advertisements are often visual, so use your understanding of visual storytelling to critically analyse them.
- There are four rhetorical appeals used to persuade and sell:
  - ethos: using a trustworthy figure
  - pathos: using emotion
  - logos: using logic and data
  - kairos: finding the perfect moment.
- Telos is also important to consider — what's the purpose of the advertisement?

Not for photocopying

4.8 Activities

online only

4.8 Review

Go to www.jacplus.com.au and access your learnON format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

4.8.2 Reflection

Now that you know more about visual literature and visual literacy, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. Suggest at least one situation in your life when visual literacy skills could be useful.

3. What type of visual literature do you prefer? Explain your response.

on Resources

Sample responses	Topic 4 sample responses (sar-0124)
Digital document	Self-reporting template (doc-35518)
Interactivity	Key terms crossword (int-8262)

Not for photocopying

Glossary

endeavour an attempt to achieve a goal
enhance improving the quality, amount or strength of something
ethos a persuasive technique that uses expert opinion to convince an audience
ethical involving questions of right and wrong; following accepted rules of behaviour
etymology the study of the origins of words
FOMO an acronym for 'fear of missing out', especially used in social media
genre a style or category of entertainment (for example, art, music, or literature) such as action, romance etc.
grawlixes symbols used in characters' speech bubbles to express emotions (such as #&! to express anger)
infer making an educated guess at implied meaning using evidence, logic and your own prior knowledge
kairos a persuasive technique that uses current trends or time-based pressure to convince an audience
kanji one of the three scripts used in the Japanese language; kanji are Chinese characters adopted into Japanese
katakana one of the three scripts used in the Japanese language; mainly used for writing loan words and the names of persons and geographical places that can't be written in kanji
hiragana one of the three scripts used in the Japanese language; the basic Japanese phonetic script
logos a persuasive technique that uses seemingly-unbiased facts to convince an audience
parasocial connections a one-sided relationship where one side invests emotional time and energy into the other side, even though the other side may be unaware of the first side's existence
pathos a persuasive technique that uses emotions to convince an audience
perspective the position an artist angles their artwork from; where the audience 'looks' from
persuasion a process aimed at changing a person's (or group's) attitude or belief
rhetorical appeal a technique used to appeal to an audience (see ethos, pathos, logos, kairos)
salient (salience) when part of an image draws your eye first
sequentially a set of events following each other in a logical fashion
subjective different to each person
symbolism where one particular image or icon has a deeper overall meaning, hinting at a bigger picture
telos the desired effect of an advertisement
traction the extent to which an idea, product etc. gains popularity or acceptance
ubiquitous something that is present, appears or is found everywhere; constantly encountered
vectors the visual lines your eyes move along while looking at an image
visual element any characteristic that we can see, including line, shape, direction, size, texture, colour, and value; visual elements work together to create an overall effect
visual literacy the ability to analyse visual elements in the world around us
visual literature visual elements designed to tell a story or convey meaning

Not for photocopying

4.7 SkillBuilder: Graphic novel metalanguage

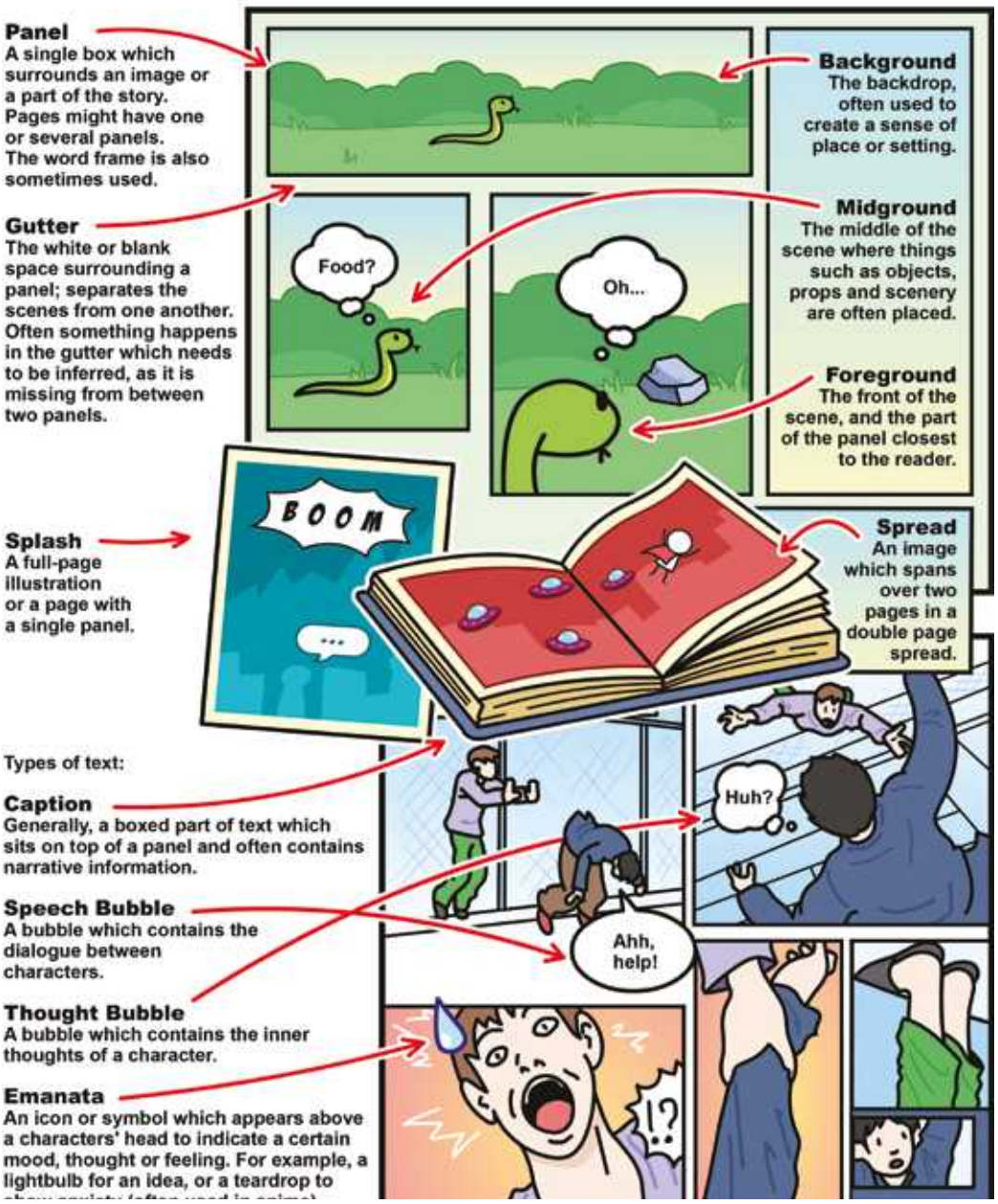
4.7.1 Tell me

Metalanguage is the words we use to talk about… words! Any time we use a technical term – like simile, metaphor, symbol – we are using *metalanguage*. Every area of study in English has its own specific metalanguage, and visual texts are no exception. Graphic novels have their own set of metalanguage which relates to their construction, layout, and how the action unfolds on every page.

4.7.2 Show me

on Resources

Video eLessons Graphic novel metalanguage (eles-4313)



Not for photocopying

4.7.3 Let me do it

Complete the following activities to practise this skill.

on Resources

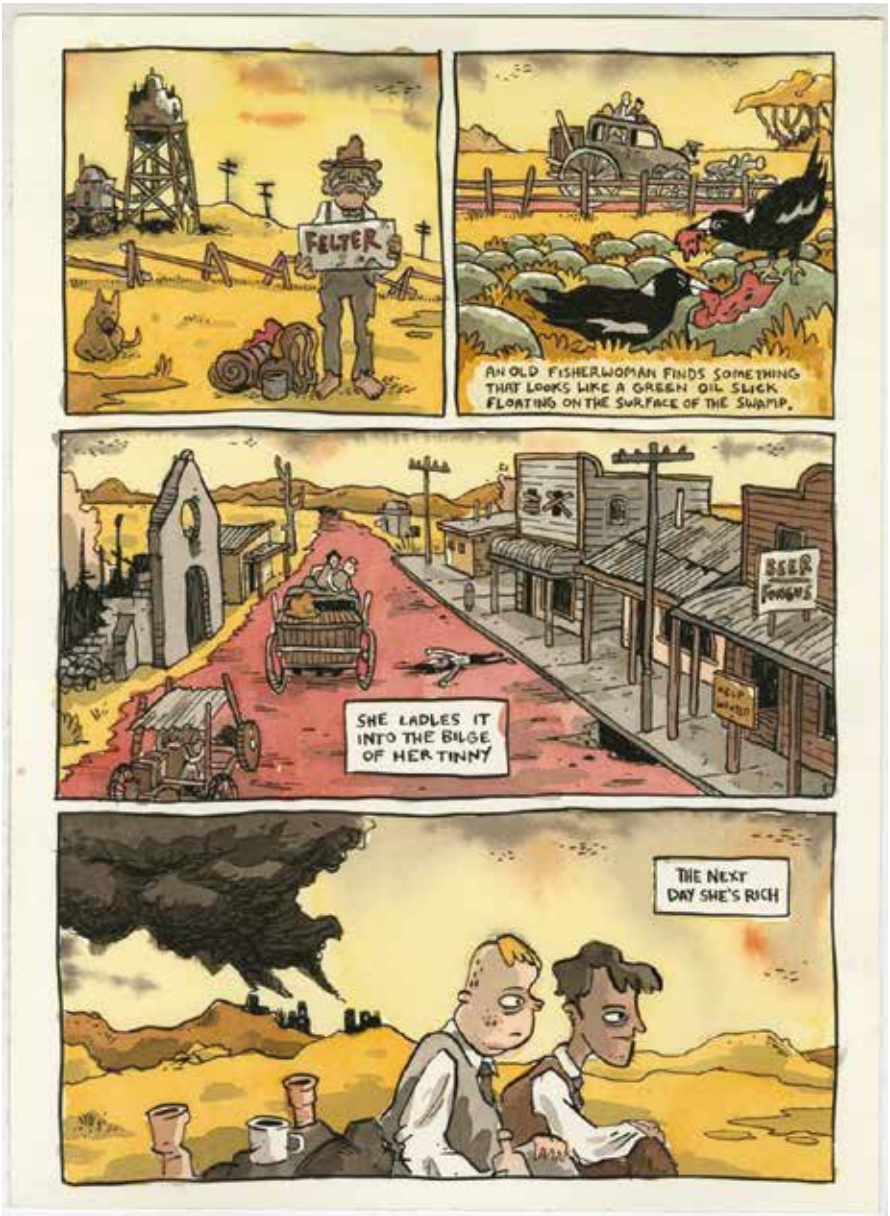
Interactivity Graphic novel metalanguage (int-8294)

4.7 Activities

1. Annotate the following images using the graphic novel metalanguage described in the Show me section.

   You can find downloadable versions of these images in the **Digital documents** section of the Resources tab.

   The Grot by Pat Grant and Fionn McCabe.



Not for photocopying

New Year's Resolution by MJ @majoy.art





2. Find your own example of a graphic novel and with a partner, identify the different elements using graphic novel metalanguage.

on Resources

Digital document Graphic novel pages to annotate (doc-35803)

Not for photocopying

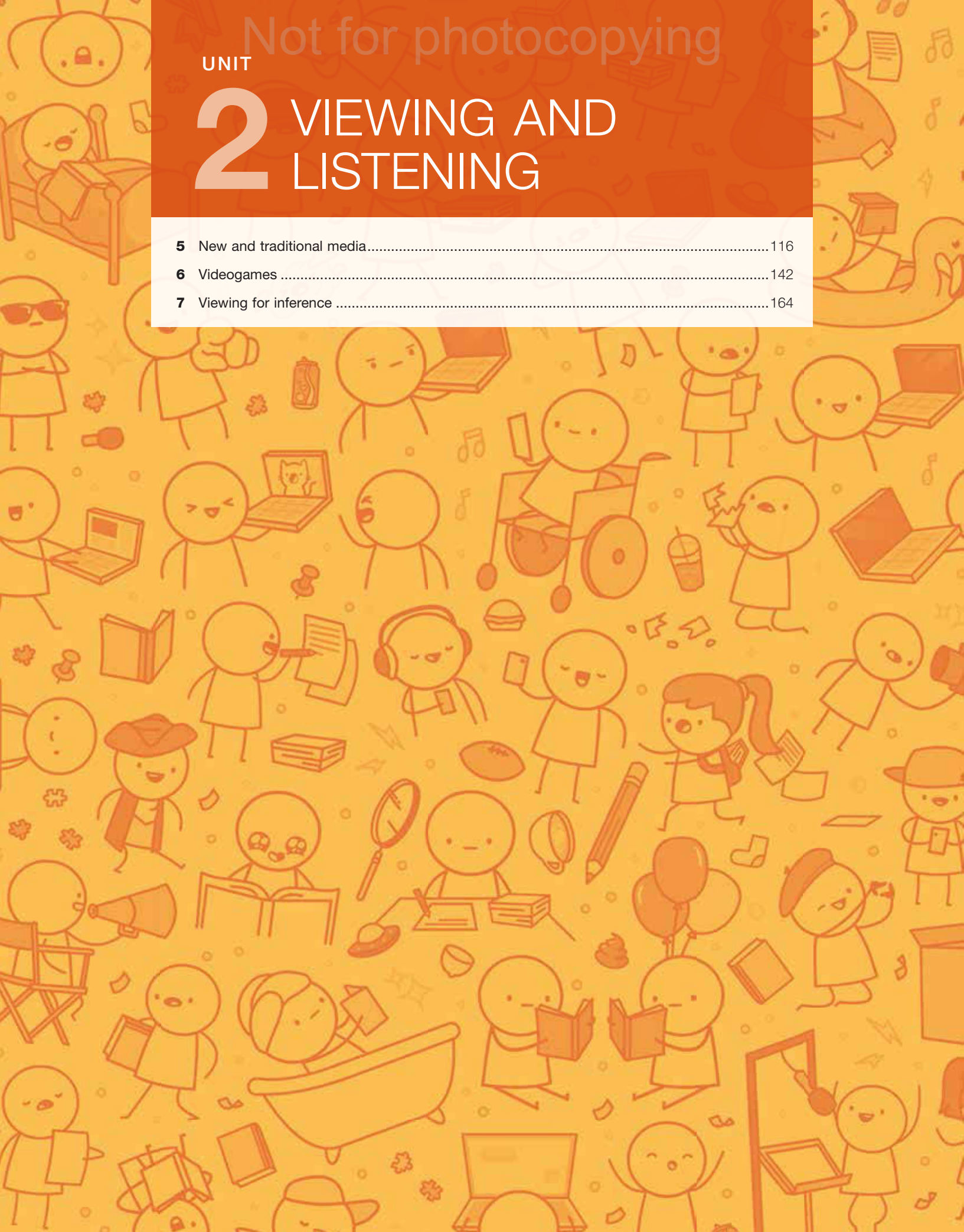
UNIT

2 VIEWING AND LISTENING

5 New and traditional media 116

6 Videogames 142

7 Viewing for inference 164



Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 5**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **5.1** New and traditional media (tpdf-2493) ☐

eWorkbooks

- **5.2** Level 1 worksheets (ewbk-7149) ☐
- **5.2** Level 2 worksheets (ewbk-7150) ☐
- **5.2** Level 3 worksheets (ewbk-7151) ☐
- **5.3** Level 1 worksheets (ewbk-7152) ☐
- **5.3** Level 2 worksheets (ewbk-7153) ☐
- **5.3** Level 3 worksheets (ewbk-7154) ☐
- **5.4** Level 1 worksheets (ewbk-7155) ☐
- **5.4** Level 2 worksheets (ewbk-7156) ☐
- **5.4** Level 3 worksheets (ewbk-7157) ☐
- **5.5** Level 1 worksheets (ewbk-7158) ☐
- **5.5** Level 2 worksheets (ewbk-7159) ☐
- **5.5** Level 3 worksheets (ewbk-7160) ☐

Sample responses

- **5.8** Topic 5 sample responses (sar-0125) ☐

Digital documents

- **5.8** Self-reporting template (doc-35519) ☐

Video eLessons

- **5.1** Media literacy: know your stuff (eles-4299) ☐
- **5.5** New media: who can you trust? (eles-5050) ☐
- **5.7** Logic and arguments (eles-4314) ☐

Interactivities

- **5.2** Social media (int-8401) ☐
- **5.3** Traditional media (int-8402) ☐
- **5.3** Media bias (int-8400) ☐
- **5.7** Logic and arguments (int-8295) ☐
- **5.8** Key terms crossword (int-8263) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

5 New and traditional media

5.1 Overview

5.1.1 Building your media literacy

Literacy involves more than just being able to read and write. **Media literacy** is an extremely important skill, too. In a time when most people get their news from some sort of device, rather than traditional formats like print newspapers or television, it's easy to get overwhelmed with the amount of information out there.



But don't panic! There are plenty of things you can do to improve your media literacy, including knowing which sources to trust, how to read between the lines, and when to just turn it all off. Media literacy is about understanding which information to keep and which to discard, and it starts with your own understanding of some of the most popular media platforms.

on Resources

Video eLesson Media literacy: know your stuff (eles-4299)

Watch this video to learn how important media literacy skills are.



STARTER QUESTIONS

1. Rate your own media literacy skills from one to ten (one being 'media litera-what?' to ten being 'I know who to trust').
2. a. List as many individual news sources as you can. Divide them into three categories: online, offline, mixed.
   b. Look over your lists — do you know more online than offline media sources? Highlight the sources you consider to be the most **credible** and trustworthy.
3. What are your initial thoughts about media literacy? How important do you think it is?

Not for photocopying

5.2 New media

5.2.1 What is new media?

The term **new media** refers broadly to digital media, particularly media which relies on the internet for connecting with the audience. It is different from **traditional media** — usually used to refer to print newspapers and magazines, and television news — in that the audience can interact with new media as a participant as well as a consumer.

The ability to comment on and share new media items has made it possible to build entire networks, particularly using **social media** platforms like Facebook and Twitter. While some social media apps like Snapchat, TikTok and Instagram are more for entertainment, many people use social media as their main source of news, and some internet pages and **subreddits** are specifically for sharing news with other social media users.



You might be thinking that news isn't a big part of your life. However, a recent study by Western Sydney University has shown that over 80% of young Australians regularly get news from at least one source. That might be family members or television, but a third of the young people (aged 8–18) surveyed stated that they got their news from social media.

5.2.2 The rise of social media

Social media might seem like it's been around forever, but twenty years ago Google wasn't even a thing. Facebook has been around since 2006, Reddit since 2005 and Snapchat since 2012. TikTok is even more recent, only hitting the app stores in 2016. All this means that your parents, teachers, and maybe your older siblings didn't grow up surrounded by this technology with its **feed** of constantly updated information.

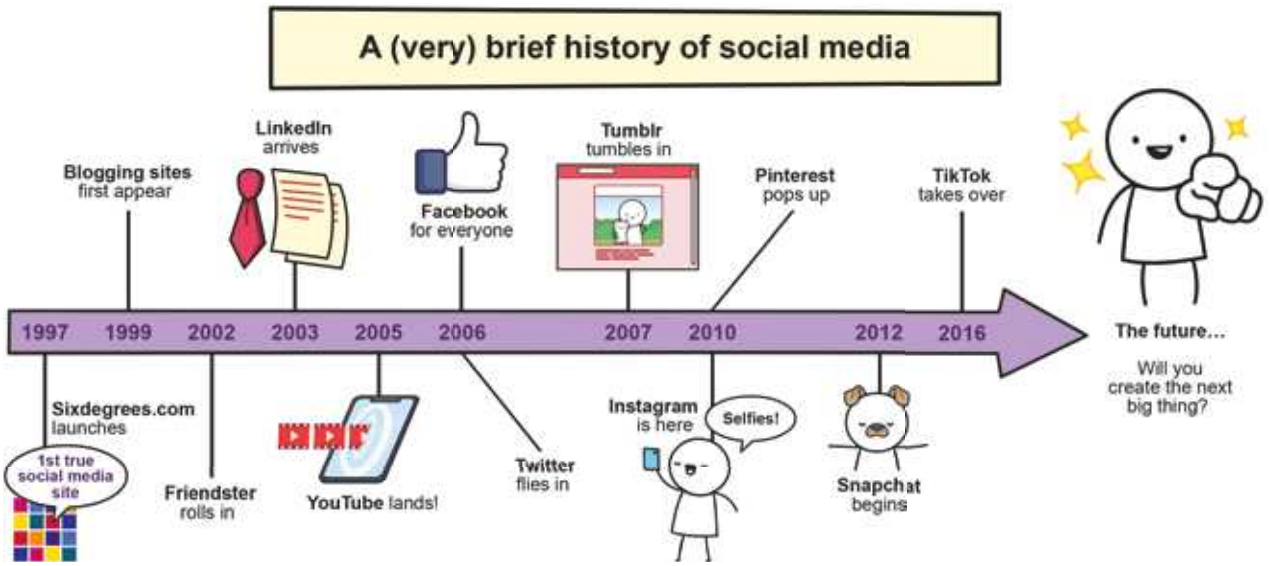


But guess what? You did! Being able to navigate the enormous world of social media can be tricky. You have notifications from a hundred apps competing for your attention. All of them are offering different news and different entertainment, and they're all trying to get you to use them for as long as possible. And to make things worse, there's a chance that the adults around you haven't got a clue how important they are to you.

The activities in this topic are all designed to help you find your way through constantly-evolving technology which is unique to your generation. By the time you are an adult, it will have changed again.

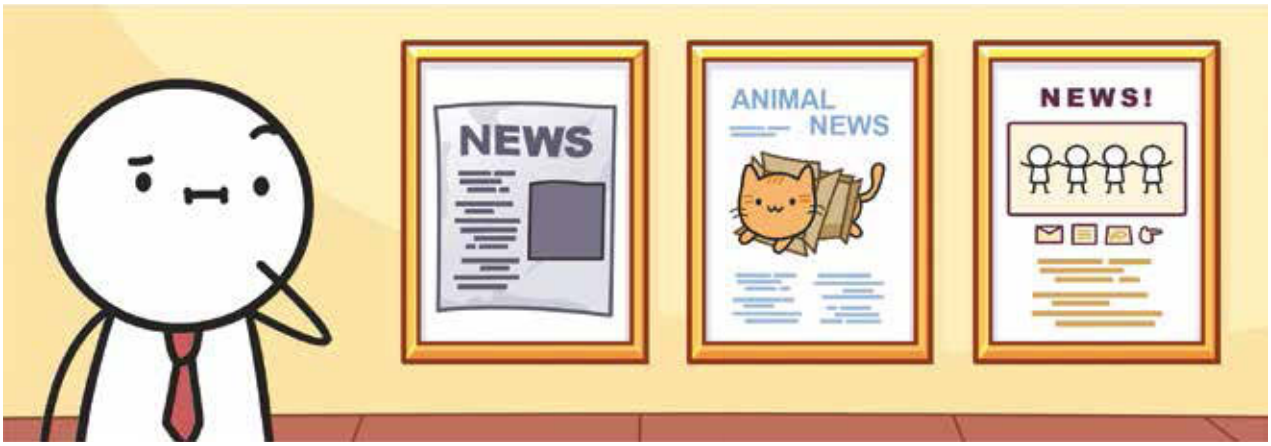
Not for photocopying

int-8401



5.2.3 Curating a story

An important part of social media is the ability to **curate** a story by selecting which materials to share, post and comment on. **Curating** means carefully selecting materials, in the same way that the director of an art gallery **curates** artworks.

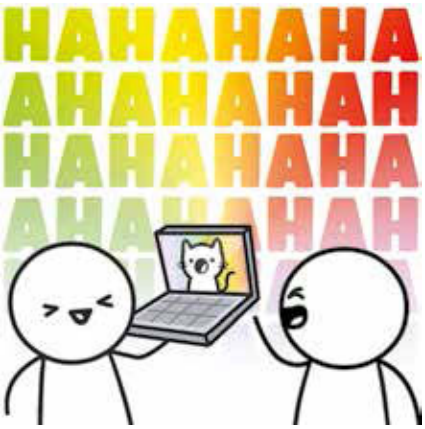


News media sites and other companies curate content, too.

In fact, many companies employ people specifically for that role.

Content for a story you curate might be based on:

- your personal interests
- your beliefs, views and values
- articles and videos which you find funny
- materials you think will provoke debate
- funny cats.



Anyone who uses social media curates stories, even if they don't realise it. Everything we do online leaves a **digital footprint**, which means we have to be careful what we choose to curate and share.

Not for photocopying

5.2 Activities

5.2 Level 1

1. Circle or highlight all of the **new media** in the following list**:**
   - printed magazine
   - Facebook
   - printed newspaper
   - blog
   - television news program
   - YouTube channel.
2. Read the following extracts from an article, then highlight or circle whether the paragraphs are discussing **new** or **traditional** media.

   a. Now people can communicate directly with the authors and publishers of news items, start debates right there in the article and participate in the news rather than just absorbing it.

   New Media / Traditional Media

   b. The invention caused mass panic in some cases, with people worried that spending too much time looking at these small grey boxes would seriously damage your health. In the end, televisions became so popular that they replaced print media as the main platform for news.

   New Media / Traditional Media

   c. Unfortunately, the anonymity of online comments means that many people misuse them deliberately to cause arguments or to insult and bully others.

   New Media / Traditional Media

3. Where do you find out about what's happening in the world? List your sources and identify them as either **new** or **traditional media**.

5.2 Level 2

4. What kind of **curated** story would you expect to find on the following social media platforms? Write a list of the types of articles, pictures and videos you might find on:

   a. a social media page for a local newspaper.

Not for photocopying

b. a photo feed for a company that sells exciting new technologies.

c. a social media page for a national sports club.

5. Discuss the use of **new and traditional media** by the young people and adults in your family. Does each generation use one type of media more than the other?

5.2 Level 3

6. a. Read the following passage and circle all of the words which you think have been deliberately chosen by the fictional company *Cats R Grrrrr8,* to create a story which makes the company look **modern** and **exciting**.

Cats R Grrrrr8 is an exciting and forward-thinking pet food company specialising in cutting-edge cat food and snacks which will make your cat feel like a kitten again! Our enterprising and adventurous team of entrepreneurs is always on the lookout for new technologies to enhance our products. You can be certain that a bowl of *Cats R Grrrrr8* is packed full of scientifically-proven nutritional ingredients, and that we care about your cat as much as you do.

b. Select one of the words you highlighted and explain *how* it helps the company look modern and exciting.

Not for photocopying

7. Draw three images or design three photographs showing what you might see on a social media page for *Cats R Grrrrr8.* Examples include a logo, a profile picture, customer pet images or advertising.

8. Using specific examples, summarise the difference between **new and traditional media**.

5.2 Hungry for more?

Create your own fictional company or organisation and write an 'about us' page that provides more information. Deliberately include language which positions the reader to think or feel a certain way about your company or organisation. For example, you could make it seem exciting, modern, generous, community-minded, popular and so on.

Draw or describe the first three images, articles, or videos your company will post to their feed.

on Resources

eWorkbook 5.2 Level 1 worksheets (ewbk-7149), 5.2 Level 2 worksheets (ewbk-7150), 5.2 Level 3 worksheets (ewbk-7151)

Interactivities Social media (int-8401)

Not for photocopying

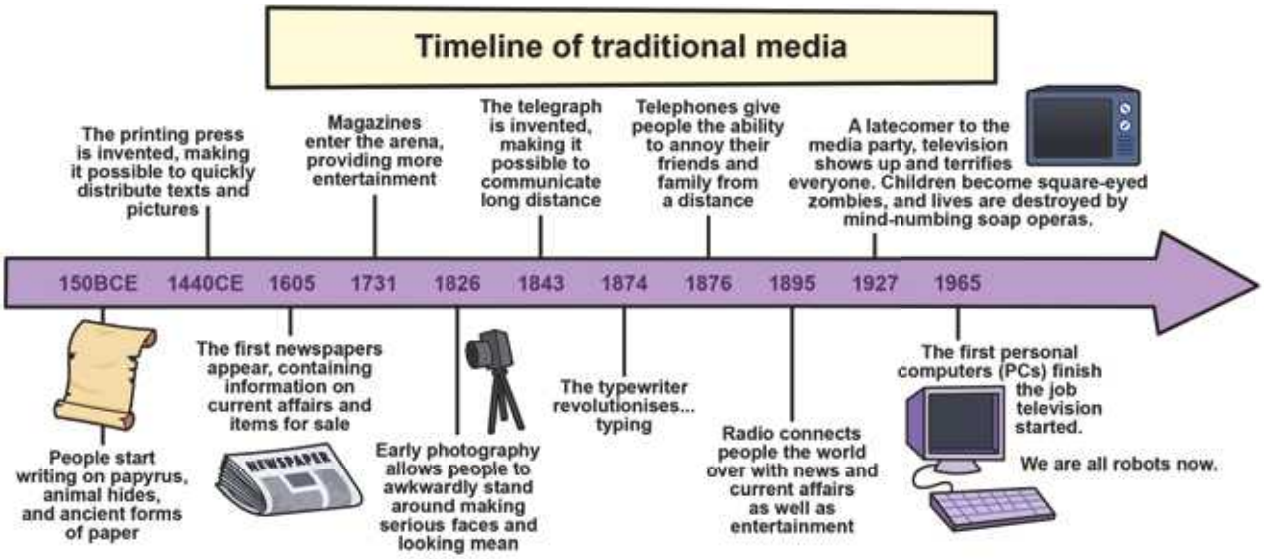
5.3 Traditional media

5.3.1 What is traditional media?

The term **traditional media** generally refers to types of **media** from before the rise of digital technology. This means that print newspapers and magazines are traditional. Television news is also a form of traditional media, even though it is more modern than print media. These days, most media organisations (probably even your local newspaper) have a blend of traditional and new media products. This is because many people still like to read their news in a physical paper or watch it on the television. A final form of traditional media is the radio — you know, that thing your parents make you listen to on the drive to school.

As you might guess from its name, traditional media forms have been around for a long time. Some people say that traditional media is dying, but like any well-established business it is evolving to meet the demands of new generations.

int-8402



5.3.2 Where does news even come from?

Let's start with the word **news**. It might sound strange, but the word comes from the fourteenth century, and was originally a plural of the word 'new'. New + s, get it? So, you can have something new, but when there's a heap of new things together, they're new**s**. Told you it was strange. Nowadays the word is so common that you would never think of it as anything but **news**.



News comes from a variety of **sources**. One source is word-of-mouth (one person passing on a story to another). Other sources might be **stakeholders** such as a business, a branch of government or an agency. When stakeholders are involved there is often a press conference or media release, in which some very serious-looking people read some really serious-sounding notes (while someone behind them nods). One important thing about the news is that people generally want to get their point of view heard as clearly as possible, in a manner that can be trusted.

News companies use teams of researchers and journalists to find stories, while photographers and crews bring those stories to life through their images and videos. Increasingly, **citizen journalists** — people who see what's trending on the internet and report on it online — make up a large portion of news sources.

Not for photocopying

5.3.3 Point of view and bias

With all these sources and various forms of media, it can be difficult to know who to trust. Before you consider whether you can trust a news source, you need to be able to identify its **point of view** and any potential **bias**.

Point of view

This is the perspective from which the story is being told. It may refer to the point of view of the author or speaker, of the company which owns the publication, or even of the broader point of view of the media organisation which owns the news company. A journalist working for a newspaper will be expected to present the point of view which matches the newspaper they work for. Think of it like being a school student — you're expected to wear a certain uniform, act a certain way, and uphold the values of your school. Every journalist has their own point of view, shaped by the point of view of the company they work for, which is in turn shaped by the company who owns them — complicated, right?



Bias

The term **bias** is used when the information being presented is not entirely factual or fair. Bias can be intentional — deliberately misleading or **fake news**; or unintentional — telling people something untrue by accident. Everyone has their own personal biases based on who they are and how they grew up, and it's difficult for people not to let those biases sneak into what they say and do.

Some types of deliberate media bias include:

int-8400

- **Presenting an opinion as a fact**. For example, making statements like 'everyone knows blue is better than red'.
- **Logical fallacies**. Any arguments which are flawed in logic: the argument might be (sometimes deliberately) based on incorrect facts, or perhaps suggests something is 'true' just because it 'seems like it should be'.
- **Spin**. Taking something which has actually happened but emphasising an angle to make it seem better (positive spin) or worse (negative spin) than it really is. This term is often used in politics where a bad situation, such as high unemployment rates or low economic growth, can be spun to seem like a good thing.
- **Sensationalism**. Exaggerating the emotions in a piece of news, for example using **superlatives** like 'terrible', 'devastating', 'catastrophic'.
- **Making unsubstantiated claims**. Similar to presenting an opinion as a fact, an unsubstantiated claim is a statement which is not backed up with proof. An example is someone commenting on what another person has said, but without providing evidence that they actually said it.
- **Lies of omission**. This is where you don't directly lie, but you don't tell the whole truth either; you leave out crucial information which would change the audience's understanding and/or their opinion.

5.3 Activities

5.3 Level 1

1. Circle which of the following are forms of **traditional media**:
   - television
   - online news
   - a printed newspaper
   - a radio news program
   - a blog
   - a printed magazine.

2. Circle which of the following is the correct type of **media bias** for this definition:

   Often referring to politics, this type of bias can put a positive or negative angle onto a situation.

   a. opinion as fact
   b. spin
   c. sensationalism
   d. unsubstantiated claim.

Not for photocopying

3. If you were a **citizen journalist** for a day, how would you choose to report and why? For example, would you use new or traditional media? Be specific.

5.3 Level 2

4. Identify the type of **bias** in the following extract from a news article.

   There are over a hundred athletes battling over this one important prize. They're gearing up to go to war, banging their fists on their chests and screaming like barbarians. When Monday rolls around, it's going to be a bloodbath.

   Type of bias:

   Explain your choice:

5. Rewrite the following excerpt from an article to put a positive **spin** on it.

   The amount of crop we produced this year was less than we had predicted.

6. Highlight the words in the following which make it **sensationalist**.

   There was an explosive situation at the Northside Chemical Factory this morning when a dozen barrels of fuel catastrophically blew up as a result of a leak. While an entire section of the factory building was utterly destroyed, no-one was on site so there were no injuries.

Not for photocopying

5.3 Level 3

7. Rewrite the following to make it more **sensationalist**.

   There have been some reports of people walking their dogs at night to avoid the smog and the humidity which is a problem during the day.

8. Provide an example of an **opinion presented as a fact**.

9. Identify and highlight the **spin** in the following report, and then write what the actual truth of the story might be.

   President Gloom claimed that the job losses at a major news outlet were a good thing, as it would mean fewer opportunities for fake news to be spread.

5.3 Hungry for more?

Imagine you are a **citizen journalist**. Write a short article on something which is happening in your surroundings: your classroom, school or local area (where you live). You could work some deliberate **bias** into your article to present your **point of view** more strongly.

on Resources

eWorkbook 5.3 Level 1 worksheets (ewbk-7152), 5.3 Level 2 worksheets (ewbk-7153), 5.3 Level 3 worksheets (ewbk-7154)

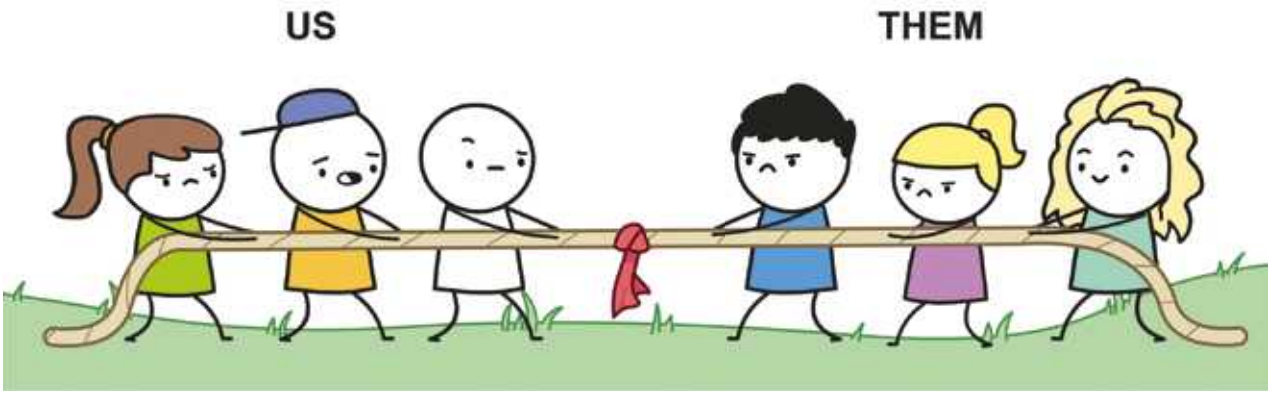
Interactivities Traditional media (int-8402)
Media bias (int-8400)

Not for photocopying

5.4 Populism

5.4.1 What is populism?

Populism, a word used increasingly in the news, is a term which describes a particular type of politics. Like the word *popular* or *population*, it refers to politics that appeals to the general public. Think *pop music* or *popularity contest*, and you'll be on the right track. One of its tactics is to deliberately point out the gap between 'common people' (the majority it targets) and 'the **elite**' (the 'other' it dismisses).



A key aspect about **populism** in the news is that it tends to rely heavily on social media. This makes sense if you think about it — social media's ability to connect large groups of people, in a very short time, and its availability as a space for people to share and post their own opinions, means it is an ideal forum to spread these messages.



Although populist politics and media appears to be aimed at everyday people, there can be hidden dangers. If people are lacking in media literacy skills they can be manipulated by fake news, or might even spread fake news themselves (deliberately or unknowingly). They might also be easier to persuade with **rhetoric** — the art of effective public speaking.

Here are some examples of the types of rhetoric a populist politician might use:

- It is time to free the common people from the elite!
- People want to take control of their own lives, and their own countries.
- The government has failed, and it is time for the common people to take what is theirs.
- The opposition is crooked and can't be trusted!

5.4.2 Populism and politics

Although populist attitudes tend to spread on social media, there is also a link to traditional media which cannot be ignored. Many studies into people's beliefs and values, and how they consume media, suggest people who use traditional media for their news tend to hold more **conservative** or traditional values.

If you spend any time near the news (in any format) around election time, you'll hear terms like **left-wing** and **right-wing**. In Australia these terms might be associated with the Australian Labor Party or the Coalition (the Liberal Party of Australia and the National Party). It can be *really* confusing, and it's complex, but here are some examples of the opposing sides' typical values. Remember, no person is a total **stereotype**, so even if somebody identifies with either side, they may not hold all of these beliefs:

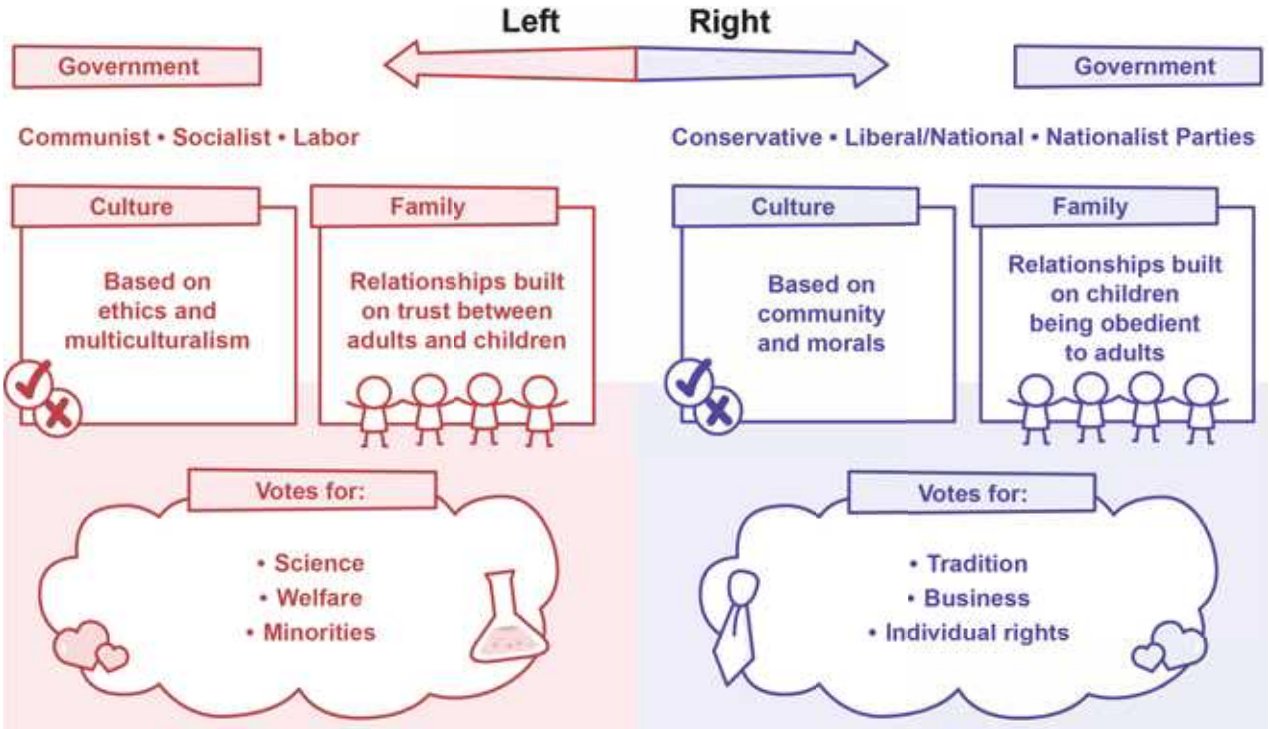
Left-wing policies promote:

- welfare
- extra protection and support for minorities
- **progressive** views
- education for all
- separating religion from politics.

Right-wing policies promote:

- traditional family values
- restrictive immigration policies
- being tough on crime and punishment
- being trade-oriented (**globalisation**)
- free market (competition between businesses).

Not for photocopying



Both the left- and the right-wings of politics use populist techniques, though in recent times these techniques have been more commonly associated with the right.

5.4.3 Populism and social media

Because spaces where people gather virtually essentially build a community, populist views are well-suited to social media. The following strategies are some ways in which a political party might use social media to target the 'common people':

- using the sharing features of platforms like Facebook to spread news quickly amongst groups and online communities
- using platforms like Twitter to quickly spread a message, respond to the opposition, or to share information and news
- spreading **fake news** through bias by using some of the methods outlined in Subtopic 5.3.3, especially lies by omission, unsubstantiated claims, and spin.



Being **media literate** and critically analysing what you see in the media is especially important in contemporary times. Being able to identify the truth and the source behind a post before you hit the *like* or *share* button means you are less likely to accidentally spread fake news, or support something from someone whose values you don't share.

Knowing a media outlet's political beliefs might help you to recognise if you are being **manipulated** in some way. Understanding that any political party — whether **left-wing**, **right-wing** or somewhere in between — might be trying to spin the truth to get your vote might help you to make more informed decisions: this is important because in a few years' time **you'll** be making your own decisions about who to vote for.

Not for photocopying

5.4 Activities

5.4 Level 1

1. What does the word **populism** refer to? Circle or highlight the correct answer:
   - **a.** a popularity contest on TV
   - **b.** a type of politics
   - **c.** anything popular
   - **d.** anything to do with the general population.

2. How might **social media** be used to spread **populist** messages?

3. Read the following statement, and then explain why it fits with the definition of **populism** from section 5.4.1.

   The elite have ruled over the common people for too long! It is time to join together and fight for your own freedom and the freedom of your families!

5.4 Level 2

4. **Populism** often puts forward an 'us versus them' kind of message. Why do you think this message is so effective in convincing people?

Not for photocopying

5. What are some images or statements you could be looking out for on social media, to identify if **populist** methods are being used in what you read and view?

6. List three common ways that **populist** messages can be spread on social media.

5.4 Level 3

7. Write *left* or *right* next to the following statements based on whether you think they express **left-wing or right-wing values**. Refer to the image in section 5.4.2 for help.

Statement	Left-wing or Right-wing?
The government should be informed by the morals of the Church.	
Individuals have the right to work hard and earn as much money as they can.	
Every person has the right to free medical care.	
Global trade is good for the economy.	
Asylum seekers should have access to education.	

8. Suggest how spreading **fake news** can have a negative outcome.

Not for photocopying

9. Think of a recent news event you have heard or read about. If you haven't accessed *any* news recently you may need to find some. Identify a **populist** message you have recognised and write about it below. Describe it and explain how it is a populist message.

10. Write your own definition of the term **populism**, integrating evidence from social media and politics.

5.4 Hungry for more?

a. Write your own article about **populism** and social media. Try to think of examples of times when you have seen some of the messages mentioned in this subtopic on social media. You could also write about fake news, or your own beliefs and values.

b. Write an article about your topic of choice, employing **populist phrases**.

on Resources

eWorkbook 5.4 Level 1 worksheets (ewbk-7155), 5.4 Level 2 worksheets (ewbk-7156), 5.4 Level 3 worksheets (ewbk-7157)

Not for photocopying

5.5 Who can you trust?

5.5.1 Inferring in new media

Once you understand **bias**, you can more accurately decide who's trustworthy and who isn't. Even if you feel like you can trust someone, you've got to ask yourself three big questions:

eles-5050



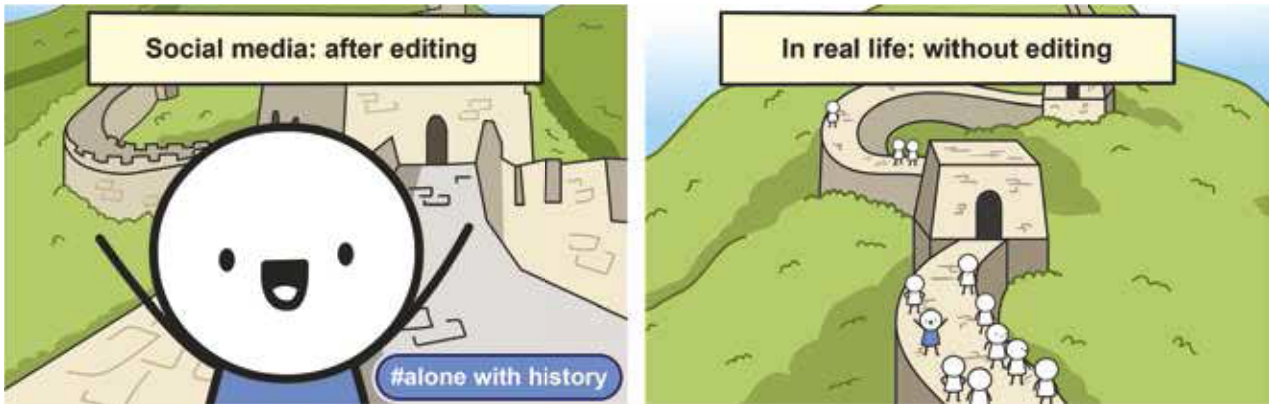
These questions are important because they frame things in a specific way. There's no way that you can know exactly what someone else is hoping will happen with the information they put online, but **inference** is an important skill involved in any type of reading (see Topic 3 for more on inference). Judging online content can become especially tricky.

Social media platforms have few (if any) filters: people can say what they want, present themselves however they please, and share and comment on anything they like. Subtopic 5.2.3 discussed curating a story for a social media platform. Most organisations and people who spread news using social media do this very deliberately, so you need to be able to infer a certain amount of information in order to judge the content's **validity**.

5.5.2 You can't always trust what you see

A lot of what you see on social media is written text — like updates, tweets, and articles. However, social media platforms also contain a much greater number of images and videos than in traditional media. Some platforms rely entirely on images and videos, with very little written text. Some people say 'the camera never lies', but nowadays you can't always trust what you see.

You've probably heard of images being **photoshopped**, but what does that actually mean? While the word comes from a specific computer program, in common usage it refers to any image which has been adjusted in some way to make it look different.



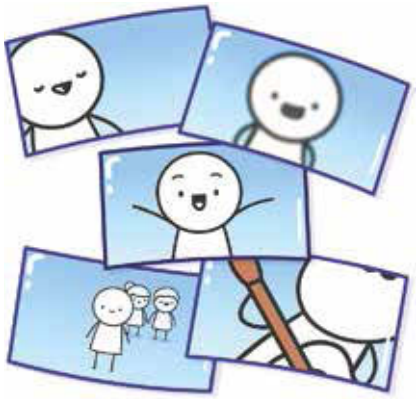
Not for photocopying

An image could be altered by someone:

- changing the colour, brightness, saturation and other photographic elements to make it look better
- removing or altering parts of the image, such as removing pimples or changing the shape of someone's body
- splicing two or more images together to make it look like one complete, new image.

The perfect photo

When you see a photo on a social media platform, it may have been snapped just a second ago and uploaded straight away. Chances are, though, it was one of *many* photos that were taken and was chosen because it was the best of the bunch.



Some social media **influencers** report taking over a hundred different shots before finding the perfect pose, or the perfect lighting, or the perfect expression. When the photo has gone through so many versions, does it still convey the same message — and does the image retain its **validity**?

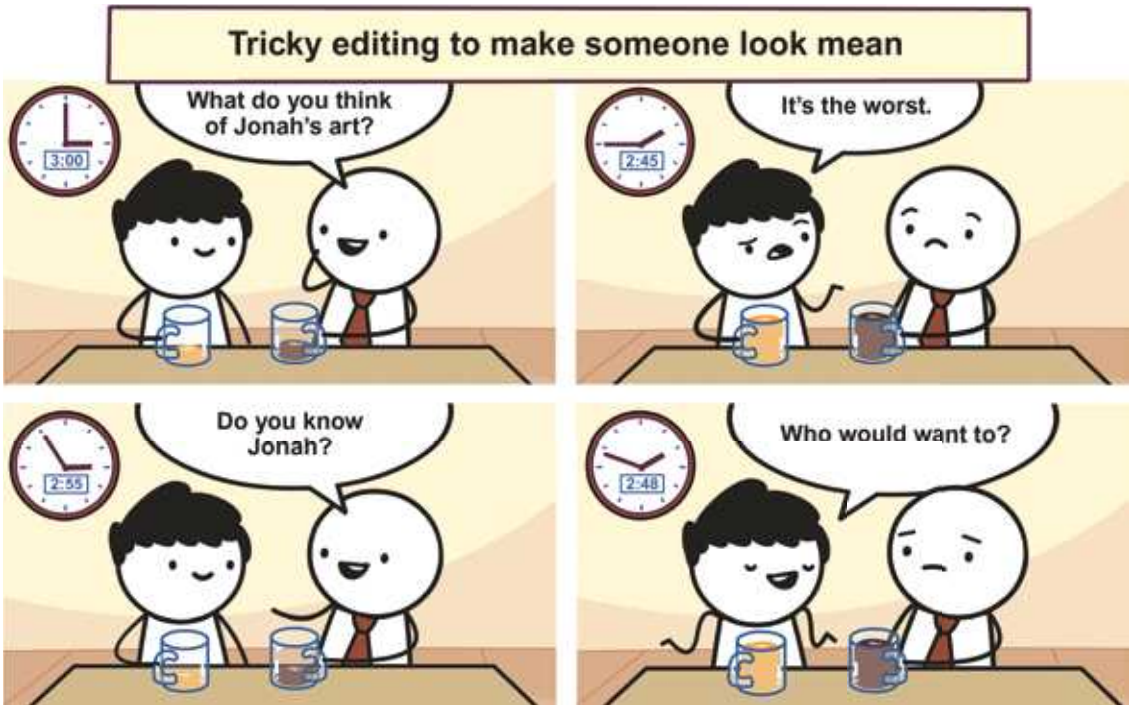
When you see a photo on social media, consider how many remain on the camera. What is that person trying to make you see or believe with their 'perfect' shot?

Clever editing

Photoshopping still images has been common for years, but even an amateur with a smartphone is increasingly able to edit videos as well as stills. Most social media platforms rely on us using filters which instantly change the appearance of a photo or video, and there are heaps of free editing apps available.

This manipulation has been common in the media for a long time. For example, editing longer interviews might make them shorter, but it may also change the way the questions and answers are perceived. Reality TV shows are notorious for editing shots together to change the way people appear to be acting and reacting. Watch closely for the edits — often a person's movements or facial expression will change suddenly between shots, so you can tell there is some clever editing at work.

Now that we're seeing more videos through our phones on social media, people are also figuring out how to manipulate videos so that they aren't just edited, they're totally new. By providing a computer with enough clips and snippets of film, they can make anyone seem as if they're saying anything. Manipulated videos and images which are posted online are called **deepfakes**, and they're sometimes incredibly difficult to spot.

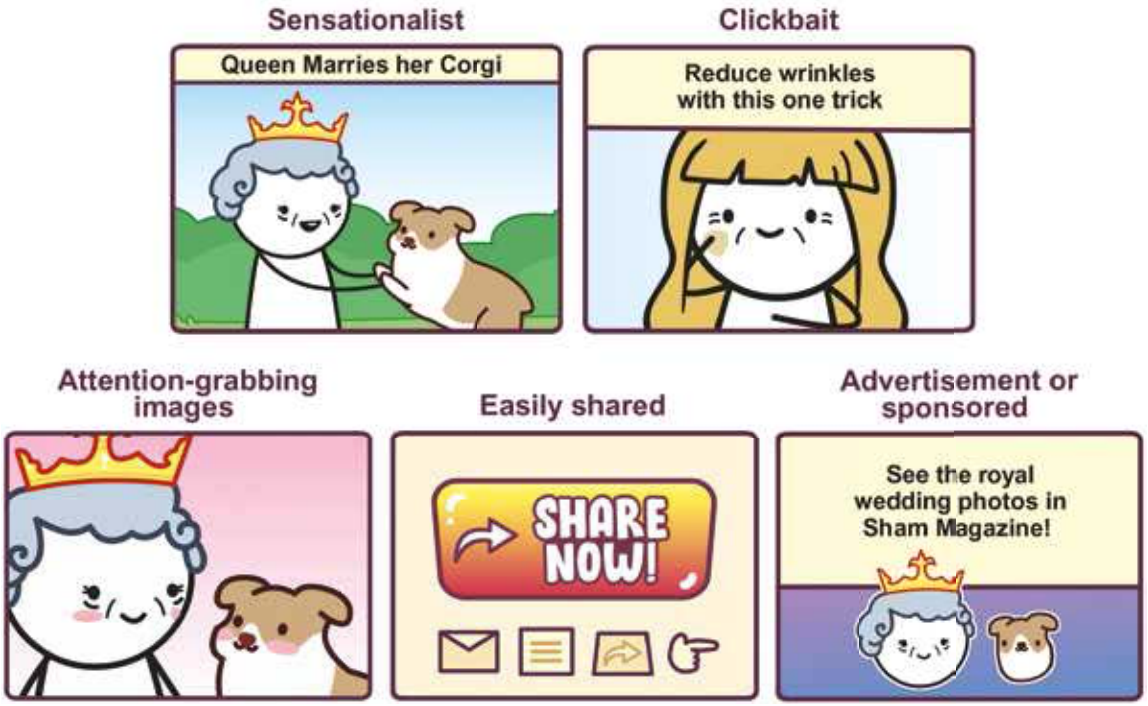


Not for photocopying

5.5.3 Check your facts! What is fake news?

Fake news is a term that has been thrown around a lot, especially since President Trump's presidency. It has been used by news companies to insult their competitors, by politicians to insult the media in general, and by the media to attack politicians and expose lies. The phrase itself is a lot older than social media, but reference to it is especially common on social media platforms because there are so many ways fake news can spread. Here are some typical characteristics of fake news:

- It is sensationalist (see subtopic 5.3.3) and uses attention grabbing, dramatic headlines.
- It can be **clickbait** used to lure people into clicking a designated link to another page or website.
- It has attention-grabbing images.
- It is easily shared.
- It is deliberately posted on social media platforms which makes it more likely to spread.
- It is in the form of an advertisement or **sponsored content** (paid placement).



How to spot fake news

- **Check the source**. Look at the website address or the 'about' page. Can you trust where it came from?
- **Check the bias**. Again, looking at the 'about' page, can you spot any political leaning or alliance with any particular groups, political parties or influential people? Look for who owns the company or who the author works for, and any associated history.
- **Look beyond the headline**. Headlines are often deliberately misleading and dramatic. They are short by necessity, so can't tell the whole story.
- **Use a fact-checking website.** There are many fact-checking websites like snopes.com who do the job for you! Social media platforms like Twitter are now using their own fact-checkers to call out fake news before wide distribution, but they can't always be trusted to catch everything.

What to do about fake news

- Get your news from a variety of sources. Compare the same stories in left-wing and right-wing publications, from a range of media outlets.
- Understand that fake news is out there and be on the lookout for it.
- Pause to read stories fully before sharing them: the spread of fake news is accelerated by people sharing content without **due diligence** (researching the content's accuracy and any potential bias of the author).
- Question the language and types of visuals used: are they emotive and being used to deliberately persuade you?
- Flag and/or report any item(s) as inappropriate or fake news: many social media platforms now have this ability built in as a feature, alongside the share and like buttons.

Not for photocopying

5.5 Activities

5.5 Level 1

1. Which of these is the best definition of **fake news**?
   a. news which has been made up
   b. news which has been deliberately designed to mislead
   c. news which does not exist.

2. What are two ways that a photo can be **manipulated**?

3. You see something you think might be **fake news** on a social media page. As a responsible citizen, which of the following would you do? Circle or highlight all that apply:
   a. check it on a fact-checking website
   b. share it
   c. read it carefully
   d. like it by pressing the 'like' button
   e. flag it as fake news.

5.5 Level 2

4. If you wanted to spread **fake news** on the internet, what is one strategy you could use to make sure it is shared and distributed?

5. What are the **three** questions you should ask yourself to determine whether content is **biased**, when presented with information?

6. Why is **photo manipulation** so much easier today than it was 30 years ago?

Not for photocopying

5.5 Level 3

7. Describe two ways to spot **fake news**. Try to provide an example you've seen yourself.

8. Think of photo posts you have seen, either on a specific social media platform, or elsewhere online. Describe the typical **features** of a 'perfect' photo.

9. Describe two things you can do to reduce the spread of **fake news**.

5.5 Hungry for more?

Make a poster explaining how to identify and avoid spreading **fake news**. Include at least three of the elements below:

- an eye-catching image or several images
- a title or headline
- advice on how to identify fake news
- advice on how to avoid spreading fake news
- advice on what to do if you spot fake news.

on Resources

eWorkbook 5.5 Level 1 worksheets (ewbk-7158), 5.5 Level 2 worksheets (ewbk-7159), 5.5 Level 3 worksheets (ewbk-7160)

Video eLesson New media: who can you trust? (eles-5050)

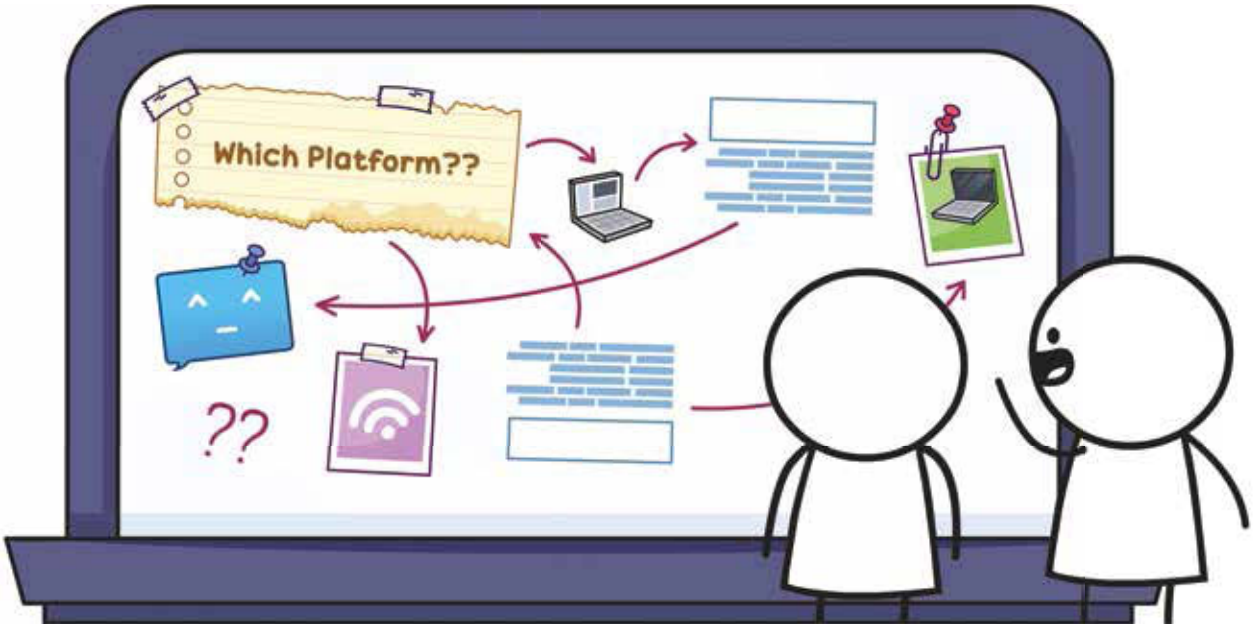
Not for photocopying

5.6 Topic project: Curate a news story

Scenario

You work for a popular news broadcaster which has just decided to broaden its online offerings. The company has asked you — as an expert in social media — to plan their new, exciting platform.

You scroll through hundreds of posts and feeds from different apps every day, but now it's time to think **critically** about how to impact your audience through new media.



Task

Create a social media feed for a platform of your choice which tells a **curated** story as described in subtopic 5.2.3. Remember, you work for a news broadcaster, so your feed should focus on dramatic, attention-grabbing news items that will hook the viewer. Focus on a recent event or announcement. *Note:* You can just *plan* this on paper or your device. It doesn't actually have to be added to an actual online site.

You can combine the following suggestions alongside your own ideas:

- **A social media feed with a mixture of images, videos and text.** There could be excerpts from articles, clips from live feeds, and interviews. The feed shows your news company's **bias** in the kinds of news they are paying attention to.
- **A photo feed suited to a mobile phone app.** In this kind of social media, the emphasis is all about the careful planning and creation of the photos and videos.
- **A text-only feed for getting information out to users quickly.** The feed will integrate sharing links to other, longer articles on your company's website. This kind of social media is also designed to be perfect for mobile phones, and for people who want quick, easy access to snippets of news.

Process

1. First, you'll need to decide which type of social media platform your design will target: think about your own use of social media, and brainstorm some of the features of your chosen platform.
2. Draw a plan of the layout of the social media platform, including whether there will be a scrolling feed or more of a website or blog-like structure.
3. Write the text, including any excerpts from shared news stories, updates, and so on.
4. Draw the pictures or find suitable images online. These could be photos or stills from videos shared on your social media site.

Not for photocopying

5.7 SkillBuilder: Logic and arguments

online only

Why do you need to understand logic and arguments?



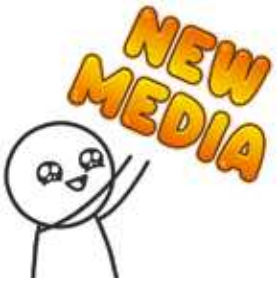
Many types of media use various types of argument to try to persuade you to buy whatever they're selling. Whether that's a new bike, an idea, or your vote, these messages will throw everything they can at you. It's best to be prepared for some of the most common forms of logical appeal and argument, so you can read them with a critical eye.

Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

5.8 Review

5.8.1 Key points to remember



5.2 New media

- New media refers to digital media, especially that which relies on the internet to connect users.
- Social media has grown quickly since the early 2000s and continues to evolve.
- It is important to understand how to navigate social media.
- Businesses and people curate stories on social media sites.



5.3 Traditional media

- Traditional media refers to print media, television and radio.
- News comes from a variety of sources.
- It is important to identify the point of view and bias of a news source.
- Bias includes spin, sensationalism, making unsubstantiated claims, lies of omission and presenting opinions as facts.



5.4 Populism

- Populism is a term used in politics, referring to a type of message which targets the 'common people' and **demonises** 'the elite'.
- Conservative (right-wing) and liberal (left-wing) politics have specific sets of values and beliefs.
- Social media is a common platform for populist messages.
- Populist messages often convey fake news.



5.5 Who can you trust?

- It is important to be able to infer hidden messages when reading new media.
- There are three questions to consider when inferring from new media:
  - Where did they get this information from?
  - What are they trying to convince me of?
  - How is this information affecting me?
- There are common ways of manipulating images and editing videos.
- Fake news spreads quickly on social media.
- There are ways of identifying fake news and helping to stop its spread.

Not for photocopying

5.8 Activities

online only

5.8 Review

Go to www.jacplus.com.au and access your learnON format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

5.8.2 Reflection

Now that you know more about the importance of media literacy, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. Suggest one time in your life that strong media literacy skills will help you.

3. Suggest one strategy you will use to improve your media literacy in the future.

on Resources

- **Sample responses** Topic 5 sample responses (sar-0125)
- **Digital document** Self-reporting template (doc-35519)
- **Interactivity** Key terms crossword (int-8263)

Not for photocopying

Glossary

bias a fixed opinion based on previous experience; cultural upbringing or age can strongly contribute to bias
citizen journalists people who are not professional journalists, who nevertheless disseminate (spread) information using websites, blogs, and social media
clickbait online content with the main purpose of attracting attention and encouraging visitors to click on a link to a particular web page
conservative averse to change or innovation and holding traditional values
credible able to be believed or trusted
critically carefully, judging what is good and bad
curate to pull together a number of ideas, articles, images and other elements to form a story
demonise to portray something as wicked and threatening
deepfake a video of a person in which their face or body has been digitally altered so that they appear to be someone else, typically used maliciously or to spread false information
digital footprint the information about a particular person that exists on the internet as a result of their online activity
due diligence the process of researching the accuracy of content; fact-checking
elite a select group that is superior in terms of ability or qualities to the rest of a group or society
fake news news which is deliberately false or misleading, often intended to be shared and to shape how people view an issue
feed a constantly updating list of information (photos, videos, status updates etc.) on a social media platform
globalisation movements and exchanges (of human beings, goods, services, money, technologies or cultural practices) all over the planet
inference an educated guess at implied meaning using evidence, logic and your own prior knowledge
influencer a person with the ability to influence potential buyers of a product or service by promoting or recommending the items on social media
left-wing liberal (progressive) politics traditionally associated with the Australian Labor Party
liberal a side of politics, which has a foundation of progressive values
literacy the ability to read and write
logical fallacies an error in reasoning that renders an argument invalid
manipulate to control something or someone to your advantage, often unfairly or dishonestly
media the range of sources of mass communication information, generally used for news and current affairs (important contemporary issues)
media literacy the ability to read between the lines and know what the media you consume is trying to make you think, feel or believe
new media digital media which often relies on the internet for communication and sharing information
omission leaving something out
photoshopped a term based on an image-editing program (Photoshop) that refers to an image having been altered to change it from the original
point of view the perspective the story is told from
populism a form of politics which specifically targets the 'common people'
progressive ideas or systems that are new and modern, encouraging change in society or in the way that things are done
right-wing conservative politics traditionally associated with Australia's Liberal and National Parties
rhetoric persuasive language which is used to deliberately make an audience think, feel, or believe a certain thing
sensationalism language which is deliberately dramatic or excessive
social media online platforms, often with mobile phone apps, which allow people to connect and share information
sources where information originates from (mass-produced news from established media outlets as well as personal content from individuals)
spin putting a positive or negative slant on a specific piece of information
stereotype a set idea that people have about what someone or something is like, especially concerning an idea that is factually incorrect
subreddit a forum dedicated to a specific topic on the website Reddit, a social platform which collates news from its readers
stakeholder a person with an interest or concern in something, especially a business
superlative the 'highest' form of an adjective, like big, bigger, *biggest*; also words which indicate something large-scale, such as *huge*, *enormous*, *tremendous*
traditional media media from the pre-digital era, such as newspapers, television and radio
unsubstantiated not supported by facts
validity the truth and accuracy of information

Not for photocopying



Not for photocopying

5.7 SkillBuilder: Logic and arguments

5.7.1 Tell me

Much of the media – particularly *fake news* and advertisements – use various types of argument to try to persuade you to buy whatever they're selling. Whether that's a new bike, an idea, or your vote, these texts will throw everything they can at you. It's best to be prepared, so this SkillBuilder will take you through some of the most common forms of logical appeal and argument. If you're reading with a critical eye, then it's much less likely they'll catch you off guard!

5.7.2 Show me

on Resources

Video eLessons Logic and arguments (eles-4314)

The following are some of the most common forms of argument and logical appeals – this is not a complete list (these people have literally dozens of ways of making you buy stuff) but it's a good start. These examples will help you to recognise these techniques when you encounter them.

Strawman argument

A strawman is what it sounds like – a scarecrow! In this type of argument, the speaker creates an argument that their opponent doesn't really hold, then attacks it. It is as if they have created a pretend opponent out of straw and then ripped it to shreds – in reality, their opponent never even held this opinion, but by the time the argument has been put down, that doesn't matter. Often, the audience will be so impressed by the way the speaker cut down their opponent, they won't even realise the argument was never real. In a nutshell, this argument is like *putting words in your opponent's mouth* to **discredit** them.



Appeal to ignorance

In this appeal, the speaker or writer makes a claim based on ignorance – what we *don't know*. It's like saying that because no one can prove aliens exist, they obviously don't exist. There's a flaw in the logic here because aliens *might* exist, and we haven't found them yet. Our ignorance is not proof of their non-existence.



Appeal to tradition

Appeals often key into something in our values or background which we hold dear. In an appeal to tradition, the speaker or writer will pick something which forms a crucial part of the audience's identity. It could be from a shared national history, an important past event, or cultural and family traditions. For example, a writer may claim that their product is "just like grandma used to make" or use **nostalgic** imagery and music to sell their product.



Not for photocopying

Ad hominem

This fancy sounding term is Latin for "against the man" – using an argument against somebody's *person* means making a *personal* attack on them. This includes using language which has nothing to do with the central discussion or argument, but which attacks part of the opposition's personality, beliefs, or physical self. Basically, this is when a speaker resorts to name-calling instead of addressing the actual issues in an argument. Unfortunately, it is very common in politics, and often effective because audiences respond to the opposition being "cut down" by a personal attack.



Circular argument

Circular arguments go round and round and round – sort of like a... circle. For example, "my teacher says it's true so it must be true because my teacher said it" is a circular argument. Logically, it looks something like this: If A is true because B is true, then B must be true because A is true. If you think about it, it obviously doesn't make sense. But these appeals – even though they are *logical* – are often more about what people *feel* and *believe* than what is actually true.



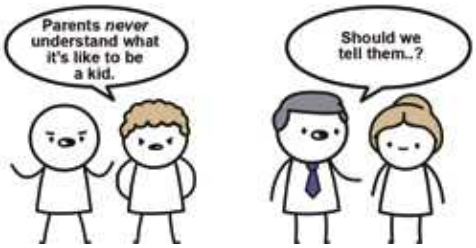
Slippery slope

You've probably used one of these types of argument before yourself. It's where one thing leads to another, and then another, and then another until the end result is so inflated or ridiculous you almost can't remember how you started. Here's an example: If you don't let me go to Sam's house, I won't be able to work on my homework with him. If I can't do my homework, I'll get a detention. If I get a detention, I'll probably get suspended and kicked out of school. If I get kicked out of school, I'll never get a job! So, you'd better let me go to Sam's house.



Generalisation

A generalisation is a sweeping comment with little or no evidence to support it. It is often also a **stereotype** of a group of people. It often includes language like "always" or "all the time", as in "you always tell me I can't do that" or "people tell us all the time how great our product is". Generalisations avoid the argument by making a statement which is so broad it misses the point and distracts the audience.



5.7.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivities Logic and arguments (int-8401)

Not for photocopying

5.7 Activities

1. With a partner, write your own debate conversation between two students who are running for school captain. Try to include each of the seven examples of argument and logical appeals in their dialogue. Don't worry about these students being completely honest and respectful. If they use all of the appeals listed they probably won't be doing that at all!
2. Conduct research to find a real example of a person or a company using one of the techniques listed to sell or persuade. Explain why you chose that example. How has the logic or argument been used?

Glossary

discredit to harm someone or something's reputation
nostalgic a sentimental or wistful yearning for the happiness felt in a former place, time, or situation
stereotype a set idea that people have about what someone or something is like, especially an idea that is wrong

Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 6**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **6.1** Videogames (tpdf-2494) ☐

eWorkbooks

- **6.2** Level 1 worksheets (ewbk-7202) ☐
- **6.2** Level 2 worksheets (ewbk-7203) ☐
- **6.2** Level 3 worksheets (ewbk-7204) ☐
- **6.3** Level 1 worksheets (ewbk-7205) ☐
- **6.3** Level 2 worksheets (ewbk-7206) ☐
- **6.3** Level 3 worksheets (ewbk-7207) ☐
- **6.4** Level 1 worksheets (ewbk-7208) ☐
- **6.4** Level 2 worksheets (ewbk-7209) ☐
- **6.4** Level 3 worksheets (ewbk-7210) ☐

Sample responses

- **6.7** Topic 6 sample responses (sar-0126) ☐

Digital document

- **6.7** Self-reporting template (doc-35520) ☐

Video eLessons

- **6.1** Playing videogames (eles-4300) ☐
- **6.6** Videogame review (eles-4135) ☐

Audio

- **6.2** *Strength, Dexterity, Magic* (aud-0389) ☐

Interactivities

- **6.2** What videogame should I play? (int-8289) ☐
- **6.6** Videogame review (int-8296) ☐
- **6.7** Key term crossword (int-8264) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

6 Videogames

6.1 Overview

6.1.1 Videogames in an English textbook?

Videogames don't normally get discussed at school because teachers haven't always played them. Without experiencing videogames first-hand, it's difficult to fully appreciate their **complexity** and literary value. That said, don't expect your teacher to suddenly become a pro-gamer because a textbook said videogames are worthy literature.



Like films and television, videogames are usually created by huge teams and companies. Individual members of these **creative teams** may work on story, landscapes, character models, **level design** or physics. There are many parts to a game that players don't see: game development incorporates years of testing and perfecting a product before it gets to you, the consumer.

Despite being relatively new, videogames are a huge part of many people's lives. The average young person will spend around 10 000 hours gaming by the age of 21, so it's worth learning about how they work, what makes them fun and how to play them safely.

on Resources

Video eLesson Playing videogames (eles-4300)

Watch this video to learn about the literary value of videogames.



STARTER QUESTIONS

1. What are your top five videogames (on any device or console) that you have ever played?
2. Do you think that videogames are worth studying in school? Explain your response.
3. Do you think there's more that you can learn about videogames? Write down at least three things you would be interested to know more about (such as game design, marketing, playing etc.).

Not for photocopying

6.2 How are videogames literature?

6.2.1 Story elements in videogames

Like any entertainment, videogames are often best when there's some sort of story attached to them.



Some people may think that videogames are a bunch of crazy elements thrown together just for fun, but it's impossible to ignore the rich storytelling and creativity which **permeates** the games you probably love.

Some popular videogames from the past few years are shown below, but there are plenty of other rich and rewarding games with stories of different styles, played on varying platforms. Games with a narrative are termed **finite games**, since there's a beginning and an end to them.

There are also plenty of games out there which have very little story behind them. The *Super Smash Bros* or *Sims* series of games might have some additional story included, but for most players it's just a chance to play a fun and simple game. These are called **infinite games**, because you can just keep going and going and going and going and going…

***Portal* (2007) and *Portal 2* (2011) have a rich and engaging storyline.**	***Fortnite* (2017) has an evolving story which players experience in real time.**	***Minecraft* (2009) is set in its own world, and has a lore (in-game history and world-building).**	**Even *Among Us* (2020) has a very basic story to keep you engaged.**
			

6.2.2 Videogame storytelling techniques

int-8289

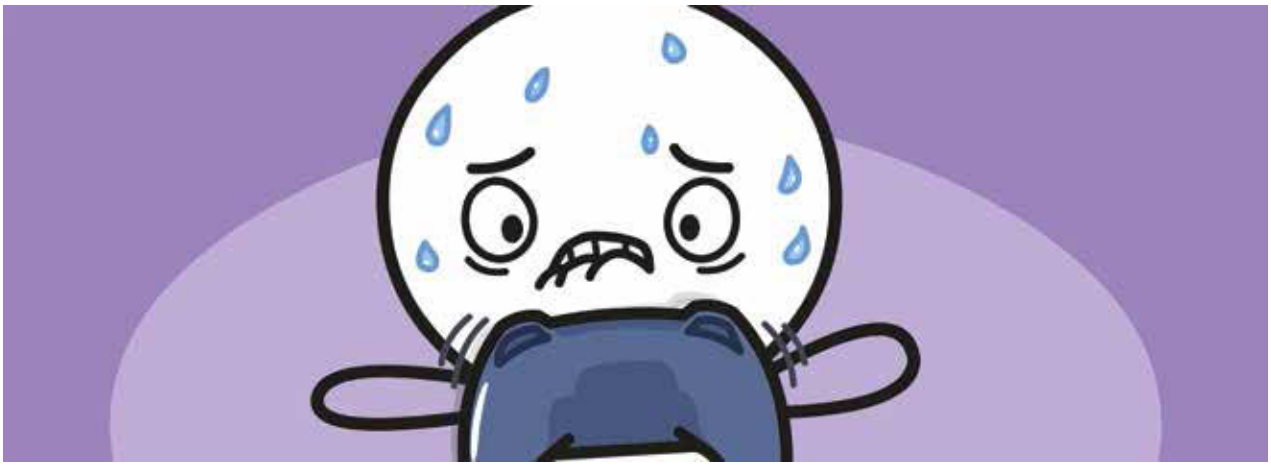
Films have rich colours and emotional music that grab the audience's attention. Books have fascinating, complex characters that grow in front of you, and worlds described with vivid words. Similarly, videogames have specific techniques to draw their audience in.

An effective way to think about most games today is as a movie you can control. Every moment is carefully created to have the greatest effect upon you — just like in film. Unlike a processed story edited into two hours of screentime, with a videogame you get to choose whether you move on to the next scene, or take a few minutes to explore.

Quick-time events

Any time you're gripping your sweaty controller so tight it might break as you mash the X button during a **cutscene** to get your character out of a tough situation, the creative team is giving you the feeling of being right in the action. Some people dislike this aspect of gaming, but it has a specific purpose. These cutscenes are often referred to as **quick-time events**, or QTEs for short.

Not for photocopying



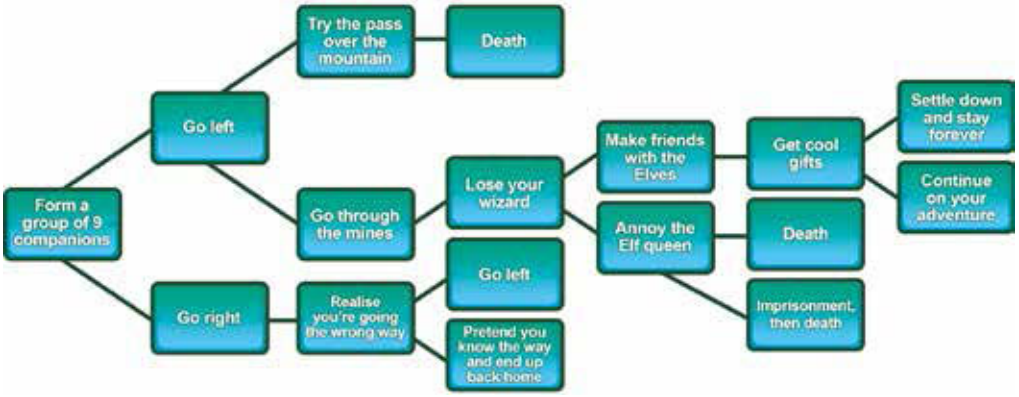
Alternate dialogue options

Often, **role-playing games (RPGs)** give you a variety of dialogue options. These not only make the game's world seem more alive, but also provide players with additional insights or opportunities to learn about the environment they're exploring.



Choice and effect

Those alternate dialogue options and the actions you choose can ultimately lead to different endings for the game. These are often referred to as the 'good' and 'bad' endings, but it means that every person who plays has a different experience overall: a player's choices determine the outcome of their character's journey, or the fate of many other people along the way.



Not for photocopying

Collectibles

Many narrative-driven games offer notes, recordings and other items which help players better understand the world they're exploring. Players might just collect these to get a trophy, or because they feel the need to have the whole set, but if they take time to enjoy the effort put into these extra elements by the creative team they might learn more about the situation their character is in.



6.2.3 Bigger and better stories

The scope of videogames allows for stories which are far greater than those normally contained in a two-hour film or a ten-episode TV series. Sometimes, given that every **playthrough** is unique — the skills players invest in, the equipment they use, the choices they make which lead to different scenarios and endings — games can have amazing replay value, especially in comparison to a static story which never changes.

Games inspire a lot of literature as well. There may be a **novelisation** of your favourite game which follows the narrative, as well as other fiction set in the game's universe. You might also find movies or shows based on the game's concepts.

By sitting back and enjoying your videogame, you're learning a lot about narrative structure, characterisation and other literary techniques — whether you are conscious of it or not.

Many authors are inspired by the games they play. You might feel inspired to write your own fiction set in the world of videogames. This is a subtype of fanfiction — stories written by fans of a story/game/show/movie that build upon the initial narrative.

Read the extract below from a **litRPG** (literary role-playing game) novel. Consider how the author has woven some enjoyable elements of gaming into a story.

Strength, Dexterity, Magic

"OK, here's the deal," Ern said, breaking Nick's **reverie**. "You know how these shows work. This is a *quest-driven* environment. There will be nineteen other players in your world. You can fight them if you wish, but killing one means they're *done*. Your main priority is to accumulate Love and Hate points. The viewers allocate these in real time. Completing quests wins you bonus points. If you get killed by an in-game enemy, you respawn with less points. This first scenario is called The Fields of Durandor. The top fifteen players on the leader board at the end of the mission will progress to the next round. *If* there are fifteen left."

"You mean I might be back tomorrow?" Ern nodded, though he looked doubtful. "Sure, if you survive," he said, directing Nick to the ladder on the other side of the Immersion tank. The new pixel runner started climbing with arms and legs like rubber. He'd never been so nervous.

Not for photocopying

"By the way, your payment is dependent on the social points you earn," Ern said. "So your actions in-game are super important. Hero or villain — you decide, kid."

Nick had tingles down his spine as he was handed a respirator by a techie perched on the edge of the tank. Nick fitted the respirator and gave a thumbs-up. Literally shaking with excitement, he lowered himself into the tank. It felt warm, fuzzy, **all-encompassing**. He closed his eyes and slowed his breathing, trying not to panic. He wouldn't last long if he was a nervous wreck. The best gamers were ice cold, even in battle.

He felt a strange tingling. When he opened his eyes, everything was black. At first he thought the hardware wasn't working, but he gradually became aware of a loading bar at the bottom of his view.

A title scrolled before his eyes: *Oakshield Junction*. That nervous knot in his stomach tightened. How many people were watching? What if he got killed in the first half hour? He wasn't sure if he could live with that kind of humiliation.

The title faded and Nick found himself standing in a cluttered shop. He blinked rapidly. Immersion took some getting used to. His legs felt wobbly, like they might fold at any moment. He took one step forward, then another.

The wood-panelled shop was filled with various nautical apparatus. Everything had a slightly pixelated sheen to it. The graphics were ultra-fine, but the pixels were there if Nick looked close enough. He touched a globe - cold and smooth. Amazing. He was addicted to Immersion already.

The sweet smell of wine tobacco assailed his nostrils — an old man was smoking a pipe behind the counter. "Choose your way, boy," he croaked, before taking another long draw.

A logbook of faded parchment was open on the counter. Nick smiled broadly. This was probably his favourite RPG moment — character customisation.

He placed both hands on the logbook and the shop disintegrated around him. He **belatedly** noticed a timer in the corner of his view. It was counting down from five minutes, and there were only three and a half left. *Of course*. This was a recorded event and there were nineteen other contestants. The viewers didn't want to watch him spend hours customising his RPG character. This would need to be a quick process. Luckily, he knew his preferred build inside out.

A familiar screen filled his view: a three-dimensional model of his body, a discipline pane and a stat allocation pane.

First, he had to choose a name. He paused. His usual names were antisocial and a little embarrassing. Panicking, he settled for his usual RPG name: *BaronKickButt*. Already embarrassed, he moved on to the discipline pane.

There were eight disciplines to choose from in Oakshield Junction: Corsair, Paladin, Zealot, Knight, Barbarian, Brigand, Duellist, Ranger, Robed One and Archivist.

After a full minute of furious internal debate, Nick decided to go with his heart. That meant choosing a strength build. It was the percentage play. In his experience, strength builds could handle *most* situations. It was rare to encounter a boss that made meat of **melee** characters.

Nick couldn't afford to be adventurous in his build. These were *serious* runners he was going up against. He knew strength builds inside out. At the end of the day, he just *loved* cornering a foe and going to town with his melee weapon.

So there was really only one choice: barbarian. His body shape thickened and he grew at least three feet. There was no time to tweak the **default** body shape.

There were eight **attributes**: strength, stamina, **vitality**, **dexterity**, agility, **guile**, **mana** and **piety**. Nick made the usual tweaks, transferring everything to strength and vitality. The strategy was simple. He wasn't one of those fools who went all out on an offensive strength build, swinging a great axe at level 2 but killable in three hits.

The secret to RPGs was an incredibly strong defence. You could be the best, most **sublimely** skilled dexterity build in the world, but all that hand-eye coordination was useless if your blows couldn't drain a tank's HP to zero. If Nick could absorb his enemy's blows and **riposte** with interest, he'd stand a chance of progressing to the second round.

So, strength and vitality. The strength build also gave him room for error when learning the game's combat system.

Next came the **perk** window. In Oakshield Junction players could choose one perk from ten options. Nick chose the most boring object without hesitation, a standard ring of HP. It added thirty to his health bar, which might well be the difference between life and death in the early levels. Every single stat counted.

Not for photocopying

6.2 Activities

6.2 Level 1

1. Pick one **storytelling technique** used in videogames and give an example of a moment in a game where it is used.

2. What are the terms used to define **narrative** and **non-narrative** games?

3. How can **collectibles** be used beyond building a collection?

6.2 Level 2

4. Think about a videogame you've played (or watched others play) where you were really interested in the **story**.
   a. What is it called?
   b. What do you think is the most interesting thing about this game?
   c. Did the creative team include any of the **techniques** listed in this subtopic? If so, describe one example.

5. Do you find **finite** games more or less satisfying than **infinite** games? Explain your response. If you haven't played either, explain which one you think you'd prefer and why.

Not for photocopying

6. What role do **alternate dialogue options** have in helping players to better understand characters in role-playing games?

6.2 Level 3

7. Do you think that the **videogame storytelling techniques** discussed in this subtopic are more engaging than those used in films, TV or written stories? Why or why not?

8. Can infinite games use the same **storytelling techniques** as finite games? Explain your answer.

6.2 Hungry for more?

Poll your classmates on what sorts of games they enjoy (action, puzzle, dance etc.) and how often they play them. Once you have the information, poll people outside your age group (i.e. teachers, Year 10s, prep students etc.) on what sorts of games they enjoy, or enjoyed when they were your age.

Once you have your results, analyse them by answering these questions:

- Why do you think your classmates enjoy the sorts of games they named?
- What differences, if any, can you identify in the games played by people of different age ranges?
- What similarities and differences between different groups can you establish? Consider how often people play, when they play, who they play with, and any other points of interest you identify.

on Resources

eWorkbook 6.2 Level 1 worksheets (ewbk-7202), 6.2 Level 2 worksheets (ewbk-7203), 6.2 Level 3 worksheets (ewbk-7204)

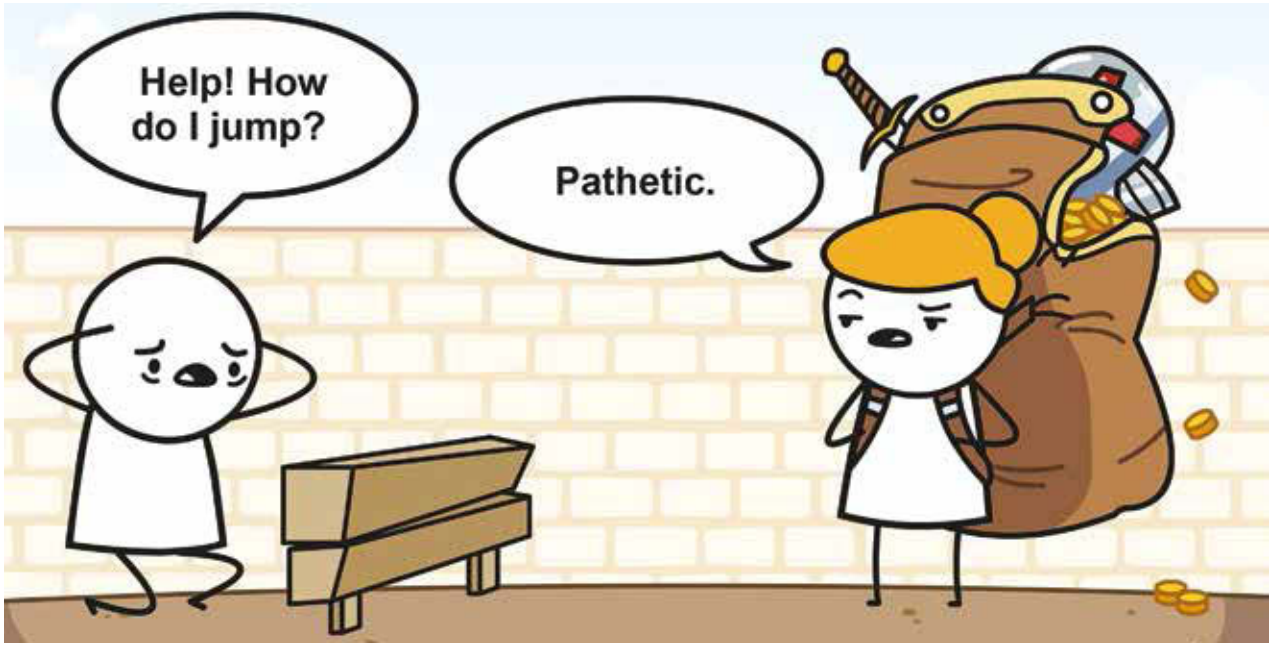
Interactivity What videogame should I play? (int-8289)

Not for photocopying

6.3 How do videogames teach us?

6.3.1 Why do they need to teach us at all?

Here's a question: how do you take someone from being totally new to a game (known as a 'noob') to playing as a total pro in thirty minutes or less? Game developers start things out at an easy level, so players quickly experience some success and can practise the skills they need. Each videogame has its own rules and utilises different capabilities, so players need to learn the features of the game's world quickly.



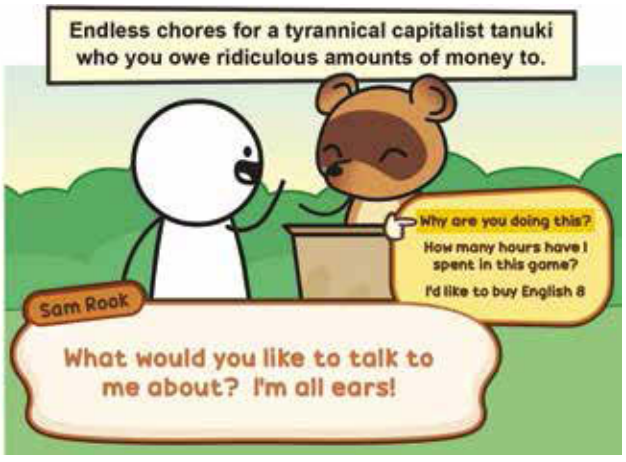
Think about any non-electronic game — before starting a new boardgame or card game, you're probably going to read a set of rules. Every videogame these days has a **tutorial** to teach you about the world of the game, and how the game within that world works. Or it might suggest an online channel you can watch for tips, including walkthroughs which show you how to beat the obstacles in each level.

The job of the creative team is to make this learning enjoyable, so that you stick with their product. You have to *want* to learn, because otherwise you'll put the game down and do — or play — something else. Any well-designed game is an invitation to tackle an unnecessary obstacle.

6.3.2 Curated world and possibility

Sometimes, it can feel like a videogame world is more enjoyable and rich than our own real world. That's probably because it's *designed* to be.





Not for photocopying

Games with wide open worlds and lots of activities, side-quests, collectibles, dialogue options and unique ways to approach problems or puzzles rely on the idea of **flow**. A state of flow is one where you're satisfied just playing and enjoying — both winning and quitting are the worst possible outcomes. You just want to enjoy where you are.



When a creative team creates the game world, a huge amount of time is invested in considering what makes gamers happy, satisfied or challenged. The reason why you don't want to leave the game world is because our real world *isn't* planned out to satisfy the people living in it — life can be pretty tough! Skills can't be learned within twenty minutes, you get tired and hungry pretty quickly when out adventuring and the levelling system *sucks*.

6.3.3 Rewards

There's a special animation in most games for levelling up or getting a new item — it's all about you feeling *good* about achieving those things. Going right back to the early **8-bit** *Zelda* games or *Space Invaders*, whenever you reach a milestone the game forces you to recognise this.

This releases an amount of **dopamine** into your brain, which makes you feel *good* about your achievement. People chase the addictive feeling of dopamine, which is why they get hooked on gaming (or other pursuits that bring enjoyment). Imagine if you got the same satisfaction from doing your chores as you do completing different digital activities — you'd never stop!



6.3.4 Linear and non-linear story

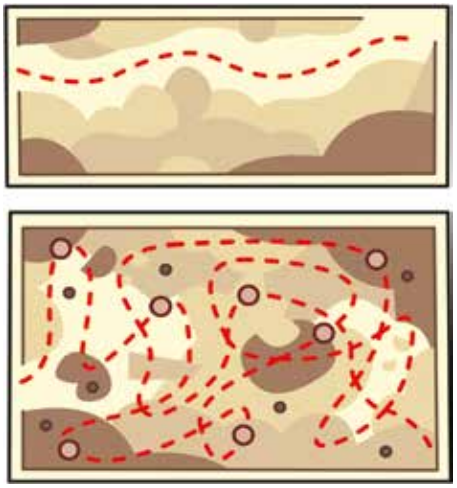
A **linear story** (such as in *Super Mario Bros*.) is one where you don't have any direction over the course of events. You go from the start of the story to the end, usually **chronologically**: the effect is of a movie where you control what happens along the way.

A **non-linear story** (such as in *The Legend of Zelda: Breath of the Wild*) is one where you can go and do anything you like in any order, meaning that you face challenges in a different sequence to your friends playing the same game, or to when you played it last. You can end up with different skills, or are more powerful, when you come to the final challenge. Non-linear games provide every person with a slightly different story, regardless of whether the ending is the same or not.

A linear game is like a carefully-directed movie, a non-linear game is like a choose-your-own-adventure book. You might choose to leave one challenge until later, or play enemies against each other because you're not strong enough to fight them yourself, or break the physics of the game to cheat your way through too early and get *loads* of **experience points** (also known as exp or XP).

Not for photocopying

In non-linear games, collectibles teach players about the videogame world in a **passive** way. Instead of forcing you to know information, it's just there if you want it. These sorts of games also often show you lots of challenges you can't face yet so that you'll come back and enjoy them later, like a gap that's too far to jump across or an enemy with ☠ next to their name. The creative team doesn't always *tell* you that it's not possible to get past that area, you just figure it out yourself as part of your gameplay.



Whether it's linear or non-linear, the story combined with the rewards creates something called a **ludonarrative**. This is where there is a set story, but you control the actions of the character as they travel from the start of the narrative to the end. Along the way you may find some **non-player characters (NPCs)** to talk to. This is why games are sometimes more addictive than movies — there's so many more ways to engage your brain!

You might hear game reviewers use the term **ludonarrative dissonance**, which means that there is a disconnect between the story told by the game's technical interactions and the story told by the game's narrative interactions. This means the gameplay feels odd compared to the story you're being told.

6.3 Activities

6.3 Level 1

1. What is the difference between a **linear** and a **non-linear** story?

2. Why are **curated worlds** sometimes more enjoyable than real life?

3. How do in-game **rewards** affect players? You could describe your own experiences when gaming.

Not for photocopying

6.3 Level 2

4. For each of the following scenarios, suggest whether a **linear** or a **non-linear** story would be more appropriate, and explain why.

a. A cat wandering around London trying to get home.

b. A young person exploring a haunted house.

c. A builder gathering materials and constructing a house.

d. Mapping a set of islands in your boat.

5. What **techniques** can a creative team use to make a videogame world feel more realistic? Consider more than just visual elements.

6. Explain how **rewards** keep people playing the game for longer.

Not for photocopying

6.3 Level 3

7. How can a **linear** story be told through an open-world game, where you can go and explore anything you want at any time? What are some of the techniques that might be used to do this?

8. **Collectibles** are a passive way of teaching us about the game's world, while narration is an active way of doing the same thing. What are some other ways that creative teams help you to immerse yourself in the world of the game? For each suggestion you write, decide whether it is an **active** or **passive** method.

6.3 Hungry for more?

Write down at least five things we can learn — and bring into real life — from the way that videogames teach us. If games are great at turning us from new players to pros in twenty minutes, are there ways that you could employ those techniques when trying out a new skill or chore?

on Resources

eWorkbook 6.3 Level 1 worksheets (ewbk-7205), 6.3 Level 2 worksheets (ewbk-7206), 6.3 Level 3 worksheets (ewbk-7207)

Not for photocopying

6.4 Can gaming be dangerous?

6.4.1 Sorry, the adults are right this time

We've talked a lot about the great parts of gaming, but like everything else there are some nasty parts that are worth knowing about. Videogames are fun and wonderful things that bring people together and help teach new skills. However, there are always things to be careful of: just like checking for cars before crossing the road, if you don't pay attention you can get hurt.



Adults have probably already warned you about the dangerous side of gaming. Sadly, they're right. There are people out there who are using gaming for some pretty nasty stuff, and people just like you get tricked all the time, as shown in these esafety statistics:

- up to 45% of young players have spent money in-game
- up to 22% of young players have experienced bullying or abuse in-game
- some games are designed to steal information, like credit card details or your name and address. These can then be used with bad intent, for example, to rob people of their money or identity.

You might think that one or two of those aren't too big of a deal, but it's still something you probably don't want to happen to you.

6.4.2 Addiction

Let's be clear: loving videogames is **not** an addiction. An addiction (to gaming) is when your friendships, daily routine and personal health are negatively impacted (by the amount of time you spend playing games).

Videogames can be an amazingly enjoyable, rewarding and healthy part of your life. It's all about balance.

If you think that you're spending a lot of time gaming and it's affecting your life (or if your parents say it is) maybe you could try:

- putting a timer on when you start to play, and limiting how much time you spend online
- only playing games when you've finished everything else for the day (chores, homework, family time etc.)
- keeping games off devices you use for school so that you're not tempted to play at school
- talking to your parents: explain what's going on and that you'd like to do something about it.

6.4.3 How you get sucked in

In the sixty years since gaming became a thing, the details have changed a lot. At first, you would just buy a console and it had all the games loaded (literally every game ever). Later, you had to buy a disc for a certain console.

Now, we're at the point where your computer, phone, even your watch can run games. They're *everywhere*. Game developers even hire professional **psychologists** to teach them how to keep you hooked, and to get you to give them more money.



For instance, recently games started including pay-to-win mechanics, such as loot boxes. Sure, you could grind away and *finally* get that super amazing item which is going to help you win, *ooooooorrrrrrr* you could spend $3.00 and just buy it. Or you could spend $0.50 on a new skin for your character, and once you've done that you *just have* to keep up with the next one they bring out. Games condition you to think that this is acceptable from the start, because they give you free tokens or in-game cash. But if you want to keep feeding that great feeling of being the coolest on the field, you've got to pay in real money.

Other games, like **mobile videogames**, ask you to put payment details in when you first play. You might think your parents don't need to know, because you don't plan to spend any money. But if it says 'GET AN EXTRA LIFE' and you're *so close* to winning, you might think that they're not going to miss a *few* dollars. Probably best not to find out.

Not for photocopying

6.4.4 Healthy gaming

Some great things to do include:

- spending time playing videogames with your parents: this helps them understand this thing that you love
- sharing your love of gaming with others, engaging with your interest outside of the games themselves through conventions, art, role play, discussion and other creative outlets
- getting advice from adults, so you can be informed before making any decisions — don't blindly trust what the game is telling you.



At the end of the day, it's important to remember that videogames are just that: games. Gaming can be an incredibly important part of your life, and a great hobby, but it's important to know when to stop.

If you ever feel like you're struggling with any of the things discussed in this topic, you can get confidential counselling all day, every day with Kids Helpline by calling 1800 55 1800, or by starting an online chat at kidshelpline.com.au.

6.4 Activities

6.4 Level 1

1. What does it mean to be **addicted** to **videogames**?

2. What are some of the ways a player could be **bullied** in a game?

3. Why might it be bad to **spend money** just once in-game?

6.4 Level 2

4. What are some signs of **videogame addiction**?

Not for photocopying

5. What is one thing someone could do to **manage** their gaming habits?

6. Why do some games want to trick players into giving **money or personal details**?

6.4 Level 3

7. How can **videogame addiction** affect someone's life?

8. Why might it be important for young people to **discuss** their gaming habits with adults?

9. Suggest two ways gamers could **balance** gaming time with other activities.

6.4 Hungry for more?

Working in groups, create a short video of one to two minutes that provides advice about the possible dangers of gaming. Before you begin, select your target audience from people your own age (fellow school students) or people younger than you (primary school children).

Make your video fun and engaging. You could do a role-play or even conduct 'street' interviews with students around the school.

on Resources

eWorkbook 6.4 Level 1 worksheets (ewbk-7208), 6.4 Level 2 worksheets (ewbk-7209), 6.4 Level 3 worksheets (ewbk-7210)

Not for photocopying

6.5 Topic project: Videogame designer

Scenario

One of the biggest gaming companies in the world, *Desert Inc.*, has offered you the opportunity to win an unlimited budget to make their new best-selling game, available only on their new gaming system. The system has capabilities for **virtual reality (VR)**, **augmented reality (AR)** and on-screen material.



Task

Assemble a creative team of up to five people and design a videogame you'd like to make. You don't need to actually make it, however, ensure you provide:

- a story (with three separate endings)
- three or more characters with detailed backgrounds and descriptions
- concept art for the world and characters
- a blurb to explain the story and gameplay mechanics
- a category for the game style (RPG, co-op, puzzle, sandbox etc.).

Process

Step 1

Assemble your team. You might want to split into four categories, and assign each person to one or two of them:

- **Director:** responsible for overseeing everything. This role carries responsibility — you need to monitor all other activities, to make sure everything matches your overall vision.
- **Story:** responsible for designing the world and characters. This may involve level design, as well.
- **Art:** responsible for creating visual representations of the world and characters, including collectibles.
- **Content mapping:** responsible for combining the art and story into a web of choices and effects. This may also involve level design.

Step 2

Brainstorm together, and decide upon the style of game you want to create. This will shape the world, characters and story.

Step 3

Decide upon the mechanics of the game — is it focused on combat? Exploration? Taming kittens? What will your characters be doing?

Not for photocopying

Step 4

Split off and tackle your respective roles.

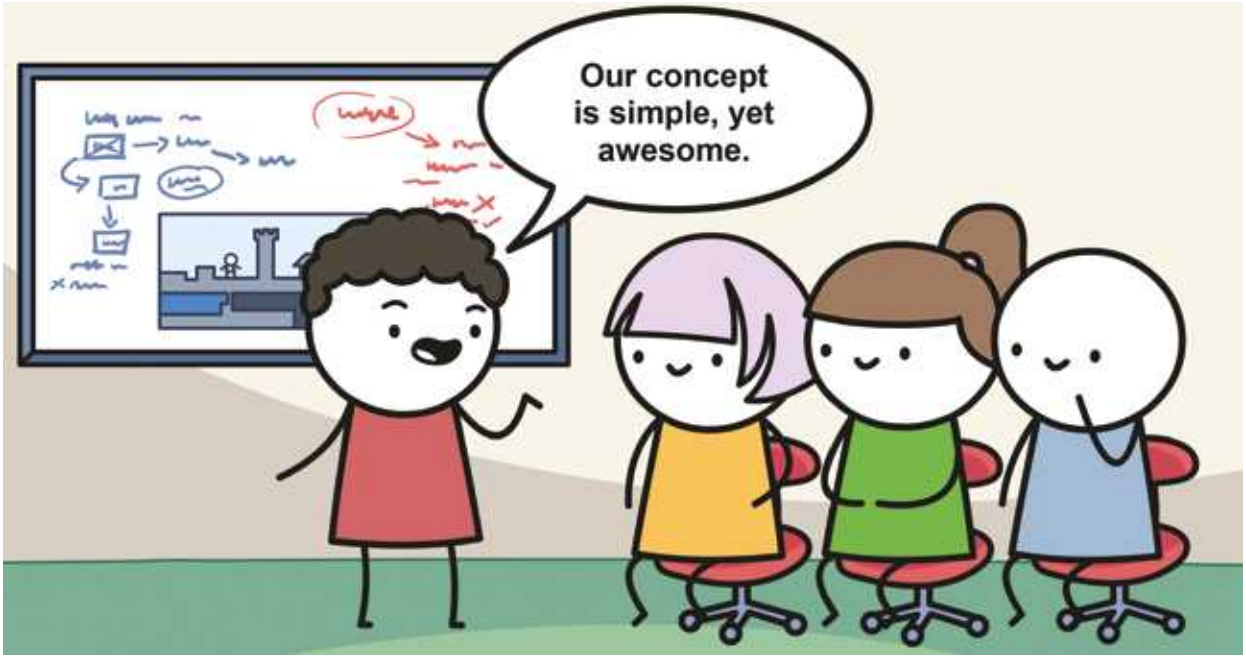
- **Director:** oversee and work with your team. Move between team members and give advice and guidance.
- **Story:** Consider what the key message and plot will be, and work closely with the content mapper(s) to come up with multiple endings and dead-ends.
- **Art:** Create some first-draft character and environment art to show to the director and get their input. Once you have the green light to proceed, continue on with your work.
- **Content mapping:** Work with the story writer to create an engaging and dynamic narrative.

Step 5

When each group is ready, share your work and get feedback. Remember, games normally take years to make and you're just at the start!

Step 6

Pitch your idea to the class. Each team will have the opportunity to explain why they think they should be chosen by *Desert Inc.*, then everyone will vote for the best option.



6.6 SkillBuilder: Videogame review

online only

What is a videogame review?

Game reviews are not just about graphics and playability. These days, consumers are looking for information on broader topics such as the narrative, how immersive the game is, and whether the game is worth playing more than once. The language and style of the review is extremely important.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

Not for photocopying

6.7 Review

6.7.1 Key points to remember

6.2 How are videogames literature?

- Videogames often have rich and interesting stories.
- There are finite games (with a set story and ending) and infinite games (which just keep going).
- Creative teams build game worlds using storytelling techniques specific to gaming, such as:
  - quick-time events (QTEs)
  - alternate dialogue options
  - choice and effect
  - collectibles.



6.3 How do videogames teach us?

- Creative teams need to figure out how to:
  - keep you interested even when you fail
  - show you how to play and master the game quickly.
- Videogame worlds are carefully constructed to be interesting and engaging.
- Rewards, such as new items or level-up animations, are designed to make you feel good (to encourage you to keep playing).
- Some stories are linear (everyone has the same experience) while some are non-linear (you can do activities in any order).



6.4 Can gaming be dangerous?

- Games are designed to be fun and engaging. However, they can sometimes cause problems.
- Loving games is not an addiction. You are addicted to videogames when:
  - your relationships are affected
  - your personal health is impacted
  - your daily routine is difficult to maintain.
- There is always help available if your gaming is getting out of control: listen to the advice of others.



6.7 Activities

online only

6.7 Review

Go to www.jacplus.com.au and access your learnON format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

Not for photocopying

6.7.2 Reflection

Now that you know more about videogames, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. Suggest an English skill you think you can strengthen by playing videogames.

3. Describe the type of videogame you'd like to try after studying this topic. You could describe an existing game or one you wish existed. You can also express this using images in the space below.

on Resources

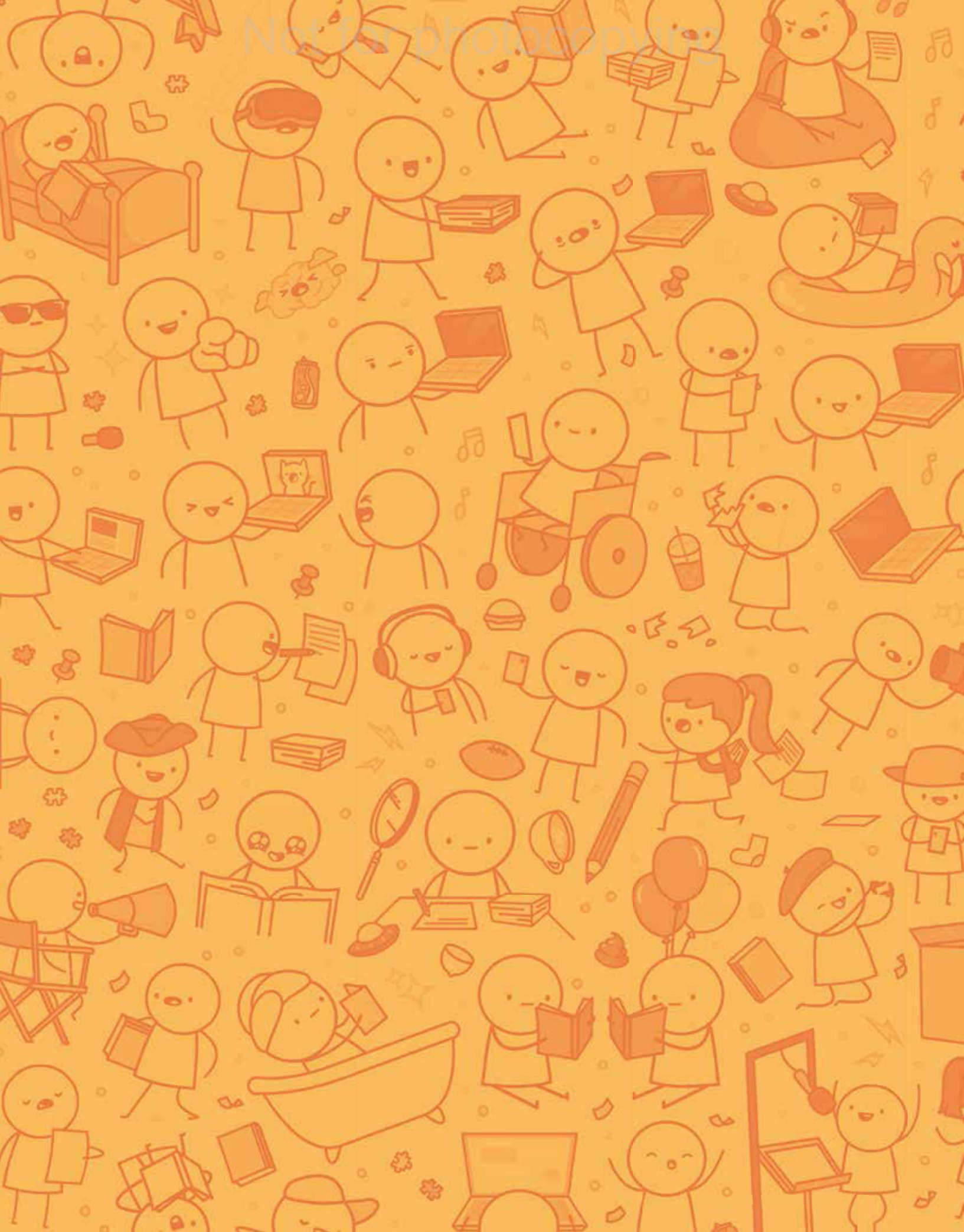
Sample responses	Topic 6 sample responses (sar-0126)
Digital document	Self-reporting template (doc-35520)
Interactivity	Key terms crossword (int-8263)

Not for photocopying

Glossary

8-bit when the console or computer uses an 8-bit processor, limiting the storage and display of colours. 8 bits make up one byte.
all-encompassing including or covering everything or everyone; comprehensive
augmented reality (AR) where the real world and game world are combined
attributes a quality or feature regarded as a characteristic or inherent part of someone or something
belatedly later than should have been the case
chronologically in order of time: events which occurred first are presented first
complexity the state or quality of being intricate or complicated
creative team the group of people who create a product, in this case a game. A creative team for videogame production includes directors, developers, coders, writers, and many more people with varying roles.
cutscene a scene that develops the storyline and is often shown on completion of a certain level, or when the player's character dies
default a preselected option adopted by a computer program when no alternative is specified by the user
dexterity skill in performing tasks, especially with the hands
dopamine a chemical your body produces, which makes you feel happy
experience points (exp or XP) points a player can build through successful completion of sections within a videogame
finite games games that have an ending
flow a state of enjoyment in gaming, where you don't want the game to end (either through victory or defeat)
guile sly or cunning intelligence
infinite games games that don't have an ending
level design the creation of different challenges and experiences at different stages of a videogame, where one level needs to be completed before the next one unlocks
linear story a set story that everyone experiences
lore in-game history and world-building
ludonarrative the mixture of free gameplay and story elements in a videogame
ludonarrative dissonance when there is a disconnect between the gameplay elements and the story elements of a videogame
mana the power to use special magical abilities or 'spells' in a game
melee a confused hand-to-hand fight or struggle among several people in a game
mobile videogames game played on a portable device such as a phone or tablet
non-linear story a series of activities you can do, or a world you can explore, in any order
novelisation a novel that adapts the story of a work created in another medium, such as a film, TV series, comic book or videogame
non-player characters (NPCs) people or creatures within a videogame that a gamer can talk to
passive available to engage with, but not essential to the game
perk an advantage or something extra, such as money or goods
permeate spread throughout (something); pervade
piety the quality of being religious or reverent
playthrough the act of playing a game from start to finish
psychologist someone who studies the human mind, emotions and behaviours
quick-time events (QTEs) when a player must perform actions shortly after the appearance of an on-screen instruction or prompt; failure to perform these actions correctly can have consequences such as a loss of life within the game or a game over
reverie daydreaming state
riposte make a quick return thrust in fencing
role-playing games (RPGs) where you're acting out a fictitious character in a wider world
sublimely completely; in a lofty and exalted manner
tutorial a document or feature that shows you how to use something in a series of easy stages
videogame any computer-operated game; often using an interactive narrative
vitality the state of being strong and active; energy
virtual reality (VR) where a world is built around you and you can physically move around in it

Not for photocopying



Not for photocopying

6.6 SkillBuilder: Videogame review

6.6.1 Tell me

Game reviews are not just about graphics and playability. These days, consumers are looking for information on broader topics such as the narrative, how **immersive** the game is, and whether the game is worth playing more than once.

Different review platforms use different systems. Many have moved away from the 'Marks out of 5' system, while some still have an overall numerical grade. In any case, the important part of the review is most often the written content. **Content writing** is also big business. Although some companies use their own staff, many game reviews (and films, and books) are written by **freelancers**. Basically, if your writing skills are up to scratch, you can get paid for playing games and watching movies (or even reading books!)



It's not just about writing either – many successful games reviewers use YouTube as their platform. Either way, you can bet that successful YouTubers write notes or even a full script for their reviews.

on Resources

Video eLesson Videogame review (eles-4135)

6.6.2 Show me

Here are some examples of how different platforms and reviewers rate and review their games:

- **IGN:** Ten-point scale from *unbearable* up to *masterpiece*. The games are reviewed **holistically**, which means that the reviews are not split into specific categories like gameplay, narrative, graphics and so on.
- **Gamesradar:** Pros and cons, with an overall rating out of 5. Categories include features, design and performance.
- **Gamespot:** Ten-point scale from *abysmal* to *essential*. Some reviews are 'work in progress' which are updated as the game is played and replayed. There are no specific categories in the main review.
- **AngryJoeShow (YouTube):** Ten-point scale with lots of in-game footage and discussion

Also of importance is the **language** and **style** of the reviews. In the early days of video game reviews, language was often fairly formal and unbiased – much like a literary review for a book. These days, they are much more tailored to the target audience. The language is often **colloquial**, and almost always less formal than film and book reviews. There are lots of images and usually video footage of the games **interspersed** throughout.

Not for photocopying

Take a look at the following examples of language in some of the reviews:

"In fairness, it isn't just "sword tag." You get some combat-focused abilities that give you more options for dealing with enemies. First and foremost, your dash allows you to briefly slow down time to sidestep an enemy bullet at the last second."

"There are a few performance hiccups that keep Mario Kart Live: Home Circuit from being mind blowing. As it stands it's incredibly impressive, but every now and then the unavoidable but magic circle-breaking limitations of real life come into play."

"There is no shortage of great ninja-centric video games out there, from Ninja Gaiden to Metal Gear Rising to more recent gems like Katana Zero. But even among those, Ghostrunner stands out by being 100% committed to delivering that fantasy of becoming a super fast and deadly assassin."

Finally, although some of the reviewers do not use set categories, there are certain conventional areas of the games which are covered, such as:

- **The overall playability** – is it easy? Is it too hard? Is it fun to play? Do the controls make sense?
- **Replayability** – Is it worth playing more than once? Are there reasons to keep coming back?
- **Narrative** – Is the storyline believable? Does it evoke emotions or drawn you in?
- **Immersion** – Does the world feel realistic? This is becoming increasingly important, for example in virtual reality gaming.
- **Graphics** – Are the graphics believable, or appropriate to the type of game?
- **Comparison to other games** – There is often a comparison to games in the same genre or on the same platform
- **The rating** – Whether it is out of five, ten or one hundred there is usually a rating at the end



6.6.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivity Videogame review (int-8296)

6.6 Activities

1. Read a few reviews to get a feel for the 'voice' and style of games reviews. Annotate them or make notes on the elements they focus on.
2. Using the suggested criteria below, either as separate headings or just weaving them into the overall review, write a review of a videogame of your choice. Remember to write in a casual, informal tone and if you are able to, include visuals.

   Be **critical**, but not overtly offensive – remember that you're trying to get people to read your reviews, not turn them off by being unnecessarily rude or negative.
   - Playability
   - Narrative
   - Graphics
   - Rating
   - Replayability
   - Immersion
   - Comparison
3. Try recording a videogame review as a video (such as for YouTube or a blog). You could use your review from question 2 or create a new one. You may even like to include examples of live gameplay to illustrate your points.

Not for photocopying

Glossary

colloquial language used in ordinary or familiar conversation; not formal or literary
critical carefully assessing something or someone's negative and positive traits
freelancer a person who works as a writer, designer, performer, or the like, selling work or services by the hour, day, job, etc., rather than working on a regular salary basis for one employer
holistically studying something as a whole, rather than focussing on individual parts
immersive noting or relating to digital technology or images that actively engage one's senses and may create an altered mental state
interspersed scattered among or between other things; placed here and there

Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 7**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **7.1** Viewing for inference (tpdf-2495) ☐

eWorkbooks

- **7.2** Level 1 worksheets (ewbk-7364) ☐
- **7.2** Level 2 worksheets (ewbk-7365) ☐
- **7.2** Level 3 worksheets (ewbk-7366) ☐
- **7.3** Level 1 worksheets (ewbk-7367) ☐
- **7.3** Level 2 worksheets (ewbk-7368) ☐
- **7.3** Level 3 worksheets (ewbk-7369) ☐
- **7.4** Level 1 worksheets (ewbk-7370) ☐
- **7.4** Level 2 worksheets (ewbk-7371) ☐
- **7.4** Level 3 worksheets (ewbk-7372) ☐
- **7.5** Level 1 worksheets (ewbk-7373) ☐
- **7.5** Level 2 worksheets (ewbk-7374) ☐
- **7.5** Level 3 worksheets (ewbk-7375) ☐
- **7.6** Level 1 worksheets (ewbk-7376) ☐
- **7.6** Level 2 worksheets (ewbk-7377) ☐
- **7.6** Level 3 worksheets (ewbk-7378) ☐

Sample responses

- **7.9** Topic 7 sample responses (sar-0127) ☐

Digital documents

- **7.7** Storyboard template (doc-35115) ☐
- **7.9** Self-reporting template (doc-35521) ☐

Video eLessons

- **7.1** Viewing for inference (eles-4301) ☐
- **7.3** Reading visual texts (eles-4326) ☐
- **7.4** Satire cartoon (eles-4327) ☐
- **7.5** Camera shots (eles-5105) ☐
- **7.5** Inferring from film (eles-4248) ☐
- **7.8** Analysing mise-en-scène (eles-4316) ☐

Interactivities

- **7.5** Establishing character (int-8307) ☐
- **7.8** Analysing mise-en-scène (int-8297) ☐
- **7.9** Key terms crossword (int-8265) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

7 Viewing for inference

7.1 Overview

7.1.1 What is viewing for inference?

We've said it before, and we'll say it again — visual texts are still texts! It's been a long time since the first moving pictures hit the screens, and over the decades film and television have been recognised as just as worthy of study as written literature is.

Just like with written texts, you can use the skills of **observation** and **inference** to understand and analyse a visual text. Through this process you are, applying your personal **context**.



on Resources

Video eLesson Viewing for inference (eles-4301)

Watch this video to learn about the way we infer from visual texts.



STARTER QUESTIONS

1. Discuss whether you think it is true that visual texts are just as worthy as written ones (to enjoy and to learn from).
2. You've read about **observation** in other topics. How do you think **observation** applies to visual texts?
3. You've also read about **inference** in other topics. How do you think **inference** applies to visual texts?
4. When we say visual texts, we are referring to still images and moving images. In this topic, we'll mainly talk about film. What are some of your favourite films, and why?

Not for photocopying

7.2 Inference versus observation

7.2.1 Observation in visual texts



Observing means looking closely at details, including how something is described and defined. Applied to a visual text, there are specific details which are not present in a text that only has words. For example, film contains:

- music
- sound effects
- visual effects, including use of colour
- editing.

We'll cover these, and more, later in this topic. For now, think about how you *observe* some of these aspects of text. Can you even observe with your ears?

7.2.2 Inference in visual texts

Once you've decided whether you can observe details with your ears, it's time to start thinking about **inference**. When we introduced inference in Topic 3, we called it **reading between the lines**. If you're being a stickler for dictionary definitions, reading is something you do with print texts; however, it's perfectly acceptable to say you can 'read' a visual text too.

Given that you can read (or view) a visual text, you can definitely read between the lines. If you are not convinced, consider these examples:

- An **actor** on screen is saying one thing, but the **music** is suggesting something else: sound is being used to create hidden meaning.
- A scene in a movie has had **colour grading** (more on this later) to make it seem washed-out and dull: the **editing** adds a layer of meaning to an otherwise-ordinary scene.
- The **pace** of the edits between **shots** is incredibly fast, making the scene very dramatic: even if it is just a conversation between two people, the director can produce extra tension through specific techniques.
- An **actor** in a play stands aside from the main characters — the audience can see her, but the others cannot: this technique creates tension because the audience knows something that some characters don't.

In fact, you could argue that visual texts have even more ways of creating layers of meaning than print texts do. Directors, editors, and producers of visual texts have a large **arsenal** of sensory and technical methods which can make their texts rich and packed with meaning.

7.2.3 Observation versus inference

Compare the two skills of observation and inference when applied to visual texts:

Observation	Inference
The music is slow and sad.	The main character is upset because of what happened in the previous scene.
The camera is switching quickly between shots of people walking down the street.	We are seeing the world through the character's perspective, and they are paranoid and jumpy.
A low, single note is sounding throughout the scene.	When you hear this note repeated throughout the film, you'll associate it with the mood or meaning it **symbolises**.

Note how the **observations** merely record the details of what is happening — visually and **aurally** — in the scene. It is the **inference** which reads meaning into the observation.

Not for photocopying



7.2 Activities

7.2 Level 1

1. Write a definition of **observation** in visual texts.

2. Write a definition of **inference** in visual texts.

3. Have you ever watched a movie where what was happening on screen was not *exactly* the truth? How did you know? It might help to choose a film you've seen many times. Alternatively, select something you saw quite recently.

Not for photocopying

7.2 Level 2

4. When you are watching visual texts, it is often for entertainment. Why would you want to be able to **infer** from visual texts: how does this **amplify** (extend; make larger) your enjoyment?

5. Use the following still image from a film to complete the following activities.



a. Make three **observations** of what you see in the still image. Use these observations to build **inferences** about what is happening.

Observation	Inference

Not for photocopying

b. Based on your **inferences** from part a, suggest some dialogue that might be happening between these characters. You can invent their names and write it as a script.

c. Based on your **inferences** from part a, suggest music or sound effects for this scene. Explain your choice.

7.2 Level 3

6. Which do you think is a more important skill — **observation** or **inference**? Explain your answer.

Not for photocopying

7. Think of a scene from a movie you know well (you could use a scene from a videogame with a film-style narrative). Draw the scene below (or include a screenshot), and label it to show the ways (film techniques) in which the director could have created **hidden meaning** for you to infer.

7.2 Hungry for more?

Design a scene from a film with layers of hidden meaning, encouraging viewers to infer multiple understandings. Use as many techniques as you can think of to build these layers.

You can present your scene as a storyboard or a script. Alternatively, you can **annotate** a still shot. If you are struggling to think of techniques for creating meaning, read ahead in this topic and then come back to this activity.

on Resources

eWorkbook 7.2 Level 1 worksheets (ewbk-7364), 7.2 Level 2 worksheets (ewbk-7365), 7.2 Level 3 worksheets (ewbk-7366)

Not for photocopying

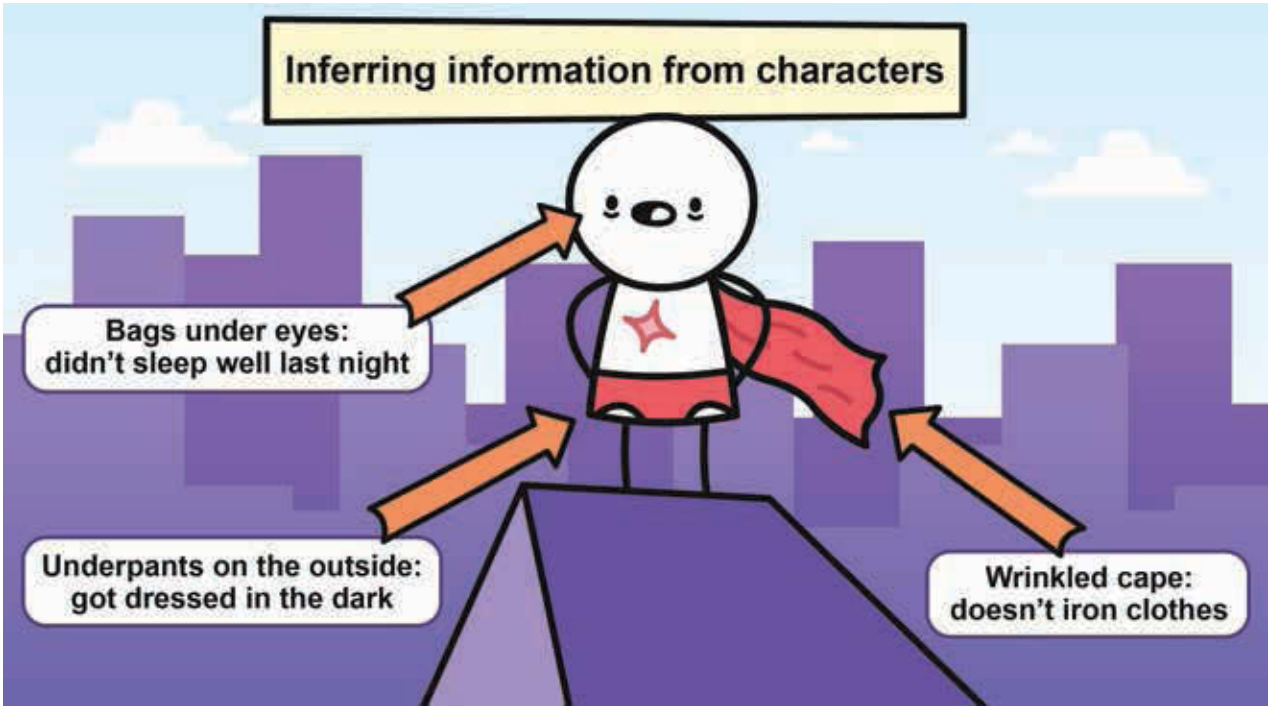
7.3 Reading visual texts

7.3.1 Reading into character

As detailed in subtopic 7.2, visual texts can be *read* just like books can be. That means that the same storytelling elements appear, such as **characterisation**, **narrative**, and technique. Visual texts have a broader range of tools available than print texts do, to get all of that information across.

Reading into character means being able to look at characters in the film, television series, or whatever it is you are viewing, to see how they are **established** and **developed**. It involves inference — identifying what the creators of the film want you to assume, know or feel about a character. Character establishment and development is detailed in subtopic 7.5, but here are some **fundamental** (important baseline) techniques used in characterisation.

eles-4326



Acting

Obviously, characters in films are played by actors. But what about non-fiction visual texts, such as documentaries and the news? They're real people, but are they 'acting' too? In a way, yes. Visual texts are constructed, just like written texts. This means that somebody — or a team of somebodies — has made choices about how to present the people in the text:

- A director might ask a person to pose or stand a certain way or in a certain place because it conveys a particular meaning.
- The editing process might take a person's natural facial expressions and zoom in to make that slight smile look like the most meaningful thing in the world.
- Dialogue can be edited so that the meaning of what a person said is changed, even reversing somebody's original intention.



In scripted texts — films, television, plays and so on — the director, screenwriter, and even the actors themselves will all have input into how the actors move and portray characters.

Not for photocopying

Here are some of the ways in which acting can influence meaning:

- **Facial expression.** Either deliberately or through clever editing, a character's facial expressions can reveal a lot. External presentation can also hide a lot: imagine that the audience knows a character is doing something deceptive, but that character wears a perfect smile all the time.
- **Gesture.** For some people, their hands speak louder than their mouths. We all know someone who gestures wildly while they're speaking, swinging their arms around so much that you have to step back or get whacked. Gestures can also be subtle and are often subconscious; however, directors often give specific guidance about gestures and reactions they want an actor to show in their character.
- **Body language.** This is gesture that is written all over the body, from head to toe. Body language includes posture — how people stand: crossed arms, leaning against a wall, hunched over...
- **Movement.** Characters might have specific ways of moving which reveal something about their personality. Maybe they are quick and jumpy, maybe their movements are slow and deliberate.



Screen time

This has nothing to do with how much time you spend playing computer games. Another important part of understanding characters in visual texts is noticing how much screen time is dedicated to them: how often do you see them in a scene? It sounds obvious that in a narrative movie the main character would get the most screen time, but what about in other forms of visual text?



Clever editing of screen time can do a lot to portray characters, for example, in reality TV shows. Next time you're watching *Australia's Most Amazing Celebrity Cooking Person on an Island*, keep an eye out for how much screen time is devoted to certain people over others — in any given episode and over the series. Allocations of screen time often indicate one of two things:

- The people who get the most screen time are the most likely to be heading into the finals (remember, these aren't live shows — they were often filmed months ago).
- The person who gets the most screen time is about to get the chop.

Not for photocopying

Mise-en-scène



Mise-en-scène is a fancy sounding French term for 'everything in the scene'. It refers to things such as props, the arrangement of objects in the scenery, the framing and — importantly for characterisation — costume.

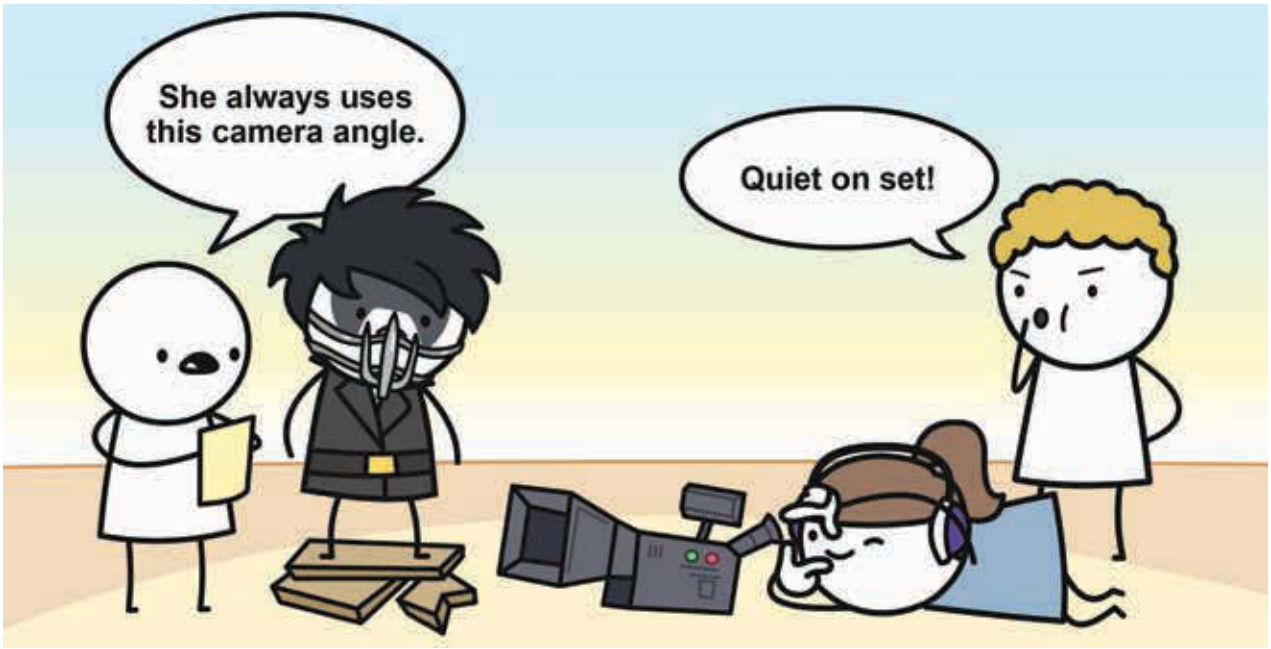
Costume can be realistic, designed to create a feeling that the film or television show is **authentic** (genuine and true). It can be particularly styled for **setting** (such as period costume) or **genre** (such as fantasy and science fiction costumes). Characters can also wear outfits which identify them as individuals or as members of a group, such as capes for superheroes, hats for wizards, uniforms for military personnel and school students, and much more. Finally, costumes can have symbolic elements, such as specific colours, designs or features.

7.3.2 Reading into style

The **style** of a visual text is influenced by its genre, the skills and preferences of the director, and the editing. The style of a text can also be a great way for directors to insert more hidden meaning.

- **Genre.** In Topic 3 there was a lot of information on genre. Film and television often use the same generic **conventions** as written text, but with the added impact of sound and visuals. This means that the science fiction novel you loved reading can come to life in a computer-generated alien world, or that the metre-thick pile of fantasy books by your bed can be reproduced as a hundred-hour long television series for you to enjoy.
- **Director.** Like authors, directors often have a particular style. Style might be indicated by:
  - a director's choice of actors
  - the way a director frames their shots
  - the type of music a director regularly uses
  - the camera movement and shots (framing).
- **Editing.** After all of the scenes have been filmed, the team of editors work with the director to pull all of the strands together. In the editing process, multiple shots of the same scene will be combined to create just the right meaning. Sound and music can be added, as well as visual effects. The pace of the shots can be sped up or slowed down, and even the order of events can be changed if the director thinks it will create more meaning. Entire scenes are often cut out to shape the meaning more intentionally.

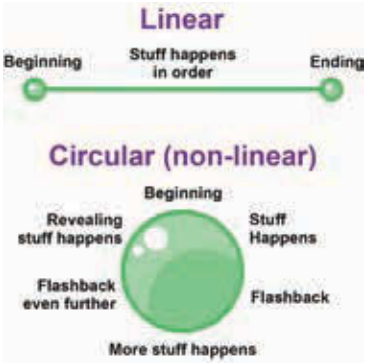
Basically, every aspect of film mentioned in this topic is controlled by the director, and the unique combination of those aspects is like a director's fingerprint on the text.



Not for photocopying

7.3.3 Reading into plot and narrative

One more time with feeling: **visual texts are just like written texts**. They generally have a plot — storyline — and some sort of narrative structure to follow.



There may be a **linear** structure, which moves forward **chronologically** in a straight line from beginning to end.

Or it may have a circular structure, moving from beginning to middle to end and then back again, like a round-trip journey.

Flashbacks and **flashforwards** might also break a linear structure, showing characters' stories at different periods of their lives, and sometimes literally sending characters back or forward in time.

The **plot** (story) and the **structure** (the way the story is presented) often differ within a film. Events don't always happen sequentially (in chronological order). Through the use of **narrative techniques**, plot and structure can be studied as two separate aspects of a film. Just for fun, we have a couple of complicated sounding Russian words for this:

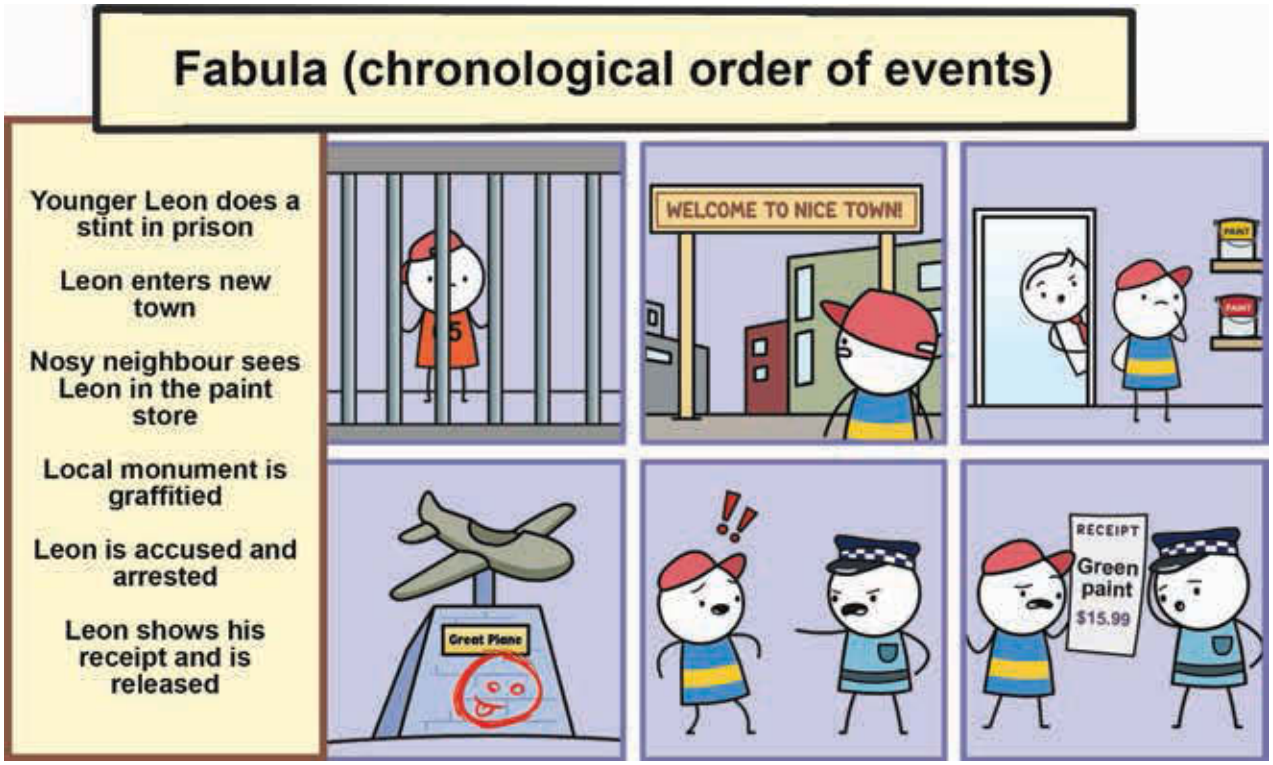
Fabula

Fabula is the **chronological** order of events. In real-life, things follow a chain of cause and effect. Fabula is the order of events in a text, mapped from the actual first event that happened to the very last. This is the plot or the storyline. It is the logical sequence of events we piece together in our minds, despite the order it is shown in.

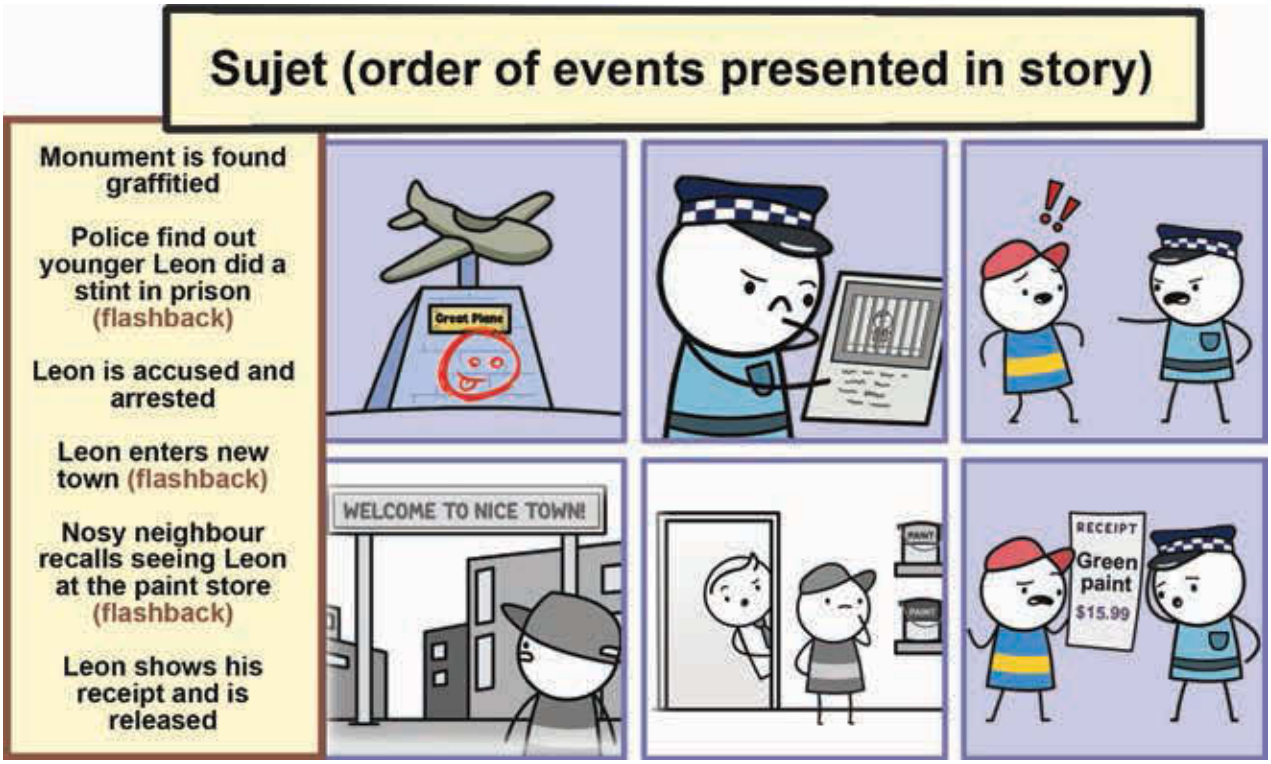
Sujet (syuzhet)

Sujet (pronounced see-YOU-sh-ET) is the order in which events occur in the text. This is the narrative structure we referred to earlier: linear, circular, flashback and flashforwards. We might be shown the ending first, and then be shown the events that led to it. Or it might jump around constantly.

Why bother? Well, in some films (and texts) part of the meaning of the film comes from piecing together the chronological order of events (fabula) in order to work out what is happening. This is particularly common in the detective, crime and mystery genres. Acknowledging that plot and structure are not the same thing is very important for inferring meaning from a visual text.



Not for photocopying



7.3 Activities

7.3 Level 1

1. Do you have a favourite **actor**? Or perhaps a real-life person who you see in a lot of non-fiction shows or movies? What do you like about them?

2. Draw actors showing the following **emotions** either through their facial expressions, gestures or body language (even all three). You're not being marked on your artistic abilities here — just convey the emotions.

Angry	Extremely excited	Secretly annoyed

Not for photocopying

3. An actor has to play the part of a character who has a terrifying secret. The actor must enter a room filled with people who they suspect know the secret. You are the director: what **instructions** would you give **to the actor**, to help them convey the situation (including their emotions) to the audience?

4. Thinking back to a time when you have seen a TV show (reality or anything else), how was **editing** used to give more **screen time** to a specific character or person?

7.3 Level 2

5. Draw a **costume** for one (or more) of the following characters:

   a. a police officer in a modern Australian crime drama

   b. a knight in a fantasy movie

   c. a space explorer in a science fiction TV show.

Not for photocopying

6. What is the difference between **fabula** and **sujet**?

7. Describe how you would **edit** a scene from an action movie to make it more dramatic and tense.

7.3 Level 3

8. You are the director of a film in which the two main characters are at war, and they have been forced into a room together to try to end the violence. Write some director's notes **for the actors**, giving them **instructions** on how to play their characters in this scene. Refer to facial expression, gesture, body language and movement.

9. You are the director of a zombie horror movie and have to provide instructions **to the editors** to make sure the film is as horrible and terrifying as possible. What **advice** would you give about editing the final scene, in which the main character (a living person) escapes from a city filled with the undead?

Not for photocopying

10. You're the head of the editing team for an exciting new movie about a time-travelling kid by a director who is famous for their complex narrative structures. What **advice** will you give **to your team** about **fabula** and **sujet** in this complicated film? You could create a short storyboard (of no more than six frames) to guide your answer.

7.3 Hungry for more?

Often films have a director's commentary which can be turned on, in which the director narrates their decisions over the running of the movie.

Find a film or television show you like and create your own director's commentary for one or more scenes, for a total of around five minutes. Pretend you were the director: using your skills of **observation** and **inference**, plus your knowledge learned in this subtopic, write notes about the scene(s). You could include notes on:

- acting and screen time
- style
- plot and structure.

on Resources

eWorkbook 7.3 Level 1 worksheets (ewbk-7367), 7.3 Level 2 worksheets (ewbk-7368), 7.3 Level 3 worksheets (ewbk-7369)

Video eLesson Reading visual texts (eles-4326)

Not for photocopying

7.4 Inferring from short films and cartoons

7.4.1 Inferring from short films

Short films are great for building your inference skills. Whether they're short animations at the start of a Disney/Pixar film, an entry for a short film competition, or even something made by your fellow students, short films can convey a lot of meaning by using the same kinds of techniques and **production elements** as any other visual text.



Short films generally run anywhere from two to forty minutes long. With so little time to establish and develop characters and themes, directors have to work hard. Short films often offer a 'slice of life' rather than a fully-developed storyline. These **vignettes** (pronounced vin-YETS) are a brief, **evocative** depiction of a person or event: a snapshot of one moment in their life.

7.4.2 Inferring from cartoons and animations

Cartoons aren't just for kids. There are plenty of animated TV shows and films aimed at an older audience of teenagers and adults. Animations offer a great way of breaking some of the rules of traditional visual texts. For example, characters can be totally imaginary, from talking animals to mythical creatures. The settings can be as simple or elaborate as the animators like.

When inferring from cartoons and animations, it is often necessary to look for subtle humour like **satire**. Satire is the use of humour to make fun of people — particularly politicians or people with power. Some cartoon series, such as *The Simpsons*, have built their brand on satire. Streaming services like Netflix are full of satirical cartoons aimed at an older audience. Watch the cartoon (eles-4327) for an example of satire.

eles-4327

7.4.3 Inferring from anime

Anime is a popular form of Japanese animation. Over the last couple of decades, it has also become hugely popular outside of Japan. Often, anime blends reality and fantasy, especially with elements of mythology and the supernatural.

Unlike western narrative structure, anime often follows a traditional Japanese narrative structure called Kishōtenketsu (pronounced kee-shu-ten-ket-su). While western narratives typically follow the three-act structure (beginning, middle, end), the Japanese structure is in four parts:

- **Ki.** Introduction
- **Shō.** Development
- **Ten.** Twist (complication)
- **Ketsu.** Conclusion (reconciliation).



Japanese narrative structure is also unlike western narratives in that Kishōtenketsu stories are not driven so much by conflict. In a three-act structure, the action is pushed along by the rising tension of conflict which leads to the climax. In the Kishōtenketsu structure there does not need to be a conflict, even in the complication stage.

Not for photocopying

7.4 Activities

7.4 Level 1

1. Select a short film, such as a Disney/Pixar short or something you studied at school. Write down its title and briefly describe the **plot** (the main events that happen in the film).

2. Have you ever watched **anime**? How is it different to non-Japanese animation? If you haven't seen any anime, describe what you think the differences might be.

3. Do you enjoy **cartoons** and **animations**? If so, what is your favourite and why?

7.4 Level 2

4. Do you believe that cartoons and animations are as important and worth studying as other forms of texts? Why or why not?

Not for photocopying

5. Often, cartoons for younger audiences have a **moral** — a lesson that's meant to be learned from watching. Why do you think creators include these?

6. Do you think that creating cartoons and animations for **adults** is a strange idea? Explain your response.

7.4 Level 3

7. What characteristics of animation make it a good format to share **satirical views** of current events?

8. Plan your own short film **vignette**. Its focus is limited to a single character and event. Use a notebook to draft your vignette in writing, or draw out a storyboard.

7.4 Hungry for more?

Conduct some more research into the Kishōtenketsu narrative structure. Find some examples of films which follow this structure, then record their titles and publication details. Write some notes about how and why the structure is relevant to Japanese culture.

on Resources

eWorkbook 7.4 Level 1 worksheets (ewbk-7370), 7.4 Level 2 worksheets (ewbk-7371), 7.4 Level 3 worksheets (ewbk-7372)

Video eLesson Satire cartoon (eles-4327)

Not for photocopying

7.5 Watching characters grow

7.5.1 Character establishment

A lot of what the audience thinks about a character is **established** in the first few scenes. The moment the character enters (on to the stage, in a play; into a frame, in a film) you start to infer and build your understanding of them.

This doesn't happen by chance: a lot of work goes into those first few moments. Like the first pages of a book, and any **backstory**, initial scenes can set the tone and the expectations for what is to come. Directors can use the full range of techniques at their disposal to make sure that the audience's opinions of that character are just right.

eles-5105

Camera shots

Extreme close-up. A very detailed, extremely close shot of a particular object, such as an eye. The scene might start on a detail of the character's face such as a twitching mouth, or another detail such as a tapping finger. Or perhaps an element of costume.

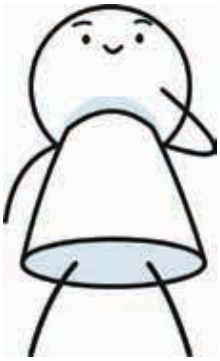
Close-up. Most of the frame is filled with the object, such as a face. This depth of field may be used to establish a character's emotions as the camera can make them clearly visible (through filling the screen with the face's expressions).

Mid-shot. A shot which shows about half of an actor, for example from the waist up. These shots are often used during conversation scenes, and may be used to introduce one character in relation to another.

Full-shot. Showing the full body of an actor or actors, an example of a full-shot is of actors walking.

Long-shot. The camera pulls back to show more detail of the setting. For example, the view of the outside of a house gives a sense of place and scale. Long-shots may be used to establish a character in their normal location, such as at home.

Extreme long-shot. Often used as an establishing shot at the start of a scene, this shot takes in a great deal of setting, for example, an aerial shot of an entire city. The character possibly won't be visible, but in some films (such as superhero movies) the character might literally fly through the city.



High angle. The camera is high, pointing down. This can have the effect of making the subject look small, threatened, or insignificant.

Low angle. The camera is low, pointing up. This can have the effect of making the subject look tall, powerful, or like they are about to head off on a great adventure. The use of angles shape the power relationship between the audience and the characters.

Bird's-eye view. The camera is directly above the actor. Often used to show the actor moving through a crowd, or in an action shot.

Camera movement

Panning. Swivelling a camera horizontally (from side to side) from a fixed position. It's like turning your head to follow something with your eyes. This can be used to tell the story from a character's perspective, or to show a broad landscape in a short time.



Tilting. Rotating a camera up and down from a fixed position, this movement shows vertical (up and down) features.

Zooming. Moving towards or away from the subject (closer or farther away). The camera might zoom through a crowd to focus on one person, indicating they are the main character.

Tracking. Following the movements of an actor, vehicle or other moving object. The camera may be on an actual track.

Not for photocopying

eles-4248

Sound design, lighting and editing

Music. The music in the opening scene can enhance (add to) the character establishment. If the character is showing a visible emotion (in a close-up) the music might match this emotion with a mournful orchestral score. In contrast, the superhero swinging through the city (in an extreme long-shot) might be accompanied by an action-packed rock tune.

Voiceover. The voiceover in a film or TV show might be the main character revealing their thoughts and feelings. Or it might be someone else (an independent narrator). Either way, it orientates the audience to specific elements of the story.

High key lighting. This is where there is a lot of light and very few shadows. A character in the light looks happier and often more confident. It is also more realistic if the scene is in daytime.

Low key lighting. The opposite of high key lighting, low key lighting features darkness and shadows. A character in the shadows might look mysterious, lonely, or sinister.

Expressionistic lighting. The opposite of realistic lighting, expressionistic lighting is 'artful' and deliberately stylised. An example is full shadow, with a stripe of light over just the character's eyes. It often contributes to a sinister feeling. It also focuses the audience onto specific details.

Colour grading. Ever seen a sci-fi movie where everything looks kind of green? Or a romantic scene where everything is rosy? That's because the scene has been colour graded. The scene might be colour graded to match a character's mood: washed out grey tones for sadness, bright and happy for joy. Sepia tones are commonly used to indicate 'olden times'.



Another important aspect of character establishment is **framing**. This is where the subjects of the shot are placed within the frame, and how they are placed relative to each other. Framing includes everything in the frame, what is outside of the frame and what it means when a character is 'framed' by a doorway, or when just their face is seen in a window pane. The director's choice of framing can reveal a great deal about the character and situation, through single shots.

7.5.2 Character development

Once a character is established, they will continue to develop over the course of the text. All of the techniques mentioned above can be used throughout the film. In addition, as the film progresses the director can also use the traditional elements of storytelling to develop the character. Storytelling and production elements work seamlessly together.

Plot

Over the course of the text, events will occur which force the character to act in certain ways. The storyline will follow a chain of cause and effect, meaning that in the establishing scenes (or *before* the *main action* of the movie) there will be an event which triggers the character's journey. This is most obvious in stories which follow the classic **hero's journey**. Think *Harry Potter, Lord of the Rings* and *Star Wars*: in all these films, there is an event which sets the character off on their adventure, and how they respond from then on shapes and changes them.







Not for photocopying

Relationships

How a character gets along with others in the text will say a lot about them as a person. Directors want characters to be believable, and part of this is having them build a web of connections. They may have a sibling rivalry, or a best friend or worst enemy. The audience **infers** the details of a relationship by paying close attention to the acting, camera work, sound and everything else. Does the music shift to a romantic tune every time a love interest comes into the scene? Maybe the colour grading and lighting takes a step towards darkness when the arch nemesis makes an appearance. Often, it is possible to **infer** how the main characters will relate to one another before they've even met.

The climax



int-8307

The climax of a story is when all of the action builds to a head, and something — a conflict or tension — is finally resolved one way or another. For the main character, this might mean that an enemy is finally defeated (or seems to be), or that the problem that has been dominating their life is finally solved. In a romantic comedy, it will be the scene where the couple finally gets together. In a horror, the character may finally escape from whatever threat they have faced. How a character responds to the climax will also develop them further.

7.5.3 Characters in a franchise

Nowadays many films are designed as part of a **franchise**. This means that they form part of a bigger 'world' of films in which characters cross paths on more than one occasion. The Marvel and DC superhero films are prime examples. There may be a movie about Iron Man, followed by an Avengers movie set in the same universe in which Iron Man teams up with all his fellow superheroes to defeat a bigger enemy. Later, there may be more movies, or even TV series, with just the single characters again.

Characters continue to develop over these franchises (in **prequels** as much as in **sequels**). In their own movie they may be headstrong and proud, and they gain knowledge about themselves as they overcome their obstacles. By the time they are grouped together with the team, their arrogance is probably a bigger issue. They just don't play nicely! But learning to work with others is how they develop within the franchise. By the time they return to their own movie they may be more humble and ready to face the *really big* problem that has been haunting them their entire life.



Not for photocopying

7.5 Activities

7.5 Level 1

1. Who is your favourite movie or television **character** and why?

2. Think back to the first movie or episode you saw your favourite character in, especially their first scene. List some of the details of how the character was established. What were some of the **production elements** used by the director?

3. Think of an 'enemy' (or villain) in a film. It could be the nemesis (a recurring enemy who is very difficult to defeat) of the character you mentioned in questions 1 and 2. How was the enemy **introduced**? In what ways was the enemy's introduction different from that of your favourite character/another character?

Not for photocopying

7.5 Level 2

4. How might the following **production elements** be used to establish a character as a **warm, friendly person who has lots of friends:**

   a. Camera movement:

   b. Music:

   c. Lighting:

5. Draw a scene for the **establishing shot** of a character who will be the **main villain** in a movie. Annotate (label) the scene, describing important details.

Not for photocopying

6. Describe a character from a film **franchise** you are familiar with, and how they have developed and changed over the course of the franchise.

7.5 Level 3

7. Provide director's notes on how to establish a character who is **suspicious, mysterious and a little bit scary**. Refer to as many **production elements** (listed in this subtopic) as possible.

8. Provide director's notes on how to **establish** a character who is **lonely and awkward around people**. Refer to as many **production elements** (listed in this subtopic) as possible.

Not for photocopying

9. Provide director's notes on how to **establish** a character who is **the life of the party when other people are around, but is actually unhappy**. Refer to as many **production elements** (listed in this subtopic) as possible.

7.5 Hungry for more?

If you completed the *Hungry for more?* activity from subtopic 7.3, you'll be familiar with this task: you can build on your 7.3 response in this activity.

Often films have a director's commentary which can be turned on, in which the director narrates their choices over the running of the movie. Find a film or television show you like and create your own director's commentary for the establishing scene of a character.

Pretend you were the director: using your skills of **observation** and **inference**, plus your knowledge learned in this subtopic and 7.3, write notes about the scene. You could include notes on:

- camera movement and shots
- sound and music
- lighting
- editing.

Resources

eWorkbook	7.5 Level 1 worksheets (ewbk-7373), 7.5 Level 2 worksheets (ewbk-7374), 7.5 Level 3 worksheets (ewbk-7375)
Interactivity	Establishing character (int-8307)
Video eLesson	Camera shots (eles-5105) Inferring from film (eles-4248)

Not for photocopying

7.6 Inferring from non-fiction

7.6.1 Inferring from reality TV

We'll start with the most serious and important form of non-fiction. Only joking! Let's start with reality TV instead. Reality TV — with shows which present a 'slice of life', or shows which follow a person or group around in their day-to-day lives — has become increasingly popular since the early 2000s, when the first series of *Big Brother* aired. Since then we've seen cooking, romance, house renovation, and even marriages between people who've never met. Somebody has made a reality TV show about almost every theme.



The thing about reality TV, though, is that it often isn't actually *real*. Many early reality TV shows came under fire for using scripts, hiring actors, or even staging the entire series. But after happening again and again, it now seems as though that's almost *expected* as part of the format: It's not the reality that counts, it's the entertainment.

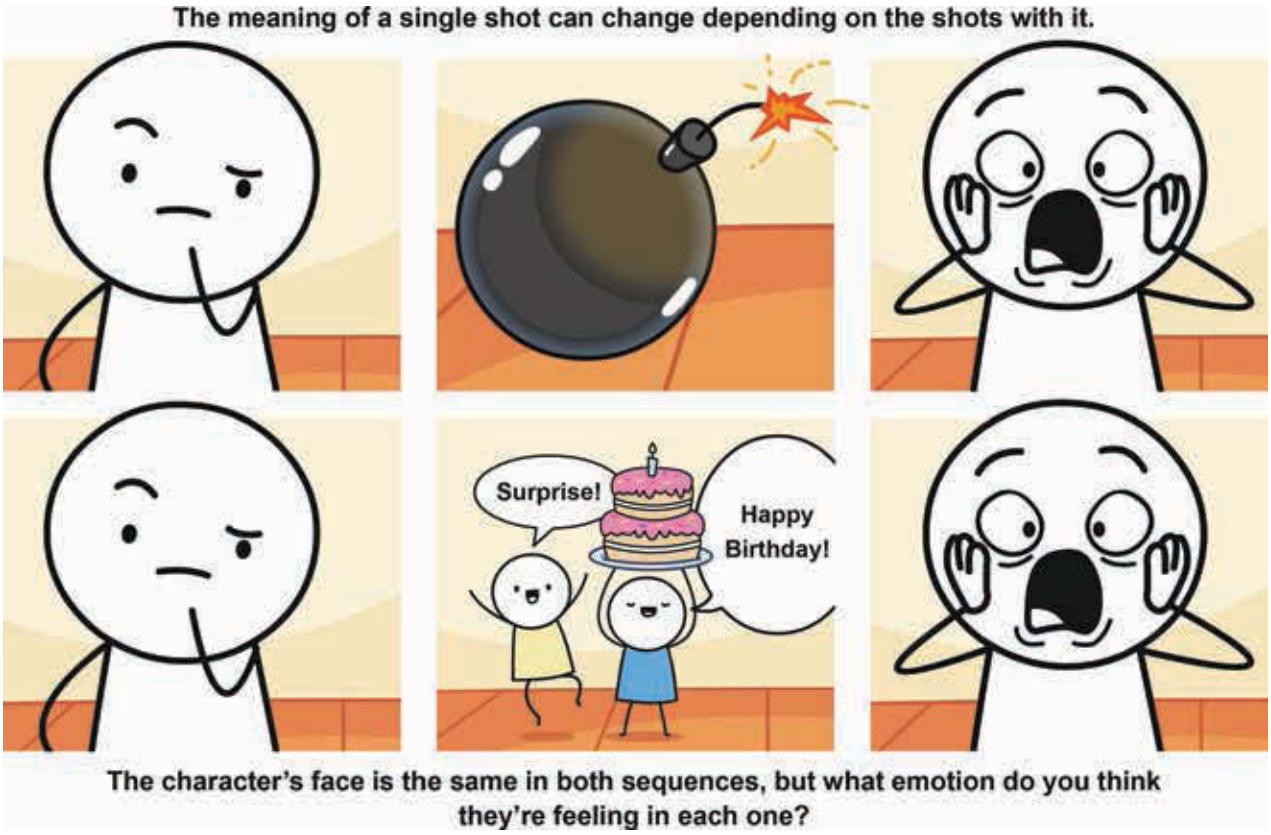
Therefore, you should probably approach reality TV with the understanding that it might not actually be real. There are certain things to be on the lookout for as you **suspend your disbelief** (pretend that things are real when they're clearly not).

Clever editing

Here's a recap of what was covered in Topic 5 New and traditional media:

Scenes can be edited together to show whatever the director wants: a character can appear to react in a way that they never actually did in real life.

This is actually a very old cinematic trick called the **Kuleshov Effect**, named after a pioneering Russian filmmaker. Famous director Alfred Hitchcock used it a lot in his films. Here's how it works.



Not for photocopying

Sound and music

Just like in fiction TV and films, reality TV shows can use music and sound to trigger particular emotions. The tense music that leads up to an eviction, the romantic orchestral piece as a new potential lover comes onto the scene: it all has an effect on the audience. **Diegetic sounds** are those that the characters are aware of, or know the source of (such as radio music, footsteps or a dog barking). **Non-diegetic sounds** are those that the characters can't hear and have no source for (such as narration, background music and inner monologues).

Characterisation

You've probably noticed that even 'real' shows have a good guy and a bad guy (often, more than one). Reality TV shows promote the same character **archetypes** presented in other forms of entertainment. You might see characters like:

- **The hero.** Characterised as charming, successful and kind, the hero has all the good qualities.
- **The villain.** Always plotting and scheming, the villain constantly tries to undermine others, and maybe also cheats.
- **The joker.** Clowning around, the joker provides comic relief for the audience.
- **The friend or sidekick.** There in times of need to support the hero, the friend or sidekick travels most or all of the story alongside the main character(s).
- **The mentor.** Wise and more experienced than the other characters in the show, the mentor provides advice and guidance, especially to the main character(s).



Remember, even in 'reality' TV these roles have been cast. This means participants had to audition in front of a panel of people including the director: successful candidates were chosen to fit a particular archetype.

Scripting

Scripting for reality TV is the bit that nobody in the business likes to talk about. Just because it wears the label of 'reality' doesn't mean that the characters are not following a pre-written script. The script might be basic, with instructions on how to act (and react) which allow the people to **improvise**. Or, they may be following a detailed script with strict instructions to create entertaining moments such as dramatic arguments between characters or emotionally-moving monologues.

7.6.2 Inferring from the news

Topic 5 provides information on traditional and new media: the media has evolved from print to television to digital. Whatever form the news comes in, **consumers** can infer details with a few key understandings. Just like reality TV, the way the news is presented isn't always entirely real.

Agenda-setting function theory

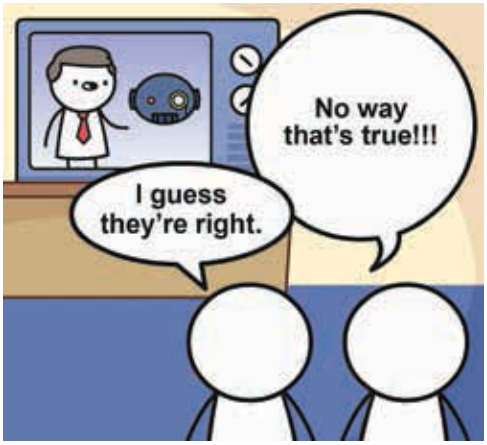
If you ever study Media you'll come across this theory, which in a nutshell means **the news can't tell us what to think, but it can tell us what to think about**. There are a few ways the news can tell us what to think *about*, and if you're looking out for them, you're less likely to be misled:

- **Front page news.** Whatever appears on the front page of a paper is the most important: at least, it's what this newspaper wants you to *think* is most important.
- **Dominant news stories.** As with the front page, double-page spreads, full colour articles, magazine inserts and feature articles with lots of pictures or bigger headlines appear more important.
- **Ongoing coverage.** Articles which reoccur over time reinforce the importance of that news story. If it's on the front page once, it's important; if it's there three days in a row, then you *know* you should be paying close attention.

Not for photocopying

Passive versus active consumption

To consume means to eat. Now, you don't literally *eat* the news (hopefully), but audiences can be considered **passive** or **active** consumers (in this subtopic, of news). **Agenda-setting function theory** is a *passive* theory, meaning that it assumes the audience will blindly accept whatever is put in front of them.



To be an *active* consumer, you need to be critically aware of how you might be being manipulated. All of the tips in this resource, here and in Topic 5, are great for increasing your critical thinking, so you're in luck!

7.6.3 Inferring from advertisements

It goes without saying that advertisements want you to buy something. Maybe that something is a physical product — a new phone or a new car. Or maybe it's a lifestyle choice like a holiday, support for a political party, or adoption of an entire belief system. Whatever is being advertised, as a **consumer** you need to be able to read between the lines to make sure you're not signing up for something you don't actually want.

Targeted advertising

This is now one of the most common forms of advertising. **Targeted advertising** refers to the process of showing 'tailor-made' advertisements to individual people. So how does it work? It starts off with **big data**. You've possibly heard of this: it's a term which is used to encompass all of the details about individuals which are available online. Whenever you sign up for something — a social media platform, an online shop, an app — you put in (as a minimum) details like your name, age, email address, and phone number. This **metadata** is stored online, and you can easily lose track of which companies hold your personal information, and where in cyberspace it ends up.



The pool of data about you can be hacked or stolen, or even willingly sold. It then often ends up in the hands of companies responsible for advertising. Even with the data in one place — such as on a social media site — that site can use the information to generate targeted advertisements.

Here's a scenario:

You sign up to a social media platform. You give your name, age, and email address, and you turn on location tracking because you want to be able to tag your posts. Your friend on the same platform posts a picture of their new bike, and you *like* it. Within hours, you get an advert that looks like this:

Spooky, right? These companies pay millions of dollars to use your data. They have powerful artificial intelligence to process the millions of bits of data about you that exist online. Sometimes they sell it, sometimes they steal it. And when you click the advert for that shiny bike just like your friend's, somebody is making money from your data.

There are many things to infer from in advertisements. Refer to Topic 4 Visual literature for more on the **rhetorical appeals** and how advertisers use them to persuade you.

Not for photocopying

7.6 Activities

7.6 Level 1

1. Have you ever clicked on or bought anything from a **targeted advertisement**? How did it target you: what personal information of yours do you think it **exploited** (took advantage of)? *Hint:* Think of social media.

2. What was the last **reality TV show** you saw (or saw an advertisement for)? Describe your thoughts about what you saw.

3. Do you enjoy **reality TV shows**? Why or why not?

Not for photocopying

4. **a.** Based on your knowledge of a family member or close friend, draw a **targeted advertisement** that might be attractive to them.

b. Explain why you created your advertisement as you did: what **knowledge** of the person did you take into account, and what **elements** did you include in your targeted advertisement?

Not for photocopying

7.6 Level 2

5. a. In your own words, what is **agenda-setting function theory**?

b. **Agenda-setting** works online as well as in print. How might a news company set an agenda through their website?

6. a. In your own words, what is **targeted advertising** and how does it work?

b. Do you think it is a successful form of **advertising**? Explain.

7. Do you think **targeted advertising** is **morally** acceptable (based on good principles)? Why or why not?

Not for photocopying

7.6 Level 3

8. On A3 or A4 paper, design the front cover of a newspaper which wishes to make people think about an event important to your local area (such as a school fete or an art show). Think about how you will lay out the front page to **set the agenda** for that local event.

9. a. Imagine you are the director of a reality TV show. You want a few of the 'cast' to have an argument, but you don't want to be accused of **scripting** the show. What kinds of **instructions** might you give to the participants instead of providing them with a script? *Hint.* Decide on the reason for the argument first.

   b. Using the same argument from part a, what **instructions** will you give to your producer and editors (your **crew**) about how the argument/fight scene should look in the final episode of the reality show?

7.6 Hungry for more?

Imagine you are the director of a brand-new reality TV show and have the task of **pitching** the show to investors to raise money for its production. Answer the following questions:

- What will your show be about?
- What types of people (or **archetypes**) will you cast?
- How will you make the show dramatic and entertaining?
- Will you script any of the show? Why or why not?

on Resources

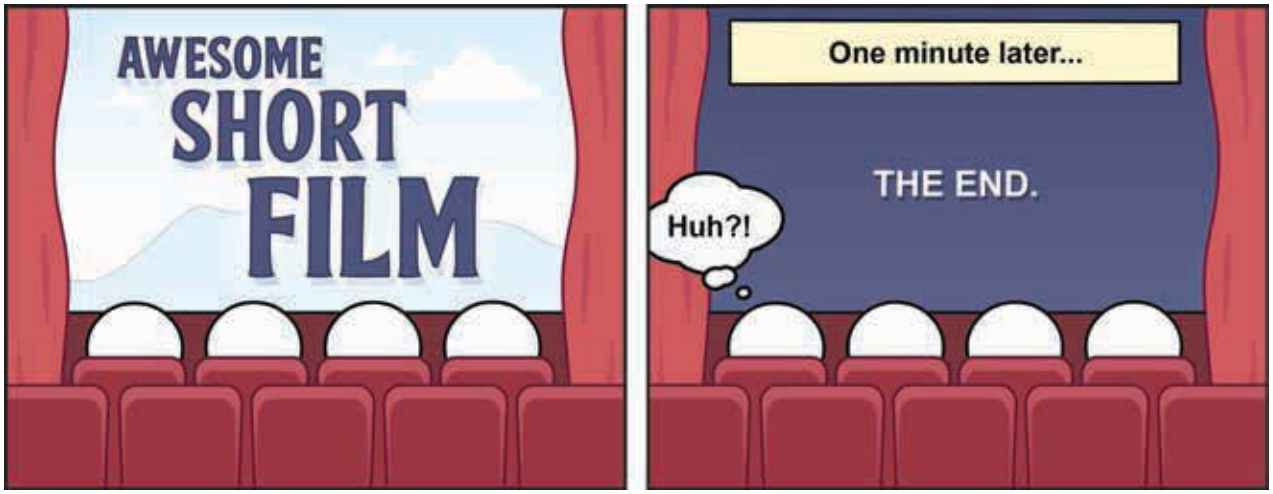
eWorkbook 7.6 Level 1 worksheets (ewbk-7376), 7.6 Level 2 worksheets (ewbk-7377), 7.6 Level 3 worksheets (ewbk-7378)

Not for photocopying

7.7 Topic project: One-minute film

Scenario

Short films are very popular at film festivals and online. Sometimes they run for as long as twenty minutes, and at other times they are as short as five. The Australian Very Short Film Festival has set their conditions even tighter this year and are looking for **one-minute films**. You have decided to enter as a way of demonstrating your astounding knowledge of film technique.



Task

Create a film of no longer than one minute (sixty seconds) which demonstrates your knowledge of film technique, as well as your ability to establish and develop character. If you're stuck for inspiration, try using an online film ideas generator, or search in the online **Writer's Library** for stories to inspire you.

Process

Step 1

Decide on your idea. Sample ideas include:

- missing the bus and having to get to school on time
- realising that you forgot to take dinner out of the freezer like you were asked to do this morning, as you hear the car pull up in the driveway
- looking for a missing friend
- discovering that your teacher has become a potato.

Write your idea at the centre of a mind map. Branching out from the centre, identify your key film elements, such as the main character, the setting, and technical aspects like music or particular camera angles.

Step 2

Consider how to **establish** your main character. Draw a detailed storyboard of your opening scene: it will only last for a few seconds, so make sure it very clearly shows the viewers what you want them to infer about your main character.

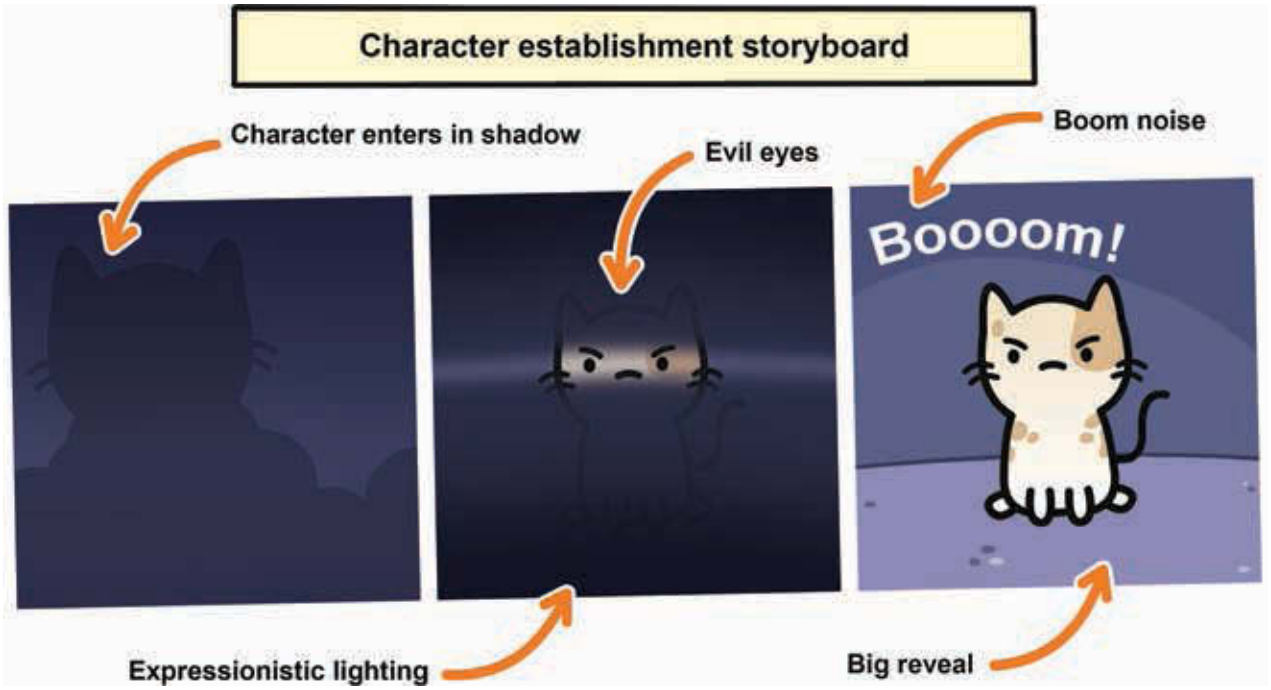
Step 3

Draw a brief storyboard for the remainder of the film. It doesn't have to be as detailed as the opening scene storyboard. What is the plot? Are the events shown in chronological order? How does the character develop? What is the climax of the film?

Not for photocopying

Step 4

If you are able to, record the actual film. You could use yourself as the main actor, or you could work as part of a group. *Tip*: It often takes at least an hour to edit one minute of footage, so even though this is a very short film, it still requires time to complete it.



on Resources

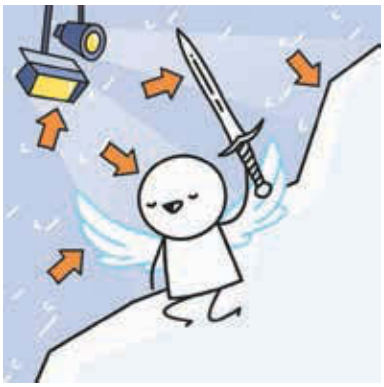
Digital document Storyboard template (doc-35115)

7.8 SkillBuilder: Analysing mise-en-scène

online only

Why analyse mise-en-scène?

Mise-en-scène is a broad term that encompasses many elements on the screen or stage. Being able to confidently write about mise-en-scène will add an extra dimension to your film or play analysis.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

Not for photocopying

7.9 Review

7.9.1 Key points to remember



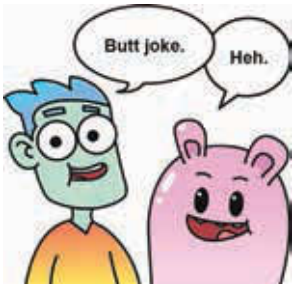
7.2 Inference versus observation

- Observing visual texts differs from reading written texts, so different skills are required.
- Observation involves noticing the details of what is happening, whereas inference involves finding meaning in those details.
- Inferences from visual texts can be built on elements like sound and editing.
- It's perfectly acceptable to say you can *read* a visual text.



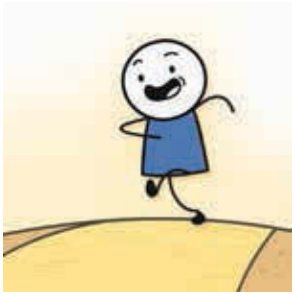
7.3 Reading visual texts

- Inferences can be read into details of characters through acting, screen time and mise-en-scène.
- Style includes editing, genre, and directorial choices.
- Narrative structures in visual texts can be linear or circular, and can involve flashbacks and flashforwards.
- Fabula is the chronological order of events, while sujet is the order in which events occur throughout the text.



7.4 Inferring from short films and cartoons

- Short films usually run for forty minutes or less, so they need to pack in a lot of meaning in a short time.
- Cartoons are often satirical: used to make fun of people.
- Anime follows a different narrative structure to western narratives.



7.5 Watching characters grow

- Characters are established through various production elements such as camera shots and movements; and sound design, lighting and editing.
- Characters develop through changing relationships throughout the narrative.
- Characters also develop within a franchise.



7.6 Inferring from non-fiction

- Reality TV shows aren't always real. They use scripting, editing, and sound and music to build characters.
- The news often has a bias which can be critically analysed through inferring skills.
- Audiences can be considered passive or active consumers depending on how readily they accept the information presented to them, and how much they apply critical analysis.
- Advertisements are increasingly targeted at individuals.

Not for photocopying

7.9 Activities

online only

7.9 Review

Go to www.jacplus.com.au and access your learnON format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

7.9.2 Reflection

Now that you know more about viewing for inference, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. How do you think the ability to infer when viewing will help you in your everyday life?

3. Which visual element or technique will you pay close attention to, next time you view something?

on Resources

Sample responses	Topic 7 sample responses (sar-0127)
Digital document	Self-reporting template (doc-35521)
Interactivity	Key terms crossword (int-8265)

Glossary

active characterised by action, rather than by contemplation or speculation
agenda-setting function theory the creation of public awareness and concern of important and topical issues by the news media (credited to Maxwell McCombs and Donald Shaw, this term was first used in 1972)
anime a style of Japanese film and television animation, typically aimed at adults as well as children
annotate to add labels to something
archetype a very typical example of a character (in narrative fiction), for example the *hero* or *villain*
arsenal an array of resources available for a certain purpose

Not for photocopying

aurally of, relating to, or perceived by the ear
backstory the personal history of a character, exposed after the audience has already met them
big data extremely large data sets that may be analysed by computers to reveal patterns, trends, and associations, especially relating to human behaviour and interactions
characterisation how characters are established and developed, and how they are generally portrayed
chronologically following the time-order in which something occurred
colour grading deliberately changing the colour of scenes in a visual text: used to represent a certain mood, theme or time
consumer someone who purchases or uses something
context background information on a topic that provides more information (to assist the reader's understanding); what you already know based on your experience
convention a way in which something is usually done
diegetic sounds sounds that have a source (for the characters) on-screen, such as dialogue or footsteps
editing the process of taking all of the filmed material and putting it together in the chosen order, including adding special effects and sound
establish to set up or cause someone to be familiar with something
evocative creates a strong feeling or emotional response
fabula a Russian term for the chronological order of events in a text (linked to **sujet**)
flashback a scene in a narrative (film, novel etc.) set in a time earlier than the main story
flashforward a device in a narrative (film novel etc.) by which a future event or scene is inserted into the story's current events
franchise a series of films set in the same 'world' with the same characters
genre a style or category of entertainment (for example, art, music, or literature) such as action, romance etc.
hero's journey a set narrative structure with established stages; the term was coined by academic Joseph Campbell in 1949
inference reading between the lines and using evidence in a text to make meaning
improvise to make something up on the spot with no planning or rehearsal
Kuleshov Effect a technique that allows viewers to derive more meaning from the interaction of two sequential shots than from a single shot in isolation
linear progressing from one part to another in a single series of steps; sequential
metadata basic pieces of information which can be grouped together (this term is especially used to refer to the hacking and use of personal data stored online)
mise-en-scène the arrangement of the scenery, props and other visual elements on the stage of a theatrical production or on the set of a film, within any one frame
narrative the story or plot
narrative techniques tools, skills and ability which create a narrative; includes plot development, character establishment and development, and narrative structure
non-diegetic sounds sounds that don't have a source (for the characters) such as narration, background music or inner monologues
observation looking at the details and descriptions in a text, including visual elements and sound
pace in film editing, the speed at which the text moves through shots
passive not active; lacking urgency or action
prequel a story set (in time) before an existing story, featuring the same character or situation and explaining the backstory. For example, a film about the childhood of the character who first appeared on screen five years ago.
production elements the technical elements of film production such as camera, acting, sound, lighting etc
rhetorical appeal a technique used to appeal to an audience (examples include ethos, pathos, logos, kairos)
satire the use of humour, irony, exaggeration or ridicule to expose and criticise people's stupidity or vices, particularly in the context of contemporary politics and other topical issues
setting the time and place where the action of a story happens
sequel a story set (in time) after an existing story, featuring the same character or situation and continuing the story. For example, a film where the teenager who first appeared on screen five years ago is now an adult.
style the visual, auditory and genre-based feel of a film or TV show. Often directors have a distinctive style.
sujet a Russian term for the presentation order of events in a text (linked to **fabula)**
symbolise to represent something (for example, slow music to represent sadness; bright colouring to represent happiness)
targeted advertising a form of advertising that focuses on the specific traits, interests, and preferences of a consumer (commonly used in online advertising)
vignette a 'slice of life' or moment in time: short films commonly create narratives around vignettes

Not for photocopying

7.8 SkillBuilder: Analysing mise-en-scène

7.8.1 Tell me

Mise-en-scène is a French term which refers to 'setting the stage'. It comes from the world of theatre but can also be applied to film. Mise-en-scène is a broad term which covers many of the elements we see on screen, such as:

- **Costume** - what the characters wear
- **Lighting** - what the lighting emphasises or hides
- **Props** - what the characters hold or have around them
- **Framing and composition** - the placement of everything
- **Blocking** - where the characters stand, move to, enter and exit
- **Colour** - in costumes, backdrops, lighting, editing, etc

Being able to write about mise-en-scène will give your film or play analysis a whole extra dimension – not many students can confidently talk about this extremely important element of visual texts. Mise-en-scène helps to define a film's style and some directors use these techniques to create powerful and emotional scenes.

7.8.2 Show me

on Resources

Video eLessons Analysing mise-en-scène (eles-4316)

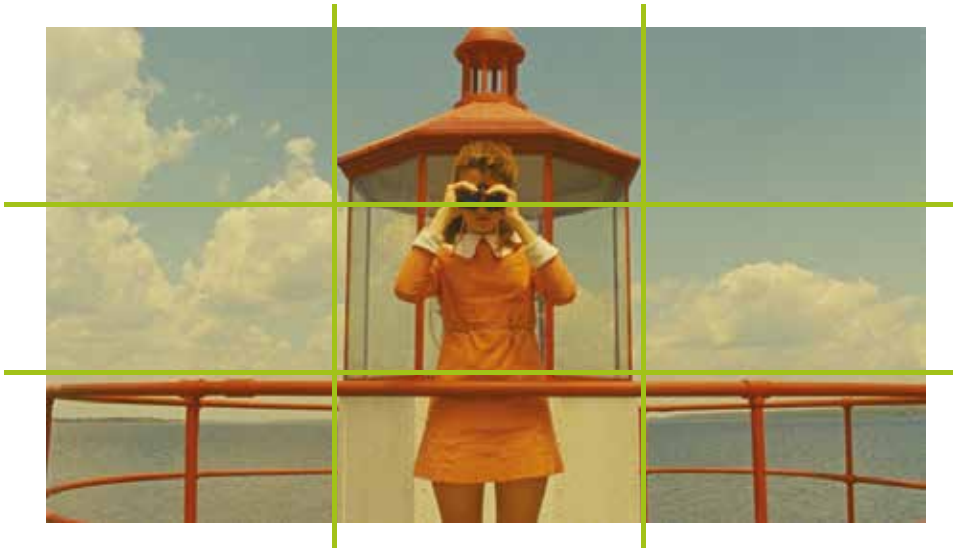
Wes Anderson is a director famous for his control of mise-en-scène and his unique visual style. Chances are, you've never seen one of his films – they're marketed at an older audience. But once you see one of his films, you'll notice that *all* of his films have a trademark style. We'll look at the mise-en-scène of a couple of shots to identify some of the important points.

Let's dissect this image from Anderson's film *Moonlight Kingdom.*

Composition: The 'rule of thirds' is used to its fullest – important features such as the binoculars or the railing are placed on imaginary lines which divide the frame into thirds

Props: The lighthouse and railing frame the character and also further emphasise the colours in the scene

Blocking: Blocking includes actor movement and body language. This actor is standing still, but her body language (and even the cut of her dress) mirrors the angles of the lighthouse behind her



Colour: Orange and blue are *complementary* colours which means they have very high contrast and are very pleasing to the eye

Costume: The clothing is vintage in colour and style, matching the era of the film perfectly

Not for photocopying

7.8.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivity Analysing mise-en-scène (int-8297)

7.8 Activities

1. Which elements of mise-en-scène can you identify from this shot, taken from another Wes Anderson film *Hotel Chevalier*? What is similar or different to the *Moonlight Kingdom* scene?



2. **a.** Find your own image from a movie or play scene and analyse the elements of mise-en-scène, making notes on what you find.
   b. Write a brief description of the scene and how the different elements help to send a message.

Not for photocopying

UNIT

3 LANGUAGE

8 Metalanguage 202

9 Spelling and punctuation 222



Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 8**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **8.1** Metalanguage (tpdf-4302) ☐

eWorkbooks

- **8.2** Level 1 worksheets (ewbk-7390) ☐
- **8.2** Level 2 worksheets (ewbk-7391) ☐
- **8.2** Level 3 worksheets (ewbk-7392) ☐
- **8.3** Level 1 worksheets (ewbk-7393) ☐
- **8.3** Level 2 worksheets (ewbk-7394) ☐
- **8.3** Level 3 worksheets (ewbk-7395) ☐

Sample responses

- **8.6** Topic 8 sample responses (sar-0128) ☐

Digital documents

- **8.6** Self-reporting template (doc-35522) ☐

Video eLessons

- **8.1** Metalanguage (eles-2495) ☐
- **8.2** Parts of speech (eles-4258) ☐
- **8.2** Tense (eles-4259) ☐
- **8.5** Extended metaphors in poetry (eles-4317) ☐

Interactivities

- **8.2** Nouns and verbs (int-8191) ☐
- **8.2** Determiners (int-8192) ☐
- **8.2** Adjectives and adverbs (int-8193) ☐
- **8.2** Prepositions (int-8194) ☐
- **8.2** Conjunctions (int-8195) ☐
- **8.2** Perfect tense (int-8196) ☐
- **8.2** Continuous tense (int-8197) ☐
- **8.2** Perspectives (int-8725) ☐
- **8.3** Advanced language techniques (int-8308) ☐
- **8.5** Extended metaphors in poetry (int-8298) ☐
- **8.6** Key terms crossword (int-8266) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

8 Metalanguage

8.1 Overview

8.1.1 Metalanguage makes your writing powerful

In order to talk about language, you need language to describe it. Pretty **meta**, right? Well, that's why we call it **metalanguage**. It goes right from the basics of **parts of speech** to extremely complicated concepts, and the more you know the more you can sound super smart in class.

This topic presents the **metalanguage** (names) for everyday English skills. You might find that you already do *all* of the things discussed in this topic, even if you don't have names for them yet.



on Resources

Video eLesson Metalanguage (eles-2495)

Watch this video to learn about how metalanguage can supercharge your writing.



STARTER QUESTIONS

1. How would you describe language?
2. Are there times when we do not use language to communicate?
3. Describe the following situations or people by drawing on your favourite words:
   - your all-time favourite celebrity
   - the best present you've ever received
   - the worst film you have ever seen.

Not for photocopying

8.2 Back to metalanguage basics

8.2.1 Parts of speech

Parts of speech are the elements (parts) that make up the language (speech) you use every day. These include **nouns**, **verbs**, **determiners**, **adjectives**, **adverbs**, **prepositions**, **pronouns** and **conjunctions**. You can fit every single word neatly into the categories below:

Quick reference: Parts of speech

Type	Description	Examples
Noun	A person or thing, usually the subject of a sentence.	While wearing a floral kimono in my new wheelchair, I felt confusion when I saw that bald llama greedily eating some mouldy chocolate with obvious joy. He leapt over a broken fence and is currently hiding under your toadstool.
Verb	Something that a thing does. This can be an action, a motion, a feeling or a state of being.	While wearing a floral kimono in my new wheelchair, I felt confusion when I saw that bald llama greedily eating some mouldy chocolate with obvious joy. He leapt over a broken fence and is currently hiding under your toadstool.
Determiner	Indicates which noun is being referred to.	While wearing a floral kimono in my new wheelchair, I felt confusion when I saw that bald llama greedily eating some mouldy chocolate with obvious joy. He leapt over a broken fence and is currently hiding under your toadstool.
Adjective	Describes nouns.	While wearing a floral kimono in my new wheelchair, I felt confusion when I saw that bald llama greedily eating some mouldy chocolate with obvious joy. He leapt over a broken fence and is currently hiding under your toadstool.
Adverb	Describes how verbs are done.	While wearing a floral kimono in my new wheelchair, I felt confusion when I saw that bald llama greedily eating some mouldy chocolate with obvious joy. He leapt over a broken fence and is currently hiding under your toadstool.
Preposition	Provides the when and where.	While wearing a floral kimono in my new wheelchair, I felt confusion when I saw that bald llama greedily eating some mouldy chocolate with obvious joy. He leapt over a broken fence and is currently hiding under your toadstool.
Pronoun	Replaces a noun to vary the language in a sentence.	While wearing a floral kimono in my new wheelchair, I felt confusion when I saw that bald llama greedily eating some mouldy chocolate with obvious joy. He leapt over a broken fence and is currently hiding under your toadstool.
Conjunction	Joins two clauses together or creates a complex sentence.	While wearing a floral kimono in my new wheelchair, I felt confusion when I saw that bald llama greedily eating some mouldy chocolate with obvious joy. He leapt over a broken fence and is currently hiding under your toadstool.

int-8191 int-8192 int-8193 int-8194 int-8195

eles-4258



Not for photocopying

8.2.2 Tenses

There are three points in time: past, present and future. We use **tenses** to explain exactly *when* in that **spectrum** we're focusing on. We can use prepositions to help us describe the tense.

Quick reference: Tenses

eles-4259

int-8196

int-8197

	Simple tense	Perfect tense	Continuous tense
	One moment that happened in the past	When something has happened in the past Uses the verbs 'had', 'has', or 'have'	When the action is ongoing Uses forms of the verb 'to be'
Past	**Simple past** One moment that happened in the past. She **hunted** vampires.	**Past perfect** Something happened in the past, then something happened in the more recent past. She **had** eaten lunch and **then** she staked a vampire.	**Past continuous** Something was happening in the past. She **was** hunting vampires.
Present	**Simple present** One moment happening now. She hunts vampires.	**Present perfect** Something has happened. She **has** hunted vampires.	**Present continuous** Something is in the process of happening. She **is** hunting vampires.
Future	**Simple future** One moment that will happen in the future. She **will** hunt vampires.	**Future perfect** Something has already started and will finish in the future. She **will have** killed all vampires by tomorrow.	**Future continuous** Something will continue to happen in the future. She **will be** hunting vampires while I kill zombies.

Not for photocopying

8.2.3 Perspective

Perspective (also known as **point of view**) is the viewpoint you're experiencing as the audience to a story. A story can be viewed in **first person perspective**, **second person perspective** and **third person perspective**.

Quick reference: Perspectives

int-8725



First person
Seen through the eyes of the person telling the story

First person central
The narrator is the protagonist. They are telling **their own** story.

First person peripheral
The narrator is not the protagonist. They are telling **someone else's story**, but from their own point of view (they are part of the story too).

Pronouns used: I, me, my, mine, myself, we, us, our, ourselves.

First person central
Though a curfew was being enforced, I threw a party anyway. No stiff government official was going to stop me celebrating my birthday.

First person peripheral
Though a curfew was being enforced, I noticed that Jingo threw a party anyway. It seemed that no stiff government official was going to stop him celebrating his birthday.



Second person
The narrator speaks directly to the reader

Pronouns used:
you, your, yourself, yourselves.

Though a curfew was being enforced, you threw a party anyway. No stiff government official was going to stop you celebrating your birthday.



Third person
The story is told about someone else

Third person limited
The narrator only knows what's going on inside the mind of **one character.**

Third person omniscient
The narrator knows what's going on inside the minds of **all characters.**

Pronouns used: she, her, hers, herself, he, him, his, himself, it, its, itself, they, them, their, theirs, themselves.

Third person limited
Though a curfew was being enforced, Jingo threw a party anyway. His main thought was that no stiff government official was going to stop him celebrating his birthday.

Third person omniscient
Though a curfew was being enforced, Jingo threw a party anyway. His main thought was that no stiff government official was going to stop him celebrating his birthday. His neighbour peered at the party through her curtains, thinking how much she'd love to call the police.

Not for photocopying

8.2 Activities

8.2 Level 1

1. Identify the nouns and verbs in the passage below.

   When I went to the shed and opened the door I was in total darkness.

   Nouns:

   Verbs:

2. Which **perspective** (point of view) is being used in the passage below? Explain your response.

   Gugu and Trixie were both feeling nervous, but neither had the courage to tell the other.

3. Write a sentence using **first person perspective** that contains an **adjective** and an **adverb**.

4. Identify the correct **tense** used beside each of the following sentences.

   a. I am going to eat an entire bag of cookies. past / present / future

   b. I ate an entire bag of cookies. past / present / future

   c. I am eating an entire bag of cookies. past / present / future

8.2 Level 2

5. Why might a writer choose to use **first person perspective**? What effect does it have on the story?

Not for photocopying

6. Rewrite the following passage using a **different perspective** (point of view).

Gugu and Trixie were both feeling nervous, but neither had the courage to tell the other.

New perspective used:

Rewritten passage:

7. Write a short passage using **third person omniscient perspective** that uses **future tense**.

8.2 Level 3

8. Write a brief paragraph about something you did in the last few days that contains at least **one of each** of the following **parts of speech**: noun, verb, determiner, adverb, adjective, preposition, pronoun, conjunction.

Not for photocopying

9. Explain the difference between **perfect tense** and **continuous tense**.

10. Write two sentences using **third person limited perspective** that uses **past tense**.

8.2 Hungry for more?

Choose a book you love or that you are currently reading in class. Identify the **perspective** used. With a partner, discuss why you think the writer chose that perspective and how it might affect the story if a different perspective was chosen.

on Resources

eWorkbook	8.2 Level 1 worksheets (ewbk-7390), 8.2 Level 2 worksheets (ewbk-7391), 8.2 Level 3 worksheets (ewbk-7392)
Video eLesson	Parts of speech (eles-4258) Tense (eles-4259)
Interactivity	Nouns and verbs (int-8191) Determiners (int-8192) Adjectives and adverbs (int-8193) Prepositions (int-8194) Conjunctions (int-8195) Perfect tense (int-8196) Continuous tense (int-8197) Perspectives (int-8725)

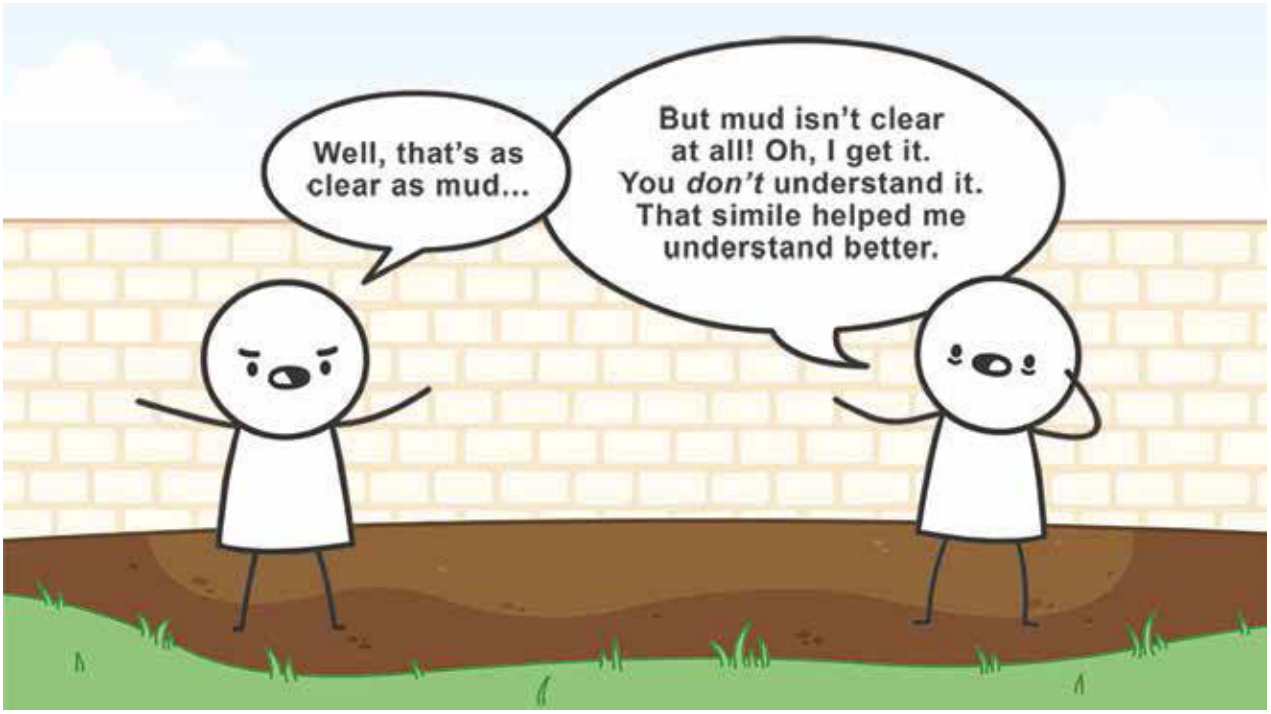
Not for photocopying

8.3 Figurative language

8.3.1 Putting things in context

All of the basics of metalanguage are pretty straightforward. Parts of speech all have **literal** meanings, and we use them without thinking.

Figurative language helps us understand things better — it comes from a very old French word: figuratif (metaphorical) — and we can **contextualise** the information based upon our experiences. Think of it this way — it helps you *figure* out how things relate to each other.



8.3.2 Simile, metaphor and personification

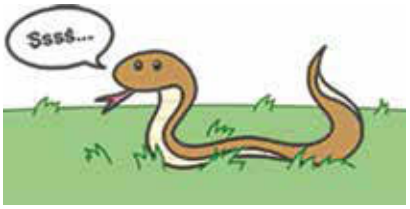
There are three elements of figurative language you'll use *all* the time: **simile**, **metaphor** and **personification**.

	Simile	Metaphor	Personification
Definition	Explicitly compares two things by using the words **like** or **as**.	Saying that one thing **is** another thing to draw a comparison.	Providing **human characteristics** to non-human or non-animate objects.
Example 1	Its beauty shone **like** a star in the desert sky.	Its beauty **is** a star in the desert sky.	**Its beauty** shone in the desert as **it winked** at me from the night sky.
Example 2	The goalie was **as** happy **as** a pig in mud when the ball slammed into the back of the net.	The goalie **was** a happy pig in mud as the ball slammed into the back of the net.	**The ball** slammed into the net with a **grunt of satisfaction**.
Example 3	She threw the javelin **as** fiercely **as** a lion ready to attack.	She **was** a fierce lion, ready to conquer the field with her javelin.	The javelin pierced the ground **with fierce delight.**
Example 4	His sense of peace was **like** a delicate snowflake on an early spring morning.	His sense of peace **was** a delicate snowflake on an early spring morning.	His **sense of peace cowered** at the sound of the children waking.

Not for photocopying

8.3.3 Advanced language techniques

There are *loads* of techniques you can use to make your writing more interesting. The following list contains various methods that are commonly used, such as figurative language techniques, persuasive devices and **phonological features** (how words sound). They add spice to writing, help the reader to form a picture in their mind, and can be used to persuade. Practise using them in your own writing, and look out for them in the language you read and hear every day.

Type	Description	Example	
Alliteration	A phonological feature involving repetition of the same first consonant in a sentence.	The **s**low **s**nake **s**lithered through the **s**ummer grass.	
Hyperbole	A persuasive device that uses gross exaggeration to create an effect.	The train slowed to a **snail's pace**, **crawling** from one station stop to another.	
Onomatopoeia	A phonological feature where a word resembles or suggests the sound it describes.	**Clang**! The door scraped against the uneven floor.	
Pun	A play on words for effect, usually humorous.	I decided to become a baker because I **kneaded the dough**.	
Symbols	When an object or **tangible** item is used to represent a feeling or intangible idea.	A **brilliant rainbow** coloured the sky on the morning of the exam. She had studied a lot and felt **confident** of **her success**.	
Cliché	A term, phrase or sentence that has been overused over time. It can be a useful persuasive device.	Her eyes **shone like diamonds**.	
Assonance	A phonological feature involving the repetition of the same vowel sound.	Heavy r**ai**n flooded the m**ai**n dr**ai**n.	

Not for photocopying

Type	Description	Example	
Rhetorical question	A persuasive device involving a question that requires no direct answer, as the answer is implied in the sentence.	"**Why** do you think you're **so tired** after **being out all night**?"	
Jargon	Technical language used for a specific subject or topic. Jargon can be excluding for people who aren't familiar with it.	The English teacher taught his students about **metalanguage** by using **similes** and **metaphors**.	
Repetition	A powerful persuasive device that repeats the same word or phrase for effect.	"**Run**, **run** quickly, **run** even quicker. NOW **go, go, GO**!!!!"	

int-8308

8.3.4 Symbols

Symbols make up a lot of our everyday life, particularly now that emojis, user-interface and social media are used every day.



It's important to understand that symbols have specific **connotations** (associations or hidden meanings). Even though the **denotation** (dictionary meaning) remains the same, the meaning behind things can grow and evolve as they're used by different people in different parts of the world.

You probably know # as the 'hash' or 'hashtag' symbol, but it's had a long history before it ended up on social media. This image shows the first recorded use of the # symbol being used to tag specific ideas or groups.

It's been used on old-fashioned phones, on maps, and in a whole bunch of other places. It's been called the pound sign, hash, crosshatch, and octothorpe. When you next see it flash up on your screen, have a think about how long it's going to stay online as a social media symbol before it changes again.



Not for photocopying

Symbolism through language

Symbols are more than just the shapes we put on a page or screen or sign. They're also deeply **ingrained** into (part of) our culture. Habits and behaviours around the world — such as use of water and fire, exploration and land use, and the way we eat — have different meanings to different people.



As time goes on, cultural associations change: **cultural experiences** such as traditions become modified over generations.

8.3 Activities

8.3 Level 1

1. Identify which **figurative language techniques** the following examples use.

Example	Figurative language technique
The lawyer said that the alleged incident was heinous and evidentiary of an assault.	
The model's lipstick was as red as a tomato.	
The bunny rabbits jumped and hopped, hopped and jumped one after the other.	
The chief brought beef wrapped in a leaf.	
This is the worst day of my entire life.	
Listen to him slurp that soup.	
Love is blind.	
How many times must I tell you not to touch that?	
A boiled egg every morning is hard to beat.	
Ziggy Zulu zapped the zealous zombies.	
Out of ammunition, they finally waved the white flag.	

Not for photocopying

2. **a.** Explain what makes the following sentence a **simile**.

When I forgot to clean my room, my parents exploded like volcanoes.

b. Rewrite the sentence above as a **metaphor**. Remember to use the correct **tense**.

3. Write or draw two original **symbols**. *Hint.* Think about hobbies, seasons, or favourite times of the year. Once you are happy with your symbols, explain what they represent.

4. Use a **metaphor** to describe the sensation of finding some lost money at the bottom of your school bag.

8.3 Level 2

5. Create a **simile** to describe a chore you hate doing.

Not for photocopying

6. Write two examples of **assonance**. Identify the sounds that are being repeated by underlining the words that make the sound.

7. Using the images below as inspiration, write three separate sentences that use **alliteration**, **repetition** and **cliché**. Be creative.





Not for photocopying

8.3 Level 3

8. Describe a family member using **hyperbole**.

9. Write a sentence that uses **personification**.

10. Why do you think writers use **repetition**? What impact does it have on the audience?

8.3 Hungry for more?

a. Listen to a broadcast of your favourite sport and write down five examples of similes or metaphors that the commentator uses. Remember to listen closely … they're in there.

b. Choose a book you have been wanting to read for some time. Read the opening paragraph. Write a list of the figurative language used. Are you surprised? Why do you think the writer used those particular figurative techniques?

Resources

eWorkbook 8.3 Level 1 worksheets (ewbk-7393), 8.3 Level 2 worksheets (ewbk-7394), 8.3 Level 3 worksheets (ewbk-7395)

Interactivity Advanced language techniques (int-8308)

Not for photocopying

8.4 Topic project: A dauntless description

Scenario

We all need help imagining things sometimes. At other times language helps us to see ourselves in a different light. Figurative language is perfect for conjuring up any kind of image or feeling.

You've been asked to write a clever and evocative description of someone to help others to understand them better.



Task

You are going to work with your classmates to create the most interesting, evocative, inspiring short description of someone — painting a picture with words — using examples of the language techniques in this topic. Your description will *groan* from the weight of the figurative language you include.

Process

1. Pick someone to write about: this person is your subject. It could be someone you know personally or a character from a book, film or TV show. Write their name at the top of your sheet and a brief note about how you know them (for example: Jemima: my sister or Finn: *Adventure Time*).
2. Write one to two paragraphs in simple sentences describing your subject. The rest of the class may not know your subject at all, so this basic description will help them to visualise the person and their personality a bit better.
3. Pass your description to someone else in the classroom. At the same time, you will receive a description from someone else.
4. Make **one** addition to the description you have received. Don't change the words already there, or their meaning; add to the writing using a figurative technique. You can write a new sentence just beneath their description.
5. Continue to pass descriptions around the room until everyone has seen yours and made an addition.
6. Look over the extra information your classmates have added — which sentences do you think best help describe the person better?
7. Edit the suggestions from your peers, using your thoughts from step 6. Then, collate the figurative language which most accurately paints a picture of your chosen person.
8. Proofread and edit your description, paying careful attention to fluency and grammar.
9. Read out all of the descriptions and discuss which techniques created the best descriptions. Did your group find the same techniques most successful?

Not for photocopying

8.5 SkillBuilder: Extended metaphors in poetry

online only

What are extended metaphors?

While regular metaphors are usually contained within one sentence, extended metaphors are developed over the course of an entire piece of writing, such as a poem.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

8.6 Review

8.6.1 Key points to remember

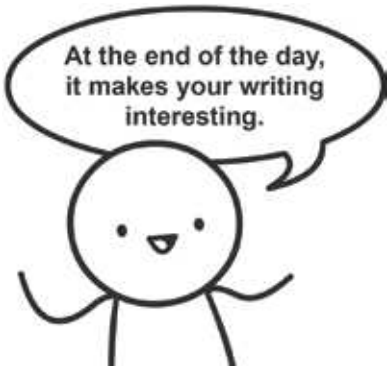
8.2 Back to metalanguage basics

- Metalanguage is the term for the words we use to talk about language.
- Parts of speech are the elements that make up language: they include nouns, verbs, determiners, adjectives, adverbs, prepositions, pronouns and conjunctions.
- Tense is used to describe points in time for the past, present and future.
- Perspective (points of view) includes first person, second person, third person; limited and third person omniscient.



8.3 Figurative language

- Figurative language allows you to understand things better by helping you to draw on your experiences to picture things.
- Figurative language techniques include:
  - similes, metaphors and personification
  - pun
  - cliché
  - repetition
  - alliteration
  - assonance
  - onomatopoeia
  - symbols
  - hyperbole
  - jargon
  - rhetorical questions.



Not for photocopying

8.6 Activities

online only

8.6 Review

Go to www.jacplus.com.au and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

8.6.2 Reflection

Now that you know more about metalanguage, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. How do you think the ability to correctly use metalanguage, and creatively use figurative language, will help you in your everyday life?

3. Which figurative language technique would you like to practise next?

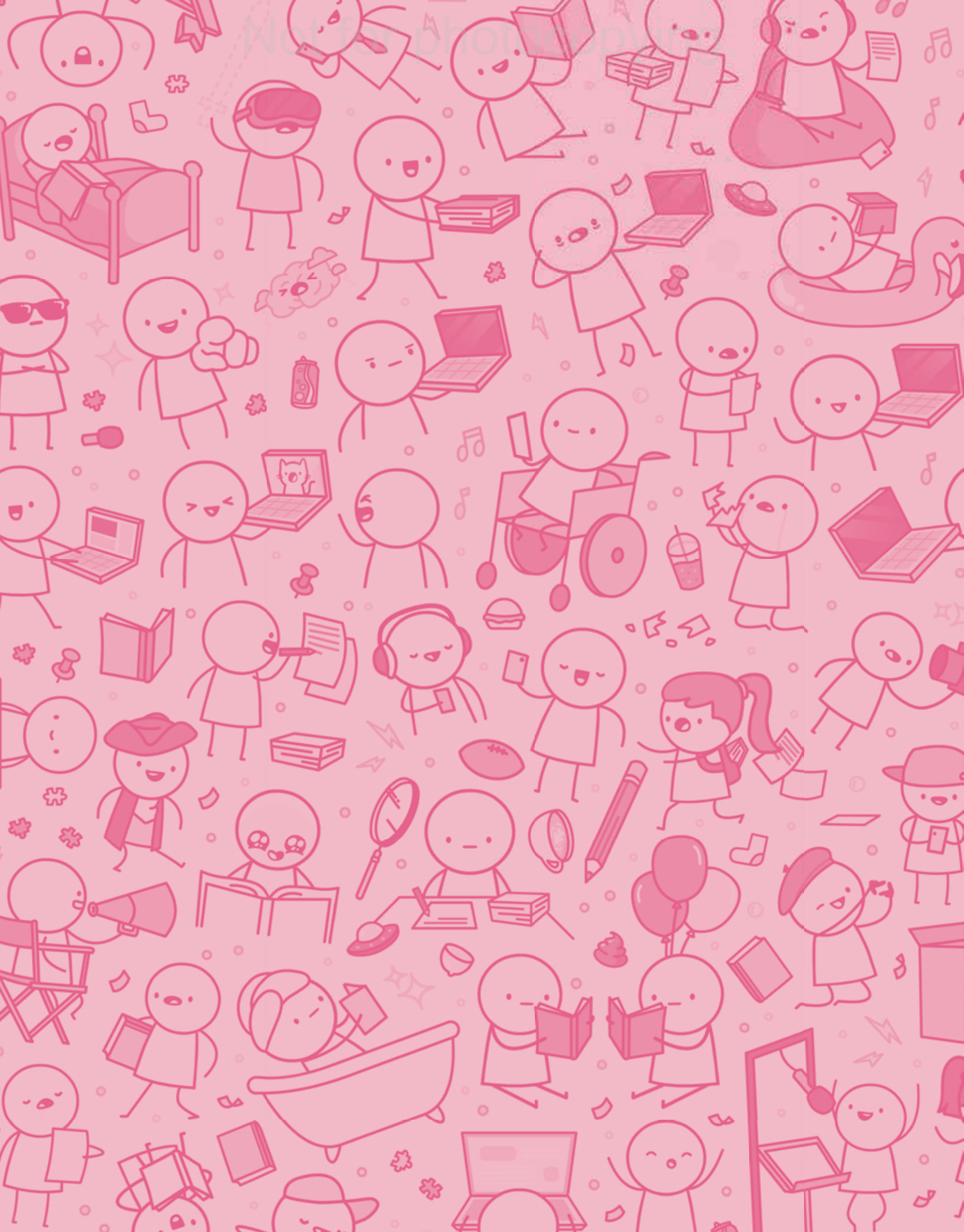
on Resources

Sample responses	Topic 8 sample responses (sar-0128)
Digital document	Self-reporting template (doc-35522)
Interactivity	Key terms crossword (int-8266)

Not for photocopying

Glossary

adjective a word that describes or gives more information about a noun
adverb a word that describes or gives more information about a verb
alliteration the occurrence of the same letter or sound at the beginning of adjacent or closely-connected words
assonance the occurrence of the same vowel sound in the middle of words in a sentence; spelling may vary but the sound will be the same
cliché a phrase that is overused and shows a lack of original thought
conjunction a word that connects clauses within a sentence
connotation the hidden meaning behind a word or phrase
contextualise put things into a situation or circumstance that helps you to better understand it
cultural experience an overall understanding of ideas and concepts which is tied to a cultural heritage or way of life
denotation the dictionary definition of a word
determiner a word used to introduce a noun
figurative language not actually stating that something is real or true, but helps with understanding something; not literal
figurative techniques different ways of employing figurative language
first person perspective the point of view of the storyteller/speaker; uses the pronouns 'I', 'me', 'we', 'us'
hyperbole over-exaggeration of something
jargon very technical and subject-specific language
literal taking words in their usual or most basic sense (without metaphor or exaggeration)
meta self-aware, about itself
metalanguage language used to describe language
metaphor saying that one thing is another thing to draw a comparison
noun a word that is the name of something (such as a person, animal, place, thing, quality, idea or action)
onomatopoeia a word that sounds like what it's talking about (for example, sizzle, thump)
parts of speech the elements that make up language
personification giving a non-human thing the emotions or characteristics which humans have
perspective the point of view you're writing, reading or viewing from; also called point of view
phonological features relating to the sounds and patterns of words and speech
preposition a word that tells us the relationship (of time or place) between two things in a sentence
pronoun a word that is used instead of a noun or noun phrase
pun a play on words which is meant to be funny
repetition using the same word many times for effect
rhetorical question a question which doesn't need an answer, and instead is designed to make you think
second person perspective when the narrator is talking directly to the reader; uses the pronouns 'you', 'your'
simile makes an explicit comparison between two things using the words 'like' or 'as'
spectrum a range used to classify something in terms of its position on a scale between two extreme points
symbol something that puts an idea in your mind without actually stating that idea
tangible real, definite; a tangible thing can be physically touched
tense gives an indication of when the action of the verb occurs
third person perspective when the narrator is talking about others; uses the pronouns 'he', 'him', 'she', 'her', 'it', 'its', 'they', 'them'
verb a word used to describe an action, state of being, or occurrence; something the subject does

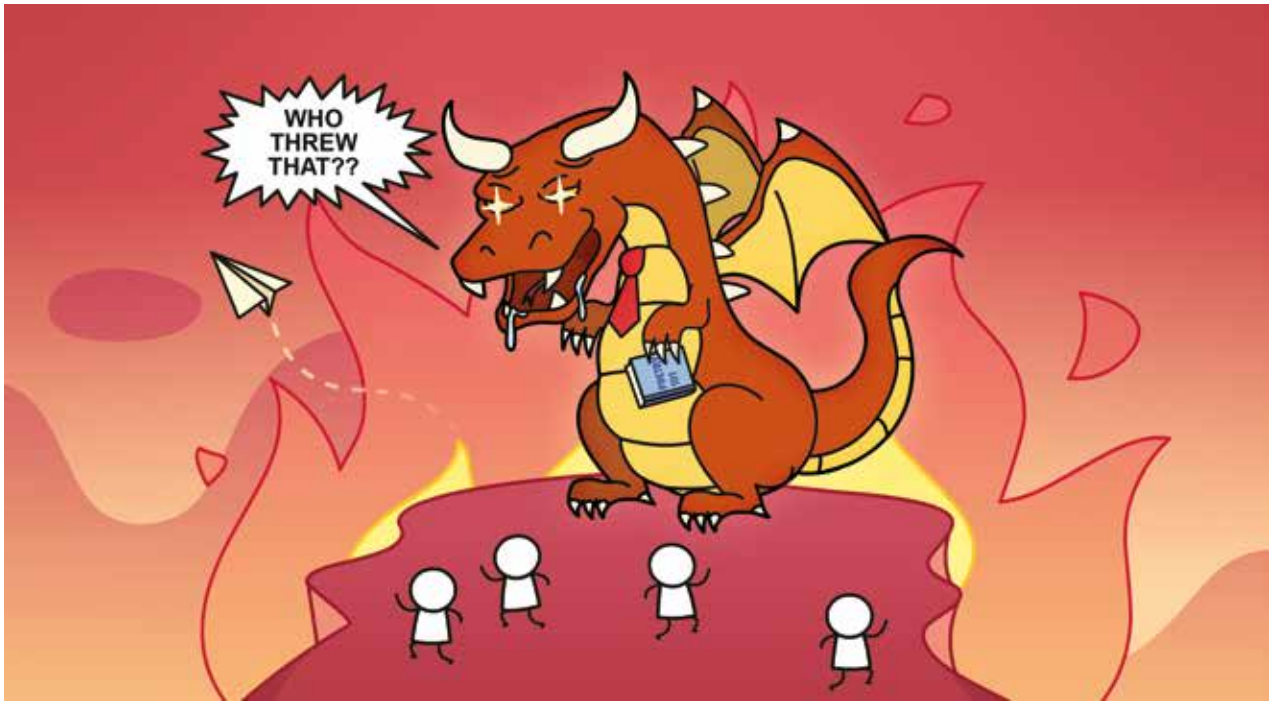


Not for photocopying

8.5 SkillBuilder: Extended metaphors in poetry

8.5.1 Tell me

A **metaphor** is a **literary device** or technique which is used to compare one thing to another. For example, calling your teacher a dragon because he's got a temper is a metaphor – even if he doesn't literally breathe fire, he might share some of the qualities of a dragon. It is these shared *qualities* which we look for in metaphors.



So, what is an **extended metaphor**? Well, you might think that they are just long metaphors, like "my teacher is a fire breathing green scaled dragon from the mountains of Karamhut where he sits on a pile of gold and roasts students with wisps of smoke curling from his nostrils and…". Phew. We'll stop there. That's *sort of* correct, but in reality, an extended metaphor does not need to be totally crammed into a single sentence.

An extended metaphor, especially in poetry, means that part of the metaphor is developed over the course of the *entire* poem.

8.5.2 Show me

on Resources

Video eLessons Extended metaphors in poetry (eles-4317)

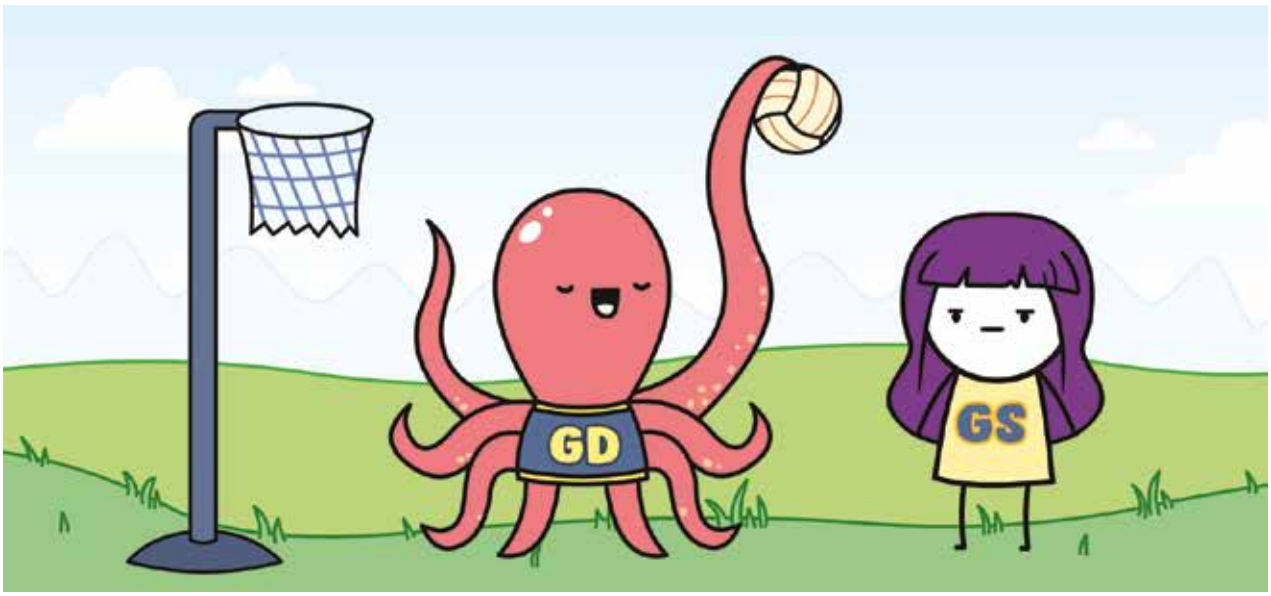
Here's an example:

Imagine a netball player who keeps intercepting the ball, reaching it for it time and time again and stopping it *every* time. In a poem, this action might be described as the actions of an octopus, reaching out at all angles, tentacles wrapping around the ball. These extra words – reaching, wrapping, tentacles are all adding to the metaphor of the octopus.

Not for photocopying

Throughout our octopus netball poem, it is likely that the extended metaphor will make use of a number of ideas, words and phrases associated with octopuses, such as:

- Octopus (or not – our poet might think using the actual word is too obvious, and instead might just allude to it. Wait, **allusion**? That's a whole different technique…)
- Tentacle
- Ocean, sea, murky depths
- Ink cloud
- Suckers
- Limbs
- Big googly eyes and ability to breathe underwater – OK maybe not this one. To work, the extended metaphor needs to fit with the bigger picture. The netball player isn't *exactly* or *literally* and octopus, they just share certain *qualities*.



8.5.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivity Extended metaphors in poetry (int-8298)

8.5 Activities

1. Locate some examples of extended metaphors in poetry. To assist you, see below the names of some *amazing* poets who use extended metaphors in their poems. Once you have found some examples, write the extended metaphors in the samples below. Then, write why the extended metaphors are so effective. What were the poets trying to show to the reader?

   Poets:
   Ted Hughes
   Edgar Allan Poe
   Gwen Harwood
   Judith Wright
   Shakespeare

Not for photocopying

a. **Extended metaphor 1:**
   i. Effect:
   ii. What was the poet trying to show the reader?

b. **Extended metaphor 2:**
   i. Effect
   ii. What was the poet trying to show the reader?

c. **Extended metaphor 3:**
   i. Effect
   ii. What was the poet trying to show the reader?

2. a. Write your own poem that uses an extended metaphor. You could have a go at writing the poem about the netball player with octopus-like reflexes, or you could come up with your own.

   b. Give your poem to a classmate and ask them to identify the extended metaphor and highlight any places you used it.

Glossary

allusion something that is said or written that is intended to make you think of a particular thing or person
literary device any technique used to help the author achieve their purpose

Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 9**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **9.1** Spelling and punctuation (tpdf-2497) ☐

eWorkbooks

- **9.2** Level 1 worksheets (ewbk-7396) ☐
- **9.2** Level 2 worksheets (ewbk-7397) ☐
- **9.2** Level 3 worksheets (ewbk-7398) ☐
- **9.3** Level 1 worksheets (ewbk-7399) ☐
- **9.3** Level 2 worksheets (ewbk-7400) ☐
- **9.3** Level 3 worksheets (ewbk-7401) ☐
- **9.4** Level 1 worksheets (ewbk-7402) ☐
- **9.4** Level 2 worksheets (ewbk-7403) ☐
- **9.4** Level 3 worksheets (ewbk-7404) ☐
- **9.5** Level 1 worksheets (ewbk-7405) ☐
- **9.5** Level 2 worksheets (ewbk-7406) ☐
- **9.5** Level 3 worksheets (ewbk-7407) ☐

Sample responses

- **9.8** Topic 9 sample responses (sar-0129) ☐

Digital documents

- **9.8** Self-reporting template (doc-35523) ☐

Video eLessons

- **9.1** Spelling and punctuation (eles-4303) ☐
- **9.5** Spelling strategies (eles-4238) ☐
- **9.7** Advanced punctuation (eles-4318) ☐

Interactivities

- **9.2** Capital letters (int-8208) ☐
- **9.2** Commas and full stops (int-8207) ☐
- **9.2** Colons (int-8201) ☐
- **9.2** Semicolons (int-8202) ☐
- **9.2** Apostrophes (int-8203) ☐
- **9.3** Inverted commas and ellipses (int-8309) ☐
- **9.7** Advanced punctuation (int-8299) ☐
- **9.8** Key terms crossword (int-8267) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

9 Spelling and punctuation

9.1 Overview

9.1.1 Why care about spelling and punctuation?

Spelling and punctuation are the nuts and bolts of your writing. If you put them together in the wrong way, what you're trying to say won't be clear.

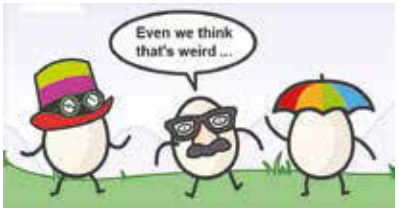


Fortunately, there are lots of really useful tips and tricks to use in spelling and punctuation, which will help you write like a genius.

on Resources

Video eLesson Spelling and punctuation (eles-4303)

Watch this video to learn how to improve your writing with correct spelling and punctuation.



STARTER QUESTIONS

1. What do you think makes a person good at spelling and punctuation?
2. a. For which of the following types of writing do you bother to check your spelling and punctuation?

   Text message ☐ Social media posts ☐ Essays ☐ Online comments ☐

   b. For any of the above that you didn't tick, explain why you don't bother checking them.
3. How do you think poor spelling and punctuation can affect the experience for a reader?

Not for photocopying

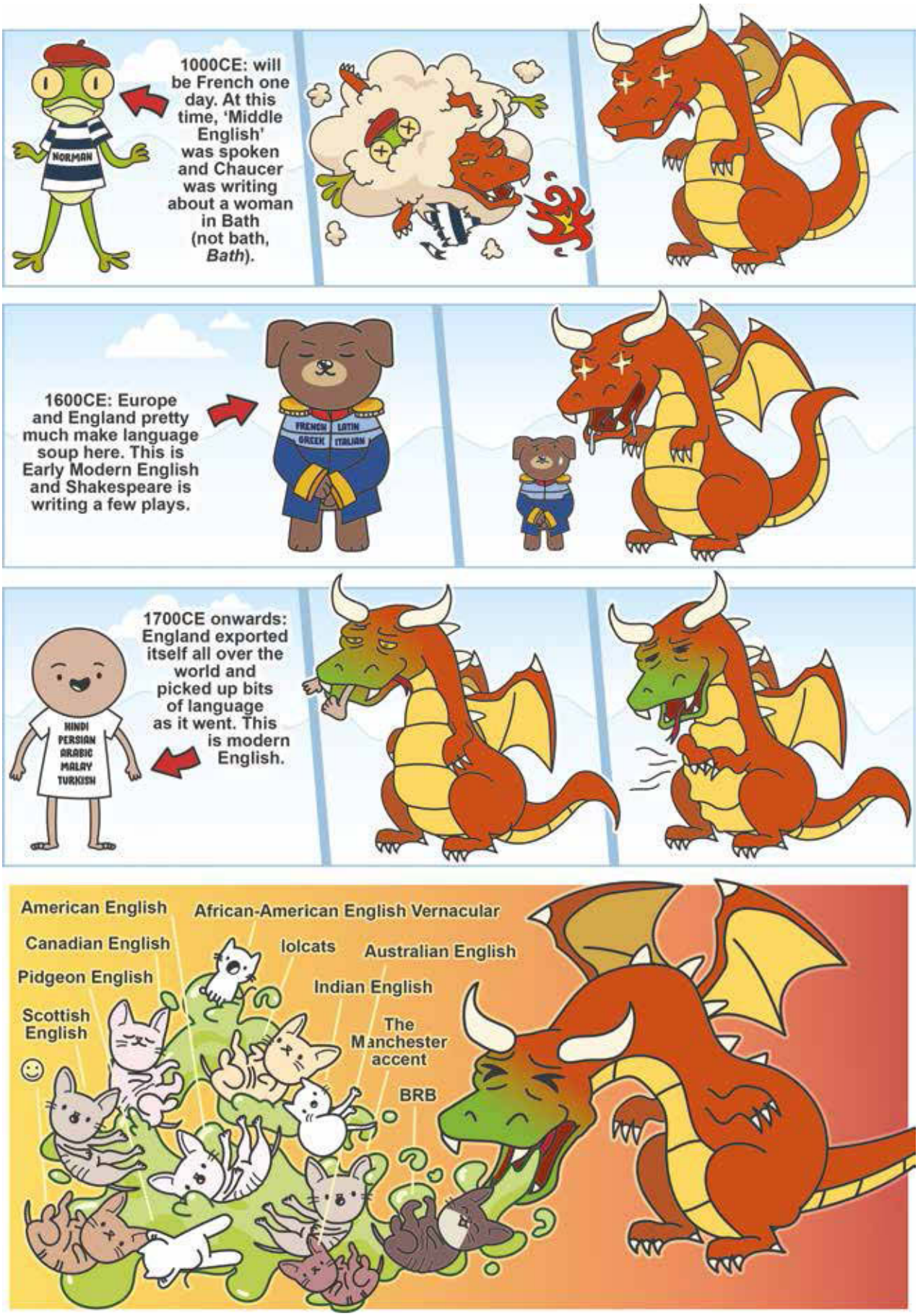
9.2 Introduction to spelling and punctuation

9.2.1 The history of English — why is it so weird?

English is weird because it is a mash-up of lots of other languages. Native speakers of English are really lucky because in the twenty-first century English has become a major global language. This means that someone whose first language is Hindi may use English to communicate with a native speaker of Italian! These are some of the steps that English has taken on its journey to becoming a global language.



Not for photocopying



Not for photocopying

9.2.2 The importance of accurate spelling and punctuation

A long time ago, spelling and punctuation wasn't fixed: you could pretty much spell things however you liked. The upside of this was being able to do whatever you wanted. The downside was that others might not really know what you meant.

These days, we have set **conventions** for both spelling and punctuation. This **standardisation** helps people understand each other. If someone doesn't follow the conventions, what they write is harder to read and understand.



Which of the following three sentences makes the most sense and why?



You'll notice that a single comma makes all the difference between the alarming first sentence and the much clearer second sentence. The third sentence has a **homonym** (*morning* is a time of day, but this says *mourning,* which means grieving a death) and a lot of odd spelling. You might have some idea of what is going on because you can use the picture and the previous sentence for **context**, but on its own it's pretty meaningless.

9.2.3 Useful punctuation: a recap

Although you may remember this from previous years, it is worth a refresher to keep it in your mind. Paying close attention to what you are writing and your intended message is the key to excellent punctuation.

Not for photocopying

Capital letters

Capital letters go at the start of sentences and at the start of **proper nouns**. They also go on all the main words in a title (for example, of a book, story, poem or film).

int-8208

The famous English writer Geoffrey Chaucer wrote 'The Wife of Bath's Tale' around 1405.

Start of sentence | Proper nouns | Main words in a title

Capitals are also used to start **dialogue** in the middle of a sentence, as shown in the example below:

The student looked up from the page and exclaimed, "**T**his is the best textbook on the planet!"

Commas and full stops

Commas separate clauses and indicate where to pause slightly in a sentence. **Full stops** go at the end of sentences so you know where to pause your reading for longer and take a breath. Study the placement of commas and full stops in the example below:

int-8207

Chaucer is famously difficult to read, however, because it is written in Middle English. In fact, what Chaucer wrote was 'the Tale of the Wyf of Bathe'.



Colons and semicolons

Semicolons show the relationship between things, whereas **colons introduce** things. They can't be used **interchangeably**.

Look at how the semicolon is used in the following sentence:

int-8201

Semicolons replace conjunctions and join two independent clauses

Vikings were known for their constant voyaging; they might have heard an early version of English on their travels.

Independent clause | Independent clause

Semicolons can also separate long phrases in a sentence. That could include phrases about your favourite novels that you like to read in the bath; essay topics you like to debate with strangers in the shopping centre; and your musings on the magical properties of toenails, nose hairs and ear wax.

As for colons:

int-8202

If you see a viking coming, there's only one thing to do: run.

Colons can provide emphasis

Vikings weren't just raiders: they were farmers, traders and skilled seafarers.

Colons can add more information or explanation

Vikings had three main types of warships: snekke, drekkar and skeid.

Colons can create lists



Not for photocopying

Apostrophes

English is constantly changing and one of the most **controversial** changes is the use of an **apostrophe**. We'll show you how to use it correctly, but out in the world you'll see it used in all sorts of different ways. Maybe as you get older, what is considered 'correct' apostrophe use will change.

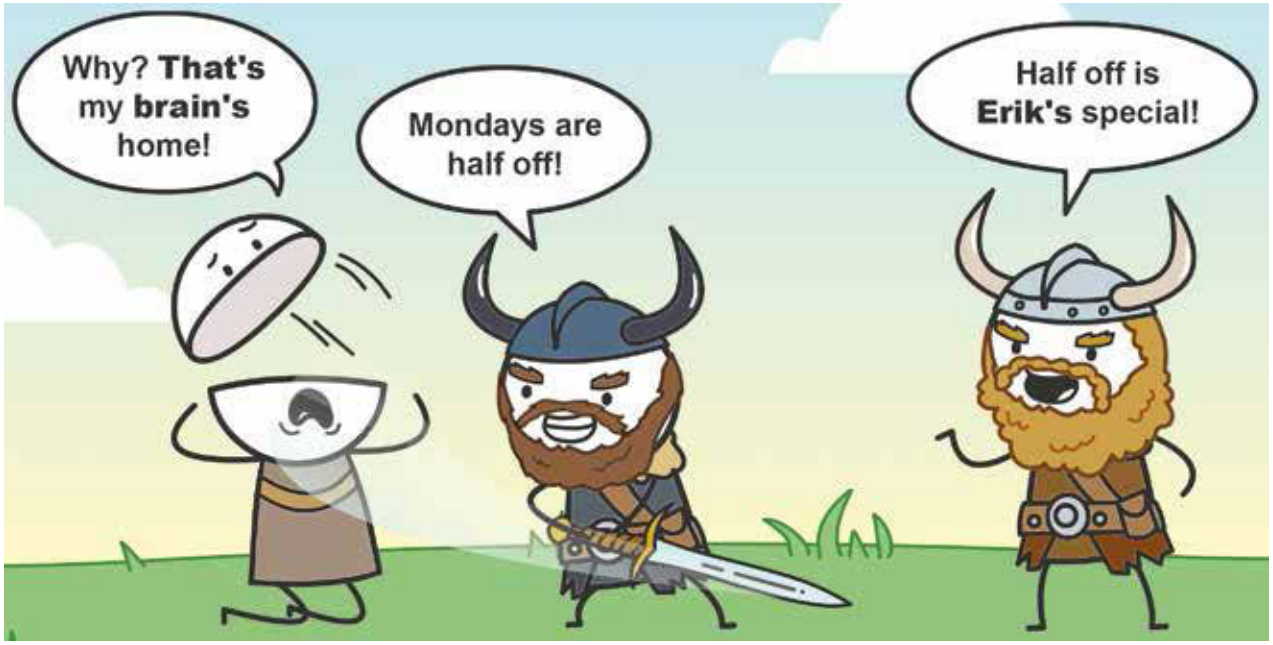
Apostrophes are used to show **possession**, meaning when something belongs to (or is possessed by) someone or something else.

This possessive apostrophe shows that the special **belongs** to Monday.

Monday's Special – Half off!

This is a plural – all the Mondays – so doesn't need an apostrophe.

Mondays are half off!



Apostrophes also show when two words have become one. This is called a **contraction**.

int-8203

Don't is a contraction of **do not** and the apostrophe replaces the second **o** (in 'not'). **I'm** is a contraction of **I am**. **It's** is a contraction of **it is**.

It's important to know the difference between **it's** (with an apostrophe) and **its** (without an apostrophe). As mentioned above, **it's** is a contraction of 'it is'. **Its** is possessive and is used when something belongs to 'it'.

For example: **Its** oars were in and the loot was aboard.

Its is the only time you *don't* use an apostrophe to show possession.



Not for photocopying

9.2 Activities

9.2 Level 1

1. Rewrite the following sentences and put **capital letters**, **commas** and **full stops** in the appropriate places.

   a. in the 1600s william shakespeare wrote a play called romeo and juliet

   b. aphra behn was also a playwright novelist and poet of the era

   c. both writers made a living from writing and while shakespeare is more famous behn also had a side gig as a spy for charles ii

2. Decide whether a **colon** or **semicolon** is needed in the following sentences where this line _____ is:

   a. The following languages contributed to English _____ Latin, German, Norse.

   b. English is the world's international language_____ lucky I can speak it already.

   c. I am following in the footsteps of our linguistic ancestors _____ I speak how I want.

3. Copy the following sentences, adding **apostrophes** where needed.

   a. Its well understood that there are a number of different Englishes in the world.

   b. Theres no need to learn Arabic when youre going to travel to Egypt but its polite to learn a few key phrases.

   c. Idioms in English are the cats pyjamas.

Not for photocopying

9.2 Level 2

4. What can happen if you don't follow spelling and punctuation **conventions**?

5. Write your own sentence that correctly uses a **semicolon**.

6. Write your own sentence that correctly uses a **colon**.

7. Why do you think words are **contracted**? What effect does the use of contractions have on an author's writing and a reader's understanding?

9.2 Level 3

8. What is the effect of using a **semicolon** in place of a **conjunction**? How does it change someone's writing, and the reader's experience?

Not for photocopying

9. Discuss why you think **languages** evolve and merge. Why don't they just remain the same over time?

10. **a.** Write your own brief paragraph about one of the illustrations in this subtopic. Check that it contains correct use of the following:
    - **capitals**, **commas** and **full stops**
    - a **semicolon** and a **colon**
    - an **apostrophe** used to show **possession** and at least three **contractions**.

    b. Then, swap paragraphs with a partner and check for the features listed above.

9.2 Hungry for more?

Refer back to the dragon comic in section 9.2.1. Working in small teams, choose one of the languages the dragon eats and research its influence on the English language. See if you can find a few words that have come from that language that we currently use.

You could present your findings in a brief oral presentation or as a poster.

on Resources

eWorkbook 9.2 Level 1 worksheets (ewbk-7396), 9.2 Level 2 worksheets (ewbk-7397), 9.2 Level 3 worksheets (ewbk-7398)

Interactivities
Capital letters (int-8208)
Commas and full stops (int-8207)
Colons (int-8201)
Semicolons (int-8202)
Apostrophes (int-8203)

Not for photocopying

9.3 Advancing your punctuation skills

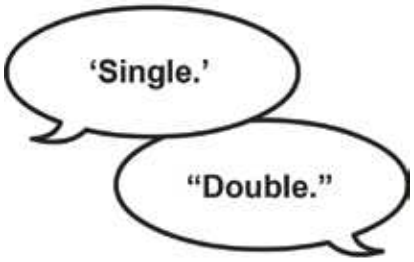
9.3.1 Inverted commas and ellipses

Now that you're up-to-date with some of the basic types of punctuation, here are some new punctuation marks that will help you write like a champion. You'll find that these will become more necessary as you move through secondary school, especially when writing essays or in creative writing.

9.3.2 Inverted commas

Inverted commas, also known as quotation marks or speech marks, are used to indicate:

- when something is said (**direct speech**)
- when something is quoted from elsewhere
- the title of a short text (such as an article or poem).



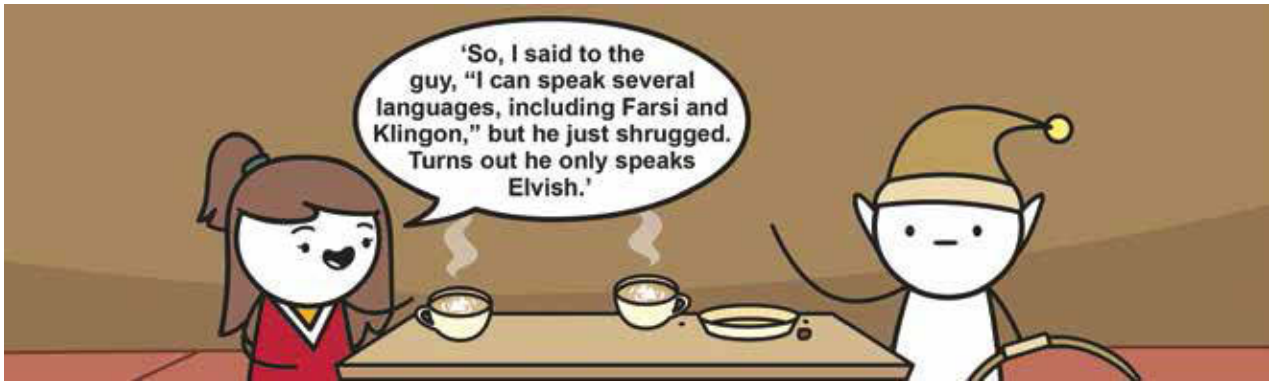
Inverted commas can be single or double. It generally doesn't matter which you use, as long as you are **consistent**.

Inverted commas for speech

Use inverted commas to show that someone is speaking. Note that the punctuation at the end of what they're saying goes **inside** the inverted commas.



This gets a little trickier when someone is quoting a quote or reporting direct speech. Then you need to use the other type of inverted commas **inside** your inverted commas.



When writing dialogue, it's best to start each new section of speech on a new line. This helps the reader to work out who is speaking and it makes the text easier to read. Consider the following example:

"I refuse to start dialogue on a new line," said Petra. Jorge sighed. "What if you confuse your readers?" "I don't care about *them*," Petra sniffed. "That's a strange attitude to have!"

Not for photocopying

Inverted commas for quotes

To show that the words you are using are not your own, use single or double inverted commas. It doesn't matter which, as long as you are consistent.

If you are writing an essay about a novel and you want to quote from the text, use inverted commas:

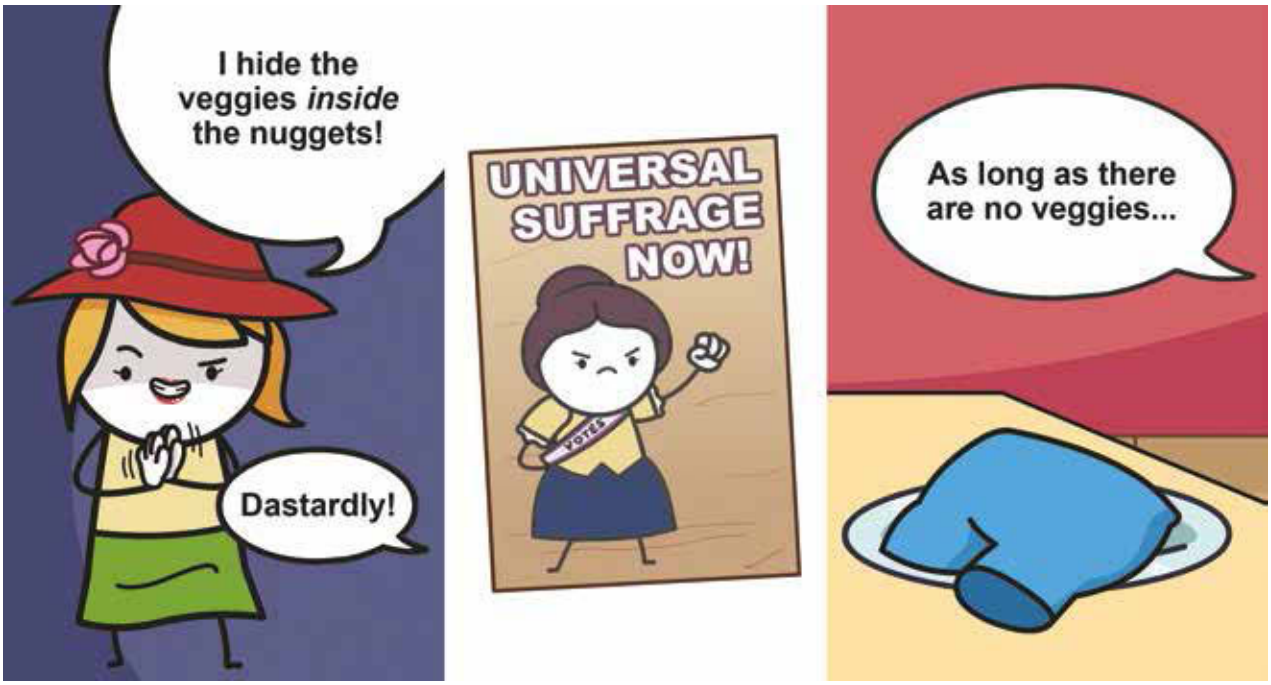
Describing the evil genius as "dastardly" suggests that she is both clever and deadly.

If you are writing a history report and want to include words from a source, use inverted commas:

As seen in the poster, the suffragettes were trying to gain "universal suffrage".

Anytime you use the **exact words of someone else**, you need to use **inverted commas**. These should be accompanied with information about where the quote comes from. See Topic 14 Editing and proofreading for more information on **referencing**.

As the philosopher Bart Simpson explains, "eat my shorts". (*The Simpsons*, episode 1, season 1.)



Inverted commas for titles

Titles for large texts, like novels, plays, magazines, albums and collections of texts are in *italics* if you are typing and underlined if you are handwriting. Remember to capitalise the main words (not words like and, to, a, an, the — unless they are at the beginning of the title).

Speak Now is an album by Taylor Swift.

Transformers: The Last Knight (2007) is the fifth film from the series based on the popular children's toys.

Once is a great novel by Morris Gleitzman.

Titles for short texts — articles, songs, poems and so on — are put in inverted commas. You don't need to capitalise anything except the first word.

'All too well' is a popular song by Taylor Swift.

'Hope is the thing with feathers' by Emily Dickinson is considered to be one of the best poems ever written in English.

Not for photocopying

9.3.3 Ellipses

An **ellipsis** is three full stops in a row.

By the way, the plural is ellips**e**s.



Ellipses are used for two reasons:

- missing or **omitted** words
- a trailing thought or idea.

Ellipses are good for making quotes shorter, to include just the information you need. See the following example from a text response essay.

Without an ellipsis:

In the novel, the protagonist is an antihero. “She drew herself up to her full height and glared up at her mother, then spat deliberately at her feet.” We respect her for defending herself against her mean mother, but her spit is still off-putting.

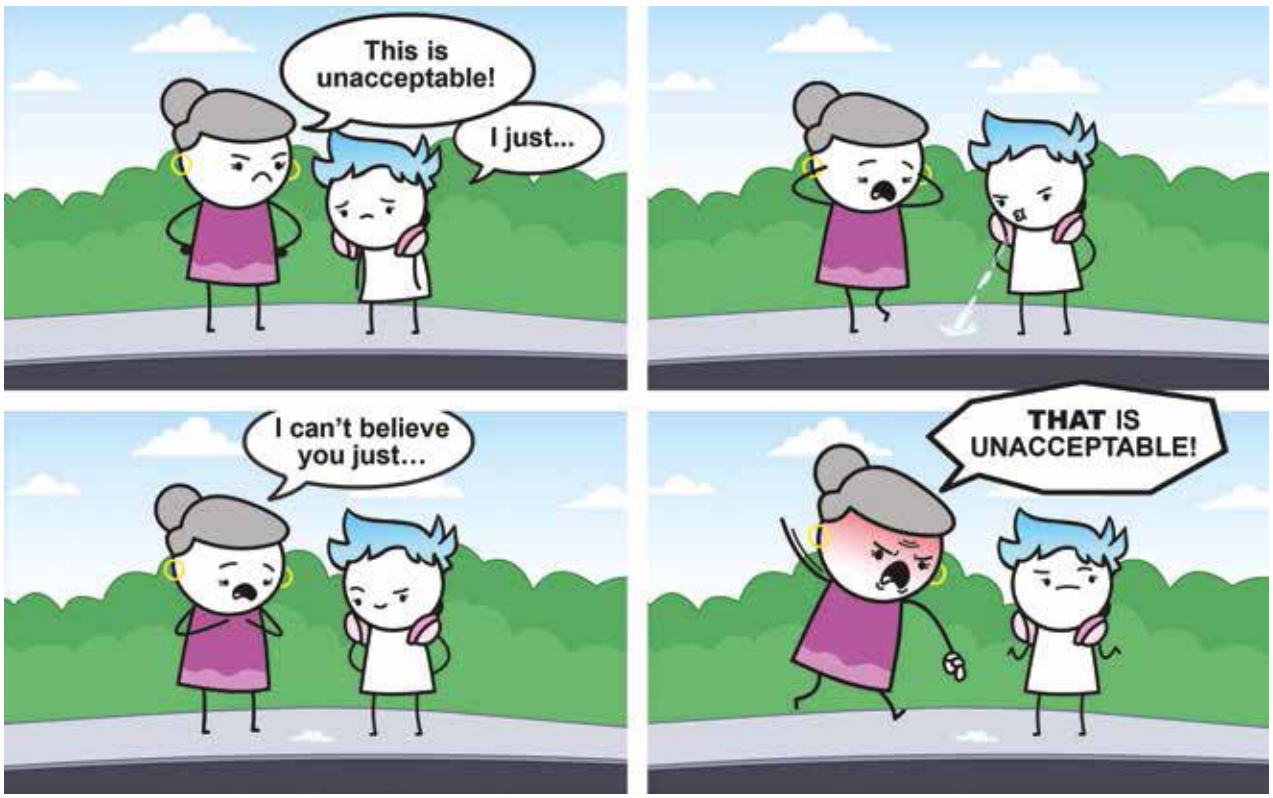
With an ellipsis:

In the novel, the protagonist is an antihero who drew “herself up to her full height and … spat deliberately” at her mother. We respect her for defending herself against her mean mother, but her spit is still off-putting.

The parts about glaring and the feet are not needed to make the point, because standing up straight is evidence that she is defending herself and the spit is the gross bit. So the ellipsis allows us to leave out the irrelevant bit in the middle while keeping the quote together. You don’t need to use ellipses at the end of quotes — simply finish the quote without including unnecessary words.

Meanwhile, sometimes a thought or idea is left unfinished or unsaid, most often in fiction and dialogue.

int-8309



Not for photocopying

9.3 Activities

9.3 Level 1

1. Add **inverted commas** or **underline** the following titles, according to the conventions in this subtopic:
   a. **Song:** Everyday my mother's voice by Dan Sultan
   b. **Album:** Get Out While You Can by Dan Sultan
   c. **Collection of poems:** Stradbroke Dreamtime by Oodgeroo Noonuccal
   d. **Poem:** We are going by Oodgeroo Noonuccal

2. Copy the following passage correctly by adding **inverted commas** to indicate the **quotes** (shown in italics):

   The famous singer Kanye West has been described as *the most talented musician of his generation*, yet his fame is eclipsed by his business-savvy ex-wife, Kim Kardashian, who is a self-made millionaire. She disregards her detractors, saying *success is the best revenge*.

3. In your own words, suggest why **inverted commas** are used to show dialogue in writing.

Not for photocopying

9.3 Level 2

4. Correctly copy the following dialogue by adding **inverted commas**.

I like to cook with really hot spices, said Una.

Really? asked Jet. He hated hot food. Doesn't it burn your mouth?

Yep, admitted Una, but I sort of like the tingle.

5. Use an **ellipsis** to remove unnecessary words from the following quote. You are providing **evidence** that Jet didn't want to taste the hot vindaloo curry, in as short a quote as possible.

a. Highlight or circle the words you are going to replace with an ellipsis.

b. Now, write your answer as a full sentence, including the ellipsis and adding words of your own so that it makes sense.

c. When you have finished your answer, put inverted commas around the section you copied directly from the text, to show it is a quote.

Jet held the wooden spoon aloft and looked dubiously into the bubbling pot of vindaloo and raised an eyebrow at Una, clearly unsure he wanted to try the hot dish.

Not for photocopying

9.3 Level 3

6. Use an **ellipsis** to create an unfinished thought based on one of the images below. For example: What the...?







7. Copy the brief passage below, using **inverted commas** to indicate:

- the story title
- the quote indicating the narrator's memory
- the father's direct speech within the quote.

In the short story Searching we know the narrator's father loved her a lot because she remembers that Suddenly the last words my father ever spoke to me, Take care of yourself echo in my head.

8. Suggest one effect that using **ellipses** can have on your writing.

on Resources

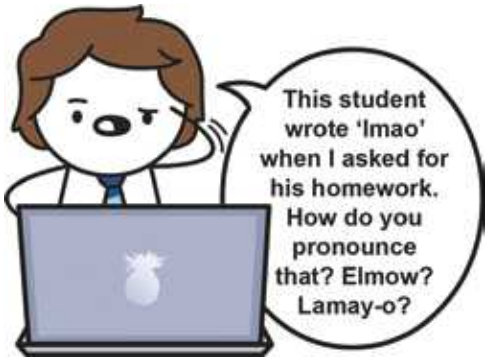
eWorkbook	9.3 Level 1 worksheets (ewbk-7399), 9.3 Level 2 worksheets (ewbk-7400), 9.3 Level 3 worksheets (ewbk-7401)
Interactivity	Inverted commas and ellipses (int-8309)

Not for photocopying

9.4 Abbreviations

9.4.1 When can I use abbreviations?

Abbreviations are shortened versions of words. You can use as many abbreviations as you like when you take notes or when you're writing informally (such as chatting online or messaging a friend).



However, any formal written work generally should not have any abbreviations. Write out words in full in your essays for school, your cover letters when you apply for jobs and your emails to your teacher.

Some **acronyms** and titles are exceptions to this:

- Common acronyms like USA, ICT and BCE can be used in formal writing.
- Uncommon acronyms are spelled out in full the first time, with the acronym placed in brackets after it: World Health Organization (WHO). Then you can use just the acronym.
- Titles (or **salutations**) are almost always abbreviated: Ms/Mrs/Miss, Mx, Mr, Dr (that's Miss, Missus or Mistress, a gender-neutral title, Mister and Doctor); St, Rd, Crt or Drv (Street, Road, Court and Drive).

In formal writing, numbers are usually written as words from one to ten. Write them numerically from 11 onwards.

For example, **seven** seeds grew **30** tomatoes.

Avoid contractions in your formal writing. Use do not, should not, should have, cannot, it is, they are, we are, I am, let us. It might sound a bit funny because you're not used to using the full words in this way, but it's correct. Extra detail: this makes your writing sound more formal and it adds to your essay's word count (well, it *does*).

Fun fact! The title for a woman can be Mrs (this usually means she is married), Miss (not married) or Ms (which means her marital status is none of your business!). Mx is non-gendered or genderqueer so is used by men, women and non-binary people.

9.4.2 Common abbreviations

Latin abbreviations used for taking notes

Abbreviation	What it stands for	What it means	When to use it
i.e.	id. est.	that is	When you want to add a bit of explanation: Every student has to take some core subjects, i.e. Maths, English, Humanities and Science.
e.g.	exempli gratia	for example	When you want to give an example of something you've just identified: I fought many enemies, e.g. Thor, Shelob and my cat.
etc.	et cetera	plus, further, specified items or examples	When there are probably more examples, but you don't want to list them all: I like pink, red, crimson, vermillion, russet etc.
&	This is called an ampersand	and	When you want to write 'and' but you don't have time. Or you want the kudos of being able to draw an ampersand neatly and quickly: I am cool & unique. (A plus sign would also do the trick and it's easier to write.)

Not for photocopying

9.4 Activities

9.4 Level 1

1. You are writing an application letter for a job. Highlight the most appropriate option for this **formal** text type in each example.

   a) Dear Missus Puranam / Dear Ms Puranam,

   b) I am writing in response to the advertisement in the store window. / I saw your job ad and I'm keen.

   c) I've had about 2 jobs. / I have relevant experience from two previous positions.

   d) One role was volunteering in the IT department at school. / One role was volunteering in the information technology department at school.

   e) I also curate a popular Insta account. / I also curate a popular Instagram account.

   f) Thanks for your time. / Thank you for your consideration.

2. Write an example of a sentence that uses the abbreviation of **et cetera (etc.)**.

3. Write an example of a sentence that uses the abbreviation of **exempli gratia (e.g.)**.

9.4 Level 2

4. Write an example of a sentence that uses the abbreviation of **id. est. (i.e.)**.

5. Add the correct **Latin abbreviation** from the table in 9.4.2, for each of the spaces provided.

   a. Causes we'll raise money for: Amnesty International _____ Greenpeace.

   b. Fundraising options: chocolate sale, bake sale, coin toss, car wash, _____ .

   c. We will encourage students to clean up the school grounds, _____ the litter around the canteen.

   d. Household pets, _____ cats, dogs and rabbits, are a great source of company.

Not for photocopying

6. Why do you think it is important to write **without abbreviations** in formal texts?

9.4 Level 3

7. Why do you think some **abbreviations** — such as UK for the United Kingdom, Dr for Doctor and St for Street — might be acceptable to use in formal writing?

8. You want to hold a dress-up day to raise money for Amnesty International and you require your school principal to agree to let you do this. Write a short email making this request. Remember to use formal writing and avoid abbreviations.

   Use a notebook or type your email out so you can edit it (make corrections).

9. Suggest why you think numbers are written as words from one to ten, and then numerically (11; 100; 1,213) after that.

9.4 Hungry for more?

Browse through a few different text types (novel, essay, news article, online post, etc.) and take notes on their use of abbreviations. Have abbreviations been used often? Has one text type used them more or less frequently than other types? Have the abbreviations been used as this subtopic has suggested, in each particular type of writing?

on Resources

eWorkbook 9.4 Level 1 worksheets (ewbk-7402), 9.4 Level 2 worksheets (ewbk-7403), 9.4 Level 3 worksheets (ewbk-7404)

Not for photocopying

9.5 Strategies for learning how to spell things

9.5.1 Anyone can learn to spell

eles-4238

There are all kinds of spellers out there. Some people have amazing memories: they see a word once and then know how to spell it forever. Some people have a knack for hearing a word and being able to work out how it might be spelled, based on other spellings they know.

Some people try to spell things **phonetically** (the way they sound) and other people can write a word many times over and still not remember the correct version! Wherever your spelling ability sits, there are always strategies you can try, to improve your spelling skills.



A commonly-used method for learning how to spell is:
look > say > cover > write > check.

This will work if you do it over and over. Luckily, it's not the only way to improve your spelling. Listed below are a few other strategies for learning to spell words, using some words that many adults find hard to spell.

Here are some of the hardest words to spell:

weird - strange and unusual	**onomatopoeia** - words that imitate sounds (ZIP!)
conscience - a moral sense of right and wrong	**accommodate** - make room for or fit the needs of
rhythm - a regular pattern of movement or sound	**nauseous** - feeling sick and might vomit
embarrass - cause feelings of discomfort or shame	**orang-utan** - a large ape with red hair
liaise - meet with someone	**pronunciation** - how words are said

Spell out a story

It can be very helpful to create a silly story that reminds you of the spelling. It helps if some of the words in your silly story contain parts of the word you want to spell.



Not for photocopying

Sound it out

This is tricky because in order to sound out each section you're actually going to pronounce it in an unusual way. You might sound silly, but if you do it in your head or under your breath then no-one will know.

For example, with the word **nauseous**, most people get the first few letters correct but then mess up the vowels eou at the end. With the word **accommodate**, often the double letters are left out. It can help to sound them out like this:



Use a mnemonic

You might need to use one of these strategies just to learn to spell **mnemonic** (pronounced ni-mon-ik), which is a memory device where you come up with a word **for each letter of the word you want to spell**. It's easier if the words in the saying you create reflect the meaning of the word you're spelling.



Find words within words

Many words are formed from bases that have **prefixes** or **suffixes** added, or from two or more words stuck together. Breaking them up can help you spell them.



Not for photocopying

All of the strategies shown can be applied to other words you have trouble spelling, so make your own list of difficult words and pick a strategy that helps you spell that word.

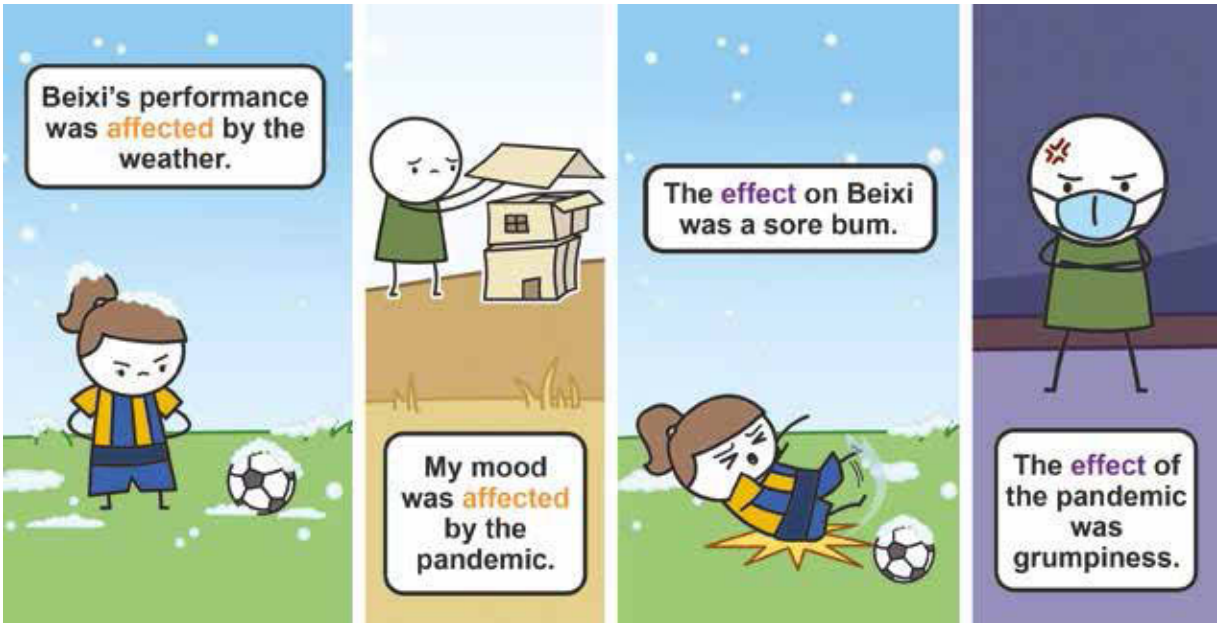
9.5.2 Mistakes to avoid

The following are some of the most common mistakes in English, made by politicians, students and humble English teachers. Let's all try to conquer them together. It's important to remember that perfecting your use of English is a skill, much like learning a sport or speaking other languages. It can take years to feel confident, so don't worry if you make mistakes — just try to learn from them so you're always improving.

When to use affect and effect

Usually, **affect** is a verb. *Hint.* Think 'a' for 'action'. To affect something is to have an impact on it or change it in some way.

Usually **effect** is a noun. It is the end result of an action.



It is much less common for **effect** to be used as a verb and **affect** as a noun. An easy way to check if you've used the right one is to replace the word with another verb. If it makes sense, then use **affect**.

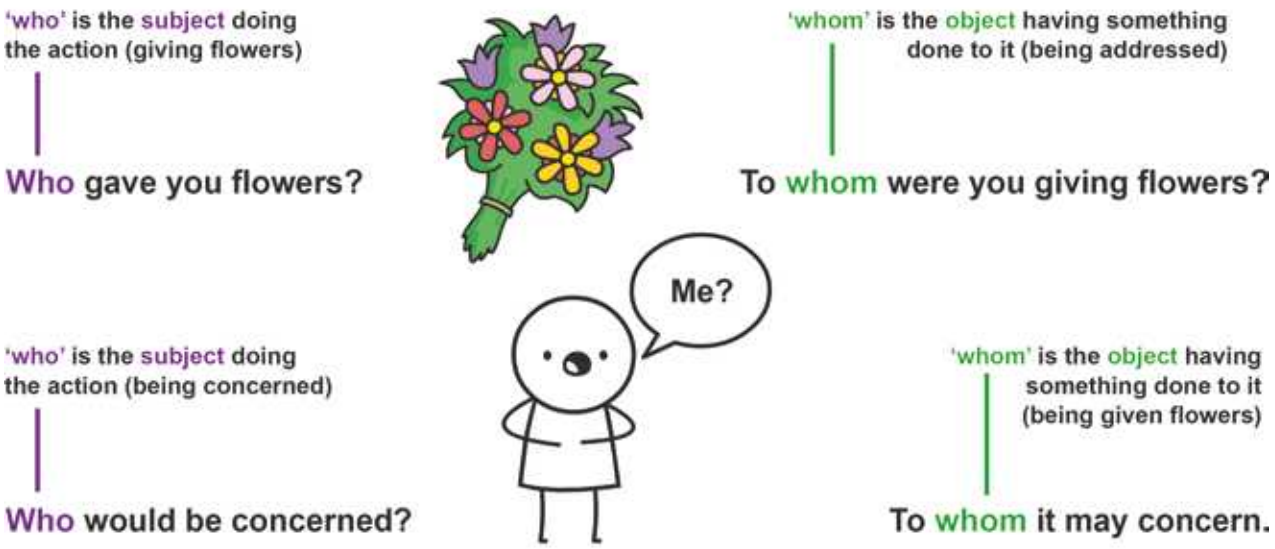


Not for photocopying

When to use who and whom

To **whom** it may concern his explanation will help those **who** are confused about whom and who.

In a sentence, there are **subjects** and **objects**. The subject is **doing something**, and something is **being done to** the object. Grammatically speaking, **who** should refer to the **subject** and **whom** should refer to the **object**.



One way to help you work it out is this:

If you can replace the word with **he** or **she** (or another **subject pronoun**) then **who** is correct.

If you can replace the word with **him** or **her** (or another **object pronoun**) then **whom** is correct.

Who / Whom ate my cookie?

Him ate your cookie. (Nope, incorrect. Sounds like a certain cookie-loving monster is talking.)

He ate your cookie. (Yes, this is correct.)

Therefore, the correct term is: **Who** ate my cookie?



whom sounds a bit fancier, but don't feel like you *have* to use it.

Not for photocopying

9.5.3 The very important difference between juice and jellybeans

Count the juice. Go on, I dare you. What's that? You can't count juice, you say?? Huh.

Okay then, count the jellybeans. Oh? That many. Well… can I have some, please?

What's the difference between juice and jellybeans? Only jellybeans are **countable**. If you have a **number** of jellybeans, you have **many** of them. Give me some and you'll have **fewer jellybeans**.

This does not work for juice. You can't have a **number of juice**, or in fact, **many juice** and if you give me some, you won't have **fewer juice**. You could have an **amount** of juice, there might be **much** of it, and giving me some will mean you have **less juice**.



Not for photocopying

9.5 Activities

9.5 Level 1

1. Break the following words up into the words within them.

awestruck:

horseradish:

extraordinary:

2. Make a **mnemonic** to help you remember the spelling of these words. *Hint:* look up the meanings of the words first.

drought

d

g

r

h

o

t

u

yacht

y

h

a

t

c

scheme

s

e

c

m

h

e

3. Choose the correct word (**affect** or **effect**) in the following sentences. *Hint:* identify if you need a noun or a verb.

a. The music had an uplifting **affect / effect** on the room and everyone started to sway.

b. She didn't think about how it might **affect / effect** Alby if she went off with Padmal.

c. The **affect / effect** on Padmal was a surprise to everyone except Koen.

d. Something must have happened to **affect / effect** her mood like this.

e. Kryptonite does not **affect / effect** Spiderman.

Not for photocopying

9.5 Level 2

4. Create **silly stories** to help you remember how to spell these words. *Hint:* look up the meanings of the words first.

receipt:

Wednesday:

miscellaneous:

5. Choose the correct word (**much** or **many**) in the following sentences.
   a. How **much / many** time left until we get there?
   b. Are there **much / many** people coming to the party?
   c. There are **fewer / less** hours of daylight in the summer.
   d. There's **fewer / less** water in the dam this year.
   e. Any **number / amount** of possibilities might occur.
   f. What **number / amount** of flour does the recipe ask for?
6. Select a spelling strategy to help you learn to spell the word **spaghetti** and show how you would use it.

Not for photocopying

9.5 Level 3

7. Select different methods to help you learn to spell the following words. Demonstrate how you would use the methods to learn each word. You can use more than one spelling strategy for a word.

jealous:

zucchini:

8. Choose the correct word (**who** or **whom**) in the following sentences. Remember the tricks discussed in section 9.5.2.
   a. In the end, **who / whom** knows?
   b. He saw the woman to **who** / **whom** the CEO was talking quietly.
   c. **Who / whom** is she?
   d. She looked over at Koen, **who / whom** was laughing in the corner.
   e. She didn't know very much about the student with **who / whom** she was supposed to work.
   f. To **who / whom** did you respond?

9. Write a brief summary of the strategies you could use to improve your spelling.

9.5 Hungry for more?

Change the pronunciation of these words to help you spell them. You could try this with a partner.

a. business **b.** champagne **c.** island **d.** lasagne

Test each other to see if the pronunciations helped you to remember how to spell the words.

on Resources

eWorkbook	9.5 Level 1 worksheets (ewbk-7405),9.5 Level 2 worksheets (ewbk-7406), 9.5 Level 3 worksheets (ewbk-7407)
Video eLesson	Spelling strategies (eles-4238)

Not for photocopying

9.6 Topic project: Etymology poster

Scenario

The history of a word is called its **etymology**. For this topic project, you get to research the history and use of **one** cool word, then make a poster to share your research with the class. Select one of the words from the **Process** section and make a poster about its meaning, history, spelling, online use and famous **iterations** (which you can make up).

Task

Create a poster about one of the words from the list in the **Process** section. This text type is informal and fun so you can use contractions, abbreviations and Latin abbreviations wherever you'd like.

In your poster, include the following:

- the definition of the word
- information about what type of word it is (its part of speech) and maybe other versions or uses
- the history of the word
- a suggestion for how to remember its spelling
- a suggestion for how to abbreviate it (for text messaging)
- a suggestion for an emoji to represent the word (when used in an online chat)
- a famous use of your word in the title of a song or film or book (you can make these up). Include the famous usage(s) on your poster, either in full or as a reference to another document or space.

You might like to decorate your poster with appropriate visuals to make it pop.

Process

You can work by yourself or with a partner (or your teacher might put you in pairs).

Step 1

assassin	echo	pyjamas
avatar	electric	quarantine
avocado	emoji	robot
awkward	fury	sandwich
berserk	magazine	sarcasm
brainwash	malaria	sequin
chess	mortgage	shampoo
clue	muscle	sport
democracy	nightmare	typhoon
disaster	psychology	virus

Select a word from this list:

Step 2

Look up the definition of the word in a dictionary. Make notes on the following:

- Are there multiple definitions for your word?
- Note if it is a verb (v.), noun (n.) or something else (another part of speech).
- Check if there are different versions of the word. For example, can it be used as or made into an adjective (adj.) An example of this is the noun **danger** becoming the adjective **dangerous**.

Not for photocopying

Step 3

Look up the origins of the word. Make notes on the following:

- What language is it from?
- What did the word or parts of the word originally mean?
- Is there a funny story or inspiration for the word?

Step 4

Using the examples in subtopic 9.5, select a strategy to help remember the spelling of your word. Detail your method in full.

Step 5

Write the word in full, in a formal sentence.

Step 6

Imagine that you want to use this word in an online chat with your friend. How would you abbreviate it? Think of which parts of the word would make a logical abbreviation, then develop a visual representation or emoji to represent your word.

Step 7

Write the word in an informal sentence, using your abbreviation or emoji.

Step 8

Find or create some visuals to support the content on your poster.

Step 9

Use all your information and visuals to create a fun poster about your word.

Now you and your classmates can display your bits of English history on the classroom walls!



on Resources

Weblink Etymology

Not for photocopying

9.7 SkillBuilder: Advanced punctuation

online only

Why use advanced punctuation?



Advanced punctuation such as semicolons, colons, dashes and parentheses (brackets) allows you to experiment with various sentence types. This adds interest and complexity to your writing.

Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

9.8 Review

9.8.1 Key points to remember



9.2 Introduction to spelling and punctuation

- Accurate spelling and punctuation helps everyone understand what you mean.
- The English language is made up of many languages that influenced it as people moved around the globe.
- To start and end a sentence effectively, you need capital letters and full stops. To show pauses you need commas.
- Colons introduce additional information and semicolons show the relationship between things.
- Apostrophes can be used to show possession and to form contractions.



9.3 Advancing your punctuation skills

- Inverted commas are used to:
  - show when someone is speaking
  - indicate information sourced from somewhere else
  - show a title for a text.
- Ellipses enable you to keep your quotations tidy, as well as indicating when someone can't quite say what they mean.



9.4 Abbreviations

- Abbreviations are mostly used in taking notes and informal writing.
- Some abbreviations are so common we use them all the time.
- In formal writing numbers are written as words from one to ten, and then numerically from 11 onwards.

9.5 Strategies for learning how to spell things



- Learning to spell can be done by:
  - rote (look-say-cover-write-check)
  - spelling out a story
  - sounding the word out
  - using a mnemonic
  - finding words within words.
- Misusing commonly-confused words can be avoided with knowledge of a few tips and tricks.

Not for photocopying

9.8 Activities

online only

9.8 Review

Go to www.jacplus.com.au and access your learnON format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

9.8.2 Reflection

Now that you know more about spelling and punctuation, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. How do you think the ability to use correct spelling and punctuation will help you in your everyday life?

3. What area of your spelling and punctuation would you like to focus on improving?

on Resources

Sample responses	Topic 9 sample responses (sar-0129)
Digital document	Self-reporting template (doc-35523)
Interactivity	Key terms crossword (int-8267)

Not for photocopying

Glossary

abbreviation a shortened form of a word or phrase
acronym an abbreviation formed from the first letter of a group of words (which may or may not make a real word)
apostrophe punctuation mark which indicates missing letters or possession
capital letter a letter presented in a different form to lowercase versions, to indicate a proper noun or the start of a sentence
colon punctuation mark which indicates that related information will follow
comma punctuation mark which indicates a break in a sentence or a new clause
consistent acting or done in the same way over time
context information about the situation surrounding an idea or thing
contraction taking letters out of a word and replacing them with an apostrophe to make the word shorter: used to combine two words into one
controversial giving rise (or likely to give rise to) public disagreement (controversy)
convention a way in which something is usually done; a rule
dialogue a conversation between two or more people as a feature of a book, play or film
direct speech the words someone says
ellipsis three full stops … that indicate an omission or trailing thought
etymology the origin of a word
full stop punctuation mark which indicates the end of a sentence
homonym each of two or more words with the same spelling or pronunciation, with different meanings and origins
interchangeably being exchanged or replaced with something else, with no change in meaning
inverted commas also called quotation marks, they are single or double punctuation marks put around direct speech, quotes and titles
iteration a version of something
mnemonic a memory trick
omitted left out
phonetically relating to the way something sounds or is spoken (or looks like it should be said)
possession when something is owned by or belongs to someone or something else
prefix letters added (in predictable combinations) to the start of a word to change its meaning
proper noun the name of a particular person, place, organisation, or thing
referencing a formal system (used in academic writing) of indicating when someone else's words or ideas have been used, to properly credit the original author(s)
salutation the title of a person that is put before their name
semicolon punctuation mark which indicates a relationship between two or more independent clauses
standardisation the process of making things the same
suffix letters added (in predictable combinations) to the end of a word to change its meaning

Not for photocopying

9.7 SkillBuilder: Advanced punctuation

9.7.1 Tell me

If you are going to experiment with complex sentences, you need to work on your understanding of advanced punctuation. Some types of advanced punctuation include:

Semicolon	Colon	Dash	Parentheses (brackets)
;	:	–	( )

Advanced punctuation helps you to add variety and interest to your sentences.

9.7.2 Show me

on Resources

Video eLessons Advanced punctuation (eles-4318)

There are different ways to use each of these advanced punctuation marks, and each will do something different for your sentences.

Semicolons

Between independent clauses

Remember that an **independent clauses** has a subject and a verb and expresses a complete idea. Joining two of these together can be done with a transitional word or connective, but it is often acceptable to use a semicolon too. If the clauses are not connected with a coordinating conjunction (for, and, nor, but, or, yet, so) you can generally join them with a semicolon:

James was the best candidate anyway; he always knew the right thing to say.

Patel had to check his pockets; he was certain they'd be empty.

Before transitional words and phrases

If a word like "however" is used in the middle of a sentence, it should come after a semicolon and before a comma. This includes transitional words and phrases like *often, in fact, because of this, otherwise* and so on.

We should check the weather first; otherwise, there's a good chance we'll get rained on.

The Ancient Egyptians built their monuments to last; because of this, the pyramids are still standing.

As a 'super-comma'

Semicolons can also be used to divide items in a list when the items have more than one word. If you list single words – bananas, milk, oranges, newspaper, pens, pencils – commas are fine. But when you start to use phrases, it gets confusing unless you use semicolons:

Get bananas, milk and oranges; go to the newsagents for a newspaper; go to the office stationery store and get pens and pencils.

Not for photocopying

Colons

Between independent clauses

Unlike a semicolon, colons do not connect two independent clauses independent clause together. Instead, they are used to introduce or explain information, or to add or clarify meaning to the first clause:

As a teacher she was very hard working: she marked for hours every night.

As a student she was not very committed: you had to bribe her to do any homework.

To introduce information, lists and quotes

The main use of colons is to introduce things, such as information, lists, and quotes:

There is really only one place to go if you want good coffee: Melbourne.

My favourite animals are as follows: llamas, axolotls and crabs.

The student pleaded with her teacher: "I did my homework, I promise!"

Dashes and parentheses

Dashes and parentheses can often be used interchangeably, though they do have slightly different uses if we're being fussy. On the whole, two dashes or a set of brackets can be used to add related information that is a bit less important than the main sentence:

Karla – who is my stepsister – took the dogs out this morning.

Karla (who is my stepsister) took the dogs out this morning.

In the above example, the parentheses make the information even *less* important than the dashes.

Dashes can also be used to introduce information in much the same way as a colon.

Our relationship is based on one thing – trust.

9.7.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivity Advanced punctuation (int-8299)

9.7 Activities

1. Copy the following sentences and add the appropriate punctuation. Sometimes more than one type of punctuation will work.
   a. There are several things wrong with this situation ___ however, I am going to just dive right in.
   b. The bear ___ whose name was Harold ___ had been in our family for three generations.
   c. We did so many things on our holiday ___ a trip to the Colosseum ___ a ride on a gondola ___ a hike up a volcano.
   d. The author was famous for his witty quotes ___ "I am an amazing wit."
   e. The shopping list only had a few things on it ___ dice, crayons, tapioca and one potato.
   f. Melbourne is in Australia ___ Auckland is in New Zealand.

Not for photocopying

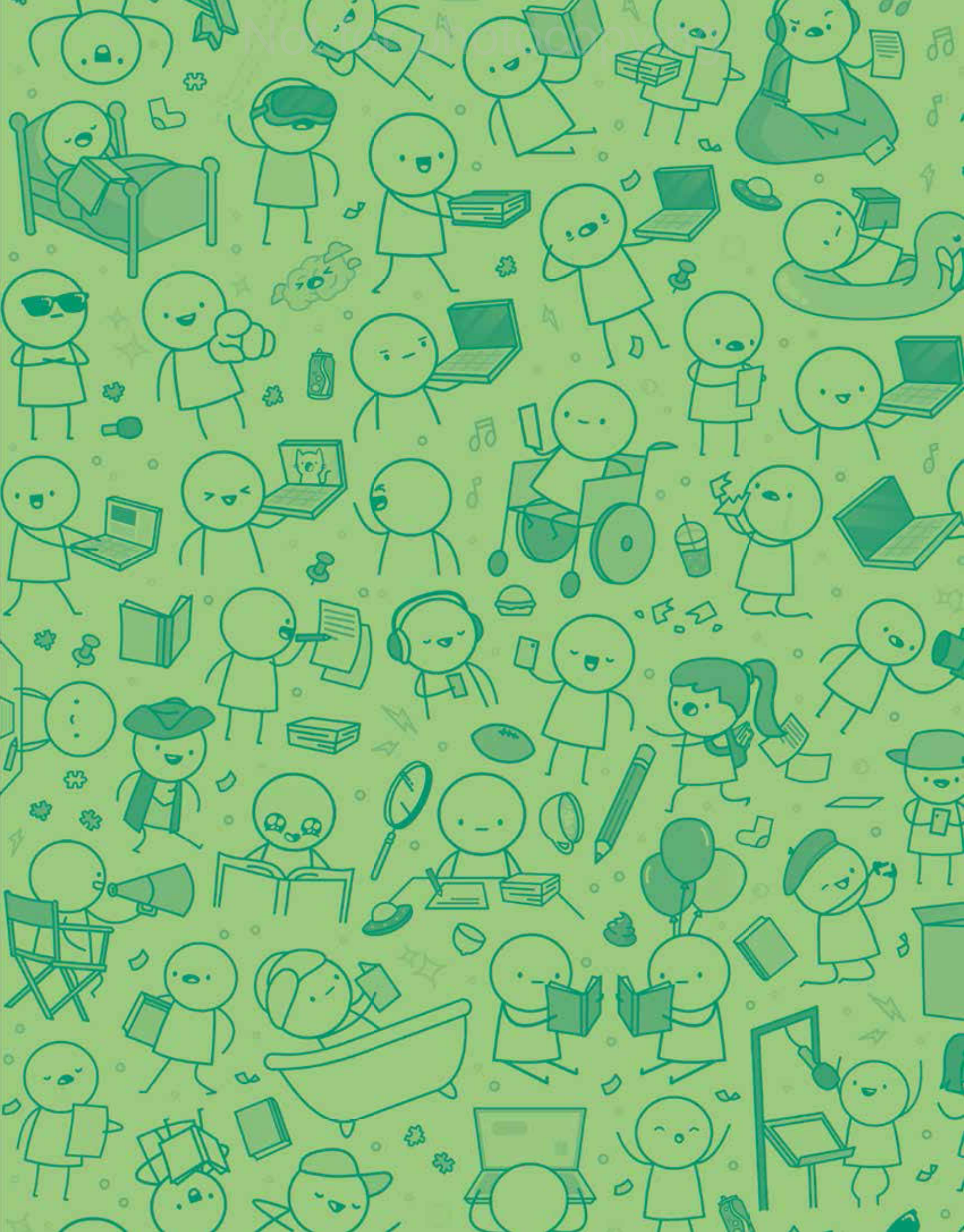
g. It's useful to have a map when you travel ___ in fact, you should carry two in case you lose one.

h. The author was prolific ___ she wrote twenty books between her thirtieth and fortieth birthdays.

2. For each of the 4 types of punctuation, write your own sentences that use them correctly in each of the ways described.

Glossary

independent clauses essentially a simple sentence — it expresses a single idea and makes sense on its own; also called a main clause



Not for photocopying

UNIT

4 WRITING

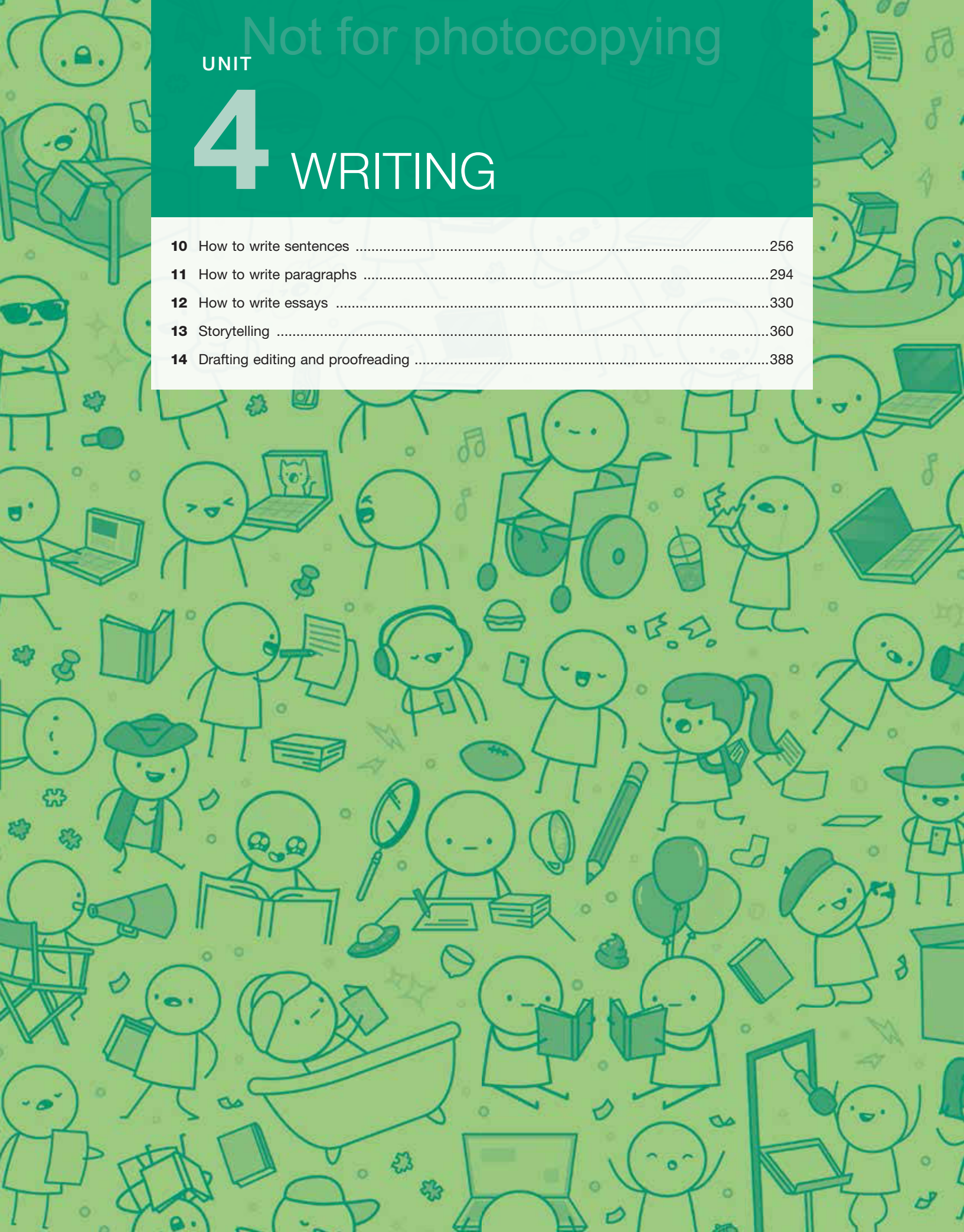
10 How to write sentences 256

11 How to write paragraphs 294

12 How to write essays 330

13 Storytelling 360

14 Drafting editing and proofreading 388



Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 10**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **10.1** How to write sentences (tpdf-2498) ☐

eWorkbooks

- **10.2** Level 1 worksheets (ewbk-7408) ☐
- **10.2** Level 2 worksheets (ewbk-7409) ☐
- **10.2** Level 3 worksheets (ewbk-7410) ☐
- **10.3** Level 1 worksheets (ewbk-7411) ☐
- **10.3** Level 2 worksheets (ewbk-7412) ☐
- **10.3** Level 3 worksheets (ewbk-7413) ☐
- **10.4** Level 1 worksheets (ewbk-7414) ☐
- **10.4** Level 2 worksheets (ewbk-7415) ☐
- **10.4** Level 3 worksheets (ewbk-7416) ☐
- **10.5** Level 1 worksheets (ewbk-7417) ☐
- **10.5** Level 2 worksheets (ewbk-7418) ☐
- **10.5** Level 3 worksheets (ewbk-7419) ☐
- **10.6** Level 1 worksheets (ewbk-7420) ☐
- **10.6** Level 2 worksheets (ewbk-4121) ☐
- **10.6** Level 3 worksheets (ewbk-7422) ☐

Sample responses

- **10.8** Topic 10 sample responses (sar-0130) ☐

Digital documents

- **10.8** Story to edit (doc-35531) ☐
- **10.8** Self-reporting template (doc-35524) ☐

Video eLessons

- **10.1** Writing interesting sentences (eles-4304) ☐
- **10.2** Simple sentences (eles-4141) ☐
- **10.2** Creating compound sentences (eles-4142) ☐
- **10.2** Compound-complex sentences (eles-4144) ☐
- **10.7** Inverted and cleft sentences (eles-4319) ☐

Interactivities

- **10.2** Identifying sentence types (int-8015) ☐
- **10.3** Independent and dependent clauses (int-8014) ☐
- **10.4** Subject-verb agreement (int-8310) ☐
- **10.5** ISPACED and AAAWWUBBIS (int-8311) ☐
- **10.7** Inverted and cleft sentences (int-8300) ☐
- **10.9** Key terms crossword (int-8268) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

10 How to write sentences

10.1 Overview

10.1.1 Sentences are like ice-cream

A **sentence** is a group of words that contains a complete thought. They are the building blocks of our communication. Like ice-cream, it would be pretty boring if sentences only came in one flavour. By varying our sentences we ensure our readers won't get bored. This topic recaps the four main sentence types and shows you how to keep them clear and interesting.



on Resources

Video eLesson Writing interesting sentences (eles-4304)

Watch this video to learn how to improve your writing using a variety of sentence types.



STARTER QUESTIONS

1. How often do you think you form sentences in your everyday life?
2. What are the most basic rules of writing a sentence?
3. Why do you think it's important to vary the sentences we use in our writing?

Not for photocopying

10.2 The four sentence types

10.2.1 The simple sentence

The **simple sentence** is exactly that: simple. It needs only a **subject** and a **verb**. It can also contain an **object**. A simple sentence is a complete thought and contains one **independent clause** only. Remember, the subject is who or what the sentence is about, the verb is what the subject is doing, and the object is who or what the verb is acting upon.

For more information about independent and dependent clauses, go to subtopic 10.3 Clauses.

eles-4141



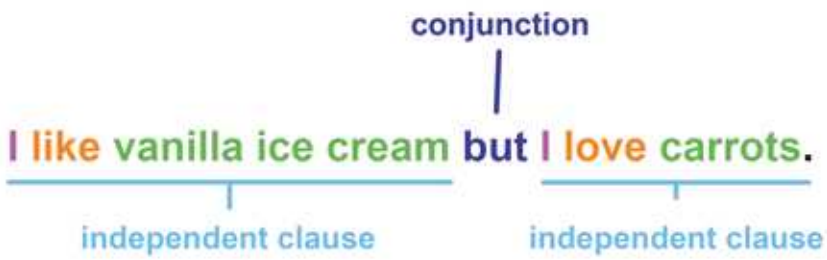


10.2.2 The compound sentence

The **compound sentence** is two independent clauses pushed together with a joining word called a **conjunction**. The FANBOYS conjunctions (for, and, nor, but, or, yet, so) are used when creating compound sentences.

eles-4142



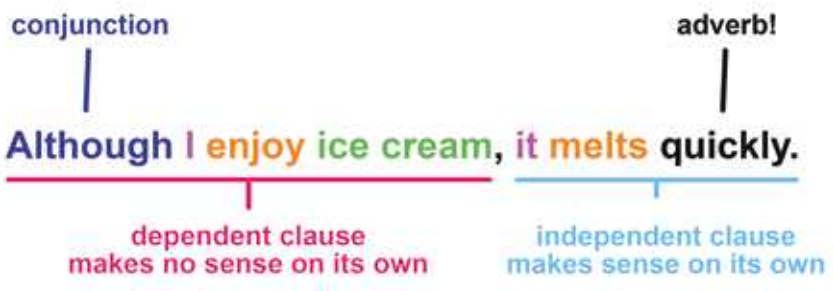


10.2.3 The complex sentence

A **complex sentence** has an independent clause and a **dependent clause**. An independent clause makes sense on its own, and a dependent clause doesn't make sense on its own.

If you put the dependent clause first, you'll need to use a comma at the end of it.





Not for photocopying

10.2.4 The compound-complex sentence

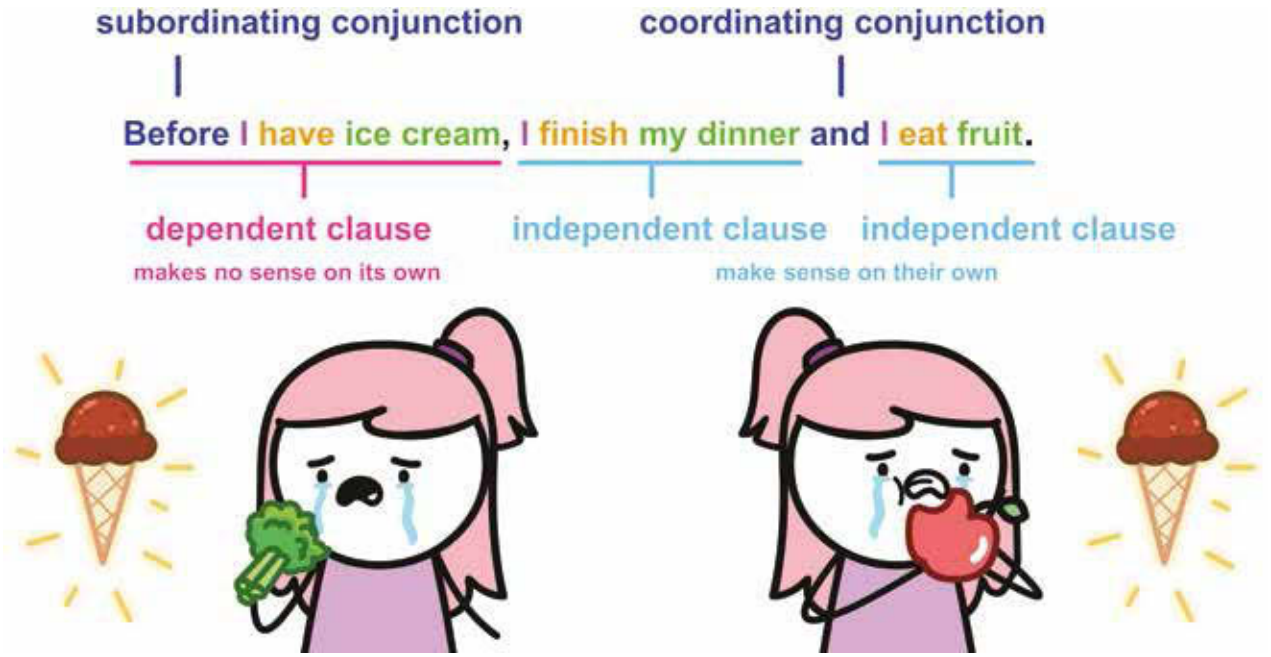
The **compound-complex sentence** is made up of two (or more) independent clauses and one dependent clause. In other words, two sentences that make sense on their own and one sentence that doesn't.

A **coordinating conjunction** (for, and, nor, but, or, yet, so) joins two independent clauses together. A **subordinating conjunction** turns an independent clause into a dependent clause, so you can create complex and compound-complex sentences.

For more on this, see subtopic 10.5 Varying sentence starters.

int-8015

eles-4144



10.2 Activities

10.2 Level 1

1. Identify the following sentence types by writing the sentence's letter in the table below.

a. Though we did a bad thing, there were no consequences.

b. We did a bad thing but there were no consequences.

c. There were no consequences.

d. While on holiday, we did a bad thing, yet there were no consequences.

Simple	Compound	Complex	Compound-complex

Not for photocopying

2. Write your own **simple sentence**.

3. Underline the **dependent clauses** in the following sentences.

   a. Until the holidays, I just have to work hard and count the days.

   b. They knew it was illegal, though there were no signs, and they shouldn't have entered the cave.

   c. I'm working over the holidays because I want to save up for new shoes.

10.2 Level 2

4. Write **two compound sentences** of your own about being a teenager (or a topic of your own).

5. Write your own **complex sentence** about your favourite subject.

6. What does a **compound-complex sentence** contain?

Not for photocopying

10.2 Level 3

7. Write your own **compound-complex sentence** about something in nature.

8. Explain why it's ideal to use a **variety** of the **four sentence types** in a written text.

9. List each of the **four sentence types** and briefly explain how they are formed.

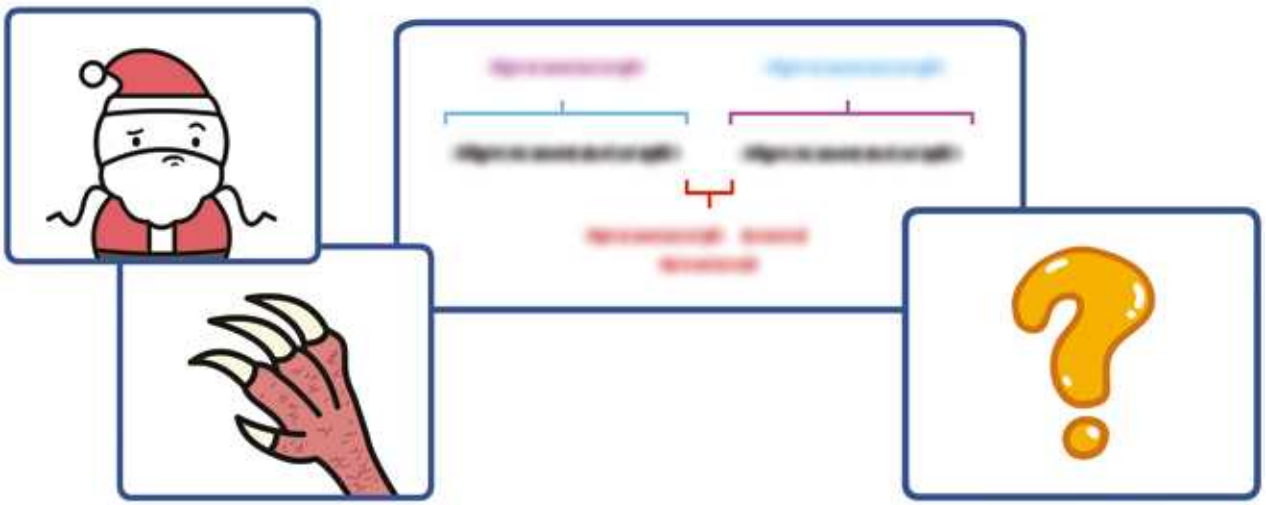
on Resources

eWorkbook	10.2 Level 1 worksheets (ewbk-7408), 10.2 Level 2 worksheets (ewbk-7409), 10.2 Level 3 worksheets (ewbk-7410)
Interactivity	Identifying sentence types (int-8015)
Video eLesson	Simple sentences (eles-4141) Creating compound sentences (eles-4142) Compound-complex sentences (eles-4144)

Not for photocopying

10.3 Clauses

10.3.1 Santa Claus? Claws? Sentence clause? Wait, WHAT?



Sentences come in all shapes and sizes. We can say so much in so many different ways. The possibilities are endless. They are endless. There is no end, because we have so many sentences to choose from. See what we did there? No more jokes; let's get technical.

Sentences are made up of **clauses**, which are parts of sentences. This subtopic explains the different types of clauses we use in our writing.

10.3.2 The independent clause

The independent clause is a single, complete thought. You don't need any more information to understand what is being said. It can stand by itself. An independent clause *is* a simple sentence (sound familiar?). Like all sentences, an independent clause has a subject, a verb, and maybe an object.



Not for photocopying

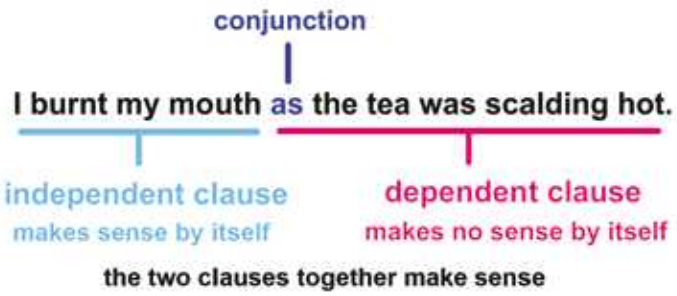
10.3.3 The dependent clause

The dependent clause is a group of words that doesn't express a complete thought. You need more information to make sense of what is being said. A dependent clause is not a sentence by itself. It can't stand alone — it needs a friend. Team it up with the independent clause and you have created a complex sentence.

int-8014

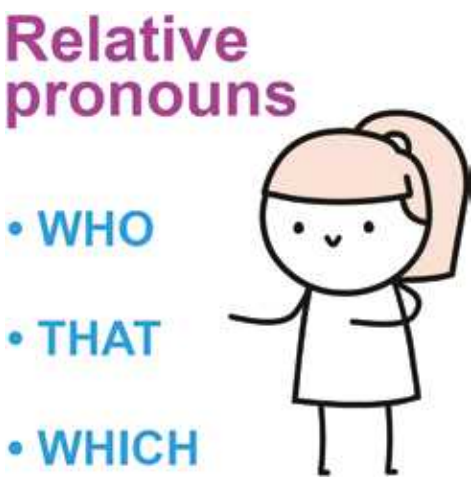








We know that the dependent clause needs the independent clause to make sense. Did you also know that there are different types of dependent clauses? There are — and they all have different uses in our writing.



The adjectival clause

The **adjectival clause** is a type of dependent clause that **describes the noun** of the sentence. Even though it is a group of words, it functions as an **adjective**.

When you use adjectival clauses, you are able to combine two sentences into one and still provide a description. To make an adjectival clause we need to find the two ideas in the sentence that refer to the same thing. Instead of saying the same noun twice, we can replace one instance with a **relative pronoun**.

Here are the steps:

Step 1:
Find the two nouns that are the same.
- I study at **university**. The **university** is in the city.

Step 2:
Replace the second instance of the noun with the correct relative pronoun.
- I study at university ~~the university~~ WHICH is in the city.

Step 3:
Move the adjectival clause next to the noun to make your new sentence.
- *I study at university which is in the city.*

You can see that two simple sentences became one complex sentence.

Not for photocopying

Here are some more examples:

Without adjectival clauses	With adjectival clauses
I'm meeting a teacher. She's the teacher I met yesterday.	I'm meeting the teacher **that** I met yesterday.
Padmal's friend is having a party. Padmal's friend is a DJ. 	Padmal's friend, **who** is a DJ, is having a party.
Mike bought a car three months ago. Mike's car is the shiniest in the street.	Mike's car, **which** he bought three months ago, is the shiniest in the street. 

The adverbial clause

The **adverbial clause** is another type of dependent clause, made up of a group of words which play the role of an **adverb**. These clauses change the independent clause. Adverbial clauses help describe **time**, **place**, and **manner**. *Hint:* an adverbial clause needs a subject and a verb.

We use adverbial clauses to add important **descriptive** information to our writing. It adds spice! We like spice because it keeps our writing interesting (i.e. not boring). We don't like boring writing. It's boring. We like interesting writing that tells us **when**, **where**, and **how** things are happening.



10.3 Activities

10.3 Level 1

1. What are three **relative pronouns** that can be used to make adjectival clauses?

Not for photocopying

2. Identify the following as **independent** or **dependent** clauses.

a. Though I like to read. independent / dependent

b. When she goes to school. independent / dependent

c. It was a very good year. independent / dependent

d. Staying alive. independent / dependent

e. Come over tomorrow night. independent / dependent

3. Name the following descriptions.

a. A group of words used to describe the noun. .....

b. A clause that makes no sense on its own. .....

c. A clause that makes sense on its own. .....

d. A group of words that provide the when, where or how. .....

10.3 Level 2

4. Identify whether the underlined clause is **adjectival** or **adverbial**.

a. Since I'll <u>be working late</u>, I'll eat at Maccas. adjectival / adverbial

b. The house <u>that is so beautiful</u> sits on top of the hill. adjectival / adverbial

c. The dog <u>that seems incredibly angry</u> barks all day long. adjectival / adverbial

d. The fireworks will start <u>after the sun goes down</u>. adjectival / adverbial

5. Use **adverbial phrases** to complete each sentence.

a. We expect our grandparents to arrive .....

b. The weatherman says it will rain .....

6. Copy and extend these sentences by adding an **adjectival clause** to include the information in the brackets.

a. He worked for a woman. (the woman used to be an athlete)

.....

.....

.....

b. We broke the computer. (the computer belonged to my father)

.....

.....

.....

Not for photocopying

10.3 Level 3

7. Explain what **adjectival clauses** and **adverbial clauses** can do for your writing. How might they improve it?

8. Write a sentence that contains an **adjectival clause**. Underline the clause when you are done.

9. Write a sentence that contains an **adverbial clause**. Underline the clause when you are done.

10.3 Hungry for more?

a. In pairs, create an activity for Grade 5 students where they match three adjectival clauses to three independent clauses. You'll have to create all of the options for the independent clauses and the adjectival clauses. You might want to write them on separate pieces of card.

b. Write a three-sentence story using all the different adverbial phrases (to indicate time, place and manner).

on Resources

eWorkbook 10.3 Level 1 worksheets (ewbk-7411), 10.3 Level 2 worksheets (ewbk-7412), 10.3 Level 3 worksheets (ewbk-7413)

Interactivity Independent and dependent clauses (int-8014)

Not for photocopying

10.4 Advanced sentence writing

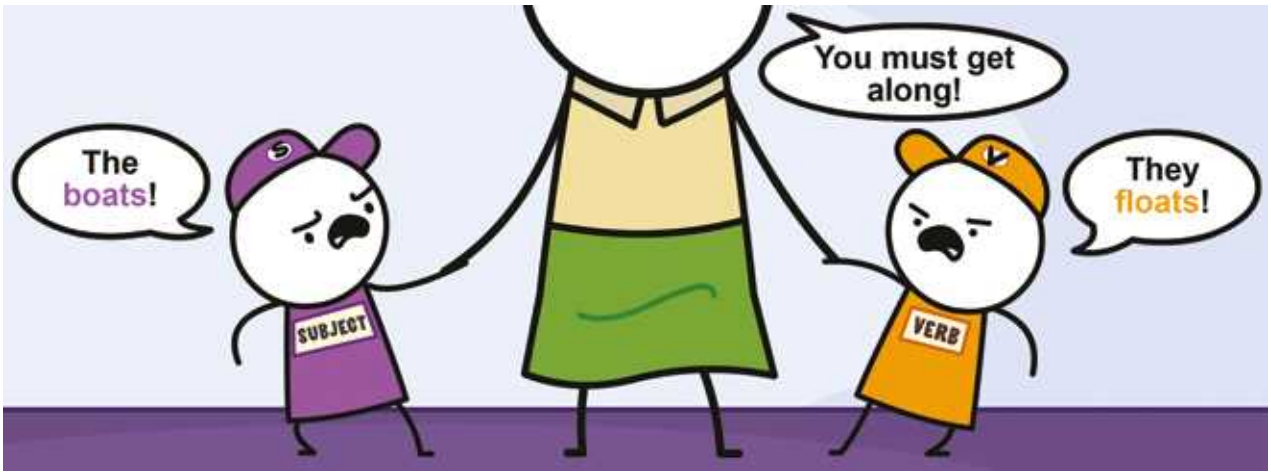
10.4.1 Making your sentences clear

There are different ways to keep your writing clear for your reader. This subtopic explains why it's so important to keep all the parts of your sentence in agreement, and how to make your writing more professional and formal. It also demonstrates two more sentence types you can use.

10.4.2 Subject-verb agreement

Subject-verb agreement means the subject and the verb of your sentences agree. They *must* get along. If they don't, things turn ugly (and confusing). This means that when writing sentences, it is important that the subject and the verb in your sentence are **both singular** OR are **both plural**. If they're not, things start to sound awkward.

Look at the picture below.



We have to change the verb to a plural so it agrees with the plural subject. One boat FLOATS, two boats FLOAT. **Floats** is the singular verb; **float** is the plural verb. Here's another example:

Yuna was quite ill.

The subject (Yuna) is singular, so we use the verb 'was'.



Yuna and Alby were quite ill.

The subject (Yuna and Alby) is plural so we use the plural verb 'were'.



Subject-verb agreement is important because without it, the reader might get confused with what you're trying to say. And we don't want that. You've written some cool sentences so far, let's not mess them up. So how do you find these grammatical subjects and make sure they have a good relationship with their verbs? Here are some rules for you to follow. You love rules, right? We thought so.

Not for photocopying

1. Two or more subjects that are joined by **'and'** are considered plural and require a verb without an **'s'**.



Alby and her friend eats popcorn at the movies.

'Eats' is a **singular** verb. If the sentence said **Alby eats popcorn at the movies**, using 'eats' makes sense, because there is only one Alby. But this sentence says that **Alby and her friend (plural)** eat popcorn at the movies. So we need to use the plural verb **'eat'**.

Alby and her friend **eat** popcorn at the movies.

Ahhh, that's better. Nice and neat. The subject and the verb agree with each other. No disagreements here.

2. If **plural** subjects are joined by **'or'**, **'nor'**, or **'but'**, the verb must only agree with the subject that is **closest** to it.

Either Oskar or his brother walk to the store.

Oskar has one brother (the subject closest to the verb **walk**), so **'walk'** should be singular **(walks)**.



Either Oskar or his brother **walks** to the store.

That's better! **'Walks'** is the singular verb.



3. When the subject of the sentence is a **unit of measurement** of time, distance, money, or weight, the unit is considered singular, and the verb will end in **'s'**.



Ten kilograms of chocolate are too much to eat at once.

'Are' isn't correct. That's a plural verb.

Ten kilograms of chocolate **is** too much to eat at once.

This is better! **'Is'** is correct.

int-8310

Not for photocopying

Here's a table of some common singular and plural verbs.

SINGULAR	PLURAL
is	are
does	do
has	have
catches	catch
drinks	drink
pays	pay

Let's pause for a moment here. We've covered a lot. You know:

- about independent and dependent clauses
- that there are different types of dependent clauses
- how to make sure the subject and the verb in your sentences agree.

Round of applause!

It's time to take it up a notch. Let's nominalise our sentences.

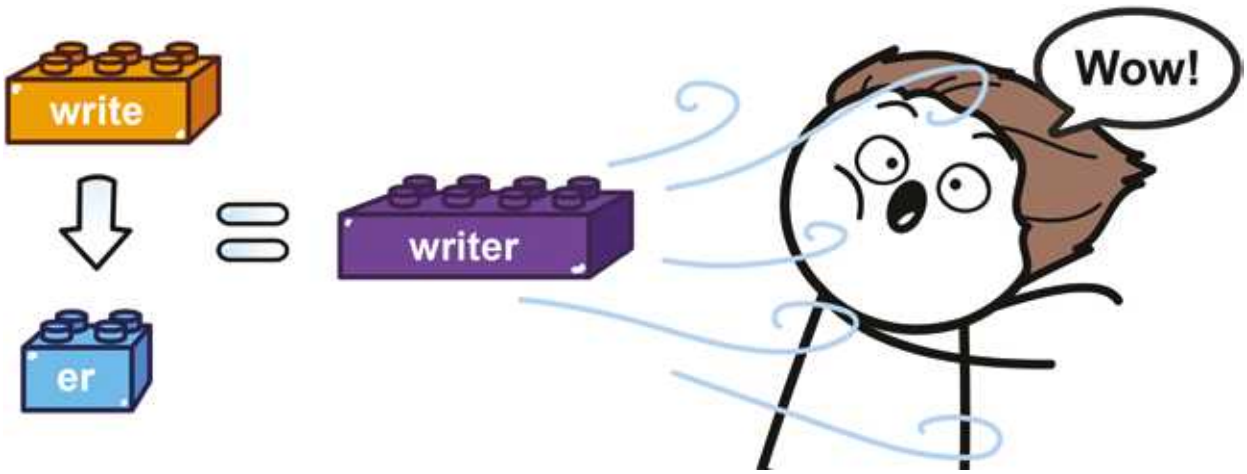
10.4.3 Nominalisation

Nominalisation is a big word. It sounds very technical, but it's not that scary. Nominalisation involves turning verbs or adjectives into nouns. Simple, yeah? The reason we do this is to make the relationship between different bits of information clearer.

Writing with nominalised sentences is more professional: it makes the writing sound smarter. That's especially important when writing reports, letters and essays for school.

If you nominalise your sentences, your audience will be blown away by your English skills.

The quickest way to turn a verb or adjective into a noun is to add a **suffix**. A suffix is a group of letters at the end of a word. You can think of suffixes like Lego (building blocks). The verb or adjective is the big Lego block, the suffix is the small Lego block. Join them together and you have a noun. Let's have a look.



As you can see, we took the big block **write** (a verb meaning to compose a text), joined it with the suffix **er** and turned it into the noun **writer**. Now, suffixes can't be randomly selected when creating a noun — specific suffixes serve different purposes.

Suffix	How to use it
-er	Creates a person from an action (the verb 'buy' turns into the noun 'buyer').
-ion	Creates the result of an action (the verb 'pollute' creates 'pollution').
-ist	Creates a person whose action involves the base word (if you play the violin, you're a 'violinist').
-ment	Creates a state from an action (if you enjoy something, you're in a state of 'enjoyment').
-ness	Creates a state from an adjective (if you're happy, you're in a state of 'happiness').

Not for photocopying

Now that we know how to change the verbs and adjectives into nouns, let's start nominalising some sentences. The first thing we need to do when nominalising a sentence is to identify the verb or adjective.

You can improve your writing using nominalisation.



You will see an improvement in your writing by using nominalisation.

Using **nominalisation**, the sentence above has moved from an **action** to a **concept**. It's smarter.

More sophisticated. Note that nominalisation can be a little too formal for creative writing (unless a character is reading from a report or something).

Cleft sentences and inversion

These are advanced sentence types that are actually quite simple. Cleft sentences add emphasis to your writing, and inversion makes your writing more dramatic.

For more information, see the 10.8 SkillBuilder: Inverted and cleft sentences.

10.4 Activities

10.4 Level 1

1. Use **nominalisation** to turn these verbs and adjectives into nouns.

   contain: ..... employ: .....

   reduced: ..... sad: .....

2. Write the **plural** version of these singular verbs.

   writes: ..... knows: .....

   becomes: ..... forgives: .....

3. In each sentence, circle the correct verb (from the choices in bold) to demonstrate the **subject-verb agreement**.
   a. Alby, Oskar, and Koen **run / runs** around happily.
   b. My two ferrets **is / are** eating their dinner.
   c. Subjects and verbs **needs / need** to be in agreement.
   d. There's nothing worse than seeing someone **pick / picks** their nose.

Not for photocopying

10.4 Level 2

4. Rewrite these sentences so the **subject** and the **verb** agree with each other.

a. This are not good enough.

b. My sister prefer to text rather than actually ring, she think it's cheaper.

c. AFL fans is often obsessive.

5. Rewrite the following sentences so that they use **nominalisation**. You will need to add or remove some words. *Hint:* first identify the words you want to change into nouns.

a. He decided that they should agree.

b. We are developing a better way to recycle.

6. Rewrite the following text so that it contains **subject-verb agreement**. First, circle the errors you can see.

The climate of a country influence its food, its clothing, its shelter, and the habits and recreation of its people. It determine the migration of many people, and lead to conquests of many nations. Without a knowledge of the climate of a country, it are impossible to understands its history.

Not for photocopying

10.4 Level 3

7. Write a **nominalised sentence** for each of the words listed. To begin, state whether the prompt is a **verb** (an action word) or an **adjective** (a describing word).

active:

sell:

create:

lovely:

8. a. Explain what **nominalisation** does for your writing.

b. In what sorts of situations are you likely to use **nominalisation**?

Not for photocopying

9. Copy and correct the following text to ensure it has **subject-verb agreement**. You might find it easier to circle or highlight the errors first.

Dates has been grown for thousands of years in the deserts of Arabia and Egypt, and the date palm are still a most important food plant in hot, dry regions. Dates is eaten both fresh and dried. The date palm tree furnishes shade in the desert and wood for fuel and buildings; the leaves is used for weaving many useful articles; and the fibre is used for making rope. Although the date palm does not grows in all climates, it are an important tree because it grow where vegetation is sparse.

10.4 Hungry for more?

a. There are more suffixes — additional to the ones presented in this topic — that you can use when turning words into nouns. Research other suffixes by looking at examples of different writing. Create a table which gives:
- each suffix
- rules for when to use each suffix
- three examples of words that demonstrate usage of each suffix.

b. Write a sentence for each of the example words in your table. Within your collection of sentences, demonstrate (and annotate) examples of singular subject-verb agreement and plural subject-verb agreement.

on Resources

eWorkbook 10.4 Level 1 worksheets (ewbk-7414), 10.4 Level 2 worksheets (ewbk-7415), 10.4 Level 3 worksheets (ewbk-7416)

Interactivity Subject-verb agreement (int-8310)

Not for photocopying

10.5 Varying sentence starters

10.5.1 Add variety to your sentences

So, you've learned about the different sentences you can use to add spice to your writing. You've made sure your verbs and subjects are getting along. You've even nominalised some sentences to add that little bit of extra oomph. Your writing is professional and sophisticated. What else makes your writing dynamic? The answer is varying how you *start* your sentences — because if they always start in the same way, with the same word(s), your writing becomes boring.

Here are some ways to make sure you're starting your perfect sentences perfectly.

10.5.2 AAAWWUBBIS

AAAWWUBBIS is an **acronym** that covers a range of **subordinating conjunctions** which help writers create **complex sentences**. To refresh your memory, a complex sentence is a dependent clause (which doesn't make sense on its own) joined to an independent clause (which does make sense on its own).

A	A	A	W	W	U	B	B	I	S
after	although	as	while	when	until	because	before	if	since

When you use these words to start your sentences you'll be able to show the **relationship** between two things, such as comparing and contrasting, or the cause and effect of actions.





Here are some more examples. Look for the **relationship** in each one.

After the game was over, Padmal won the best player award.

Although I ran as fast as I could, I still missed the bus.

As the lesson ended, the class gathered around the whiteboard.



While we ate dinner, we talked about our day.

When the bell rang, we ran out of the classroom.

Until the storm stops, we won't be able to play footy.

Because the grass is so tall, we can't see Oskar.

Before you go to bed, brush your teeth.

If you want to go the movies, you need a ticket.

Since the zombie apocalypse began, I've become proficient with weapons.

Not for photocopying

10.5.3 ISPACED

ISPACED is an acronym writers can use to remember different ways to start sentences.

I	S	P	A	C	E	D
-ing words	simile	preposition	adverb	conjunction	ed words	dialogue

I

These are words that end in 'ing'. The fancy name for them is **participle**. They tell us about two different actions that are happening at the same time.

Hoping to escape the teacher's attention, Leo crawled into the classroom.

Leo's hoping (verb) he won't get caught by the teacher for being late so he's crawling (verb) into class.

Slithering down the trunk of a tree, Oskar ripped his pants.

Oskar slithered (verb) down a tree and ripped (verb) his best pants.

S

Similes are well-suited to creative writing and you can create them using the words 'like' and 'as'. When you use a simile as a sentence opener you're giving more information about the main verb in the sentence. This is a great way to help your reader understand or picture something.

Like a barking dog, the teacher scolded the class.

This paints a picture in our head of an angry teacher yelling like a dog might bark.

As quiet as a mouse, Yuna whispered a secret in Padmal's ear.

Mice don't make much noise, so we can imagine Yuna is being as quiet as they are.

P

A **preposition** is a word that is placed before a noun. A preposition shows the relationship between two other words. These words supply the when and where of the action. Examples include about, under, against, near, in, with, on, during and outside.

Across the pond, Koen could see the trees.

The opening of this sentence tells us that Koen can see the trees on the other side of the pond (where).

During the week, I go to bed early for school.

This tells us that this person goes to bed early during the week (when).

A

Adverbs are closely related to the prepositions above, but instead of looking at where and when something happens, adverbs tells us how often and how the action in the sentence happens. Mostly when we think of adverbs, we think of words that end in 'ly'.

Occasionally, Alby tidies her room.

The adverb occasionally tells us how often Alby tidies her room. Not very often.

Slowly, the clouds cleared in the sky.

This adverb tells us how the clouds moved in the sky. They cleared slowly.

C

Conjunctions are covered in more detail in section 10.5.3, when we look at subordinating conjunctions as sentence openers. Conjunctions tell us the relationship between two things.

Until it stops raining, we're stuck inside.

The conjunction until shows the relationship between the weather and what the people can do.

Because you were so well-behaved, you can watch a movie.

The conjunction because shows the reason why (good behaviour) they watch a movie.

E

Another spicy way to open your sentences is with an 'ed' word. When we use 'ed' words as sentence openers we're using them as adjectives to describe the subject of the verb.

Excited, Leo opened his present.

This is telling us that the subject (Leo) is feeling excited as he opens (verb) his present.

Annoyed, I scraped the burnt dinner into the bin.

This example is describing how the person is feeling annoyed because they burnt the dinner.

D

The last letter in our acronym stands for **dialogue**. Dialogue is a word we use to describe a conversation between two people. Try opening your sentences with dialogue in your creative writing.

"I'm inviting you to my party," Yuna told Oskar on the way to school.

Because it is at the start, Yuna's statement, "I'm inviting you to my party" is the focus of the sente--nce.

"I wonder what that bang was," Padmal whispered.

Again, Padmal saying, "I wonder what that bang was" is the focus of the sentence.

int-8311

Not for photocopying

10.5 Activities

10.5 Level 1

1. Turn the following verbs into their **ed** adjective forms. *Hint:* if they end in 'e' they will add 'd', not 'ed'.

exhaust: ..... annoy: .....

confuse: ..... surprise: .....

2. Rewrite these sentences so they begin with the **adverb**. Check that you have used correct punctuation. *Hint:* first highlight the adverb in each sentence.

a. The class sang the school song sweetly.

.....

.....

b. Oskar enthusiastically helped clear the table.

.....

.....

c. I slowly perused the shelves.

.....

.....

3. Write a sentence that starts with a **preposition**.

.....

.....

4. a. Underline the sentence below that starts with a **simile**.

Unable to hold on any longer, I dashed to the bathroom.

Like magic, the answer came to me.

With snail speed, our meals arrived.

b. Explain why you chose that answer. What makes it a **simile**?

.....

.....

.....

Not for photocopying

10.5 Level 2

5. Create four different complex sentences that **start** with the **subordinating conjunctions** and **nouns** listed below. *Hint:* decide which of the two nouns provided will be the **subject** of each sentence.

Sentence	Conjunction	Nouns
1	Although	teacher, lollipop
2	Because	library, morning
3	Until	family, Canberra
4	Since	restaurant, fast food

Sentence 1:

Sentence 2:

Sentence 3:

Sentence 4:

6. a. Underline the sentence that starts with a **participle**.

Before I knew what was happening, the vase was in smithereens.

Nudging the vase towards the edge of the table, the cat stared defiantly at its owner.

Desperately, the woman lunged for the toppling vase.

b. Explain why you chose that answer. What makes it a **participle**?

Not for photocopying

7. Using the image below as inspiration, write a sentence that begins with **dialogue**.



10.5 Level 3

8. Write a story in seven sentences. Begin each sentence with the ISPACED words indicated. When you are finished, read over your story to check that it makes sense. Make any necessary adjustments for clarity.

   i. **ing-word:**

   ii. **simile:**

   iii. **preposition:**

   iv. **adverb:**

   v. **conjunction:**

   vi. **ed word:**

   vii. **dialogue:**

Not for photocopying

9. Explain how the **ISPACED** and **AAAWWUBBIS** words can improve your writing.

10. Rewrite the following paragraph, varying the sentence beginnings by using some of the **ISPACED** and **AAAWWUBBIS** words.

A monkey was travelling with his master on a boat near the coast of Greece. The ship was overturned by a wave and everyone had to swim for land. The monkey did too. A dolphin mistook the monkey for a man and put him on his back. He swam with him to Piraeus which is the port of Athens. The dolphin asked the monkey if he were familiar with Athens. The monkey replied that he was born in Athens. Then the dolphin asked him if he knew Piraeus. The monkey answered that Piraeus was one of his best friends. This made the dolphin angry and he tipped the monkey into the sea to drown.

10.5 Hungry for more?

Choose a story to look through (it could be one you're reading in class, one you're reading for pleasure or something from the online **Writer's Library**) and take note of how the author starts their sentences. Do they vary them much? Can you identify the use of ISPACED and AAAWWUBBIS words?

Compare your findings with a classmate. What did your classmate find in their chosen story? Discuss how the variation (or lack of variation) affects your enjoyment of the story.

on Resources

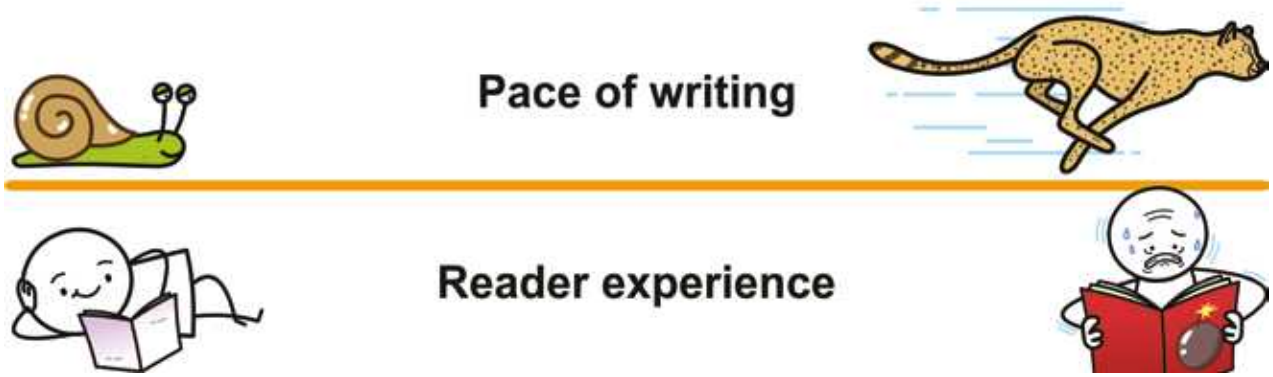
eWorkbook	10.5 Level 1 worksheets (ewbk-7417), 10.5 Level 2 worksheets (ewbk-7418), 10.5 Level 3 worksheets (ewbk-7419)
Interactivity	ISPACED and AAAWWUBBIS (int-8311)

Not for photocopying

10.6 Controlling pace

10.6.1 Speed it up, slow it down

You've mastered sentences, clauses, adverbs, and subordinating conjunctions. Now it's time to work on how to control the **pace** of your writing, which means either speeding up or slowing down how fast your audience is prompted to read your work. It's all about the reader and how you want to magically control their **perception** of time. A writer is like a wizard who can make a reader feel like they're moving quickly or slowly.



10.6.2 Speed it up

A fast-paced piece of writing keeps the reader on the edge of their seat. There's a lot of action and the storytelling is vivid and dramatic. Fast-paced writing can thrill your audience, even changing the way they are breathing. Here are some magic tricks to help speed it up.

Short sentences

Shorter sentences are easier to read. First, read this longer version that has more compound and complex sentences.

> It's important to keep painting. To make it brighter and bolder, stinging to look at. It is slim and tan, but also smooth and perfect. Knowing that the bar is higher now, you're careful when you jump or you know you'll break against the steel.

Now read this version from the microfiction story *Broken Mirrors* by Wenting Han (find it in the Writer's Library).

> Keep painting. Brighter and bolder, stinging to look at. Slim, tan, smooth, perfect. The bar is higher now. Be careful when you jump or you'll break against the steel.

Think about it. You read that second version faster. There are fewer words. Shorter sentences give a sense of urgency to the writing. And that makes the reader breathe faster, excited by the story. Writers can control a reader's emotions! And that's GOOOOOOOOOOD WRITING. *chef's kiss to that*



Facts only

Keeping to the facts of your scene will quicken the pace of your writing. By removing unnecessary detail, you can give your reader all they need to get the story going. They won't get bored from unnecessary detail. If you keep to the facts, the reader will fill in the gaps. Take this example from *The Hitchhiker's Guide to the Galaxy:*

> "Kettle, plug, fridge, milk, coffee. Yawn."

Instead of taking the reader through the entire process of how to make a cup of coffee, Douglas Adams has simply listed the items involved in making a cup of coffee. It's short, sharp, and shiny. Compare it to a longer sentence that includes the processes:

> I walked into the kitchen, found the kettle, and plugged it in. I shuffled to the fridge and got the milk out. I found the coffee and put a spoonful in the mug. It was too early to be awake. I yawned uncontrollably.

Not for photocopying

See the difference? The first passage provided the same information, but in a shorter way. It made the whole process of making a cup of coffee in the morning fast to read. The second passage added a lot of detail to slow the pace down. The second sentence painted a picture for us, the first gave us only the facts.

Less chat

As we've seen, when you want to keep your writing fast-paced for the reader, it is kept to a minimum. When writing dialogue between two characters in a fast-paced scene, the same applies. Have a look at these examples:



Version 1:
"You did it. I saw you."
"No I didn't."
"Yes you did!"
"No I didn't!"

As we read the first version, we get tense. This sounds like an angry argument between two people. The short pieces of dialogue make us think this.

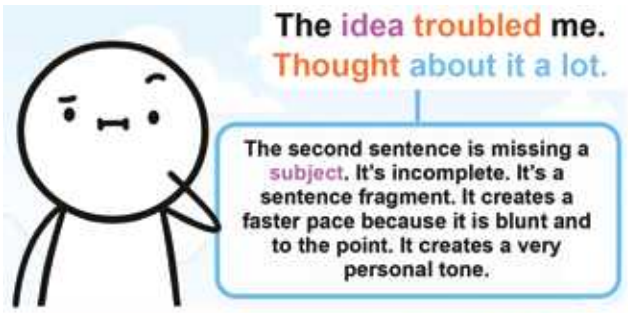
Version 2:
"I saw you do it," said the teacher.
"No, I didn't do it," replied the student.
"Yes, you did," the teacher persisted.
"I promise it wasn't me," he insisted.



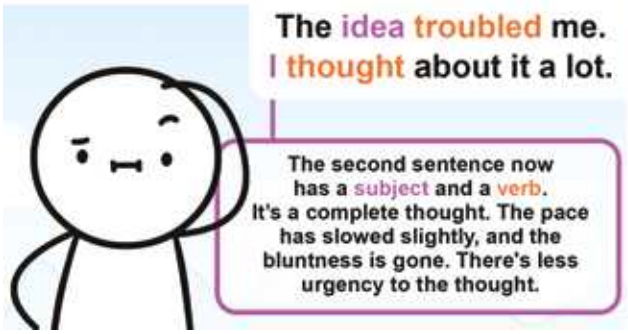
By adding detail and punctuation in the second version, the pace was slowed, which removed some of the tension.

Sentence fragments

A complete sentence has a subject, a verb, and possibly an object. Sometimes, however, it's okay to break this rule. Incomplete sentences — known as **sentence fragments** — increase the speed of writing.









Avoid overusing sentence fragments as it can ruin the flow of extended writing, becoming disjointed and abrupt. Use them as a highlight: to show an afterthought, a sharp comment, a dramatic climax, or an aggressive opinion.

Not for photocopying

10.6.3 Slow it down

A slow-paced story is more **atmospheric**. The writer takes the time to point out every little detail in the scenery, and the characters talk in full conversations. The effect is to give the reader time to catch their breath. Here are some hints and tips for sending a reader to their quiet place.

Longer sentences

The longer the sentence, the longer it takes to read. To state the obvious… So, if you want to slow down the pace of your writing, use longer sentences. Now this doesn't mean just adding random words and lots of 'ands', 'ifs', and 'buts'. It's about carefully selecting your words to develop your descriptions and scenes. Look at this example:

> Sunlight peeks through the trees as I round the bend. It's tickling my cheeks with its warm rays. I didn't have a good experience during biology last week. Home schooling is quite a positive experience for me. I can wake up later and I can eat food during class. I exercise. I can wear whatever I like.

The passage above contains mostly simple or compound sentences. The pace is quite quick, but the flow is somewhat jumpy and a bit abrupt. Now read the version below from the microfiction story *The Upside of Lockdown* by Charlotte Hutchinson (find it in the online **Writer's Library**). The inclusion of complex sentences and more detail slows the pace down and lets the scene breathe.

> Sunlight peeks through the trees as I round the bend, tickling my cheeks with its warm rays. Despite my experience during biology last week, home-schooling is proving to be quite a positive experience for me. I can wake up later, eat food during class time, actually exercise, and wear whatever I like.



More background and setting

Adding background information and detail about the setting — through inclusion of adjectives — slows the pace of the writing.

> The oak door creaks as I nudge it and I cringe as its timbre invades the room. Morning air steals through the gap causing a cluster of goose bumps to prickle over my skin. I crouch down and tighten my laces before tucking them into the side of my shoes. I run.

The version above has limited adjectives, which increases the pace. However, it takes away the sparkle of the original version (also from *The Upside of Lockdown*), as you can see below.

> The heavy oak door creaks as I nudge it open and I cringe as its harsh timbre invades the silent room. Crisp morning air steals through the narrow gap causing a cluster of goose bumps to prickle over my pale skin. I crouch down and tighten my laces before tucking them into the side of my shoes. I am ready to run.

The adjectives in this original passage add more detail, painting a better picture for the reader. This also slows the pace.

Not for photocopying

More dialogue

You can slow your writing by adding dialogue with extra detail, longer sentences and more narration. Have a look at this example:

> "I hope you don't mind if I join you, Leo. It's been a long time." Yuna said.
>
> "Mm hmm?" He didn't look up from his fishing.

We can slow this scene down and paint a more detailed picture for the reader by adding more description and narration about what Yuna is doing. The longer sentences decrease the pace.

> "I hope you don't mind if I join you. It's been a long time." Yuna folded her blanket and set it on the dock next to Leo. She settled down and took in the ripples glowing under the last ray of light. It seemed everything was fading these days, even her. "Leo?"
>
> "Mm hmm?" He didn't look up from his fishing.



Remember, the key to exciting writing is **varying your pace**: mix it up with fast and slow sentences to keep your reader engaged.

10.6 Activities

10.6 Level 1

1. For each of the techniques described below, identify whether it will **slow down** or **speed up** the pace of your writing. Place a tick in the correct box in the table.

Technique	Speeds it up	Slows it down
Adding more description to dialogue		
Sticking to the facts without extra detail		
Including more adjectives		
Using shorter sentences		
Using sentence fragments		

Not for photocopying

2. Identify whether the following sentences are **sentence fragments** or **complete sentences**.

   a. Had almost no money. Sentence fragment / Complete sentence

   b. I had a look at Dad's car. Sentence fragment / Complete sentence

   c. I scrubbed and polished. Sentence fragment / Complete sentence

   d. Was a tragedy. Sentence fragment / Complete sentence

3. Increase the pace of the following passage by rewriting it using **facts only**. Refer to the example in section 10.6.2 for inspiration.

   My gaming weekend was finally beginning. I poured a Coke, opened a bag of chips, filled a bowl with M&Ms and turned off my phone. Time to game on.

10.6 Level 2

4. Suggest one **genre** or **type of story** that might use a **slower pace**, and one that might use a **faster pace**. Explain your choices.

   Slower pace:

   Faster pace:

5. Rewrite the following sentence to **speed it up**.

   The ancient-looking ruins stood majestically in the sunset as we marched past them, watching the sentries that were out the front.

Not for photocopying

6. The following paragraph has no capital letters or full stops to mark the start and finish of its sentences. Rewrite it, adding capital letters, full stops and commas to create complete sentences. Ensure there are no **sentence fragments**.

   You'll need to add three capital letters, five commas and four full stops.

   my brother was always my best friend when I was a child especially as we two were almost alone in the world we lived with our old grandmother in a little house, almost a shack, in the country once there was a bully James Kirk who looked huge to me though he was average height for a twelve-year-old James didn't like me because he liked Padmal who had a crush on me

10.6 Level 3

7. You have fifty words to write a **fast-paced story** which includes a cat, a kite, and an airplane. GO!

Not for photocopying

8. Describe how **varying the pace** of your writing can change the experience for the reader.

9. a. Using the images below, create a brief, **fast-paced story**.



Not for photocopying

b. Using the image below, create a brief, **slow-paced story**.



10.6 Hungry for more?

Choose a scene from your favourite movie, TV show or book and rewrite it to either speed it up or slow it down. How has your rewrite affected the mood or feeling of the scene? Share it with a classmate to get some feedback.

on Resources

eWorkbook 10.6 Level 1 worksheets (ewbk-7420), 10.6 Level 2 worksheets (ewbk-7421), 10.6 Level 3 worksheets (ewbk-7422)

Not for photocopying

10.7 Topic project: Sentence master

Scenario

You're now the world's expert on sentences — *all* types of sentences. Simple, compound, complex and compound-complex. You also know about subject-verb agreement, nominalisation and pacing. You even deliberately use sentence fragments every now and then. You've got a million new ways to start sentences — well, not literally a *million*, but you get the idea. Let's put all this new knowledge into action.



Task

A writer has sent in a piece of writing that's VERY close to being published — but their sentences need some work. They're either too fast or too slow. There's nothing complex about them.

Your task is to read the short story *The Dreamer*, editing it to add some flair. Your editing decisions include:

- changing simple sentences to compound and complex sentences
- adding adjectival and adverbial clauses
- changing the sentence starters
- speeding up the slow parts; slowing down the quick parts.

Process

1. Read *The Dreamer*. (You can access an editable Word version of the story in the Digital Documents section of the online **Writer's Library**.) Select three differently-coloured highlighters and a pen.
2. In one colour, highlight sentences that can be turned into compound, complex or compound-complex sentences.
   a. Circle the parts where you can change the sentence starters.
   b. Underline the parts where you can use an adjectival or adverbial clause.
3. In a second colour, highlight where you can speed the pace up.
4. In the third colour, highlight the writing where you can slow it down.
5. Once you've done that, rewrite the passage with all your corrections. You can add words as needed and change the punctuation to suit.
6. Leave it until your next lesson, then read over it again. Are there any more changes you would like to make?
7. Swap stories with a classmate and provide detailed, **constructive feedback** to each other.

Not for photocopying

The Dreamer

I've visited dreams like this one hundreds of times. Maybe even thousands.

A field of tall grass. Blades up to my waist. Every shade of green sways rhythmically, as if to the steady beat of a drum. I drag my fingers through the blades. My fingers pass through. As always I can't feel them. I'm not really here. A huge moon hangs just above the horizon. It is full and perfectly round in the hazy violet sky. This is peaceful. I like it here.

The dreamer is a teenage girl. Her hair is cut short. She stands facing me. She looks right through me.

Something on the ground catches her eye. I see it too. A glint of gold. She kneels down to inspect and makes a small sound of surprise. She stands back up and I see a coin in her hand. She glances around. We are alone. She takes a few steps towards me. She disappears into the grass again.

I crouch with her and watch as she scrapes away the loose dirt. She uncovers more shiny coins. She laughs. She sounds surprised as she scoops them up. A tattered, brown drawstring bag appears beside her and she picks it up as if she had expected it to be there. The coins drop into the bag with a series of clinks.

I've seen so many dreams where treasure is found. It used to be gold chunks, precious jewels and silver. Then it was misshapen medallions, dented and scuffed. Smaller, neater coins came about more recently. Occasionally it would be something unusual. Something considered valuable only to the dreamer. One boy was overjoyed at finding small glass balls everywhere. Marbles, he called them.

The dreamer stands and walks on, more quickly now. Her eyes scan the ground. I follow a few paces behind. The landscape is changing as we walk. The grass ahead is giving way to houses and roads. The dreamer hasn't noticed, or she doesn't react if she has. I suppose everything feels normal in a dream. It's only when you wake up that you realise it was strange after all.

"Alinta! Hey, Alinta!" Another teenage girl is riding a bicycle towards us. Her metal bracelets jangle as she waves.

Alinta stops. She hides the brown bag behind her leg. "Hey, Sun. What's up?"

"You have to come and see what we found. You won't believe it!"

A purple bicycle appears. Alinta swings her leg over the seat. The bag of money has disappeared. She has forgotten about it. She rides after Sun and I run behind them. I love dreams like this, where something exciting unfolds.

As we approach the top of a hill the darkened sky changes. Beams of coloured light shine up into the sky. The colours are stunning. I can't take my eyes from the sight. The girls reach the crest of the hill first. Alinta drops her bike on the ground with a cry of surprise. Both girls shield their eyes. I'm only a few strides away. I'm so excited.

The beautiful colours begin to run before my eyes, like water poured over a chalk drawing. Everything disappears as the dreamer wakes up.

on Resources

Digital Document Story to edit (doc-35531)

10.8 SkillBuilder: Inverted and cleft sentences

online only

What are inverted and cleft sentences?

Inverted and cleft sentences are advanced sentence types that can improve your writing. Inversion can make your writing more dramatic and formal; cleft sentences help to add emphasis.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

Not for photocopying

10.9 Review

10.9.1 Key points to remember

10.2 The four sentence types

- There are four types of sentence:
  - **Simple sentence.** One complete thought; one independent clause.
  - **Compound sentence.** Two independent clauses joined together with a conjunction.
  - **Complex sentence.** An independent clause and a dependent clause joined together.
  - **Compound-complex sentence.** Two or more independent clauses and a dependent clause.
- By varying the sentences we use, we keep our writing interesting.



10.3 Clauses

- An independent clause makes sense on its own. It doesn't need any more information.
- A dependent clause doesn't make sense on its own. It needs more information.
- An adjectival clause gives us more information about the noun.
- An adverbial clause tells us where, when, and how something is happening: it gives more information about the verb.
- All clauses need a subject and verb (just like independent clauses do).



10.4 Advanced sentence writing

- Subjects and verbs have to agree in number.
- Singular subjects need singular verbs.
- Plural subjects need plural verbs.
- Nominalisation means changing words into nouns.
- Nominalisation makes your writing more formal.



10.5 Varying sentence starters

- Keep your writing interesting by varying how you start your sentences.
- Use ISPACED ing word; simile; preposition; adverb; conjunction; ed word; dialogue.
- Use a subordinating AAAWWUBBIS conjunction to add complexity to your writing.
- Use a subordinating conjunction to show the relationship between two ideas.



10.6 Controlling pace

- To speed your writing up:
  - Use short sentences.
  - Keep to the facts.
  - Use short, snappy dialogue.
  - Use sentence fragments (sparingly).
- To slow your writing down:
  - Use longer sentences full of adjectives.
  - Include longer dialogue with more detailed narration.



Not for photocopying

10.9 Activities

online only

10.9 Review

Go to www.jacplus.com.au and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

10.9.2 Reflection

Now that you know more about sentence types, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. How do you think the ability to vary your sentences will help you in your everyday life?

3. What area of your sentence-writing would you like to focus on improving?

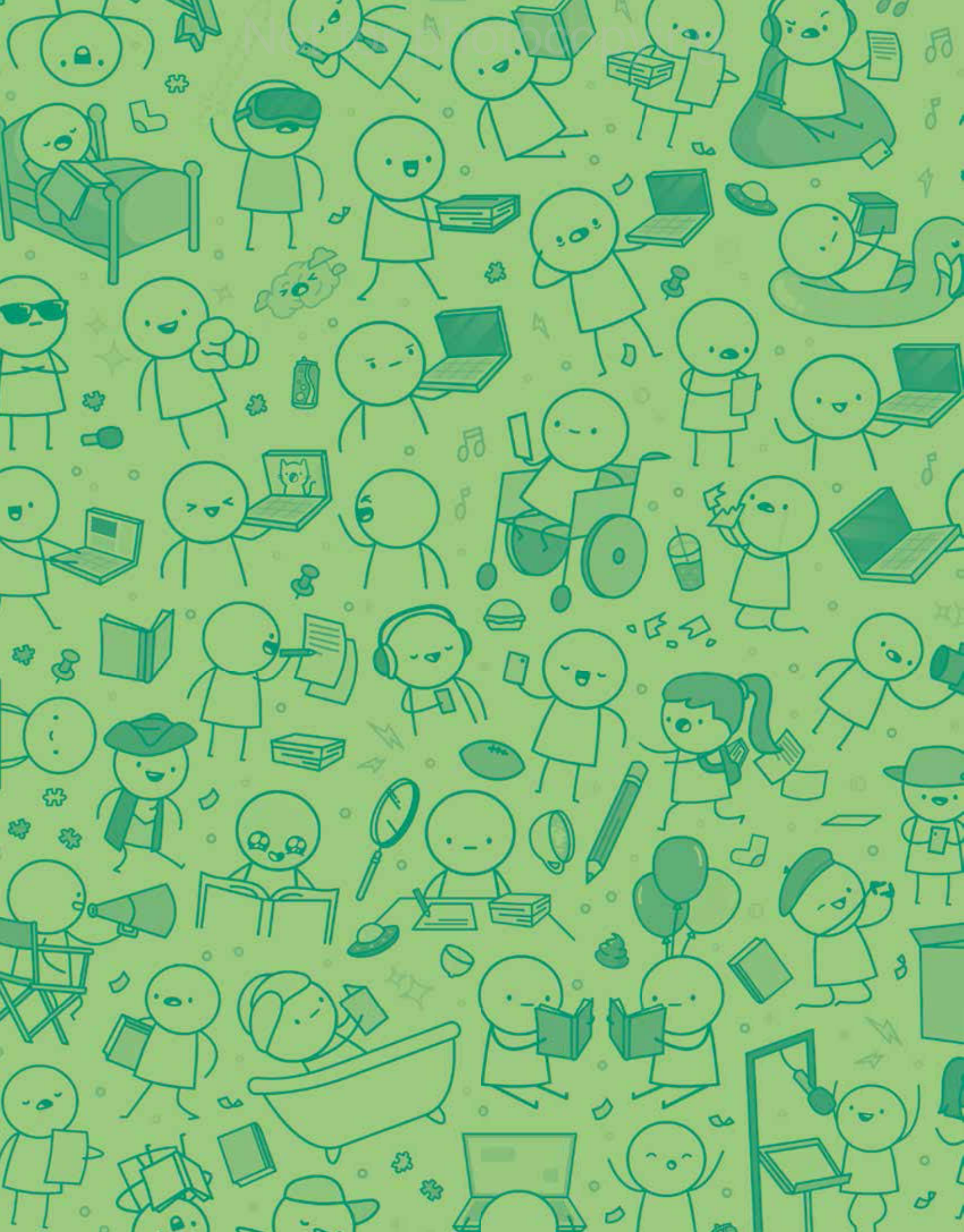
on Resources

Sample responses	Topic 10 sample responses (sar-0130)
Digital document	Self-reporting template (doc-35524)
Interactivity	Key terms crossword (int-8268)

Not for photocopying

Glossary

acronym an abbreviation formed from the first letter of a group of words (which may or may not make a recognisable word)
adjectival clause a group of words that describe a noun in a sentence
adjective a word that describes or gives more information about a noun
adverb a word that describes or gives more information about a verb
adverbial clause a group of words that function as an adverb, giving more information about the verb in the sentence
atmospheric creating a distinctive mood
clause part of a sentence; a group of words that includes a verb and a subject. There are two types of clause: dependent (or subordinate) and independent (or main).
complex sentence a sentence that contains an independent clause and a dependent clause; it is a way to express multiple ideas using fewer sentences
compound sentence two independent clauses joined together using a conjunction
compound-complex sentence a sentence made up of two or more independent clauses and one dependent clause
conjunction a word that connects clauses within a sentence; a joining word that combines two clauses of a sentence
constructive feedback feedback which includes specific suggestions for improvement
coordinating conjunction a word that joins phrases or words that are equal (such as two independent clauses, nouns and nouns, verbs and verbs etc)
dependent clause part of a sentence that won't make sense until you join it with an independent clause; also known as a subordinate clause
dialogue a conversation between two or more people as a feature of a book, play, or film
independent clause essentially a simple sentence — it expresses a single idea and makes sense on its own; also called a main clause
nominalisation a process that changes a verb or adjective into a noun
object who or what the verb is done to in a sentence; the person or thing affected by the action
pace the speed or rate at which something happens or develops
participle a word formed from a verb, usually ending in 'ing'
perception the way in which something is regarded, understood or interpreted
preposition a word that tells us the relationship (of time or place) between two things in a sentence
relative pronoun a word that introduces a dependent (or relative) clause and connects it to an independent clause
sentence a group of words that expresses a complete thought. A sentence includes a subject and a verb.
sentence fragment a sentence that is missing one of its key components; an incomplete sentence
simile makes an explicit comparison between two things using the words 'like' or 'as'
simple sentence a sentence that contains only an independent clause and expresses a single idea
subject who or what a sentence is about; a person or topic that is being discussed, described, or focused on
subject-verb agreement when the grammatical subject and verb agree in number: this means both need to be singular, or both need to be plural
subordinating conjunction a connecting word used within a clause, that makes the clause dependent; joins the dependent clause to an independent clause
suffix letters added (in predictable combinations) to the end of a word to change its meaning, as well as (often) its part of speech
verb a word used to describe an action, feeling, state of being, or occurrence; something the subject does



Not for photocopying

10.8 SkillBuilder: Inverted and cleft sentences

10.8.1 Tell me

Not more sentence types! We've covered simple, compound, complex, compound-complex … you may be starting to lose track here … but there's more, and they'll help improve your writing.



Cleft sentences are one of the ways that writers and speakers can add **emphasis** to their writing. 'Cleft' means to separate. By separating your sentences, you highlight a certain part of the sentence, which adds emphasis. We also use cleft sentences in our writing to add tone and emotion.

Inversion sounds like something out of science fiction. It also sounds really technical and difficult. But don't worry, it's not hard.

We use **inverted sentences** to make our writing more dramatic, more formal, and to add emphasis. It's all about shifting **auxiliary verbs** (such as be, do, have, could, may, should), verbs, adverbs and nouns around to make your writing that little bit extra.

10.8.2 Show me

on Resources

Video eLessons Inverted and cleft sentences (eles-4319)

Cleft Sentences

Below is a regular simple sentence. We know this because it has a subject (I'd), a verb (buy) and an object (computer) and contains one independent clause.



Cleft sentences usually begin with '**it**' or '**what**' to add emphasis. Let's try an example starting with '**what**'.



Not for photocopying

'**What**' becomes the new subject of the sentence, and we've added the verb '**is**' to emphasise that what *you'd really like* is to buy a new computer.

In an '**it**' cleft sentence, **it** becomes the subject and the sentence is changed to put **it** at the start:



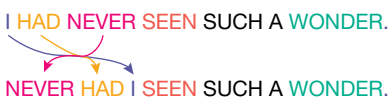
Cleft sentences are often used verbally (in speech) in response to a question. That means that in writing, you'll mainly see them in dialogue or in speeches.

Inversion

As we mentioned, inversion can add a bit of flair and drama to your sentences.

To invert a sentence, follow these steps:

1. Move the adverb to the beginning of the sentence.
2. Switch the subject with the auxiliary verb.



We've moved the adverb (never) to the beginning of the sentence and swapped the subject (I) and the auxiliary verb (had) to add drama to this sentence.

Changing the order of words in a sentence has a big impact on the meaning. Putting a noun at the start makes that noun the absolute star of the sentence. Moving the adverb can add tension or drama like the example above. Here are a few more examples:

They like to eat seaweed.	You always tell me not to.	Do not miss them.
Moving the noun	**Moving the adverb**	**Moving the verb**
Seaweed they like to eat.	Always you tell me not to.	Miss them do not.

**That last one sounds a bit like Yoda, but it can be effective in poetry.*

Not for photocopying

10.8.3 Let me do it

Complete the following activities to practise this skill.

Resources

Interactivity Inverted and cleft sentences (int-8300)

10.8 Activities

1. Rewrite these sentences as **cleft sentences**. You'll need to include one or more of the following in your new sentences: **it**, **was** or **is**.
   a. We got held up by the traffic.
   b. We were waiting for the manager to arrive.
   c. They love peanuts.
   d. He decided to return because he was ill.
   e. The charity is launching the campaign to address the issue.

2. Invert the following sentences by moving words; either the noun, adverb or auxiliary verb. Some of them might sound odd, so you should make a note of which sound the best and try to use them in your next piece of writing. Some words have been bolded to suggest which word should go first.
   a. You will do that **never** again.
   b. I have **rarely** tasted anything as good as this.
   c. Sandra was **not only** amazing at cricket, but also football and netball.
   d. The frog jumped over the cat.
   e. The mountain was so high no one could climb it.

3. Create your own example of a cleft sentence.

4. Create your own example of an inverted sentence.

Glossary

auxiliary verb a verb that adds functional or grammatical meaning to the clause in which it occurs, so as to express tense, aspect, modality, voice, emphasis, etc.
cleft sentence a sentence in which an element is emphasised by being put in a separate clause, with the use of an empty introductory word such as it or what
emphasis special attention that is put on something to give it importance
inverted sentence a sentence in which the normal order of a subject followed by a verb is reversed

Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 11**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **11.1** How to write paragraphs (tpdf-2499) ☐

eWorkbooks

- **11.2** Level 1 worksheets (ewbk-7423) ☐
- **11.2** Level 2 worksheets (ewbk-7424) ☐
- **11.2** Level 3 worksheets (ewbk-7425) ☐
- **11.3** Level 1 worksheets (ewbk-7426) ☐
- **11.3** Level 2 worksheets (ewbk-7427) ☐
- **11.3** Level 3 worksheets (ewbk-7428) ☐
- **11.4** Level 1 worksheets (ewbk-7429) ☐
- **11.4** Level 2 worksheets (ewbk-7430) ☐
- **11.4** Level 3 worksheets (ewbk-7431) ☐

Sample responses

- **11.7** Topic 11 sample responses (sar-0131) ☐

Digital documents

- **11.7** Self-reporting template (doc-35525) ☐

Video eLessons

- **11.1** Organise your writing (eles-4264) ☐
- **11.3** Unpacking the topic (eles-4305) ☐
- **11.6** Connectives in paragraphs (eles-4320) ☐

Audio

- **11.4** *Appointment with entropy* (aud-0390) ☐
- **11.4** *Broken Mirrors* (aud-0391) ☐
- **11.4** *Battlefield* (aud-0392) ☐
- **11.5** *Tomorrow, When the War Began* – TEEL (aud-0393) ☐
- **11.5** *The Hunger Games* – TEEEL (aud-0394) ☐
- **11.5** *The 100* – Weave (aud-0395) ☐
- **11.5** *Tomorrow, When the War Began* – Weave (aud-0396) ☐

Interactivities

- **11.2** Paragraph formulas (int-8312) ☐
- **11.4** Transitions and connectives (int-8212) ☐
- **11.6** Connectives in paragraphs (int-8301) ☐
- **11.7** Key terms crossword (int-8269) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

11 How to write paragraphs

11.1 Overview

11.1.1 Organising your writing

Paragraphs are blocks of writing used to **organise** and **structure** your ideas. They're made up of connected sentences that work together to achieve a goal — whether that be describing an abandoned mansion or persuading your principal that school uniforms are super uncomfortable.

Without paragraphs, your writing just looks like a mess of words and full stops. Lack of organised structure makes it very difficult for your reader to actually understand the main point you are trying to make. Paragraphs are not an afterthought: they need to be **intentional** and **focused** to really pack a punch!





on Resources

Video eLesson Organise your writing (eles-4264)

Watch this video to learn how paragraphs can improve your writing.



STARTER QUESTIONS

1. Why is it important that long pieces of writing are organised into paragraphs?
2. What do you think are the features of an effective paragraph?
3. List some places (sources) where you see writing that uses paragraphs.
4. Why is it important that paragraphs are deliberately constructed?

Not for photocopying

11.2 Powerful paragraphs

11.2.1 How are paragraphs powerful?



Paragraphs are powerful because they make it easy for the reader to understand what you're trying to say. Without paragraphs, you run the risk of your reader thinking 'TMI' (too much information) and 'TL;DR' (too long; didn't read). Readers don't want to wade through a sea of text to find what your key ideas are — if your writing is **organised**, your key ideas will be clearly identifiable.

11.2.2 What makes a powerful paragraph?

Paragraphs are powerful when they:

- are focused on one main idea (your **argument** or **contention**)
- are clear and intentional
- have effective sentences
- have clear sequencing
- flow.

Have a look at this powerful **expository paragraph** from the essay *What is the COVID-19?* by James Jones.

Paragraph	Powerful features
The symptoms people develop from COVID-19 depend on many things including age, and their immune system. The most common symptoms are fever, a dry cough, and tiredness but other symptoms can also include aches, pains, headaches, a sore throat, and nasal congestion. Some cases usually only develop mild cases but, in some people, they could also develop very serious symptoms and may have trouble breathing. These symptoms include pneumonia and shortness of breath. The people that are mostly affected by this are people that have other medical conditions such as high blood pressure, or people with lung/heart problems. However, people of all ages are still able to catch the virus and develop serious symptoms.	☑ It is focused on **one main idea**: the symptoms of COVID-19. ☑ Information is **clear** and **intentional.** ☑ The writing uses **correctly-structured** simple, compound and complex **sentences.** ☑ Ideas are clearly **sequenced** through the whole paragraph. ☑ **Transitions** and **connectives** are used so ideas **flow.**

11.2.3 Paragraph structure

Every paragraph has three parts: a beginning, middle, and end.

Beginning	This first sentence *introduces* your **main idea**.	Uniforms should be banned from all Australian secondary schools because they are highly uncomfortable and distract students from their learning. School uniforms are always made out of stiff, scratchy material that restricts movement, with some schools even making students wear ties. Teenagers cannot be expected to concentrate on their schoolwork when they are uncomfortable, with a recent study at Sunshine High School showing that four in five secondary students stated that they cannot focus because uniforms are not like the clothes they would normally wear. This statistic demonstrates just how school uniforms can negatively impact on learning which is the whole reason teenagers go to school. Therefore, school uniforms should be banned from secondary schools in Australia so that students can learn in comfort.
Middle	This is where you *expand* on your idea in different ways, depending on the **type of paragraph** you are writing.	
End	This sentence *concludes* your main idea and can either **link** to the first sentence (your topic) or to the next paragraph.	

Not for photocopying

11.2.4 Paragraph patterns



You may have learned about different paragraph **formulas** like TEEL/PEEL, CEEL and PEEEL which can help you structure your writing. This topic will present these structures like a **pattern** you *can* follow, rather than a strict formula which you *must* follow. There is not 'one correct way' to write a paragraph.

Like learning to play a sport or a musical instrument, we learn how to write well by following excellent examples — and of course, practice makes perfect. By the end of this subtopic, you'll be able to decide which patterns work best for you depending on your writing style and what type of paragraph you need to write.

int-8312

	TEEL (Level 1)	TEEEL (Level 2)	The Weave (Level 3)
Beginning	**Topic** The main idea you want to get across in this paragraph	**Topic** The main idea you want to get across in this paragraph	**WHAT** What is the main idea?
Middle	**Explanation** Gives more insight into the **topic**, and provides **context** **Evidence** Facts, quotes or statistics that support your topic	**Explanation** Gives more insight into the topic, and provides context **Evidence** Facts, quotes or statistics that support your topic **Evaluation** Discusses how the evidence proves your point, emphasising your argument to the reader	**HOW** How is this evident? The facts, statistics, quotes or moments that support your point. **WHY** Why is this evidence important? Analyse and unpack. *Repeat the HOW-WHY as needed (for each piece of evidence)*
End	**Link** Wraps up your ideas and links back to the topic. This sentence can also link to the next paragraph.	**Link** Wraps up your ideas and links back to the topic. This sentence can also link to the next paragraph.	**SO** So, how are your ideas (your reasoning and your evidence) relevant to the topic overall?

Let's see these patterns in action.

The paragraph that we read earlier, when looking at the three parts (beginning, middle, end) of a paragraph, uses the TEEEL pattern to convince the reader of the main idea (that uniforms should be banned). Study the different elements of a TEEEL paragraph below.

Topic — Explanation

Uniforms should be banned from all Australian secondary schools because they are highly uncomfortable and distract students from their learning. School uniforms are always made out of stiff, scratchy material that restricts movement, with some schools even making students wear ties. Teenagers cannot be expected to concentrate on their schoolwork when they are uncomfortable, with a recent study at Sunshine High School showing that 4 in 5 secondary students stated that they cannot focus because uniforms are not like the clothes they would normally wear. This statistic demonstrates just how school uniforms can negatively impact on learning which is the whole reason teenagers go to school. Therefore, school uniforms should be banned from secondary schools in Australia so that students can learn in comfort.

Evidence — Context for evidence

Evaluation — Link

Not for photocopying

The difference between TEEL and TEEEL is the evaluation. This raises the complexity of the writing to the next level.

Now let's see how we can take our writing further by using the WHAT-HOW-WHY-SO weave. Look at this example from the essay *Perspective is everything* by Zari Stanton.

What — COVID 19 has given me lots of time to work on my hobbies and passions but also to better myself and learn more about how people work during a crisis and the different ways they handle it. I have noticed my close friends and spotted a few fake ones throughout this time. My real friends
How — and I didn't need to facetime all quarantine or text constantly but when we got back to the real world it was like nothing had changed. On the other hand, I realised that some peers didn't make any effort to try and bring things back to normal or just didn't make an effort with me in general. Friendships, health, security, love and reality are all human necessities that have been put on
Why — hold for Covid 19. When you take a step back and look at all the important things in life and really analyse everything you can learn so much more than what first meets the eye. For example, you could watch a movie about a Christmas miracle and think it is a good movie, then watch it
How — again when you're older, more mature and could find millions of hidden underlining messages in that one movie you once thought was great because of Santa. Our perspective changes and our
Why — focus shifts from what is important to us at the time. Covid 19 has opened many doors for the
So — future and it's human nature to want to ask questions but we must also learn to let go and not have to feel or be in control always.

11.2 Activities

11.2 Level 1

1. a. Read the following paragraph.

The virus can have symptoms if you are old and have a poor immune system. Some people don't have symptoms. The symptoms are fever, a dry cough, tiredness, aches, pains, headaches, a sore throat, and nasal congestion. Some cases are only mild. Some cases are serious. Some serious symptoms are being really sick. These symptoms are the same for other sicknesses too. There are lots of different viruses around the world. People can't travel to see people anymore. I have a grandma in Scotland. She is 80 but is not sick.

Use the checklist below to determine whether this is a **powerful paragraph** or not. Tick the powerful paragraph **elements** as you identify them in the text above:

- ☐ It is focused on one main idea.
- ☐ Information is clear and intentional.
- ☐ The writing uses correctly-structured simple, compound and complex sentences.
- ☐ Ideas are clearly sequenced through the whole paragraph.
- ☐ Transitions and connectives are used so ideas flow.

b. What is this paragraph about?

Not for photocopying

c. What suggestions would you make to strengthen and **improve** this paragraph?

d. Which **paragraph formula** would suit this paragraph? Explain why.

2. Write a **TEEL** paragraph. Your paragraph can either **persuade** the reader or **explain** something to them. Choose **one** topic from the following list:

- Teenagers should play videogames.
- My favourite music artist.
- The best household pet.

a. Write a topic sentence that outlines your main idea (argument). For example: Teenagers should play videogames because it improves hand-eye coordination.

b. Write an explanation that expands on your main idea. For example: Videogame players have to react quickly and do multiple things at once, which means that they will become more coordinated at other activities and sports.

c. Provide some evidence. This might be a fact that helps with your explanation. You could research a statistic or think of an example. For example: My violin teacher told me to play videogames as part of my practice as it will help me become faster and be able to do multiple things with both hands.

Not for photocopying

d. Finish off with a link. This sums up (concludes) your ideas and links back to the main point in the topic sentence. For example: It is for this reason that videogames should be played by teenagers, as it improves their hand-eye coordination.

11.2 Level 2

3. Read the paragraph from question 1 again and answer the following questions.

a. Identify one example in the paragraph where information is **unclear** or **doesn't fit with the rest** and copy it below. Explain why you chose it.

b. Identify where there are **two simple sentences** next to one another and copy them below.

c. Identify where two sentences next to one another **do not flow** and copy them below. Briefly state why they don't flow.

4. What is the purpose of an evaluation in a paragraph? What should it do?

Not for photocopying

5. Write a **TEEEL** paragraph. Your paragraph can either **persuade** the reader or **explain** something to them. Choose **one** topic from the following list:
   - My recommendation for a holiday destination.
   - Junk food should be sold at school canteens.
   - Everyone should exercise every day.

   a. Write a topic sentence that outlines your main idea (argument).

   b. Write an explanation that expands on your main idea.

   c. Provide some evidence. This might be a fact that helps with your explanation. You could research a statistic or think of an example.

   d. Evaluate and analyse your evidence. You might unpack how your evidence supports and strengthens your main idea.

   e. Finish off with a link. This wraps up your ideas and links back to the main point in the topic sentence.

Not for photocopying

11.2 Level 3

6. Read the following paragraph that uses the **weave** approach. Use differently-coloured highlighters to make annotations around the text, which identify the different elements of the paragraph. Remember, you are looking for:

- WHAT is the main idea?
- HOW is this evident? The facts, statistics, quotes or moments that support the point.
- WHY is this evidence important? Analyse and unpack.
- SO, how are your evidence and ideas relevant to the topic overall?

Note that many of these elements could be included in one sentence.

> Without a doubt, cats are the best household pets because of their intelligence and independence. TikTok and Buzzfeed are always exposing just how smart cats really are with funny videos and gifs of them doing weird and wonderful things. One TikTok user posted a video of their cat, Hayley, getting up on her hind legs, flicking open the latch and pushing a window open before she jumped out, showing not only the cat's intelligence but also her independence. Unlike dogs, cats don't rely on their owners for most basic necessities and attention, and therefore can lead very independent lives. Cats are so intelligent that they've even developed their own language to communicate with humans. The common 'meow' sound that we hear from our feline friends is actually supposed to mimic the innocent cries of a human baby, demonstrating just how they manipulate us! A meowing cat is an easy way for their owners to know if they're hungry or need something which is also a clever way to get what they want. The intelligence and independence of the domestic cat shows exactly why they are the best household pet and can't be compared to any other animal.

7. Rewrite the paragraph below so that it ticks all the boxes for a **powerful paragraph**.

The virus can have symptoms if you are old and have a poor immune system. Some people don't have symptoms. The symptoms are fever, a dry cough, tiredness, aches, pains, headaches, a sore throat, and nasal congestion. Some cases are only mild. Some cases are serious. Some serious symptoms are being really sick. These symptoms are the same for other sicknesses too. There are lots of different viruses around the world. People can't travel to see people anymore. I have a grandma in Scotland. She is 80 but is not sick.

Powerful paragraph criteria are:

- ☐ It is focused on one main idea.
- ☐ Information is clear and intentional.
- ☐ It uses correctly-structured simple, compound and complex sentences.
- ☐ Ideas are clearly sequenced through the whole paragraph.
- ☐ Transitions and connectives are used so ideas flow.

Not for photocopying

8. Choose one of the topics listed in question 2 or question 5 to write a WHAT-HOW-WHY-SO paragraph about. Your paragraph can either **persuade** the reader or **explain** something to them. Type out your paragraph or write it in a notebook.

11.2 Hungry for more?

a. Choose one of the paragraphs you completed in the 11.2 activities and write it out on a fresh page. Now it's time to edit. Use the following TEEL and CUPS checklists to ensure your paragraph has all the features required for an effective paragraph. You might need to get someone to help you with this.

TEEL:

- ☐ Topic sentence
- ☐ Evidence
- ☐ Explanation
- ☐ Link.

CUPS:

- ☐ **Capital letters.** Are they used where needed?
- ☐ **Understanding.** Does it make sense when read aloud?
- ☐ **Punctuation.** Are full stops, commas and apostrophes (and other punctuation marks) used where needed?
- ☐ **Spelling.** Is everything spelled correctly?

b. Find a paragraph in the online **Writer's Library** and copy or print it out. *Hint:* look in the non-fiction or essay sections.

- ☐ Identify whether your chosen paragraph uses the TEEL, TEEEL, or Weave pattern.
- ☐ Highlight and annotate the paragraph to identify the different parts of the paragraph structure.

on Resources

eWorkbook 11.2 Level 1 worksheets (ewbk-7423), 11.2 Level 2 worksheets (ewbk-7424), 11.2 Level 3 worksheets (ewbk-7425)

Interactivity Paragraph formulas (int-8312)

Not for photocopying

11.3 Planning an effective paragraph

11.3.1 Unpacking a topic

Most of the time when you write a paragraph (or an essay or a narrative), you're responding to a specific topic (often called a **question** or **prompt**). Here are some examples of topics you might get.

Descriptive

"The doors creaked and eventually slammed behind them. Their eyes struggled to adjust to the dark expanse in front. A sharp gust of cold wind blew through them, coating their nostrils and throat. This was the haunted mansion they had heard so much about…" Continue this story.

Expository

Can playing videogames trigger violent behaviours in teens? Discuss.

Persuasive

School uniforms should be banned in Australian schools. Do you agree?

Literary analysis

The story is about how characters show hope and optimism in a grim situation. To what extent do you agree?



To ensure your writing is **focused** and **intentional**, you have to **unpack** the topic thoroughly. Do this by pulling apart and exploring **key terms** and identifying exactly what the question is asking you to do.

When looking at **descriptive** writing, it can be hard to unpack prompts and organise your ideas because you're being asked to be creative. In theory, you can write whatever you want with as much description as you want. But that doesn't mean you can't still look closely at how or what you're being asked to write.

eles-4305

Them: more than one character

Inside somewhere

"The doors creaked and eventually slammed behind them. Their eyes struggled to adjust to the dark expanse in front. A sharp gust of cold wind blew through them, coating their nostrils and throat. This was the haunted mansion they had heard so much about..." Continue this story.

Extremely dark; no lights. Description of sense: sight

Description is creepy!

Location: inside of haunted mansion

Being asked to continue writing this story in the same style. What happens next?

By looking closely at the features of the topic you have an idea of what you could write about, to finish describing the inside of the haunted mansion in the same writing style.

Not for photocopying

Expository, **persuasive** and **analytical** paragraphs are a little more straightforward in the way you can unpack the topic.

Let's take a look at the **expository** topic: Can playing videogames trigger violent behaviours in teens? Discuss.

Videogames: Call of Duty, Fortnite, Grand Theft Auto, Minecraft, Madden, NBA 2k, Mortal Kombat, Super Mario All-Stars

Violent behaviours: Tantrums, aggression, fighting, destruction, use of weapons

Can playing videogames trigger violent behaviours in teens? Discuss.

Trigger: cause, activate, set-off, inspire

Discuss: a balanced argument. Both yes and no.

11.3.2 Organising ideas

Once you've **unpacked your topic**, you need to **organise your ideas**. Remember, there is only **one main idea** in a paragraph, but you need to **brainstorm** heaps of ideas before you can choose your strongest one (that you have most evidence for and the most to write about).

Let's look at this **persuasive** topic: School uniforms should be banned in Australian schools.

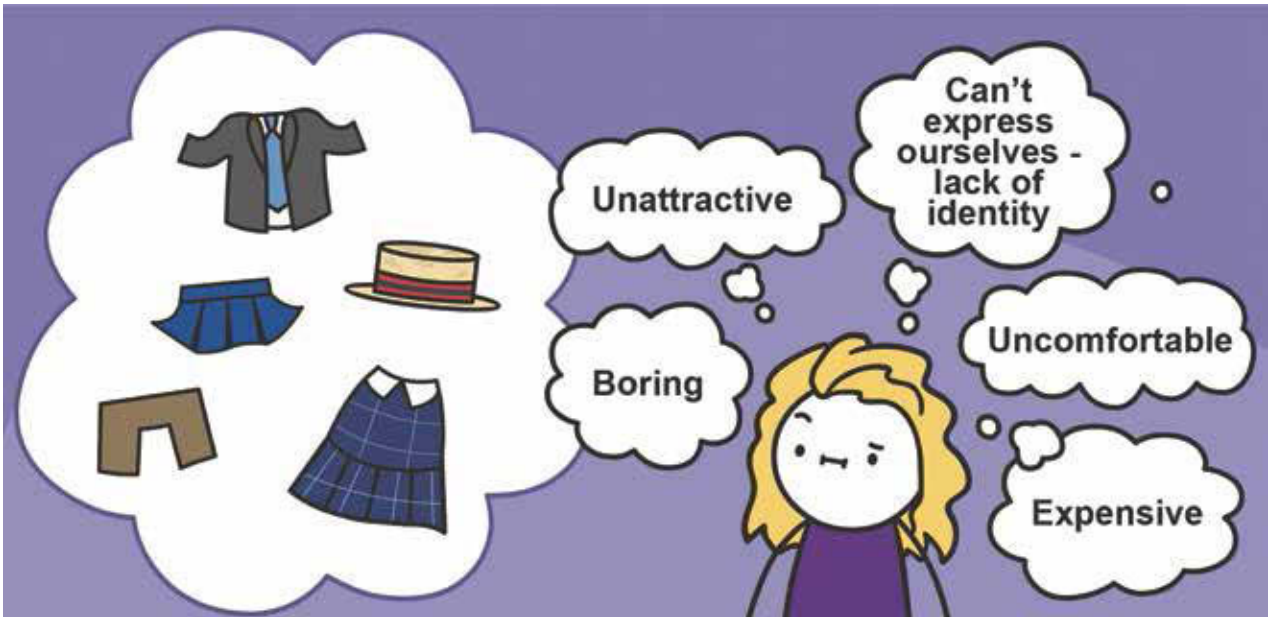
STEP 1: Unpack the topic.

What does an Australian school uniform look like?

School uniforms should be banned in Australian schools. Do you agree?

Banned: not allowed, forced out, gone

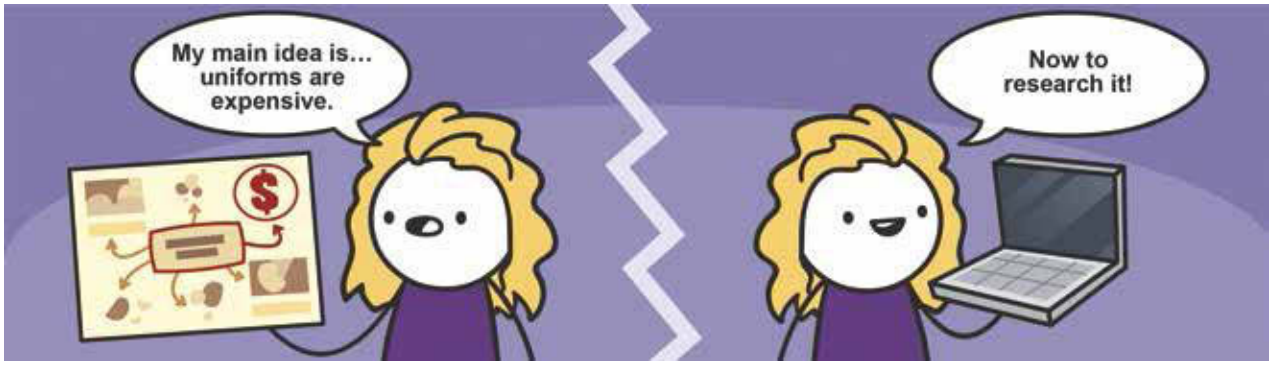
STEP 2: Use a **mind map** to brainstorm the reasons **WHY** school uniforms should be banned in Australian schools.



STEP 3: If you can't think of many ideas, **research** them and add them to your mind map.

Not for photocopying

STEP 4: Look at your mind map carefully and choose your strongest idea to write your paragraph about. If you are writing an entire essay, you will need three to four main ideas to make up your paragraphs, so select your three (or four) best ideas from your mind map.



STEP 5: Now that you have your **main idea**, you will need to research that particular idea and find further details and **evidence**.

The most useful information helps you answer the question, addressing the prompt by:

- being related to the topic
- providing more information about your idea
- being **detailed**
- being **relevant**
- being **accurate** and reliable.

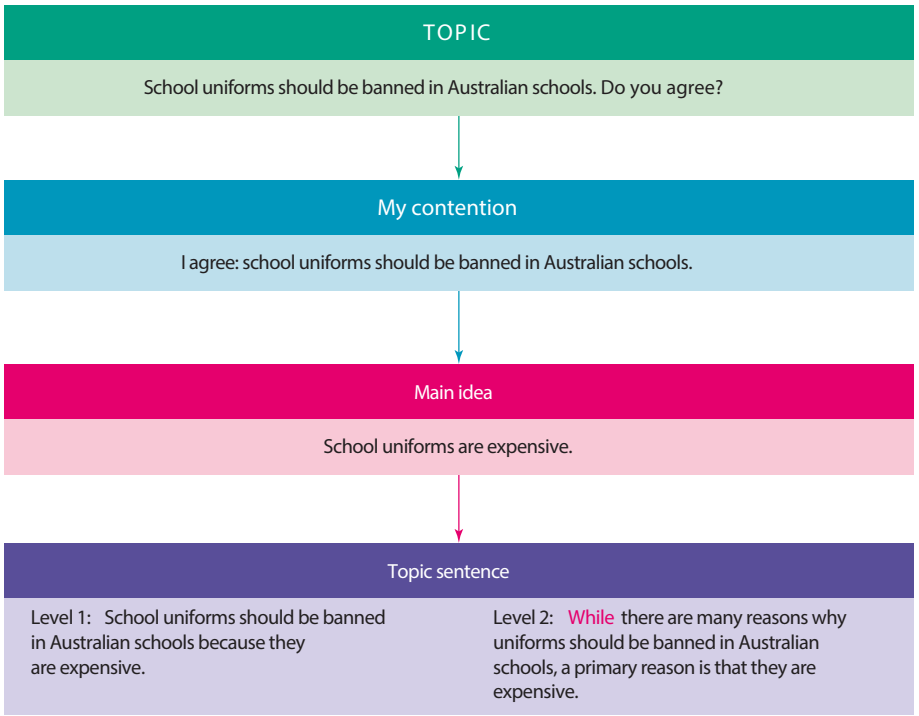
STEP 6: Choose which paragraph formula will be the best for what you are trying to achieve.

STEP 7: Let's write!

11.3.3 Writing a topic sentence

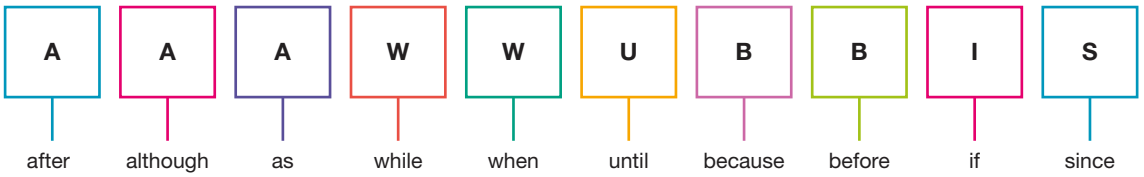
A good paragraph starts has a strong, impactful opening. Your **topic sentence** tells the reader exactly what to expect and what your **main idea** is. A good topic sentence:

- is clear, focused and detailed
- can sometimes be complex
- uses the language of the topic that you are responding to.



Not for photocopying

The Level 1 topic sentence is straightforward and is a clear, direct statement. To raise your topic sentence to the next level, use an AAAWWUBBIS word to show your reader that the topic and your idea are complex. See Topic 10 for more on AAAWWUBBIS words.



11.3 Activities

11.3 Level 1

1. Put the following steps of writing a **paragraph** in the correct order by numbering them from 1-6.

..... Use a mind map to brainstorm the reasons why.

..... Choose your best idea.

..... Choose your paragraph pattern/formula and write.

..... Unpack the topic.

..... Research your best idea.

..... Research ideas to add to your mind map.

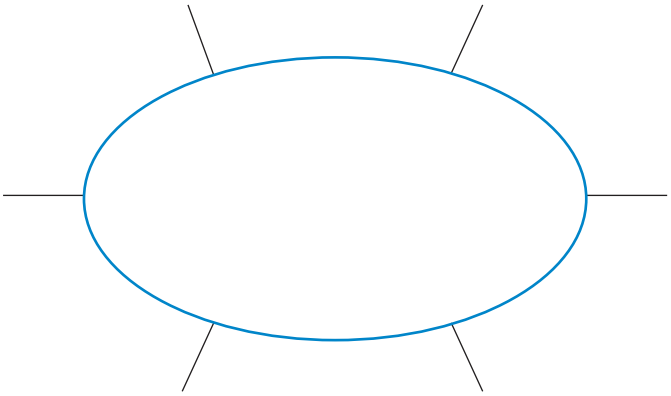
2. Look closely at the topic below.

Are snakes better household pets than birds?

a. Highlight/underline the **key terms**.

b. Do **you** think snakes are better household pets than birds? Circle your answer: YES / NO

c. Write your **statement** in the centre of the mind map below, based on how you answered part b.



d. Brainstorm possible reasons or arguments to support your statement and add them to the mind map.

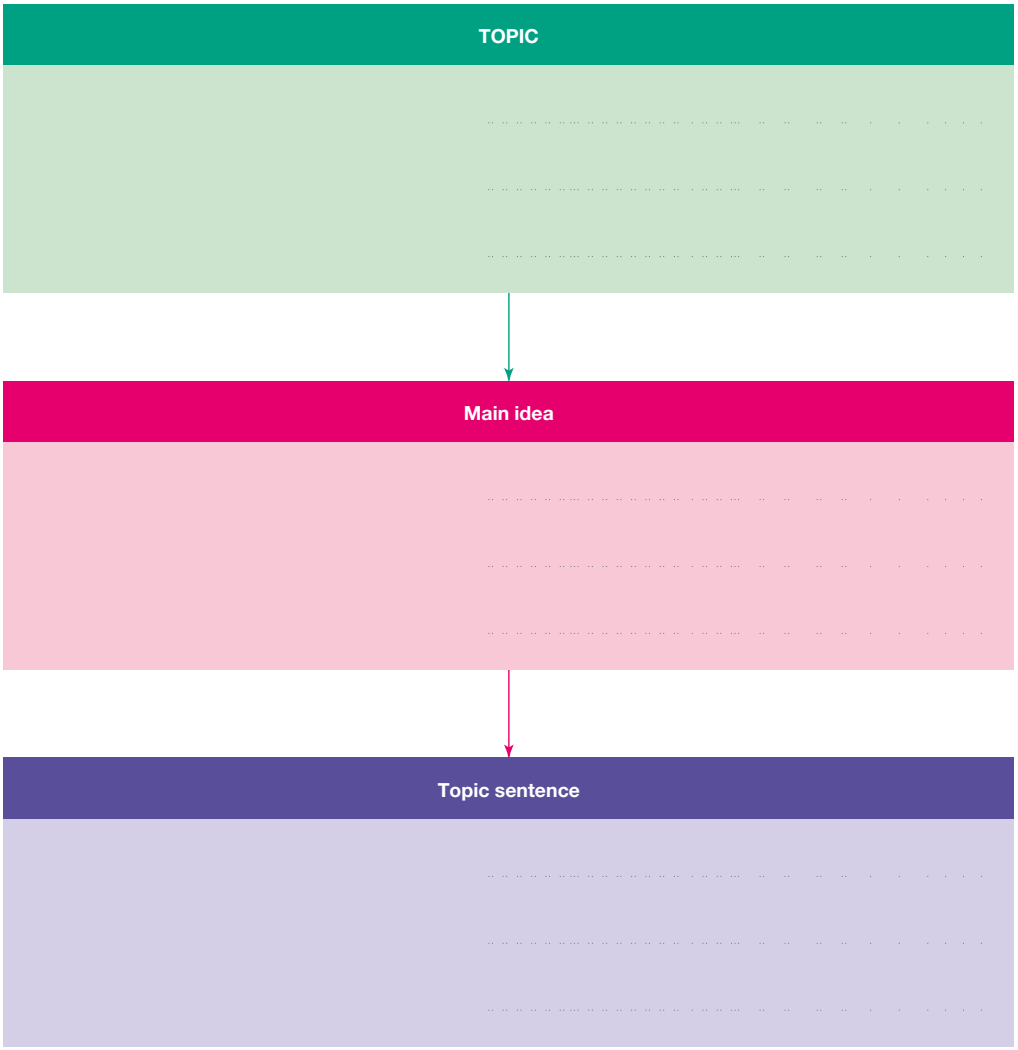
Not for photocopying

e. Choose the **best** idea out of all the ideas you've brainstormed, to be the **main idea** for your paragraph. Write it below.

f. List the **evidence** or details you might write about, in support of your main idea.

-
-
-

g. Complete the flow chart (refer to the example in section 11.3.3). The last step is writing your **topic sentence**.



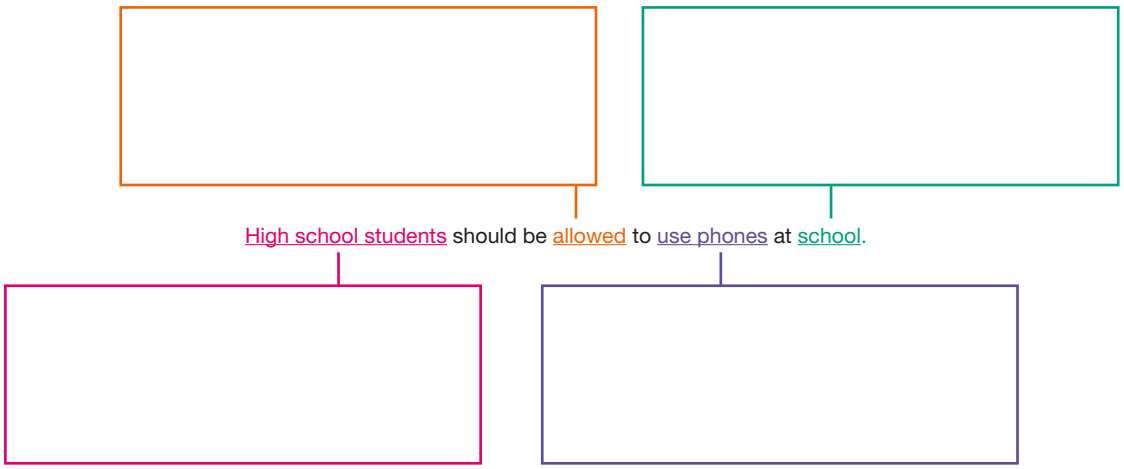
Not for photocopying

3. What should your **topic sentence** do? What is its job in a paragraph?

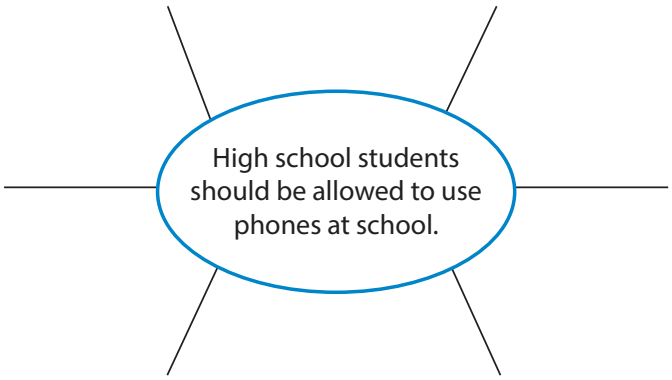
11.3 Level 2

4. Explain why you should **unpack** a topic before you attempt to write a paragraph responding to it.

5. a. Look closely at the topic below. The **key terms** have been underlined for you. Use the boxes to **unpack** these terms.



b. Brainstorm possible **reasons or arguments** why students should be allowed to use phones at school.



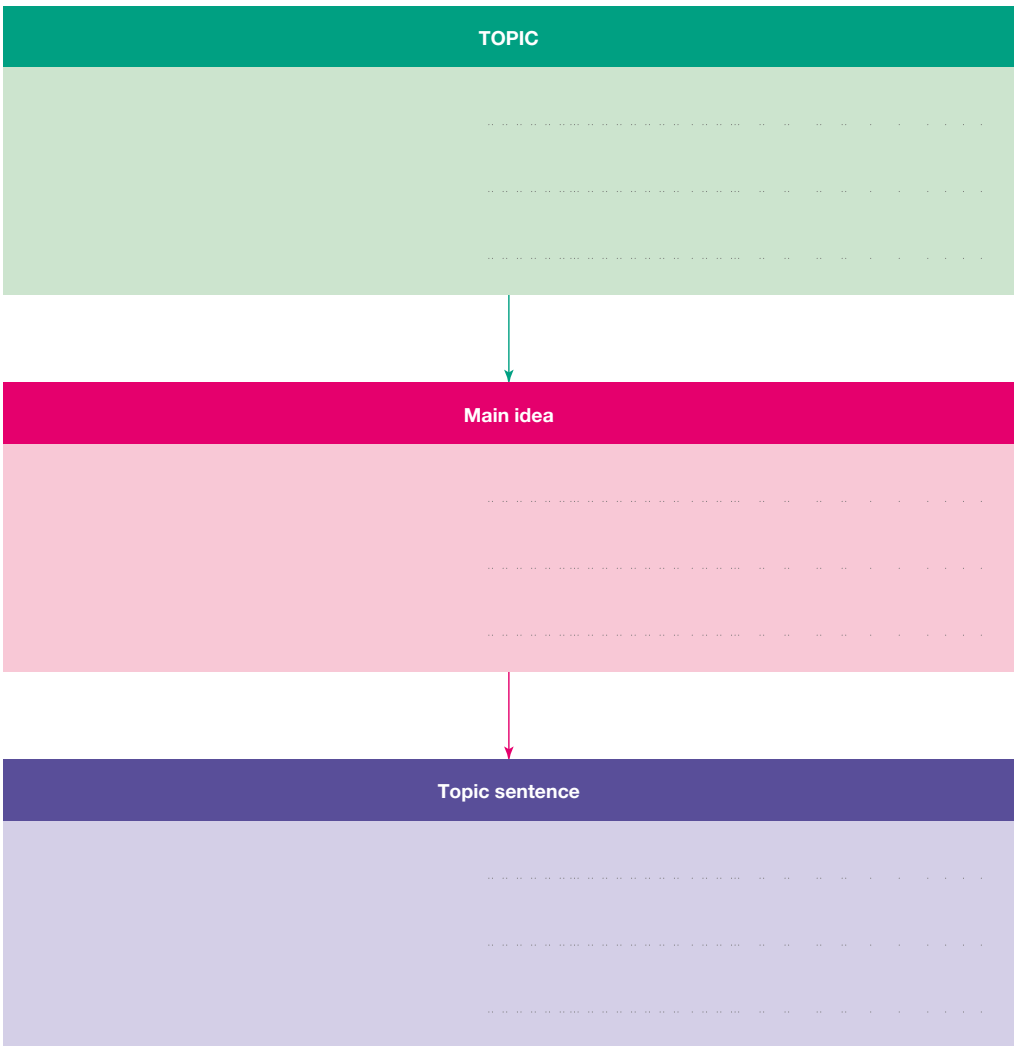
Not for photocopying

c. Choose an idea that will form the **main idea** of your paragraph. Write it below.

d. List the **evidence** or details you might write about to support your main idea.

-
-
-

e. Complete the **flow chart** (refer to the example in section 11.3.3). The last step is writing your **topic sentence**.



Not for photocopying

11.3 Level 3

6. a. Look closely at the **literary analysis** topic below. Underline and **unpack** the **key terms** in the space around the topic. Then **apply** the topic to a story you know from a book, movie or TV show.

The story is about how characters show hope and optimism in a grim situation. To what extent do you agree?

b. Name of my chosen book/movie/TV show:

c. Brainstorm some moments in your chosen text (book/movie/TV show) where a character or characters **showed hope and optimism in a grim situation**.

d. Choose an idea that will form the **main idea** of your paragraph, from your brainstorm in part c.

e. Write your **topic sentence**. Challenge yourself to start with an AAAWWUBBIS word to make it more complex.

Not for photocopying

7. Why is it useful to **unpack** the topic for a **descriptive** paragraph?

8. Summarise what's involved in **planning** an effective paragraph.

11.3 Hungry for more?

Choose one of the paragraphs you have created in this topic to **refine** (improve according to the guidelines). Use the checklist in section 11.2.2 to make sure your paragraph has everything it needs to be **powerful**. Depending on the paragraph pattern (formula) you choose to use, you might also like to use the **TEEL** and **CUPS checklists** (see 11.2 Hungry for more?).

on Resources

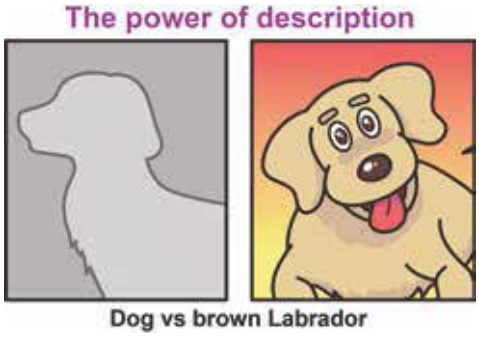
eWorkbook	11.3 Level 1 worksheets (ewbk-7426), 11.3 Level 2 worksheets (ewbk-7427), 11.3 Level 3 worksheets (ewbk-7428)
Video eLesson	Unpacking the topic (eles-4305)

Not for photocopying

11.4 Structuring paragraphs

11.4.1 Descriptive paragraphs

Descriptive paragraphs can be found in most different types of creative writing — such as **narratives**, personal reflections, and memoirs. Descriptive paragraphs paint pictures in the reader's mind so that the audience can vividly imagine what is happening.



Dog vs brown Labrador

Descriptive paragraphs still have a beginning, middle and end, and still use the checklist of features of a powerful paragraph. However, they don't follow a typical formula pattern like other types of paragraphs do. Instead, **powerful descriptive paragraphs** use:

- **Specific vocabulary.** Intentional choice of words helps readers to picture what is being described through specific details. For example, the *brown Labrador* instead of the *dog.*
- **Figurative language.** This includes personification, metaphors and similes.
- **Sensory language.** Words stating the reactions of the five senses add depth to a description.
- **Show, don't tell.** This strategy describes the action in more detail through showing a character's reaction rather than listing their feelings and actions.

See Topic 8 Metalanguage and Topic 3 Reading for inference for more on these techniques.

Powerful descriptive paragraphs

Have a look at the examples of **powerful descriptive paragraphs** below. You'll notice that they are all very different. Note down the features you think make these paragraphs so good.

Excerpt from *Appointment with Entropy* by Winnie Zhang

Even the spiders scurried away from the rancid half-eaten burger as it lay on the yellow-stained floor. The weak glare of the ceiling light would flicker steadily at the slightest movement or vibration. Herman Potter made it in his best interest to stay excruciatingly still, instead of investing in the much-needed time to change the light bulb. He slowly and carefully placed his mug of black coffee on the mark his last cup made on his desk, in an effort to hide it. He always forgot to bring a coaster. Herman had closed his doors for the night, taking the time to complete some paperwork that was long overdue. His hands quickly stopped the papers that were about to fly off the table from the wind outside, earning a flickering complaint from the lights. Disgruntled, he steadily reached for the splintered window, shutting out the frosty air and squeals of joy from the children playing outside on the street. He filed his most recent cases of a dead man and a missing puppy, which were, oddly, related.

Excerpt from *Broken Mirrors* by Wenting Han

You start with a blank canvas. That's all, just a cool expanse of nothing. It charms you with its emptiness, whispering with the soft assurance that a new beginning brings. Bursting colour and fresh stories peer through the folds of midnight curtains and wait, with held ecstasy, for the player's hand to bring them to life. Your ear perks at the chatter outside the door; new opportunities pausing by the jamb, their slender hands trailing over lips touched by dawn in an exchange of jokes and gossip. You hear their tinkling laughs and your heart beats faster.

Excerpt from *Battlefield* by Katie Freeman

My mother sent me back, back to the place I hated and back to the place I dreaded. I could hear basketballs bouncing and kids laughing and yelling. Why couldn't that be me? Why was I this way? I pushed my box braids out of my face, opened the metal gate and walked down the dirt path. It was getting louder. The school playground was a battle zone, and I was losing. I walked towards the silver seats, "Freak!", "Go back to your country" and "You don't deserve to be here". Many words were shot at me, like bullets except worse. I was used to it. Hundreds of light blue and green eyes shot nasty looks at me. Their white skin shimmering in the sun. I was the odd one out. The bell rang, the day had only just started and I already want to leave.

Not for photocopying

11.4.2 Expository paragraphs

Expository paragraphs explain or describe a concept or topic to the reader. They provide a balanced, two-sided view on an issue.

If you're asked to write a report or an essay on a particular topic at school, you're likely to need this type of paragraph. For example, if you are asked to write an essay on the best household pet, expository writing explains a range of ideas and arguments. Using accurate and detailed evidence is highly important.

You can use the TEEL, TEEEL or the Weave pattern for expository writing. The paragraph below was used in section 11.2.2 as an example of a powerful paragraph and it also uses the weave pattern.

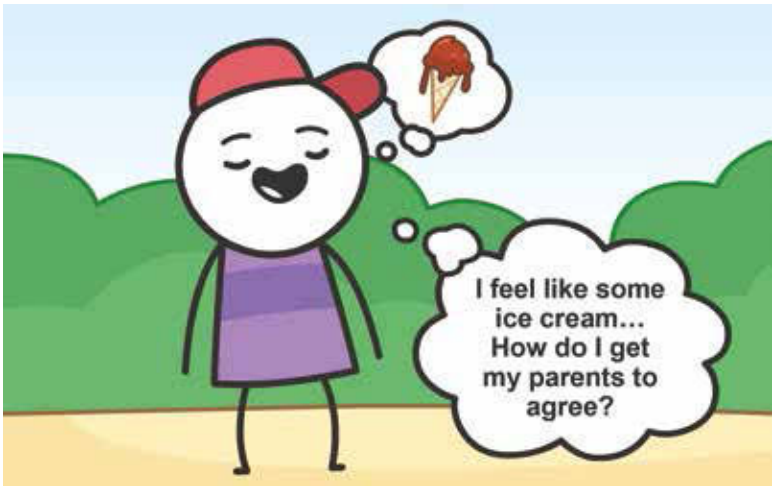
From the essay *What is the COVID-19?* by James Jones.

Pattern	Paragraph
WHAT What is the main idea?	The symptoms people develop from COVID-19 depend on many things including age, and their immune system.
HOW How is this evident? The facts, statistics, quotes or moments that support your point.	The most common symptoms are fever, a dry cough, and tiredness but other symptoms can also include aches, pains, headaches, a sore throat, and nasal congestion.
WHY Why is this evidence important? Analyse and unpack.	Some cases usually only develop mild cases but, in some people, they could also develop very serious symptoms and may have trouble breathing.
HOW How is this evident? The facts, statistics, quotes or moments that support your point.	These symptoms include pneumonia and shortness of breath.
WHY Why is this evidence important? Analyse and unpack.	The people that are mostly affected by this are people that have other medical conditions such as high blood pressure, or people with lung/heart problems.
SO So, how are your evidence and ideas relevant to the topic overall?	However, people of all ages are still able to catch the virus and develop serious symptoms.

11.4.3 Persuasive paragraphs

Persuasive paragraphs convince your reader to do something or think in a certain way. Your aim is to convince them that your main idea is correct. While using persuasive language is definitely important here, the focus in this section is on how to structure a logical argument with the use of **evidence** to back up your claims.

The use of **evidence** is essential for persuasion because without it, statements cannot be **verified** (determined to be true). Using TEEL, TEEEL or the Weave is effective, because there is no way you can forget to use evidence if you use every step in the formula.



Not for photocopying



You may be instructed to persuade your reader or audience to **take a stance** on a social issue. Have a look at a WHAT-HOW-WHY-SO Weave paragraph **convincing** readers to change the date of Australia Day.

Pattern	Paragraph
WHAT What is the main idea?	For our Indigenous Australians, January 26th marks the anniversary of when their home was taken from them, now referred to as Invasion Day. By using this day as a celebration, we are leaving our First Nations people out.
HOW How is this evident? The facts, statistics, quotes or moments that support your point.	Aboriginal civil rights activist, Jack Patten, highlights that, "On this day the white people are rejoicing but we, as Aborigines, have no reason to rejoice on Australia Day."
WHY Why is this evidence important? Analyse and unpack.	Patten is referring to the historic events of January 26th and how they mark the commencement of a long history of trauma and violence. For First Australians, a national celebration on 26 January is highly inappropriate because the history that underpins it is simply too painful.
HOW How is this evident? The facts, statistics, quotes or moments that support your point.	On Australia Day in 2020, over 100 000 Australians protested to change the date worldwide.
WHY Why is this evidence important? Analyse and unpack.	This exemplifies that for *all* Australians, celebrating on January 26th not only condones but also promotes the historical invasion The First Australians once suffered.
SO So, how are your evidence and ideas relevant to the topic overall?	It is for this reason that celebrating on January 26th excludes Indigenous Australia from the celebrations and why we must change the date.

Not for photocopying

The 'why' in the weave is evaluation. This shows your reader just how they should interpret the evidence to see how it proves your point. Take a look at the **evaluative language** in the table below: see if the 'Change the Date' paragraph uses any of these verbs.

int-8212

Verb	Meaning
exemplifies	this is an example of… (helping to understand the bigger picture)
illustrates	this helps us to understand…
reveals	a bit of the meaning is made clearer because…
emphasises	this backs up / points out that…
depicts	what is literally shown to you on the page/screen
highlights	this thing gives us an insight by standing out
suggests	makes you think something is likely to be true or exist
demonstrates	shows that something is true or exists
points to	shows the truth or importance of something

11.4.4 Analytical (literary) paragraphs

When studying different texts in class — like books, films, TV shows, poems, graphic novels — teachers ask that you *really* look closely and think hard about them. For example, if you are reading a novel in English class, you will unpack and pull apart the different parts of the narrative such as themes, big ideas, characters, settings: the list goes on… This is called **analysis.** In order to show your analysis and how you have interpreted the text, *you* need to organise and express your ideas in writing. This is where the **analytical paragraph** or **literary paragraph** patterns are relevant.

Unlike the expository or persuasive paragraphs that mostly use facts and statistics as evidence, this kind of paragraph uses **key moments** and **quotes** from the studied text to make your argument logical.

The following paragraphs show us how TEEL, TEEEL or the Weave are used to discuss the role of the **dystopian protagonist** in a few different texts.

Use the colour code to see how these patterns work in the following paragraphs by students.

TOPIC | EXPLAIN | EVIDENCE | EVALUATION | LINK

WHAT | HOW | WHY | SO

Harrison, Year 8: *Tomorrow, When the War Began* by John Marsden — TEEL

Although most readers would agree that Ellie is the protagonist there are parts of the text which make readers doubt her position as the dystopian protagonist. Although she was the first to notice that things were not normal, she ignored her doubts and did not act. It was the second character Lee that was the first to acknowledge the possibility of the invasion when he said "if we're wrong you can laugh as long and loud as you want. But for now, let's say it's true, let's say we've been invaded. I think there might be a war". Without Lee, Ellie would not have come to accept that her beloved town was getting invaded by an unknown military group.

Chloe, Year 8: *The Hunger Games* by Suzanne Collins — TEEEL

Katniss Everdeen is the protagonist, but she is assisted by other characters throughout the text such as when Peeta Mellark helped her to make a huge stance against the capitol when they threaten to eat the berries and kill themselves so that the Capitol didn't have a winner. This means Katniss was willing to die in order to prove to the Capitol that they do not own her and that they are not in control of everyone, however she would not have been able to do this without Peeta as he played a large role in her decision to defy the Capitol. Katniss makes her point clear to President Snow when she later says, "It must be a fragile system if it can be brought down by just a few berries." This positions the viewers to think that the government is not completely in control and that their system is flawed. This goes to show that Katniss was willing to die in order to stand up to the Capitol in hope of a better life for everyone else. This means that the Capitol felt threatened and allowed the two to both win so that the people watching on didn't think that anyone had more control than the Capitol. This is important because this was a major turning point for Katniss and her journey in taking down the Capitol and bringing peace back to the districts.

Not for photocopying

Indyanna, Year 8: *The 100* (TV Series) — WHAT-HOW-WHY-SO

Bellamy Blake plays a huge role in helping Clarke Griffin learn the truth about Earth and all the obstacles they approach, learning that it was not going to be as easy as they imagined. Bellamy and Clarke have both hugely impacted the Arkadian's chance at survival as they are faced with a copious amount of challenges as explained through this dialogue, "You keep us alive, and I'll keep you on two feet." This line shows the power Bellamy had over the regular Arkadians, leaving the punishing up to Clarke as the protagonist. Clarke challenged many older adults' power and authority by telling them how she kept them alive before the adults landed on earth, by saying "you may be the chancellor but I'm in charge". This makes the reader understand the authority she had over all of the civilians, showing that she is a fierce and harsh leader. Clarke made many sacrifices, including, stabbing her own boyfriend to death, putting herself in many life-threatening situations, and nearly killing her mum to save the rest of the group. These actions show that she would do anything to keep everyone safe, and alive. This makes the reader form a stronger relationship with the character and gain a better opinion on her, as a strong and powerful protagonist that would risk her life to figure out the truth behind the society she lives in. Even though Bellamy played a big part in her role, Clarke was still portrayed as a fierce leader throughout the whole text.

Abbey, Year 8: *Tomorrow, When the War Began* by John Marsden — WHAT-HOW-WHY-SO

Although Ellie questions their setting and is seen as the protagonist of the novel, Lee is actually the character who first makes connections and is a vital part of Ellie's realisation that their world is changing. At first, Ellie is in a "funny mood", as she feels as though something strange is happening in Wirawee. She initially questions her setting, but as the novel proceeds she comes to the realisation that she does not want to believe a war is occurring, and refuses to listen to Lee, who admits their society is changing. He is the character who opens her eyes to discover the truth throughout the text. Tension starts to build in the novel, and Ellie continues to deny her understanding of the harsh realities. She finally comes to trust Lee's instinct, when he explains that on "the night of the Show those hundreds of aircraft, maybe even more that came over the coast, flying low and at a high speed". This indicated to her that whoever was flying over them did not want to be seen and were heading to Wirawee. Readers are now coming to the discovery that this story is coming to a dramatic turn and that the character's past life is about to change. First seen as innocent teenagers whose only worries are school and friends, the author has soon positioned Ellie and Lee as the characters who first question their surroundings, and see their world as it really is. Without Lee, Ellie wouldn't have discovered her true role, meaning she would not have been able to complete her position as a dystopian protagonist.

In-line quotations

One of the key things that makes an analytical paragraph good is the use of **in-line quotes**. In-line quotations are where short quotes from the text are woven into a sentence. This is not only useful for quoting from narratives, but also when quoting facts, statistics or people in expository and persuasive paragraphs.

Abbey's paragraph uses in-line quotes in two different ways:

1. *Very short quote from the text that helps to drive explanation and analysis*. 'At first, Ellie is in a "funny mood", as she feels as though something strange is happening in Wirawee.'This integrates the very short quote 'funny mood' into a full sentence.
2. *Uses context and analysis to lead into a longer quote.* 'She finally comes to trust Lee's instinct, when he explains that on "the night of the Show those hundreds of aircraft, maybe even more that came over the coast, flying low and at a high speed".' This integrates a long quote to provide context, within a longer complete sentence.

If quotes are not in-line, they become floating quotes. These often don't mean much at all because they lack the context needed to actually be meaningful.

Here is an example of a floating quote:

He is the character who opens her eyes to discover the truth throughout the text. "The night of the Show those hundreds of aircraft, maybe even more that came over the coast, flying low and at a high speed."

It's difficult to work out how the quote is connected to the text around it. Floating quotes should definitely be avoided.



Not for photocopying

11.4 Activities

11.4 Level 1

1. Write an **expository** TEEL paragraph using the topic sentence provided.

   Giant pandas are an endangered species because they are at high risk for extinction.

   a. Expand on this idea by writing an explanation**:** **'**This means…'

   b. Choose one piece of evidence from the list provided. Incorporate your chosen evidence into a sentence.
   - Only around 2060 pandas remain living in the wild.
   - Climate change will eliminate over 35% of the panda's bamboo habitat in the next 80 years.
   - Panda skins and pelts can fetch poachers hefty sums of money on the black market.

   c. Write a concluding sentence that links back to the topic. Start with a **connective** like, 'Therefore…' or 'It can be seen…' or 'In summary…'.

2. Write a **persuasive** TEEEL paragraph convincing your reader that school should be open only four days a week, using the topic sentence provided.

   School should be open only four days a week as children need more time to relax so that they can be effective learners.

   a. Expand on this idea by writing an explanation: 'This means…'

Not for photocopying

b. Choose one piece of evidence from the list provided. Incorporate your chosen evidence into a sentence.

- Spending eight-hour days for four days a week has shown that students get all their work completed during school hours.
- Four out of five students surveyed preferred the idea of a four-day week.
- Quote by Miss Brown (teacher): "Having an extra day for students to relax will mean they will come back the following week feeling refreshed".

c. Write a sentence that links back to the topic. Start with a **connective** like, 'Therefore…' or 'It can be seen…' or 'In summary…'.

3. Write a paragraph **describing** the moment you walk into school. End with **dialogue** as you meet someone you know and begin a conversation.

Not for photocopying

11.4 Level 2

4. Write an **expository** TEEEL paragraph on the topic of the endangered Tasmanian devil.

a. Write a topic sentence stating your **main idea** on this topic.

b. Expand on this idea by writing an explanation**:** 'This means…'

c. Choose one piece of evidence from the list provided. Incorporate your chosen evidence into a sentence.

- There has been an 80 per cent reduction in sightings of the Tasmanian Devil in the past 20 years.
- The population is threatened by Devil Facial Tumour Disease (cancerous tumours that cause death).
- They are often killed by cars on the road.

d. Write a sentence evaluating how this evidence is relevant to your **main idea**.

e. Write a sentence that links back to the topic. Start with a **connective** like, 'Therefore…' or 'It can be seen…' or 'In summary…'.

Not for photocopying

5. Write a **persuasive** TEEEL paragraph convincing your reader that exercising should be compulsory.

   a. Write a topic sentence stating your **main idea**.

   b. Expand on this idea by writing an explanation: **'**This means…'.

   c. Choose one piece of evidence from the list provided. Incorporate your chosen evidence into a sentence.
   - A lack of exercise causes belly fat which can lead to illnesses like Type 2 diabetes and heart disease.
   - Exercise improves mood and decreases feelings of anxiety and depression.
   - An immediate result of exercise is increased levels of energy.

   d. Write a sentence evaluating how this evidence proves the point you make in your topic sentence.

   e. Write a sentence that links back to the topic. Start with a **connective** like, 'Therefore…' or 'It can be seen…' or 'In summary…'.

Not for photocopying

6. Write a **descriptive** paragraph detailing a moment when you felt really scared. Some examples are:
   - your first day of high school
   - going on a roller coaster
   - exploring an unfamiliar place or somewhere in the dark
   - something bad has happened to you or a loved one
   - watching a horror film.

11.4 Level 3

7. Write an **expository** paragraph explaining why dentists recommend we brush our teeth morning and night. Use the weave pattern: WHAT-HOW-WHY-SO.

   Here is some evidence that you could choose to use in your paragraph:
   - Teeth brushing is the primary way to prevent cavities.
   - Brushing removes plaque (plaque causes tooth decay and gum disease), so brushing promotes oral hygiene.
   - Brushing your teeth is the easiest way to kill mouth bacteria and prevent bad breath.

Not for photocopying

8. Write a **persuasive** paragraph convincing the reader that students should no longer have to write by hand at school. Use the weave pattern: WHAT-HOW-WHY-SO. You will need to provide your own evidence to help with your persuasion.

Not for photocopying

9. Write a **descriptive** paragraph detailing the setting of a narrative of your choice. Imagine you are introducing your reader to the protagonist exploring their surroundings, i.e. the very beginning paragraph of a short story.

11.4 Hungry for more?

Step 1: Choose a text that you have read or watched recently that applies to the following topic.

The story is about how there will always be some characters that rebel and some who accept. Discuss.

Step 2: Brainstorm arguments that apply to the topic. Select **one** argument (from all your ideas) to write about.

Step 3: Choose at least two quotes from the text that prove your argument.

Step 4: Practise using in-line quotes in a WHAT-HOW-WHY-SO weave paragraph.

Step 5: After writing, use coloured highlighters or pencils to identify the different elements of the weave.

on Resources

eWorkbook 11.4 Level 1 worksheets (ewbk-7429), 11.4 Level 2 worksheets (ewbk-7430), 11.4 Level 3 worksheets (ewbk-7431)

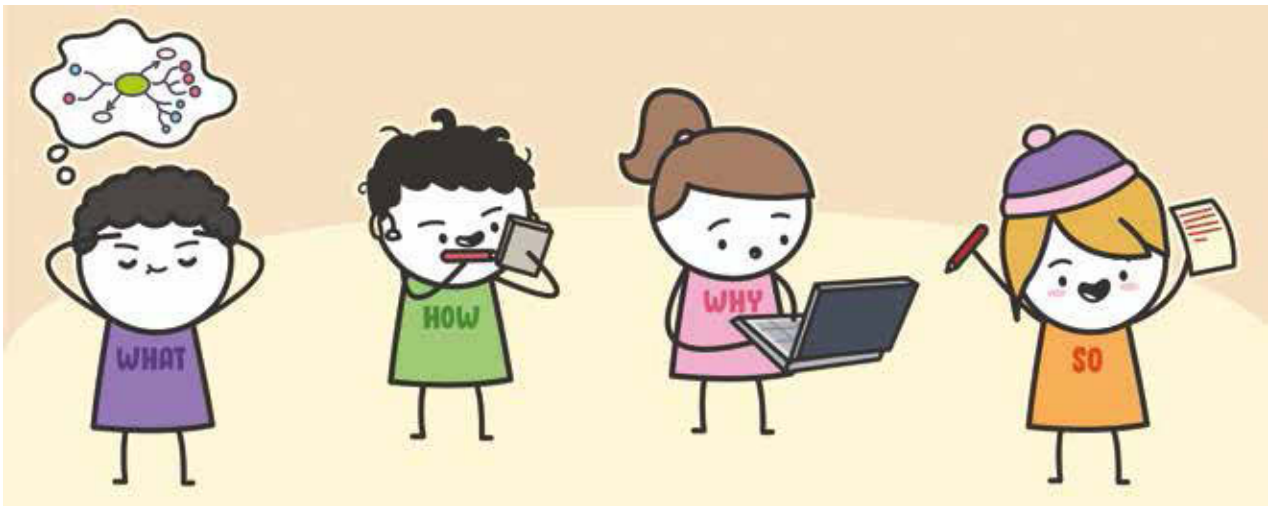
Interactivity Transitions and connectives (int-8212)

Not for photocopying

11.5 Topic Project: Powerful paragraph workshop

Scenario

Workshop with your peers to write a powerful paragraph. By working together you can come up with plenty of ideas and evidence, sharing the workload.



Task

In teams of four or five (depending on the type of paragraph), you will need to choose:

a. a preferred paragraph pattern structure: TEEL, TEEEL or Weave
b. the type of paragraph: expository, persuasive or analytical
c. a topic to respond to: you can choose one of the topic options from earlier in this topic or your teacher can assign one for you
d. the roles of each group member.

Process

1. Agree on the type of paragraph you will write, and the topic that you will respond to.
2. Depending on the paragraph pattern you have chosen, you will have four or five people in your group (four for TEEL and WHWS and five for TEEEL). Assign which part of the paragraph will be written by each group member.
3. Use a physical or digital mind map to brainstorm ideas (which become your arguments). Choose one idea from your range to be the main idea of your paragraph.
4. Brainstorm or research evidence that supports your main idea, to use in the paragraph.
5. Sit around a table together. Your group can choose to work on a **single** collaborative piece of paper, a **single** collaborative device, or a **shared** document which you can *all* access separately. Sit in order around the table, based on who is writing each part of the paragraph (see Step 2).
6. Once everyone knows what their role is and all the ideas/evidence are in front of everyone, Writer #1 will begin writing the 'Topic Sentence' or the 'WHAT'. The rest of the group will plan for their part and wait patiently. (Your teacher might put a time limit on this process).
7. Once the first part is written, pass it on to Writer #2, then #3, and so on until the entire paragraph is written. *Note:* the writers for 'HOW' and 'WHY' might need to pass the paragraph back and forth a few times to repeat this process, depending on the evidence selected.
8. Read through the paragraph together. Make sure that every part makes sense, and that it makes sense as a **cohesive** paragraph. Check that all group members are happy with the ideas that are being put forward. Edit for features like: one main idea, clear and intentional, correctly structured sentences, sequencing, and flow.
9. Share your paragraph with the class or your teacher.

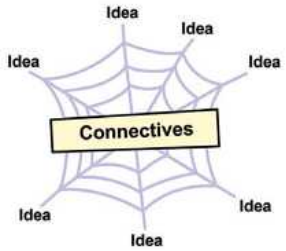
Not for photocopying

11.6 SkillBuilder: Connectives in paragraphs

online only

What are connectives in paragraphs?

Connectives are words used within and between paragraphs to help the writing flow. Connectives can connect ideas, compare and contrast ideas, and show cause and effect of ideas.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

11.7 Review

11.7.1 Key points to remember

11.2 Powerful paragraphs



- Paragraphs are powerful because they help readers take in information.
- Powerful paragraphs are organised, intentional and focused.
- Every paragraph has a beginning, a middle and an end.
- Paragraph patterns help you write different types of paragraphs in different ways: TEEL, TEEEL, and the Weave (WHAT-HOW-WHY-SO).
- There is not 'one correct way' to structure a paragraph. Looking at high-standard examples and practising your writing are the best ways to improve your paragraph-writing skills.

11.3 Planning an effective paragraph



- Planning your paragraph will make your writing more effective:
  - Unpack the topic given to you by identifying key words and analysing them.
  - Choose your best idea (if writing one paragraph) and your best three (if writing a whole essay).
  - Use the idea(s) to formulate a topic sentence. An effective topic sentence clearly outlines the main idea for the whole paragraph.

11.4 Structuring paragraphs



- Descriptive paragraphs don't follow a typical structure or pattern. However, it is worthwhile to unpack the topic before writing.
- Expository paragraphs explain an idea or concept. They often use factual evidence expanding on the idea, and provide concrete examples.
- Persuasive paragraphs convince the reader of an idea or your point of view. The evidence available to you can be biased, so select what's most convincing to prove your point.
- Some possible patterns for expository and persuasive paragraphs include:
  - **TEEL** Topic, Explanation, Evidence, Link
  - **TEEEL** Topic, Explanation, Evidence, Evaluation, Link
  - **Weave** WHAT-HOW-WHY-SO.

Not for photocopying

11.7 Activities

online only

11.7 Review

Go to www.jacplus.com.au and access your learnON format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

11.7.2 Reflection

Now that you know more about writing powerful paragraphs, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. How do you think the ability to construct paragraphs will help you in your everyday life?

3. What area of your paragraph writing would you like to focus on improving?

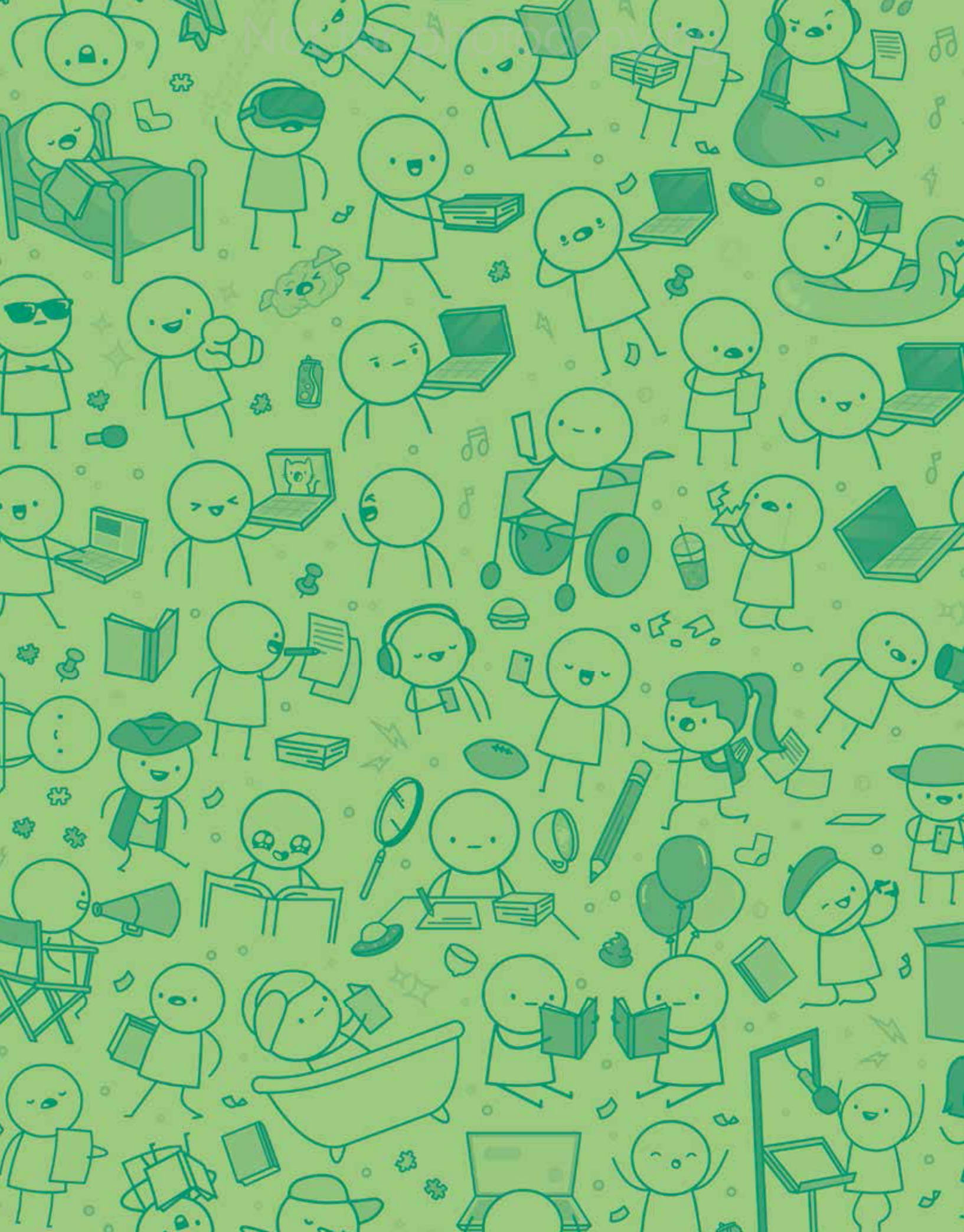
on Resources

Sample responses	Topic 11 sample responses (sar-0131)
Digital document	Self-reporting template (doc-35525)
Interactivity	Key terms crossword (int-8269)

Not for photocopying

Glossary

accurate using appropriate and specific language to be clearly understood
analysis examination of something in detail in order to make meaning from it
analytical anything that involves the use of logical reasoning
analytical (literary) paragraph a paragraph that analyses a literary text
argument the logic applied to a key point, to prove it
brainstorm a thinking and planning session to produce ideas and ways of solving problems
cohesive fitting together in an orderly way
connectives words that join sections of text together to assist fluency
contention topic or thesis statement, this is the central answer to the question or prompt
context background information on a topic that provides more information (to assist the reader's understanding)
convincing persuading; encouraging a person to think or believe something
descriptive presenting observations about the characteristics of someone or something
descriptive paragraph a paragraph that describes something, building a strong visual image
detail attention paid to particular items
dystopian relating to or depicting an imagined state or society where there is great suffering or injustice
expository paragraph a paragraph that explains how something works, or states facts about something
figurative language writing that uses comparisons to describe something in a non-literal way
focused directed towards a particular aim
formula a set of steps that a writer can follow to achieve a prescribed style of writing
intentional has a purpose and is done deliberately
key terms the words in a prompt or question which hold the most important information
main idea the central idea or concept that your paragraph is focused on proving or explaining
mind map a visual organiser (such as a diagram) to help collect and order thoughts and ideas
narrative a story or a description of a series of events
organised prepared and arranged in a logical order or structure
paragraph a collection of sentences that work together to connect a main idea
pattern a model used as a guide
persuasive something (such as an argument) which influences someone to do or believe something, backed up by reasoning and evidence
persuasive paragraph a paragraph that persuades or convinces the reader
prompt the stimulus, phrased as a statement, which guides what is written (topic), and how it is written (style), for a paragraph or essay
protagonist the main character in a story
question the stimulus, phrased as a question, which guides what is written (topic), and how it is written (style), for a paragraph or essay
relevant focusing on the matter at hand
specific clearly identified, relating directly to a main idea
topic the stimulus, phrased as a question or statement, which guides what is written (topic), and how it is written (style), for a paragraph or essay
topic sentence the first sentence of a paragraph; it focuses the reader on the author's point of view about the writing topic
transitions words or phrases that connect ideas, sentences and paragraphs; they aid fluency and cohesion
unpack pull apart and look at closely



Not for photocopying

11.6 SkillBuilder: Connectives in paragraphs

11.6.1 Tell me

A good paragraph doesn't just need to address the topic or theme you are writing about. It also needs to be **cohesive** and **fluent**. Cohesion means *how the parts of the essay stick together* and fluency is the *flow* of the essay from start to finish. One way to improve the cohesion and fluency of your writing is to use **connectives**.



Connectives, sometimes referred to as transitional words and phrases (or even the scary sounding grammatical term **conjunctions**), are used to join ideas, sentences, or even whole paragraphs together. You can think of them as the glue that holds your thoughts together, or part of a thread which runs through the essay from start to finish.

11.6.2 Show me

on Resources

Video eLessons Connectives in paragraphs (eles-4320)

Different connectives are used for different situations. They can be used to indicate *when* something happens, or whether one thing happens *as a consequence* of another. They're also really useful for indicating *similarities and differences*.

Here are a few examples split into different categories:

Purpose	Examples of connective words
adding new ideas	and, also, besides, further, furthermore, too, moreover, in addition, then, of equal importance, equally important, another **Example: Furthermore, studying horror films teaches valuable skills about setting mood.**
indicating time	next, afterward, finally, later, last, lastly, at last, now, subsequently, then, when, soon, thereafter, after a short time, in the meantime, meanwhile, at length, ultimately, presently **Example: Finally, the protagonist found what she was searching for.**
showing consequences	as a result, hence, so, accordingly, as a consequence, consequently, thus, since, therefore, because **Example: Thus, every ship was unable to return home to Earth.**
reasoning	to this end, for this purpose, with this in mind, for this reason(s) **Example: With this in mind, it's easier to understand his motivations.**
indicating sequence	first, second, (etc.), finally, hence, next, then, from here on, to begin with, last of all, after, before, as soon as, in the end, gradually **Example: Gradually, the character learned to trust her instincts.**
providing examples	for example, to illustrate, for instance, to be specific, such as, moreover, furthermore, just as important, similarly, in the same way **Example: For instance, consider the king's cruel actions in the third act.**
showing similarities	like, in the same manner, in the same way, as so, similarly, likewise, also **Example: Similarly, the queen showed no mercy towards the villagers.**

Not for photocopying

Purpose	Examples of connective words
showing contrasts	but, in contrast, conversely, however, still, nevertheless, nonetheless, yet, and yet, on the other hand, on the contrary, or, in spite of this, actually, in fact **Example: Nonetheless, the hero was able to defeat the demon.**
summarising	in summary, to sum up, to repeat, briefly, in short, finally, on the whole, therefore, as I have said, in conclusion, as you can see, to conclude **Example: In short, it was a typical hero's quest plot.**

11.6.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivity Connectives in paragraphs (int-8301)

11.6 Activities

1. Using the table in section 11.6.2 as a guide, copy the paragraph below and insert the most appropriate connective words and phrases in the empty spaces to improve the **cohesion** and **fluency** of the writing.

   Uniforms should be banned from all Australian secondary schools ..... they are highly uncomfortable and distract students from their learning. ....., school uniforms are always made out of stiff, scratchy material that restricts movement, with some schools even making students wear ties. ....., teenagers will be uncomfortable and distracted from their work. ....., a recent study at Sunshine High School showed that 4 in 5 secondary students stated they cannot focus because uniforms are not like the clothes they would normally wear. This statistic demonstrates just how school uniforms can negatively impact on learning which is the whole reason teenagers go to school. ....., school uniforms should be banned from secondary schools in Australia so that students can learn in comfort.

2. Using the following unrelated images as inspiration, write a cohesive paragraph by connecting a series of ideas together.

   Try to use a range of connectives from some of the different categories, but don't overdo it! Your writing needs to be cohesive, but too many connectives can make it confusing, and even annoying to read.





Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 12**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

12.1 How to write essays (tpdf-2500) ☐

eWorkbooks

12.2 Level 1 worksheets (ewbk-7432) ☐
12.2 Level 2 worksheets (ewbk-7433) ☐
12.2 Level 3 worksheets (ewbk-7434) ☐
12.3 Level 1 worksheets (ewbk-7435) ☐
12.3 Level 2 worksheets (ewbk-7436) ☐
12.3 Level 3 worksheets (ewbk-7437) ☐
12.4 Level 1 worksheets (ewbk-7438) ☐
12.4 Level 2 worksheets (ewbk-7439) ☐
12.4 Level 3 worksheets (ewbk-7440) ☐

Sample responses

12.7 Topic 12 sample responses (sar-0132) ☐

Digital documents

12.5 The Monster (doc-35505) ☐
12.7 Self-reporting template (doc-35526) ☐

Video eLessons

12.1 Responding with an essay (eles-4306) ☐
12.4 Analytical metalanguage (eles-4231) ☐

Audio

12.2 *The Monster* (aud-0397) ☐
12.4 Example link (aud-0398) ☐
12.4 Example introduction (aud-0399) ☐

Interactivities

12.3 Using evidence (int-8734) ☐
12.6 Analytical metalanguage (int-8302) ☐
12.7 Key terms crossword (int-8270) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

12 How to write essays

12.1 Overview

12.1.1 Who needs essays?

We know what you're thinking. **Essays**? Bah! They're the *worst*! Who needs them? Well…



…**You** need them. Essays aren't as hard to write as people often think, and knowing how to plan and compose them is a skill that will come in handy throughout your life, no matter what you decide to do. Read on…

on Resources

Video eLesson Responding with an essay (eles-4306)

Watch this video to learn how to plan and write engaging essays.



STARTER QUESTIONS

1. How would you describe your experience with writing essays so far?
2. What elements do you think a great essay has?
3. Why do you think essays are a helpful way to analyse a text?
4. If you were reading someone else's essay, describe what it would need to contain or feature, to best hold your attention.

Not for photocopying

12.2 Text response essays

12.2.1 The importance of essay writing skills

It's likely you think that writing essays isn't particularly relevant to your life. Sure, you'll have to write them in school, but essay writing skills will hardly be needed in your budding footy career, right?



In a way, that reasoning is correct. While there are plenty of jobs that need essays (such as a lawyer or a journalist), it's unlikely a plumber or a dancer or an architect will need to write an essay. At least, not the kind of essay the teachers ask you to write.

But in another way, that reasoning is incorrect. All those professionals need to be able to write, and the basic form of an essay underlies most good writing. If you can write an essay, you can write a captivating blog post, fill in a job application, throw together a speech and put forward a business proposal.

Basically, an essay is a **logically-ordered set of ideas** in writing.



But all of that is in the future. Right now, you're studying novels and plays and poetry and your teacher is going to ask you to write essays on these texts. You might also think that the close **analysis** of literature that you do in English won't be particularly relevant to your life, either. Again, sort of right, sort of wrong.

A plumber won't be asked to dissect the symbolism of the hot and cold taps she's replacing. But she might need to read a contract and make sure she's not going to be ripped off. All this analysis is actually teaching you to think **critically**. And that is an invaluable life skill.

12.2.2 Writing a text response essay

A **text response essay** (or **literary** essay) is one of the common types of essays you'll write in English.

A text response essay looks at the ideas, **themes**, characters, setting, **structure**, language and **literary features** of a text, then **analyses** what its author is trying to get across: what meaning the audience is making from the text, and how that meaning is made.

To understand how to write an essay, study the examples in the following sections — all are based on the flash fiction story *The Monster* by Year 9 student Charlotte Landherr, which won first place in the Year 7–9 Flash Fiction category in the 2020 Jacaranda Writing Competition. You can download a copy of the story from the online **Writer's Library**.

The Monster by Charlotte Landherr

I'm scared. Daddy is driving so fast. He never drives this fast. The city lights outside of the car are blinding my eyes. They are like blurry sparkles, glittering and flashing against the dark sky. Red, green, yellow, white. Cars are beeping so loudly. They sound like angry dinosaurs, yelling at Daddy to stop. He doesn't.

It was the middle of the night when Mummy pulled me out of my warm blankets and told me we had to run away. She said we were going on an adventure. We had to run away from a monster. I didn't want to run away. I was safe in my bed. But Mummy and Daddy made me get up and into the car.

"Where are we going, Mummy?" I ask.

"We have to escape the monster," she tells me.

"What monster is it?" I'm scared of monsters. The honking cars are beeping in my ears. I hear a new noise.

A wailing siren. Mum doesn't answer my question. Instead, she yells at Dad to drive faster. I turn around, and I can see swirling red and blue lights. Could this screaming, flashing thing be the monster we are running away from?

"What monster is it, Mummy?" I ask again. It's Daddy that answers.

Not for photocopying

“Mummy and I have done something this monster doesn’t like. It’s trying to capture us, so we have to run away.”

Daddy keeps on driving, so fast. The blurs of towering buildings fade into dark houses. There is no more honking. But as the houses fade into forests of tangly green trees, and the night is almost silent, one thing stays the same. The swirling red and blue lights that blind me when I turn around, and the howling siren.

The monster is following us. We have to keep running.

“Maybe we should pull over,” Mummy says. She looks worried.

“I can outrun them.” Daddy makes the car go even faster.

Daddy is going so fast, I can’t even see anything out the window any more. Everything is so blurry. Oh look, a tree, out the front of the car! It’s coming closer and closer.

Everything goes black.

I open my eyes. There is something big on top of me. I can’t move.

“Mummy? Daddy?” I whimper. Mummy and Daddy can’t hear me. The screaming sirens and whirring lights of the monster are flashing in the distance. Oh no. The lights are coming closer. The monster is going to catch me! I use all of my muscles to lift the big thing off me. I run as fast as a cheetah into the trees. I see a big, tall tree. It looks like a lighthouse, a safe place I can go to hide from the monster. I scramble from branch to branch, like using a ladder. I finally perch myself high up in the lighthouse tree. I can see the monster from here. It is running as fast as it can.

The monster stops wailing and flashing, and it spits out three people. They bring out their own little lights, and look around the dead car. One of them pulls out a body. Uh oh. I think that’s Mummy! Another body is pulled out. That must be Daddy! No! The monster’s servants have captured my parents! I want to scream, but I can’t let them capture me too.

Mummy and Daddy start walking beside the servants. They must be awake now.

“Where is it?” One of the servants says. He sounds angry, like a bear.

“We swear, we did what you told us to do,” Daddy says. I don’t understand what he means.

“That thing is dangerous. We have to take it back where it belongs.”

“Please sir, she isn’t doing any harm!” Mummy pleads.

“Not yet, but when it’s fully grown, we won’t be able to control it.”

“She’s harmless!”

“Do you really believe a Martian to be harmless?”

“She’s just like you or me!”

“Except green, with tentacles and fangs. We’ve had this conversation before. Either you take it back to where you got it, or we put it down.”

My parents and the servants are walking far away. I cannot hear what they are saying any more. I don’t even know what they are talking about. I’m scared. The monster has captured Mummy and Daddy. It starts up its chilling scream. The red and blue lights fade off into the distance. I have to stay hidden. A shiver runs down my spine. I wrap my tentacles around myself, and hope with all my heart I can stay hidden from the monster.



Not for photocopying

12.2.3 Understand what the essay prompt is asking

Essay prompts are also called essay **topics** and essay **questions**. Here, we will use **prompt** because that word means 'move to act' — and essays are action!

There are different types of essay prompts that invite different types of responses. Here's a summary:

Type of essay prompt	Response required	How to approach it
How does the short story *The Monster* by Charlotte Landherr explore the idea that people are scared of what they don't understand?	In a **HOW** essay prompt, you need to look at the text construction and how the audience makes meaning from it. It may also say: **To what effect**...	You'll need to look at the tools the author uses and the effect of these — like narrative voice and the plot twist.
'People are scared of what they don't understand'. **Discuss** in relation to the short story *The Monster* by Charlotte Landherr.	In a **DISCUSS** essay prompt, you need to explore the ideas in a balanced and curious way. It may also say: **Explore**...	You'll need to look at the messages and moral of the story in the plot, or its themes and characters. Do the characters' actions reflect the statement in the essay prompt? In what ways is this demonstrated?
To what extent does Charlotte Landherr's short story *The Monster* suggest that people are scared of what they don't understand?	In a **TO WHAT EXTENT** essay prompt, you need to have a clearly-stated opinion one way or the other. It may also say: **Do you agree?**	You'll argue if this is the main message of the story or if this is not the whole point. For example, this might be true except that the story also says that fear is reasonable.

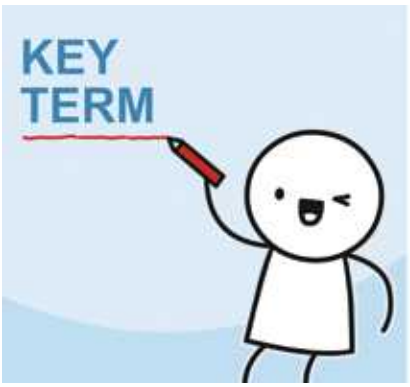
12.2.4 Brainstorming

Also known as 'brain vomit', **brainstorming** is where you throw everything you can think of (about the essay prompt and the text) onto a page, without judging its quality. You want quantity, and everything goes in a brainstorm.

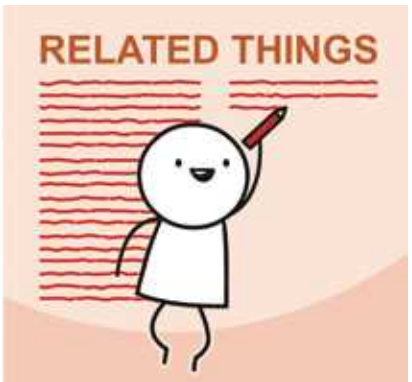
STEP 1: Underline the **key terms** in the essay prompt.

STEP 2: Come up with a bunch of **synonyms** for those key terms.

STEP 3: Write down all the things you can think of that **relate to those terms in the text**.







Study this example:

STEP 1: Underline the key terms.

How does the short story *The Monster* by Charlotte Landherr explore the idea that people are scared of what they don't understand?

Not for photocopying

STEP 2: Think of synonyms.

- Who are the **people** in the story? What are synonyms for **people**? *mummy and daddy, the authorities, the monster, humanity, humans*
- What are synonyms for **scared**? *afraid, nervous, worried, panicked, shocked, taken aback*
- What are synonyms for **don't understand**? *unknown, unrecognisable, unidentified, misunderstand, mistake*

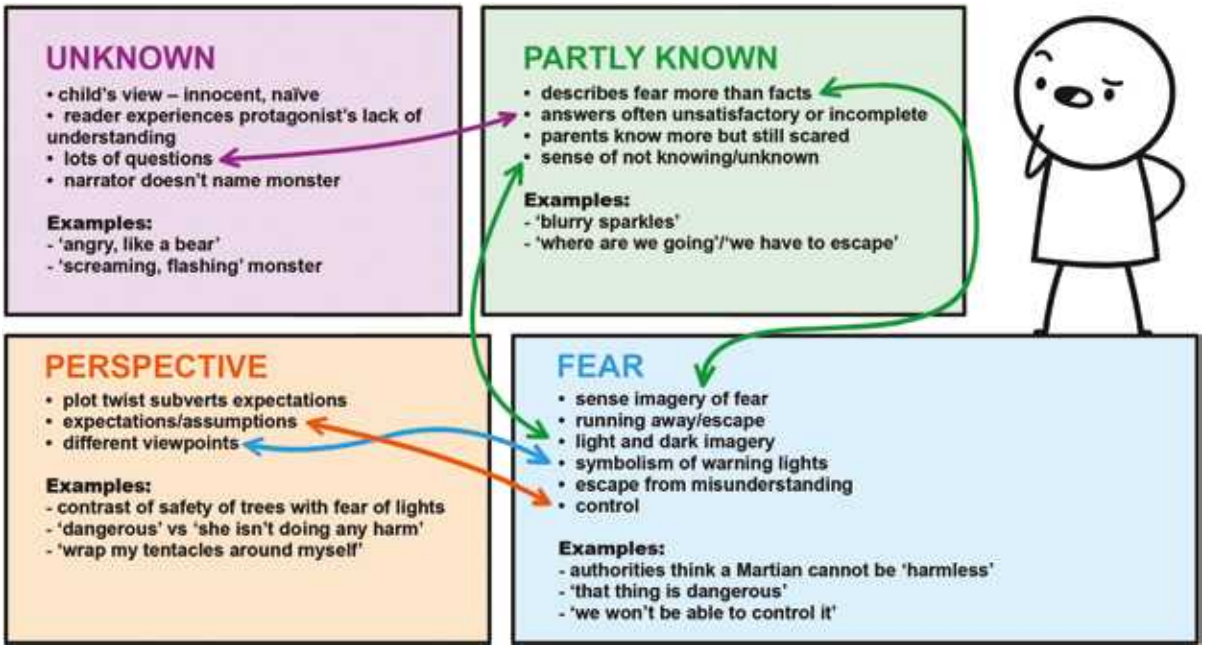
STEP 3: Write down anything related to the key terms.



12.2.5 Planning

Once your brain has vomited, pick through the chunks and try to put the gooey mess into some kind of order:

- separate ideas into categories
- give the categories headings
- list some relevant examples in the appropriate categories
- connect ideas and examples across categories (using highlighters or lines to match them).



Not for photocopying

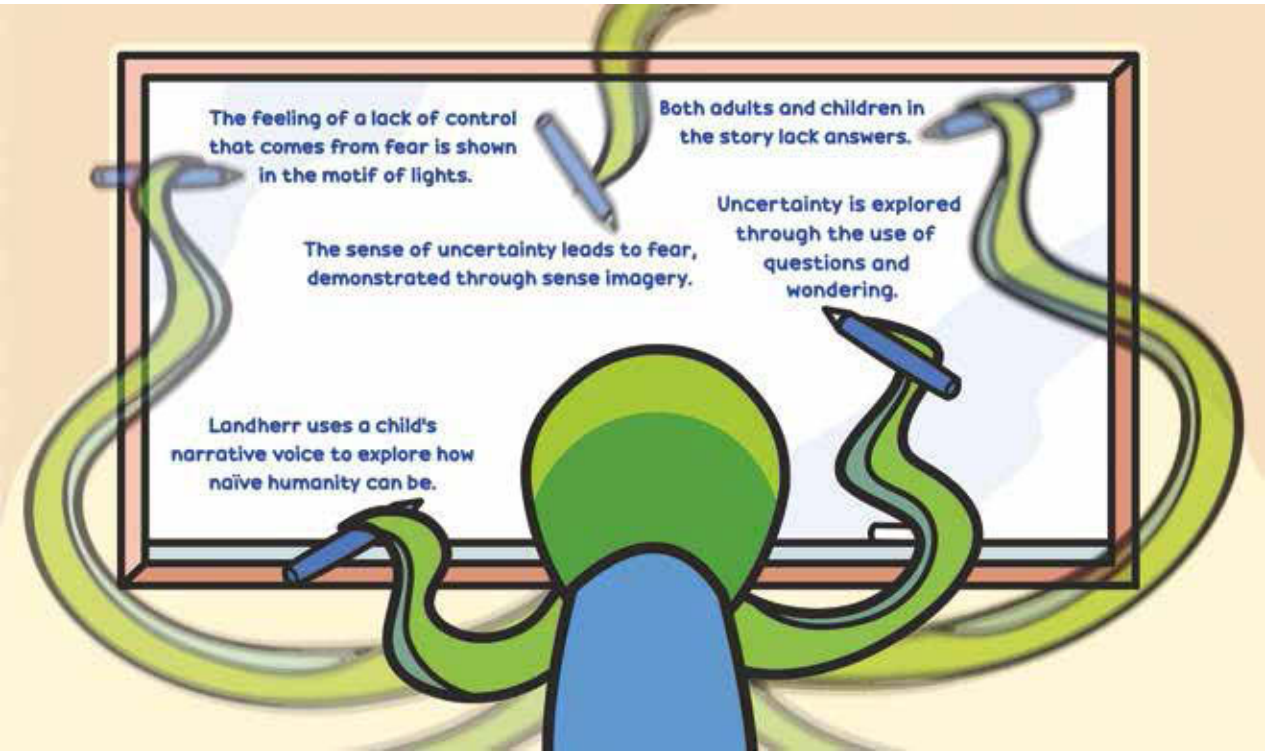
12.2.6 Making claims

Now you're ready to create some **claims** about the essay prompt and figure out what it is you will argue. A claim is an **idea**, written as a **statement**. It can be **argued for and against**: what can you say about the essay prompt, using the ideas you have categorised?

- Focus on the **essay prompt** and its key focus.
- Select **relevant information** from the list of ideas you have in your planning notes.
- Work with the **broad ideas** (not the specific examples which illustrate the claims).

How does the short story *The Monster* by Charlotte Landherr explore the idea that people are scared of what they don't understand?

This is a **how** essay prompt, so we'll focus on the literary features of the story.



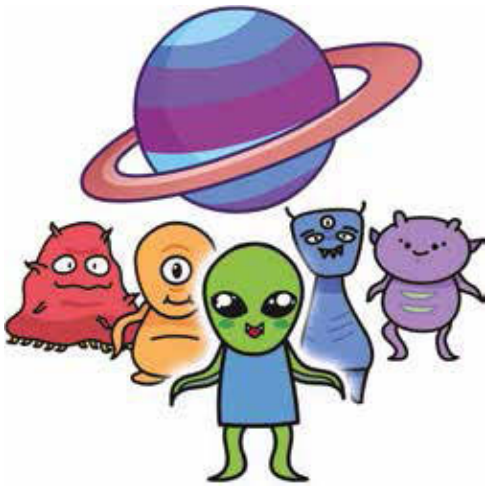
12.2.7 Selecting and ordering your arguments

Read through your list of claims and select about three that will support a **coherent** and **cohesive** response to the essay prompt.

Once you have **three basic claims**, you will need to arrange them into a cohesive response to the essay prompt. You also need to order your arguments **logically.**

Some options for how to order your claims include:

- **Chronological**. The order in which the ideas appear in the story.
- **For/for/against.** Two arguments that support the statement in the essay prompt then one argument against it.
- **Perspectives.** From the most obvious interpretation to the least obvious interpretation (of the prompt).
- **Circle of influence.** Relating the text first to yourself, then to your community, and finally to the world.



Not for photocopying

How does the short story *The Monster* by Charlotte Landherr explore the idea that people are scared of what they don't understand?

Below are three complete, well-ordered arguments. They are each written as a complete **topic sentence**, which is how you start a paragraph.

- Landherr acknowledges that although children are naturally innocent, their lack of understanding is reflected in the adults in the story as well.
- This lack of understanding is demonstrated through the experience of fear that is present for the narrator, her parents and the authorities alike.
- In the end, the reader comprehends that understanding is a matter of perspective, and fear will only lead to misunderstanding and pain.

12.2.8 Contentions

Now that you have your claims, you need to write your **contention**. If you zoom out and consider your ideas from a distance, what do they have in common?

- What ties all of your ideas together?
- Consider the lesson of the story in relation to the essay prompt.
- It is important that your contention applies to the essay prompt, and is true for all your points.



So for the focus prompt ...

How does the short story *The Monster* by Charlotte Landherr explore the idea that people are scared of what they don't understand?

... here is an excellent contention:

Landherr invites the reader to question their own assumptions and perspectives, to ensure they do not let fear control their judgement.

Notice that the contention is written in **present simple tense**. This is an appropriate tense to use for formal essays and it's important to be **consistent** with your tense throughout the essay.

Planning an essay can seem long and boring. Eventually you will be able to plan it quickly, developing your own processes. By the time you sit your exams in Year 12, you'll be able to do everything you've learnt, quickly and efficiently.

12.2 Activities

12.2 Level 1

1. Match the following **essay prompts** to the response they require.

DISCUSS	Look at the text construction and how the audience makes meaning.
TO WHAT EXTENT	Explore the ideas in prompt in a balanced and curious way.
HOW	Have a clearly stated opinion one way or the other.

2. List the three steps involved at the **brainstorm** stage of planning.

Not for photocopying

3. Consider the following **essay prompt** and answer the questions.

How does the short story *The Monster* by Charlotte Landherr explore the idea that people are scared of what they don't understand?

a. Using the notes from the planning image in section 12.2.5 to guide your thinking, create up to three more **claims** (like the ones in the image in section 12.2.6) that relate to the essay prompt.

b. Select three **claims** (at least one should come from your own list) that might become **arguments** to support your response to the essay prompt.

c. Based on your selected list of claims, what would your **contention** be? *Hint:* see section 12.2.8 for help.

Not for photocopying

12.2 Level 2

4. In your own words, explain what a **claim** is.

5. Essay-writing is a **process:** after brainstorming, what should you do with all the **information** you wrote down, that will help with your **planning**?

6. Consider the following **essay prompt** and answer the questions.

How does the short story *The Monster* by Charlotte Landherr explore the idea that people are scared of what they don't understand?

a. Select three **claims** for your own essay on this prompt: refer to the **list** in section 12.2.5 and the **claims** in section 12.2.6. Write them below.

Not for photocopying

b. Select an **approach** from the options in section 12.2.7, to **order your arguments**: chronological, for/for/against, perspectives or circle of influence.

c. Justify the option you selected from 12.2.7, and explain how it fits your sequence of arguments. (How does it order your arguments?)

d. Convert your three claims into **topic sentences** which will start each paragraph.

e. Based on your arguments, what would be your **contention** for this prompt?

12.2 Level 3

7. In your own words, summarise what a **text response essay** focuses on.

8. a. Consider a text that you could write a text response essay for. It could be a book, a poem or a movie. Come up with your own **essay topic** for this text.

Name of text:

Not for photocopying

Essay topic:

b. List three **key arguments** you could use in response to the essay topic in part a.

c. Name one way you could **order your arguments** from part b. Refer to the suggested sequences provided in section 12.2.7 to select the one that best fits, then explain why you have chosen this format.

9. Consider the following **essay prompt** and answer the questions.

How does the short story *The Monster* by Charlotte Landherr explore the idea that people are scared of what they don't understand?

a. Based on the image from section 12.2.5 and any other notes you want to add, make a list of **claims** for the essay prompt.

Not for photocopying

b. Select three **claims** from your list in part a. Present them in the form of **topic sentences** which introduce the **three arguments** for an essay on this prompt. Take care to order the arguments logically.

c. Based on your arguments, what would be your **contention** for this prompt?

12.2 Hungry for more?

Have a go at brainstorming and planning a completely different essay prompt, contention and three claims (topic sentences) for *The Monster* or another text of your choice.

on Resources

eWorkbook 12.2 Level 1 worksheets (ewbk-7432) 12.2 Level 2 worksheets (ewbk-7433) 12.2 Level 3 worksheets (ewbk-7434)

Not for photocopying

12.3 Using evidence and quotes

12.3.1 Finding evidence

An argument is only as good as the **evidence** that supports it. Evidence in a text response essay is found in the focus of the prompt: the text being studied. You don't need anything other than the text itself and your brain.



Evidence is found in:

- what the **characters** say and do
- what happens in the **plot**
- how the **setting** (time and place) is described.

Study the following examples from *The Monster*.

Type of evidence	Ideas to be supported	Examples of possible evidence
Characters	The narrator is young and vulnerable	'Mummy … told me we had to run away'
Setting	The action takes place within a chase scene	'the monster … is running as fast as it can'
Plot	The narrator is actually a monster	'I wrap my tentacles around myself'
Language and **literary devices**	Sensory imagery represents fear	'The screaming sirens and whirring lights of the monster … are coming closer'

12.3.2 Integrating quotes

Most evidence is likely to be in the form of a **quote.** Follow the guidelines below to quote effectively.

Well-selected quotes

- Use your own words for the bulk of your essay.
- Use quotes to support your writing (see Integrated or in-line quotes below).
- Select quotes that add information, rather than merely repeat what you just wrote.

Poor: The narrator is hopeful. She says 'hope with all my heart'. (This is repetitive and clunky.)

Better: At the end of the story, the reader is left hopeful because the narrator is still able to 'hope with all [her] heart', despite her dire circumstances.

Integrated or in-line quotes

- Effective writing has quotes which fit **grammatically** into a sentence: an effective quote does not form a sentence on its own.
- Use square brackets to make the sentence grammatically correct, if you need to change something (such as a pronoun) from the orginal quote.

Grammatically poor: The story demonstrates that not even adults understand everything 'Mum doesn't answer my question.'

Cohesively poor: The story demonstrates that not even adults understand everything. 'Mum doesn't answer my question.'

Just right: The narrator's mother 'doesn't answer [her] question', suggesting that not even adults understand everything.

In the last version, the square brackets are used to change 'my' to 'her' so that the sentence makes sense and flows better as a full sentence.

Short quotes

- Ideal quotes are no more than five or so words long.
- Longer quotes can be appropriate, but don't overuse them.
- Use ellipses … to cut unnecessary words out of the quote.

Not for photocopying

Poor: 'Mummy pulled me out of my warm blankets and told me we had to run away'.

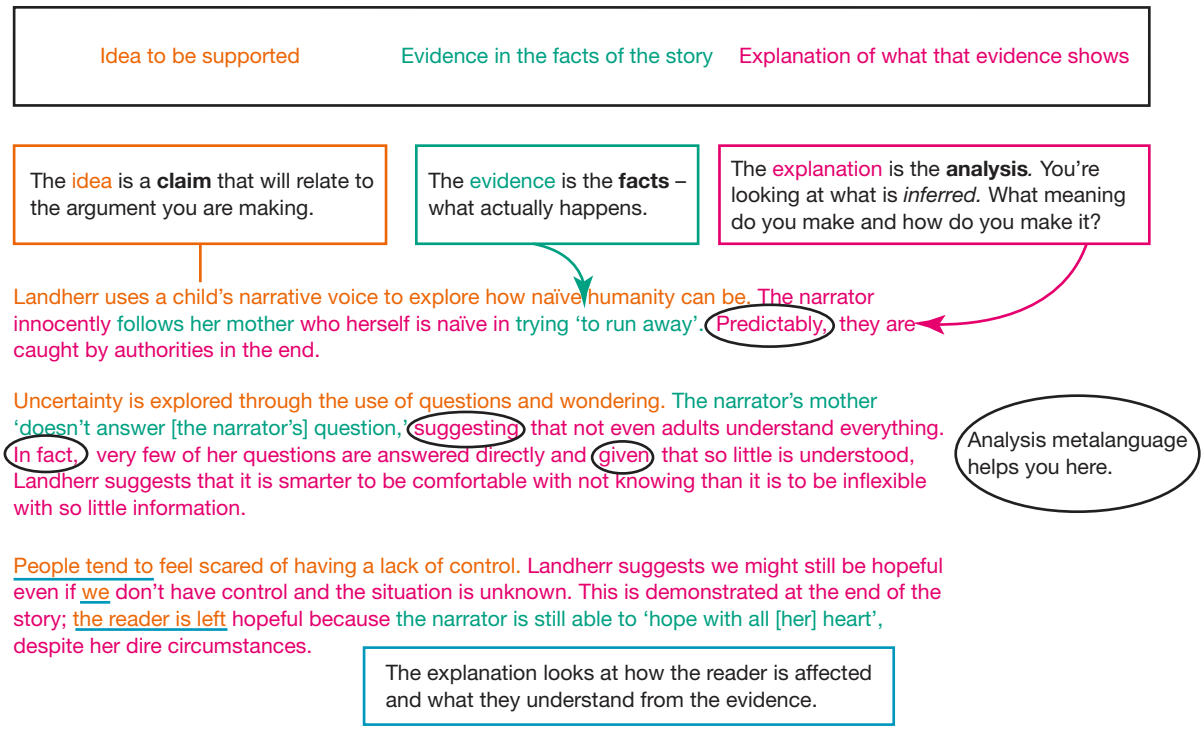
Better: 'Mummy … told me we had to run away'.

Best: Her mother tells her they 'had to run away'.

12.3.3 Explaining evidence

You can't just throw your evidence in randomly; you need to explain how it supports the point you are making. Here are some examples:

int-8734



12.3 Activities

12.3 Level 1

1. When writing a text response essay, where will you find your **evidence**?

2. Name one thing that a well-selected **quote** does.

Not for photocopying

3. a. Which of the following is the best example of an **integrated quote**? Tick your choice.

The authorities don't think the narrator is harmless. They ask her parents, "Do you really believe a Martian to be harmless?"

The authorities question if the narrator's parents "really believe a Martian to be harmless".

"Do you really believe a Martian to be harmless?" By asking this the authorities show that they don't think she is harmless.

b. Explain your choice: how is the quote in your answer to part a **integrated**?

12.3 Level 2

4. When using a **quote**, why do you think it is important to surround it with as many of your own words as possible?

5. Name and explain one feature of an **integrated quote**.

6. Use the following section of *The Monster* to write a sentence that includes a **quote**. *Hint:* consider the context (surrounding information) of the quote you select.

I'm scared. Daddy is driving so fast. He never drives this fast. The city lights outside of the car are blinding my eyes. They are like blurry sparkles, glittering and flashing against the dark sky.

Not for photocopying

12.3 Level 3

7. a. Using the following section of *The Monster*, fill out the table below to identify types and examples of **evidence**. Use the example in section 12.3.1 to help you.

"Maybe we should pull over," Mummy says. She looks worried.

"I can outrun them," Daddy makes the car go even faster.

Daddy is going so fast, I can't even see anything out the window any more. Everything is so blurry. Oh look, a tree, out the front of the car! It's coming closer and closer.

Everything goes black.

I open my eyes. There is something big on top of me. I can't move.

"Mummy? Daddy?" I whimper. Mummy and Daddy can't hear me. The screaming sirens and whirring lights of the monster are flashing in the distance. Oh no. The lights are coming closer. The monster is going to catch me! I use all of my muscles to lift the big thing off me. I run as fast as a cheetah into the trees. I see a big, tall tree. It looks like a lighthouse, a safe place I can go to hide from the monster. I scramble from branch to branch, like using a ladder. I finally perch myself high up in the lighthouse tree. I can see the monster from here. It is running as fast as it can.

Type of evidence	Idea to be supported	Example of possible evidence
Characters		
Setting		
Plot		
Language and literary devices		

Not for photocopying

b. Choose one piece of **evidence** from your table and write a grammatically-correct sentence that **integrates a quote**.

c. **Explain the evidence** for one of your ideas from the table: what makes it effective as a quote?

8. Explain how using terms about **text analysis (metalanguage)** can improve your text response essay. Refer to section 12.3.3 and provide a specific example relating to a text (such as *The Monster*).

12.3 Hungry for more?

Extend the planning you've done so far for 12.2 Hungry for More? Write up your three arguments (based on your claims) on the essay prompt of your choice. Use the evidence and explanations you've already come up with in the Activities, or come up with some now. Put it all together in a formal plan.

on Resources

eWorkbook 12.3 Level 1 worksheets (ewbk-7435), 12.3 Level 2 worksheets (ewbk-7436), 12.3 Level 3 worksheets (ewbk-7437)

Interactivity Using evidence (int-8734)

Not for photocopying

12.4 Linking, introduction, conclusion and language

12.4.1 Linking your paragraphs

Now that you've **presented** your argument and backed it up with evidence, you need to let your reader know how it's all **connected** to the essay prompt.

Ultimately, you want to **answer the essay prompt**, so that's what the end of each paragraph should do — link all this lovely evidence and analysis back to your contention and the essay prompt.

Ask: What relevance does all this have to the essay prompt?



This is the essay prompt:

How does the short story *The Monster* by Charlotte Landherr explore the idea that people are scared of what they don't understand?

This is the argument:

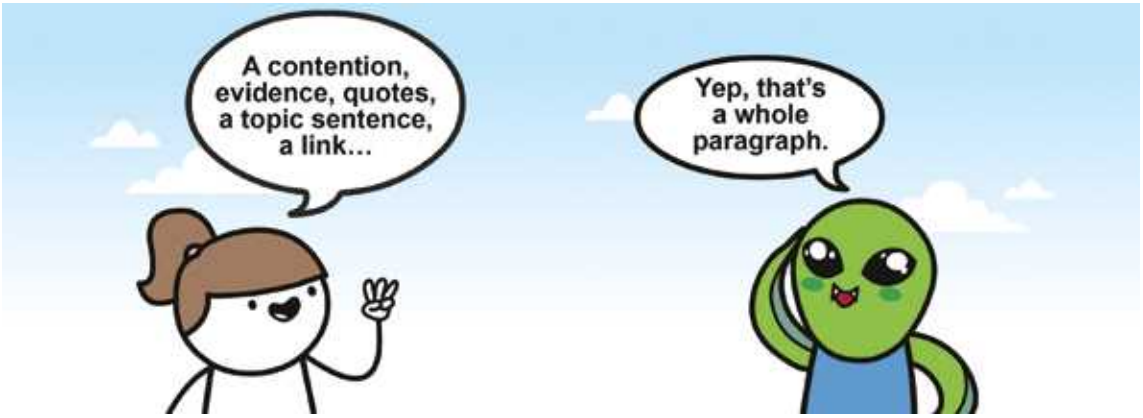
Landherr acknowledges that although children are naturally innocent, their lack of understanding is reflected in the adults in the story as well.

This is the contention:

Landherr invites the reader to question their own assumptions and perspectives, to ensure they do not let fear control their judgement.

The link is shown here:

Landherr acknowledges that although children are naturally innocent, their lack of understanding is reflected in the adults in the story as well. This uncertainty is explored through the use of questions and wondering. The narrator's mother "doesn't answer [the narrator's] question" suggesting that not even the adults understand everything. In fact, very few of her questions are answered directly and given that so little is understood, Landherr suggests that it is smarter to be comfortable with not knowing than it is to be inflexible with so little information. The parents are on the side of good in the story. The reader supports the parents and not the authorities who are scared of not being "able to control it". In giving this idea to the antagonist, Landherr invites the reader to let themselves be open to not knowing, instead of being scared of what they don't understand.

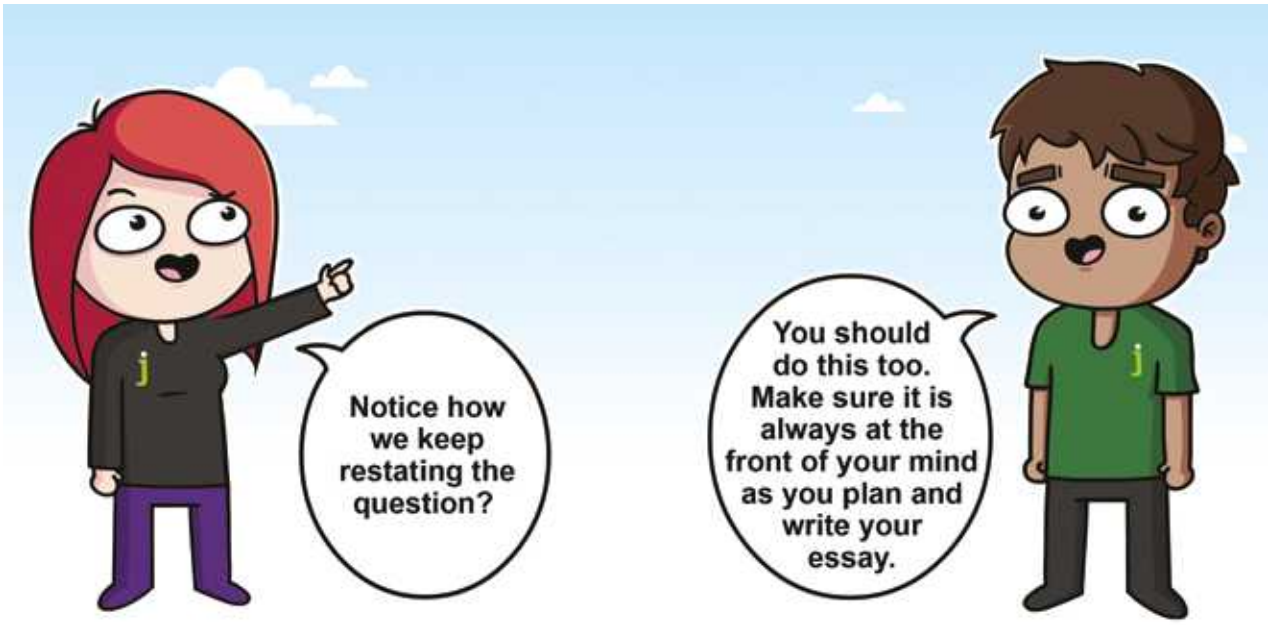


Not for photocopying

12.4.2 Your introduction

Your introduction does a lot. This is where you will let your reader know how you will be responding to the essay prompt. An effective introduction contains **context**, **text details**, your contention and **signposting**.

Essay prompt. How does the short story *The Monster* by Charlotte Landherr explore the idea that people are scared of what they don't understand?



Context. A broad statement that locates the ideas of the question in the world.

Text details. Title, author, genre, plot.

Contention. Your central line of argument.

Signposting. Briefly, the ideas you will use to support your line of argument.

Humans are hardwired to protect themselves and their loved ones. This remarkable trait has downsides, however, when we are naturally suspicious of what we do not understand. In her **parable**, *The Monster*, Charlotte Landherr **subverts** the fight between good and evil to suggest that people embrace differences. She invites the reader to question their own assumptions and perspectives to ensure they do not let fear control their judgement of what they do not understand. Through narrative voice, sensory imagery and curiosity, she explores innocence, fear and perspective to leave the reader with a lasting impression of hope.

12.4.3 Your conclusion

Your best conclusion contains one final golden nugget of truth that offers the ultimate **mic drop** insight into the essay prompt:

- A mic drop conclusion is one that is punchy and memorable, leaving a lasting impression in the reader's mind.
- The mic drop conclusion can be as short as one sentence, or two to three sentences long.
- Your mic drop conclusion does not summarise your essay — we've just read that.



Landherr leaves the reader empathising with 'the monster' and questioning the authorities' fears and misunderstandings — and maybe their own.

Not for photocopying

12.4.4 Metalanguage

Metalanguage is the words we use to describe language. Use the metalanguage of essay writing in your essays to sound professional:

- **Analytical verbs**, coherence words and literary devices are metalanguage terms about essays.
- Avoid contractions (such as don't, can't, shouldn't) and other informal writing.
- Avoid writing 'I think' or 'I believe' — it makes an essay writer sound unsure, and makes their arguments less convincing. Given that you're writing the essay, the reader can already assume that you think and believe the things you've included.

Verbs that explain what the author is doing

eles-4231

explores	presents	demonstrates	suggests	illustrates	exposes	highlights
reveals	asserts	concludes	depicts	emphasises	provokes	relates
validates	creates	critiques	implies	raises	challenges	symbolises

Coherence words that connect your ideas

furthermore	moreover	in addition	conversely	similarly	thus	given
consequently	in contrast	despite this	as a result	firstly	lastly	in fact
considering	in view of	importantly	hence	however	rather	likewise
specifically	in terms of	for example	exemplifying this	such as		

Identifying the literary devices

narrative:
the story

narrator:
who is telling the story

character:
someone featured in the story

protagonist:
the main character in the story

antagonist:
a character causing problems for the protagonist

setting:
where and when the story is happening

symbol:
a thing that represents something else

symbolism:
using symbols to represent ideas or qualities

plot:
the events in the story

sensory imagery:
what we hear, see, smell, feel and taste

simile:
saying one thing is like another thing to conjure an image

metaphor:
saying one thing is another thing to conjure an image

climax:
an intense, exciting part of the story

resolution:
the conclusion of the story

onomatopoeia:
when words sound like the word they are describing (sizzle)

mood:
how the story feels

motif:
a strong or recurring idea or image in the story

tension:
when the characters and/or the reader experience strong emotions

Not for photocopying

12.4 Activities

12.4 Level 1

1. Select suitable **verbs** from the list in section 12.4.4 to complete the sentences.

a. The author ..... the monster's fear using imagery of flashing lights and sirens.

b. Landherr ..... that the reader should be hopeful that humanity can become more understanding.

c. The car chase into the trees ..... that the 'monster' is natural and good, rather than unnatural or to be feared.

2. Match the following parts of an **introduction** to their descriptions.

Context	Your central line of argument
Text details	Briefly, the ideas you will use to support your line of argument
Signposting	A broad statement that locates the ideas of the question in the world
Contention	Title, author, genre, plot

3. Why do you think you shouldn't summarise your essay in your **mic drop** conclusion?

12.4 Level 2

4. a. Highlight any examples of **sensory imagery** used in the passage below from *The Monster*.

Daddy keeps on driving, so fast. The blurs of towering buildings fade into dark houses. There is no more honking. But as the houses fade into forests of tangly green trees, and the night is almost silent, one thing stays the same. The swirling red and blue lights that blind me when I turn around, and the howling siren.

b. Write a sentence that explains how the writer (Landherr) has used **sensory imagery** to convey a message (and state what you think that message is).

Not for photocopying

5. Have a go at placing the **coherence words** below into the correct categories in the table. Think carefully about what each one might do for the reader.

furthermore	moreover	in addition	conversely	similarly	thus	given
consequently	in contrast	despite this	as a result	firstly	lastly	in fact
considering	in view of	importantly	hence	however	rather	likewise
specifically	in terms of	for example	exemplifying this	such as		

Adding information	Contrasting information	Showing causation	Giving examples

6. Why do you need to **link** your paragraphs?

Not for photocopying

12.4 Level 3

7. a. Find one or more **literary devices** in the following passage from *The Monster*. Highlight them and then name the literary device(s) below.

I'm scared. Daddy is driving so fast. He never drives this fast. The city lights outside of the car are blinding my eyes. They are like blurry sparkles, glittering and flashing against the dark sky. Red, green, yellow, white. Cars are beeping so loudly. They sound like angry dinosaurs, yelling at Daddy to stop. He doesn't.

It was the middle of the night when Mummy pulled me out of my warm blankets and told me we had to run away. She said we were going on an adventure. We had to run away from a monster. I didn't want to run away. I was safe in my bed. But Mummy and Daddy made me get up and into the car.

Literary device(s) used:

b. Choose a **literary device** example you identified and write a sentence that explains how the writer (Landherr) has used it to convey a message. Be sure to state what the message is in your response.

8. Suggest why it's important to include **signposting** in your introduction.

Not for photocopying

9. Read the passage below from *The Monster* and answer the questions.

> The monster stops wailing and flashing, and it spits out three people. They bring out their own little lights, and look around the dead car. One of them pulls out a body. Uh oh. I think that's Mummy! Another body is pulled out. That must be Daddy! No! The monster's servants have captured my parents! I want to scream, but I can't let them capture me too.

a. Explain how the author used **tension** in this passage. Use at least two **verbs** from the box in section 12.4.4 in your answer.

b. Add a sentence to your explanation that uses at least one **coherence word** from section 12.4.4.

12.4 Hungry for more?

Finish off your paragraphs from the two previous Hungry for More? boxes in subtopics 12.2 and 12.3 by adding links to each argument. Write up an introduction and conclusion to complete your first draft.

on Resources

eWorkbook 12.4 Level 1 worksheets (ewbk-7438), 12.4 Level 2 worksheets (ewbk-7439), 12.4 Level 3 worksheets (ewbk-7440)

Video eLesson Analytical metalanguage (eles-4231)

Not for photocopying

12.5 Topic project: Text response essay

Scenario

You are trying to impress your teacher with your new essay writing #skillz. Write an essay on the short story *The Monster* by Charlotte Landherr.



Task

Select one of the essay prompts in the Process section and write an essay based on the story *The Monster*. You might like to work with a friend and write it together, or at least do the brainstorming and planning (Steps 1 to 4) together.

You can find a downloadable version of *The Monster* in the Microfiction section of the online **Writers' Library.**

Process

Step 1 Choose an essay prompt. Note: They increase in difficulty as you get further down the list.

- 'People are scared of what they don't understand'. Discuss in relation to the short story *The Monster*.
- Appearances are deceptive in *The Monster*. Discuss.
- To what effect are literary devices used in *The Monster*?
- To what extent is the short story *The Monster* a parable about society?

Step 2 **Brainstorm** your essay prompt. Start by underlining the **key terms** and finding synonyms before commencing your brain vomit.

Step 3 Sort your notes and write some claims.

Step 4 Plan your topic sentences and your examples. Decide on your contention.

Step 5 Write your introduction.

Step 6 Write your body paragraphs, remembering to include evidence, explain your evidence and link the ideas back to your contention and the essay prompt.

Step 7 Write a conclusion. Remember to end on a mic drop.

Step 8 Visit Topic 14 Editing and proofreading and redraft your essay. Now you can submit it to your teacher and bask in the glory of having finished an essay. Well done!

Not for photocopying

12.6 SkillBuilder: Analytical metalanguage

online only

What is analytical metalanguage?

Analytical metalanguage is the technical terms we use to analyse texts. When we analyse, we use inference skills to read between the lines and to make meaning from text. Choosing the correct word for the situation demonstrates that you are able to analyse, and that you know when to infer from implied information, or when to clearly state the author's explicit intent.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

12.7 Review

12.7.1 Key points to remember



12.2 Text response essays

- You're learning how to write essays in preparation for all the other logically-structured writing you'll ever do in your life.
- You're learning how to write text response essays because ~~English teachers are evil and delight in torturing~~ it teaches you how to read critically.
- Preparation is important, so ensure you:
  - understand the essay prompt
  - brainstorm (brain vomit) your ideas
  - organise the chunks (of your ideas) into usable information
  - come up with some claims
  - sort all your information into a plan that responds to the essay prompt.



12.3 Using evidence and quotes

- All of the evidence you need can be found in the text you are responding to.
- Evidence is found in what the characters say and do, what happens in the plot and how the setting (time and place) are described.
- Integrate evidence and quotes into your discussion and make sure you explain what this information has to do with the point you're making, as well as what the reader is inferring from it all.



12.4 Linking, introduction, conclusion and language

- Link all the arguments back to your contention responding to the essay prompt.
- Add an introduction that contains context, text details, your contention and signposting.
- Add a conclusion with a brief nugget of truth mic drop.
- Use the language of analysis — rock out with verbs that will make your teacher weep, and throw in a smattering of literary devices, then congratulate yourself on writing an essay.

Not for photocopying

12.7 Activities

online only

12.7 Review

Go to www.jacplus.com.au and access your learnON format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

12.7.2 Reflection

Now that you know more about writing essays, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. How do you think the ability to write essays will help you in your everyday life?

3. What area of writing essays would you like to focus on improving?

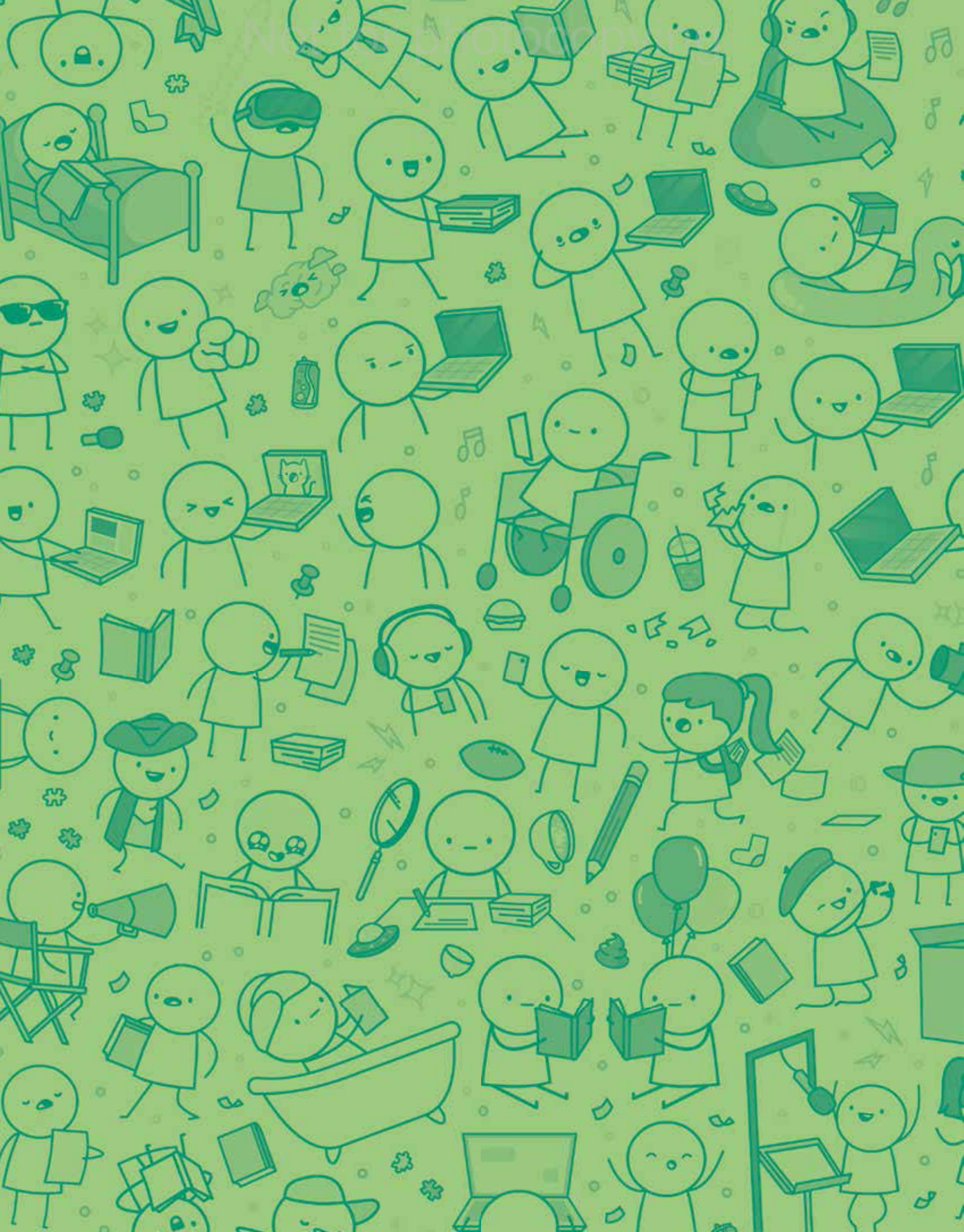
on Resources

Sample responses Topic 12 sample responses (sar-0132)
Digital document Self-reporting template (doc-35526)
Interactivity Key terms crossword (int-8270)

Not for photocopying

Glossary

analysis a discussion of what can be inferred or understood from evidence (in relation to an essay prompt)
analytical verbs verbs of analysis, which indicate what you think the author intended
chronological the order in which a set of events occurred
claim the main argument of an essay
coherent understandable; making sense
cohesive fitting together in an orderly way
contention also called the topic statement or thesis statement, this is the central answer to the question, stating the opinion argued
context background information on a topic that provides more information (to assist the reader's understanding); what you already know based on your experience; the broad picture around a piece of information or writing (including history of an issue and knowledge of culture)
critically in a way that expresses or involves an analysis of the merits and faults of a work of literature, music, or art
essay a piece of writing that tells a person's thoughts or opinions about a subject
essay prompt the stimulus, phrased as a statement, which guides what is written (topic), and how it is written (style), for a paragraph or essay
evidence facts, statistics and quotes which support your argument and reasoning, and which back up your point of view by providing logic
grammatically in a way that relates to grammar or the rules of grammar
key terms the words in a prompt or question which hold the most important information
literary concerning the study or content of writing, or literature
literary devices typical structures used by writers to convey their messages to the reader
literary features defining aspects of particular literary genres, such as novel, short story, ballad, sonnet, and play
logically characterised by sound reasoning; expected or sensible under the circumstances
metalanguage language used to describe language
parable a simple story used to illustrate a moral or spiritual lesson
quote the exact words, taken from someone else's writing and written inside quotation marks "..."; used as evidence to support arguments and claims in an essay
signposting an indication, sign, or guide
structure the layout and order of information in a text
subverts undermines the power and authority of something
synonym a different word that means the same thing as a target word
text details information about a text such as title, author, genre, plot
text response essay a piece of writing that responds to and analyses a text (such as a short story, novel, song or film)
theme an idea that recurs in or pervades a work of art or literature

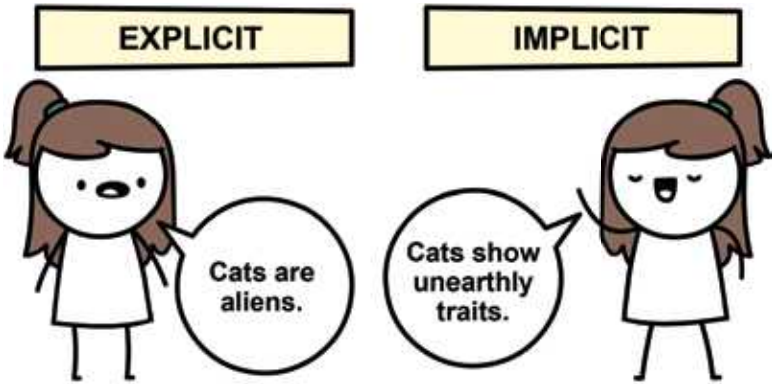


Not for photocopying

12.6 SkillBuilder: Analytical metalanguage

12.6.1 Tell me

Metalanguage is the words we use to write *about* language. Really, it is the *technical* language used to describe features of how we write and speak. For example, metaphor, simile and personification are all examples of metalanguage in the area of creative writing.



Analytical metalanguage is the technical terms we use to **analyse** texts. When we analyse, we use inference skills to read between the lines and to make meaning from text. Sometimes, this is **explicit**, and sometimes it is **implicit**.

Explicit meaning is obvious, right there in front of your face. You don't need to do much analysis because the writer **tells** you what they want you to think.

Implicit meaning is more subtle and requires greater inference skills. The writer **shows** you information which should give you clues to what they want you to think.

on Resources

Video eLesson Analytical metalanguage (eles-4231)

12.6.2 Show me

Both implicit and explicit writing can be analysed, and we can divide the words we use to describe the author's language into two categories.

Explicit		Implicit
advocates	highlights	alludes to
articulates	identifies	guides
asserts	portrays	implies
characterises	presents	indicates
concludes	promotes	represents
contrasts	proposes	suggests
critiques	provokes	seems to*
debates	represents	appears to*
defends	reveals	possibly*
depicts	shows	probably*
emphasises	states	may/might/could*
establishes	underlines	likely*
expresses		

*Used in combination with words from either side, for example "Seems to portray…", "Appears to represent…", "Possibly portrays…", "May suggest…„

Not for photocopying

If an author is doing something obvious – really making it clear that they have an opinion, then you could use one of the metalanguage words from the explicit side of the table to explain their language, for example:

The author **asserts** that their opinion is the only correct one.

If, on the other hand, it is more subtle, then you could choose something from the other side:

The author **implies** that their opinion is the only correct one.

Choosing the correct word for the situation is important. It demonstrates that you are able to analyse, and that you know when to infer from implied information, or when to clearly state the author's explicit intent.

Resources

Interactivity Analytical metalanguage (int-8302)

12.6.3 Let me do it

Complete the following activities to practise this skill.

12.6 Activities

1. **a.** Choose three words from the explicit column and 3 words from the implicit column. Look them up and write down their definitions in your own words.

   b. Write example sentences for each word, showing how they might be used when analysing a text. You can make up the content of the sentences or base them on actual texts you're studying.

2. Write an analytical response to the paragraph below from the essay *Overcoming anxiety, fear and uncertainty amid a global pandemic* by Shirley Wang, using either explicit or implicit metalanguage, or a combination of both.

   Try to be as precise as possible with your language.

   On January 30, the World Health Organization (WHO) declared a global public-health emergency. By then, cases had already popped up in thirteen other countries, including Australia. The virus infected people through the respiratory system, and the overall death rate estimated to be 3.4%. As reported cases of community transmissions became increasingly frequent, it became clear that measures would have to be taken to slow the rate of transmissions, or 'flatten the curve.' On March 30, the Australian prime minister announced the stage three restrictions. This was the strictest it got on a federal level, and consisted of the following; a general travel ban for non-citizens, impediment or limiting of travel across state borders, closure of non-essential venues and schools, social distancing, and a limit of two people for gatherings. People were not to leave the house unless absolutely necessary.

Glossary

analyse breaking down ideas and concepts to interpret what you see in front of you
explicit stated clearly and directly; fully and clearly expressed
implicit suggested, but not actually stated

Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 13**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **13.1** Storytelling (tpdf-2501) ☐

eWorkbooks

- **13.2** Level 1 worksheets (ewbk-7441) ☐
- **13.2** Level 2 worksheets (ewbk-7442) ☐
- **13.2** Level 3 worksheets (ewbk-7443) ☐
- **13.3** Level 1 worksheets (ewbk-7444) ☐
- **13.3** Level 2 worksheets (ewbk-7445) ☐
- **13.3** Level 3 worksheets (ewbk-7446) ☐
- **13.4** Level 1 worksheets (ewbk-7447) ☐
- **13.4** Level 2 worksheets (ewbk-7448) ☐
- **13.4** Level 3 worksheets (ewbk-7449) ☐
- **13.5** Level 1 worksheets (ewbk-7450) ☐
- **13.5** Level 2 worksheets (ewbk-7451) ☐
- **13.5** Level 3 worksheets (ewbk-7452) ☐

Sample responses

- **13.8** Topic 13 sample responses (sar-0133) ☐

Digital documents

- **13.8** Self-reporting template (doc-35527) ☐

Video eLessons

- **13.1** The art of storytelling (eles-4269) ☐
- **13.3** Climbing the story mountain (eles-4270) ☐
- **13.7** Oral history (eles-4232) ☐

Audio

- **13.5** Telling example (aud-0400) ☐
- **13.5** Showing example (aud-0401) ☐

Interactivities

- **13.3** Character story mountain (int-8313) ☐
- **13.4** Setting the scene (int-8314) ☐
- **13.5** Show, don't tell (int-8315) ☐
- **13.7** Oral history (int-8303) ☐
- **13.8** Key terms crossword (int-8271) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

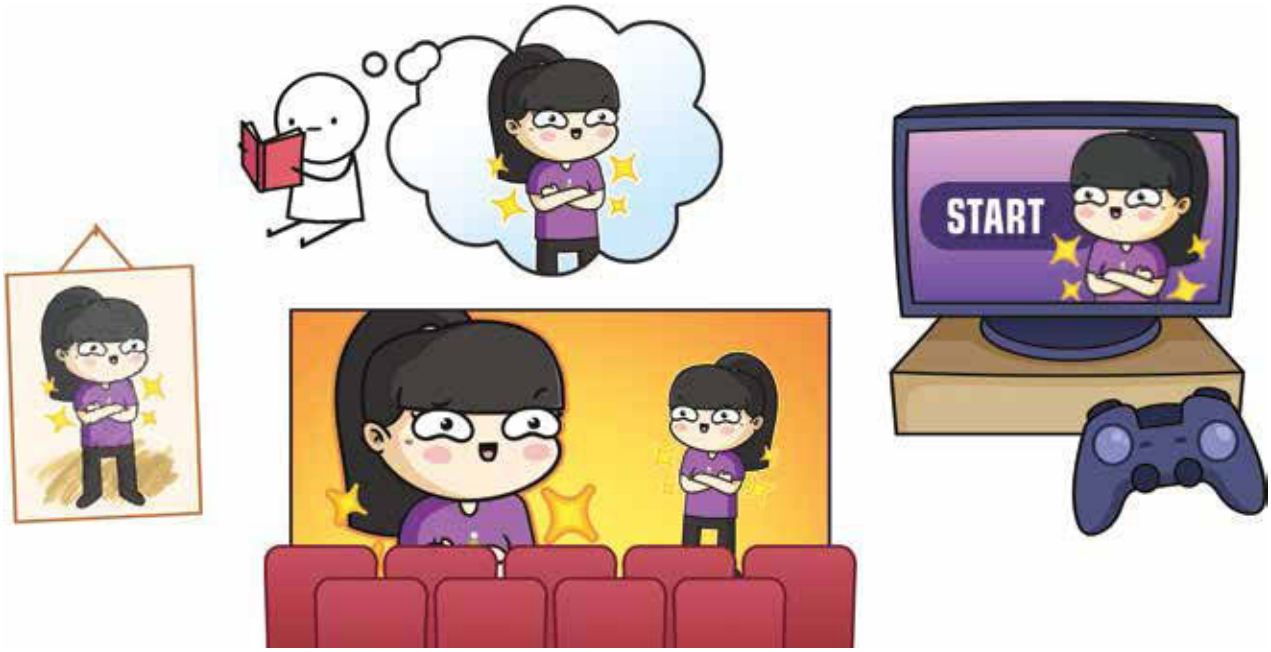
Not for photocopying

13 Storytelling

13.1 Overview

13.1.1 Who doesn't love a good story?

You might have reached this topic and thought "ugh… more writing stuff". Not today — we're looking at **stories**, also called **narratives**, which are the basis of not only books and plays, but also movies, TV, videogames, music, paintings… you get the idea.



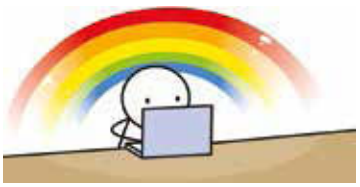
While a lot of what's discussed in this topic will be useful to you when it comes to story writing, it's also helpful to know what makes a story so engaging when you're right into it. Stories play an important part in our lives, and the more we know how they work the more we can learn from them.

Stories are here for one simple purpose — for people to share their thoughts, feelings and experiences with others.

on Resources

Video eLesson The art of storytelling (eles-4269)

Watch this video to learn how we express ourselves using stories.



STARTER QUESTIONS

1. What do you think makes a great story?
2. When you tell a story to a friend, what sorts of things do you do to make it interesting?
3. What's your favourite story? It can be complex and long, or very short and simple.

Not for photocopying

13.2 The importance of storytelling

13.2.1 Understanding who you are

We use stories to learn more about ourselves, or to bring about the change we want to see in ourselves.

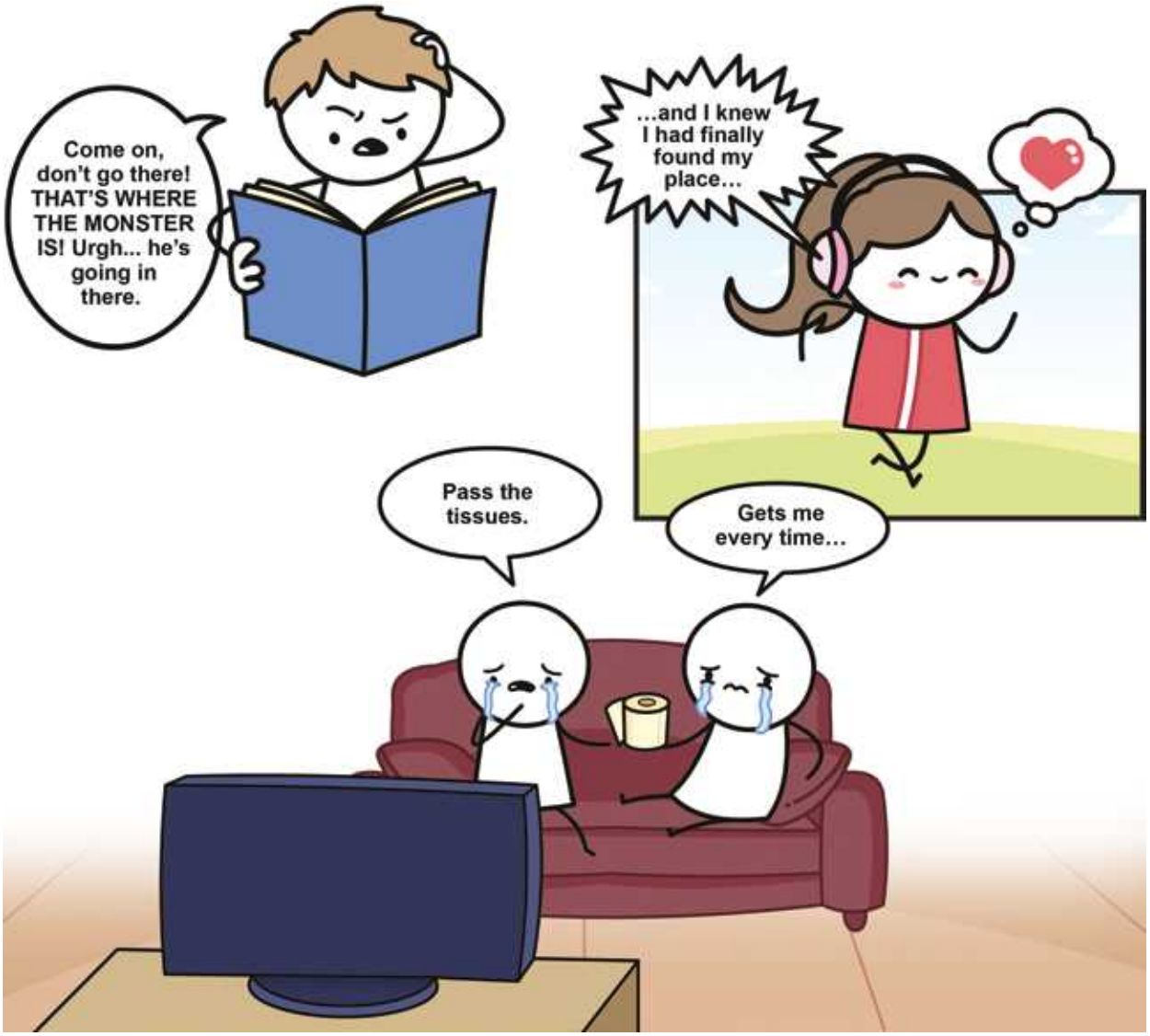
Stories help us to become more human, more what we want to be, and they push us to take action. Have you ever been inspired by a story? Has it pushed you to get fitter, or to talk differently, or make you want to travel somewhere? We learn a lot about ourselves through action, and stories motivate us to take action.



13.2.2 Understanding others

Stories put us into a situation someone else is experiencing. We get scared when they're scared, or we take comfort from their words. Authors create characters so we can have amazing and unique experiences through them (as readers).

Narratives are, obviously, written by people. It's a way to share experiences, and for people to pass along the knowledge they've gained from life or from other stories.

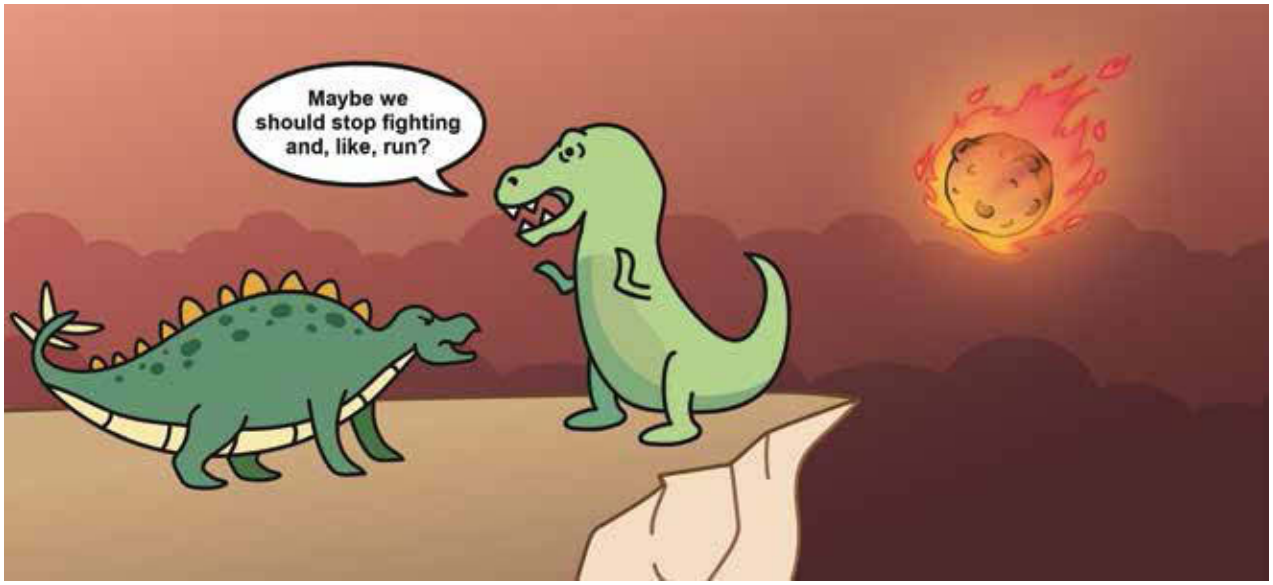


Not for photocopying

13.2.3 A timeless tradition

The act of telling stories has been around *forever*. Well, maybe not forever, but for a really long time. In a weird way, the stories we tell and write can also affect what happened in the past, as they shape how we *remember* what's happened. This means that if the **story** changes then the past seems to change as well.

For instance, a T-rex *definitely* had a big fight with a stegosaurus in front of a falling meteor, right? Sadly, no.



People sometimes change a story to control what people think, or over time a story gets changed so much that it's nowhere close to what actually happened.





This situation is normally harmless, but it's important to understand the impact that storytelling can have in the wider world. The products you buy, the people who get voted into positions of power and even that snarky blogger all have a story to tell. Whether those stories are true or not is up to the audience to decide... Check out Topic 4 Visual literature for more insight.

Not for photocopying

13.2 Activities

13.2 Level 1

1. How can **stories** help us understand who we are?

2. How can **stories** help us understand others?

3. How can **stories** change our perception of the past?

13.2 Level 2

4. How has a **story** helped you better understand yourself (as an individual and as part of a collective group, such as a nation or a generation)?

5. What sorts of things can we learn about the world through **stories**? How are stories different from just going out and living your life?

Not for photocopying

6. Describe an example (or suggest one if you can't think of any) of people **changing the past** through stories. These can be personal or historical examples.

13.2 Level 3

7. How do **stories** help us to grow into who we want to be?

8. Is there a way that **stories** can negatively affect our understanding of the world around us?

9. Pick any event in the past (it could be from your own life or something you've learned about) and write a brief story that might make people view it differently. Write your story in a notebook or type it out.

13.2 Hungry for more?

Collate some stories from your family's past, in particular from your grandparents and great-grandparents (or any family members from those generations). Does anything surprise you? Do these stories help you understand your own actions and motivations better?

on Resources

eWorkbook 13.2 Level 1 worksheets (ewbk-7441), 13.2 Level 2 worksheets (ewbk-7442), 13.2 Level 3 worksheets (ewbk-7443)

Not for photocopying

13.3 Plotting characters

13.3.1 Story mountains

Every narrative needs a **plot**. Without it, your audience isn't going to be interested — your story will instead be just a list of things that someone did in their day. In order to keep readers interested, you need to build and release **tension**. A great way to do that is with a **story mountain**. This can also be called a **story arc**, but what you call it isn't important, as long as it helps you to plan out your narrative.

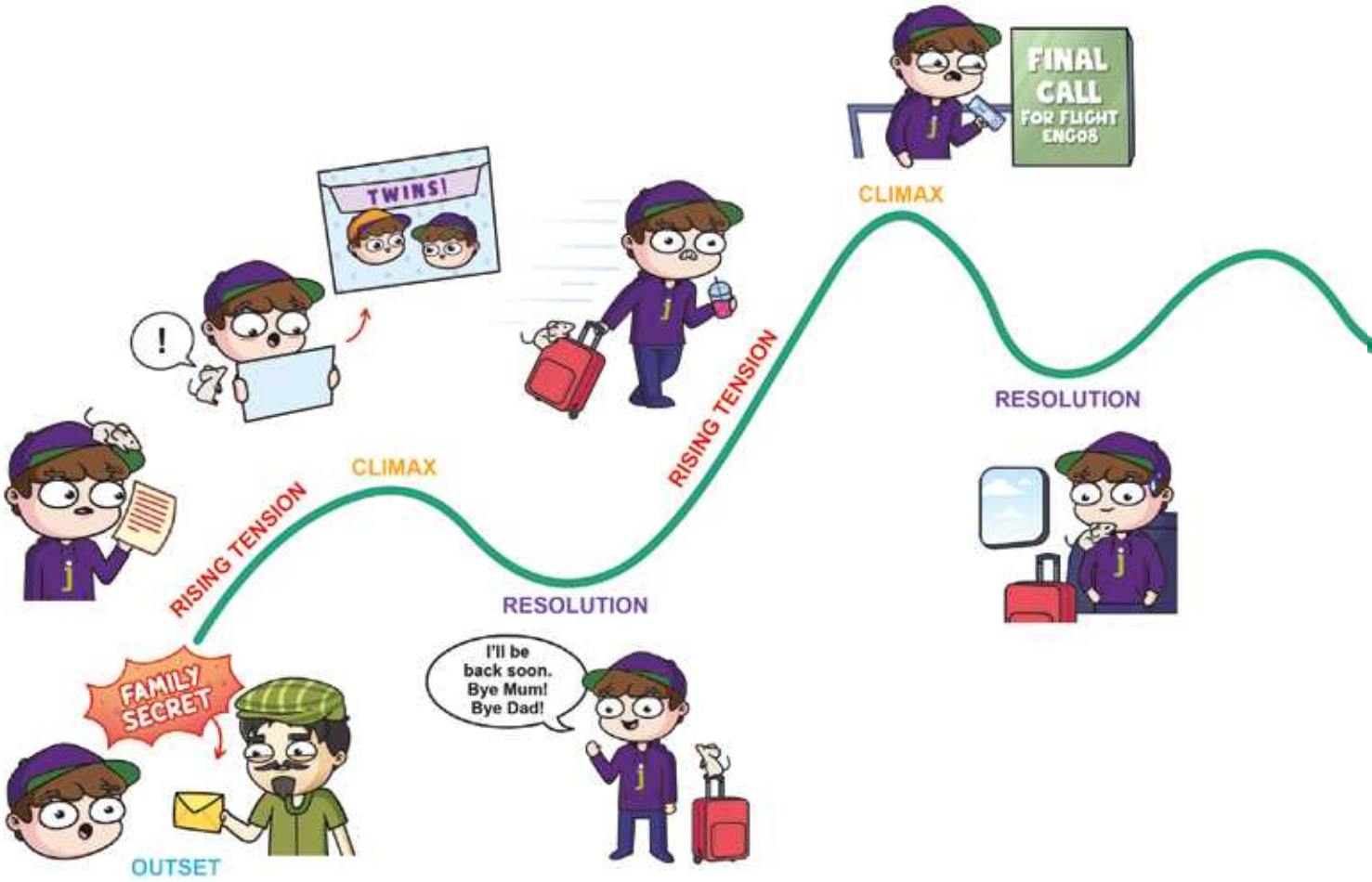
A story mountain is a visual way to show tension rising and being resolved; it is a simple yet effective way to visually explain your story.

eles-4270

int-8313

2. Rising tension

Whenever your character encounters difficulty or obstacles, you should increase the **tension** (make the reader want to know what happens next). This will lead to a climax.



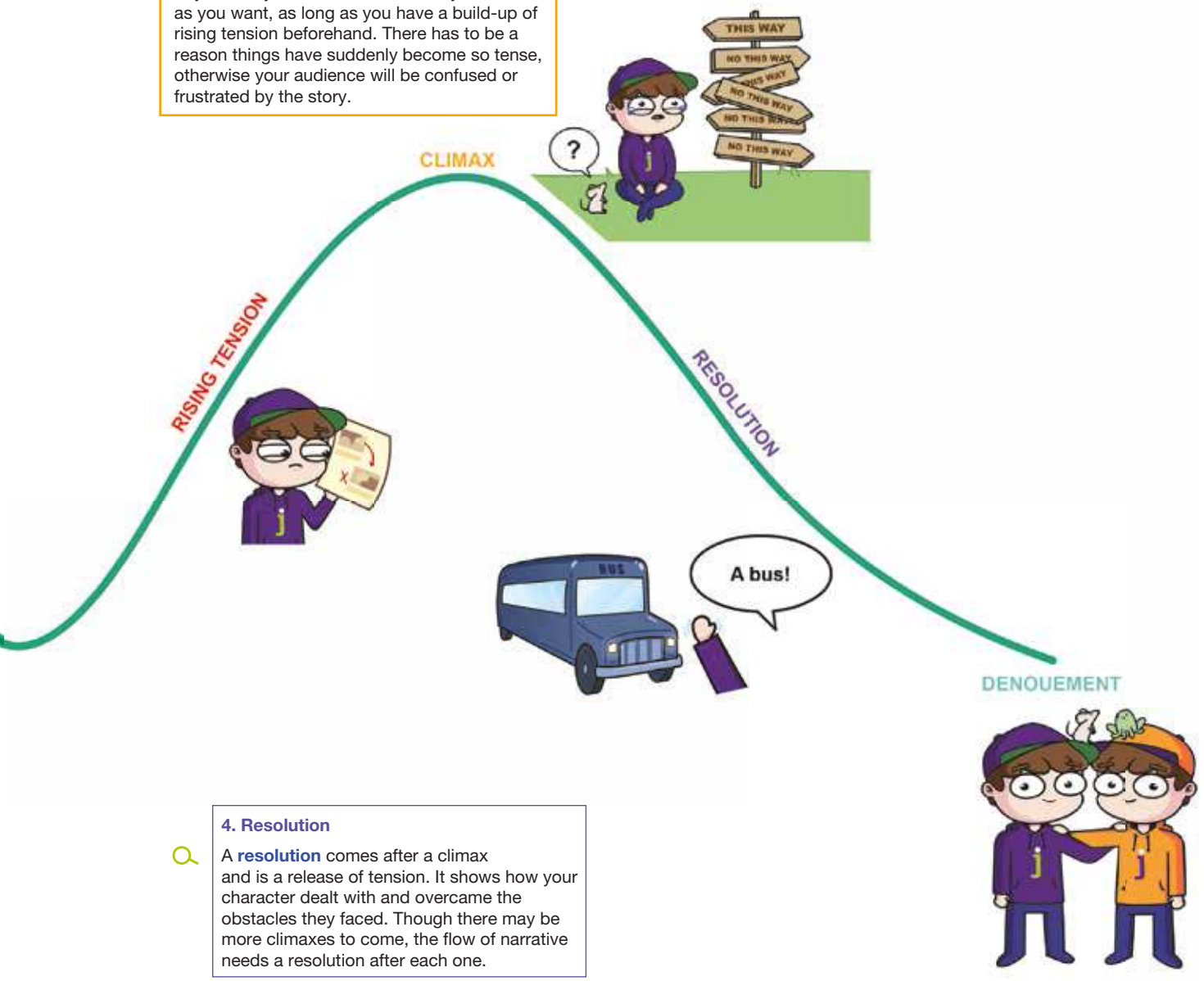
1. Outset/Exposition

The **outset** is the start of your story. You set the scene and help the reader understand what's happening through **exposition** (backstory). Don't spend too long here, since there are lots of chances for you to explain things later.

Not for photocopying

3. Climax

A **climax** is an extremely tense part of your story. You can have as many of these as you want, as long as you have a build-up of rising tension beforehand. There has to be a reason things have suddenly become so tense, otherwise your audience will be confused or frustrated by the story.



4. Resolution

A **resolution** comes after a climax and is a release of tension. It shows how your character dealt with and overcame the obstacles they faced. Though there may be more climaxes to come, the flow of narrative needs a resolution after each one.

5. Denouement (den-oo-mon)

The **denouement** is the end of your story (even if you end up adding more plot in subsequent stories, such as sequels). It's the wrapping-up of everything that's happened, where you tie up loose ends or lead on to the next installment. Here we can see that Leo found his twin brother and the story ends on a happy note.

Once you've got your story mountain or arc, you can (and should) adapt and improve it as you're writing. This brief overview helps you see the fundamental parts of your story all at once. When you're actually writing, filming or telling your story, many extra little details will arise and your story will evolve to become more complex.

Not for photocopying

13.3.2 Character growth

People grow and change. When you look back on the things you've done, shuddering or cringing at your choices, that's a sign that you've grown since that time.

In order for characters to be believable, they need to grow and change, and the story needs to recognise this. A character who doesn't grow is boring — if they always get it right and never fail, or consistently make the same poor choices because they don't learn from their mistakes, what's the point in reading about them? What motivates them to go on their journey — and you, as a reader, to accompany them?



13.3.3 A few things to remember

Keep it short and simple



Your writing isn't going to be a whole book overnight, and your teacher almost certainly doesn't want a huge novel to read for your term project. Avoid overcomplicating your writing. One way to do this is to leave out (or minimise) **flashbacks**, long **backstories**, and anything else that slows your story down. You don't need to communicate every single detail: give your reader the key ideas and allow them to interpret the meaning.

Stick to one point of view

Pick one **perspective** or point of view (first person, second person, third person) and stay with it the whole time. See Topic 8 Metalanguage for more on perspective in writing. Here's what can happen if you mix perspectives. It stinks.

> I wandered down to the pier, the rejected bouquet hanging limply at my side. In a fit of rage, he flung the bouquet into the ocean and watched with satisfaction as it was swallowed by the surf. You instantly regretted it; those flowers were beautiful and expensive. They would have brightened up his bedroom. Sighing, I walked home to my dull and flowerless bedroom.

Who is the narrator? Who flung the bouquet? Who regretted it? The perspective jumps around so much it's impossible to tell who the story is about at any one time.

Do some planning

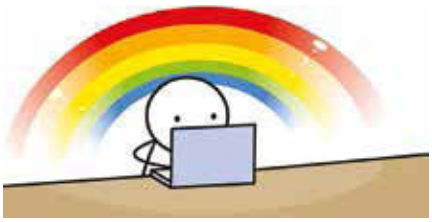
Even writers who don't like to plan do at least *some* planning before they begin. There's no point delving into a story with no plan — you'll meander back and forth, zigging and zagging between random plot points forever.
Start your planning with four things:

- a **setting** to give your story a place to unfold
- a **motivation** for your characters — the reason(s) why they need to act, react or start doing something
- an **obstacle** that's going to challenge your characters
- a **resolution** you want your characters to get to.

Not for photocopying

Start writing

It sounds pretty obvious, but this is where a lot of people stall. The whole point of getting feedback and doing multiple **drafts** is because you're not going to get it right the first time. **Nobody does**. Your favourite book or movie was probably made over a *long* period of time (some of them take years). You can always change, edit and improve your work later — to start with, write and write and write.



13.3 Activities

13.3 Level 1

1. Make a **story mountain** of your day so far. Name the **stages** using the terms described in section 13.3.1.

2. Describe one **climax** and its **resolution** in a book or movie you've enjoyed.

Not for photocopying

3. Were you ever dissatisfied with the **denouement** of a story? What was it, and how would you change it?

13.3 Level 2

4. a. Make a **story mountain** for a new story using one or more of the images below for inspiration. Keep your story mountain simple.





Not for photocopying

b. Write a brief **snapshot moment** for one section of the story in your part a story mountain.

5. Why does each **climax** need a **resolution**? Is there a way that you could **not** have a resolution for each climax? Explain your response.

6. What is an effective way to make your **characters grow**?

13.3 Level 3

7. Some people **re-read** stories again and again. Why might they do this if they already know the plot, including the climax and resolution moments?

Not for photocopying

8. Use a notebook or type the following elements of a narrative.
   a. Make a **story mountain** for a new story using one or more of the images below for inspiration. Insert multiple moments of **tension** and **resolution**.
   b. Write three **descriptive snapshot paragraphs** for crucial moments in your story.





9. a. How can **flashbacks** help to tell a story?

b. How can **flashbacks** sometimes make a story *worse* instead of better?

13.3 Hungry for more?

Joseph Campbell identified something even more complex than a story mountain. He called it **the hero's journey** or **monomyth**. Look it up online and see how many of the stories and movies you know and love fit into this narrative structure.

on Resources

eWorkbook	13.3 Level 1 worksheets (ewbk-7444), 13.3 Level 2 worksheets (ewbk-7445), 13.3 Level 3 worksheets (ewbk-7446)
Video eLesson	Climbing the story mountain (eles-4270)
Interactivity	Character story mountain (int-8313)

Not for photocopying

13.4 Setting the scene

13.4.1 Tone

The **tone** of your story is the attitude your words hold — is it sarcastic? Furious? Weary? How is the **narrator** feeling, and what emotions are they putting across through their words?

Tone is often the easiest **literary technique** to identify, because all you need to do is imagine the narrator actually reading the story out to you.



13.4.2 Atmosphere

In stories, **atmosphere** is the feeling the audience gets while **engaging with** the story — glum, contented, hopeful and so on — which helps the audience understand the situation better. It comes from the setting and style of the story, and relies a lot on tone.

Atmosphere is also conveyed through visual elements in film and art.

Melancholy **Lonesome** **Serene** **Whimsical**



Not for photocopying

13.4.3 Mood

Mood comes from the actions and reactions of the characters — is it a tense situation, or a cheerful party? **Mood** is created by combining the tone and atmosphere.

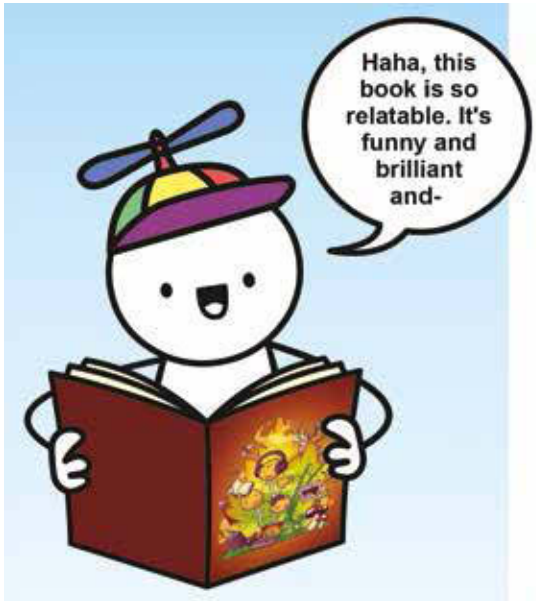


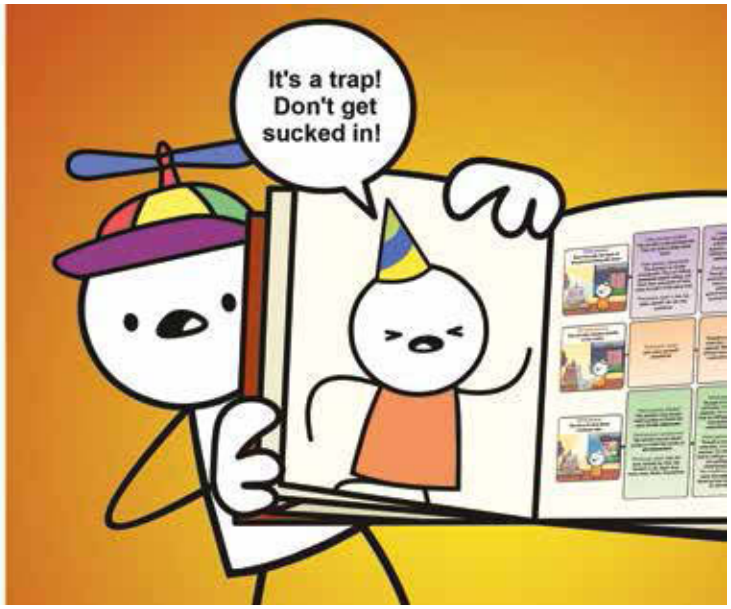
A good way to separate mood from atmosphere is to separate what the *characters* are feeling (mood) from what the *audience* feels (atmosphere). While the audience might know what's coming, or know things the characters don't, the characters may feel different to the audience in certain situations.

13.4.4 Voice

Probably the trickiest element to pin down, **voice** is the style of the author. **Voice** can also mean the personality that comes through in the way characters speak. For instance, in this textbook there's a friendly voice, relaxed and inviting. In other textbooks, there's an informative voice, which is the authority *giving* you information. In **film**, voice is created through the director's style. The Topic 7 SkillBuilder: Analysing mise-en-scène explains one of the key skills for developing original voice in film.

int-8314





Not for photocopying

13.4 Activities

13.4 Level 1

1. For each of the **elements** below, come up with three (or more) suitable examples. An example of a **tone** might be **impatient**.

Tone	Atmosphere	Mood	Voice

2. How are **atmosphere** and **mood** different?

3. How can the **tone** of the narrator affect the way that you read a passage? How can it change the **mood** and **atmosphere** of the text?

Not for photocopying

13.4 Level 2

4. What is the author's **tone** here? Explain your response. Use a dictionary to look up any unfamiliar words.

It was a low, dull, quick sound like a watch makes when enveloped in cotton. I gasped for breath — and yet the officers heard it not. I talked more quickly — more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men — but the noise steadily increased. Oh God! What could I do?
(from *The Tell-tale Heart by* Edgar Allan Poe)

Tone:

5. How would you describe the **mood** in this passage? Explain your response.

The river, reflecting the clear blue of the sky, glistened and sparkled as it flowed noiselessly on; and the oars of the fishermen dipped into the water with a clear and liquid sound, as their heavy but picturesque boats glided slowly down the stream. (from *The Pickwick Papers* by Charles Dickens)

6. Does the **atmosphere** match the **voice** in this passage? Explain your response.

With a knife at my throat — which really tickled — I could see the flurry of emotions which danced across Kurtis's face. It was almost like watching a puppy weighing up food or play. Finally, his eyes steeled and he raised his sword in defiance. 'Oh,' I thought, 'didn't expect that one!' It was all I could do not to giggle.

13.4 Level 3

7. Videogames can create **mood** and **atmosphere** more effectively than films or books. Why do you think this is?

Not for photocopying

8. Write a brief descriptive paragraph that sets a bright, playful **tone** even though the scene seems serious or alarming. *Hint:* refer to the passage in question 6.

9. Write a brief descriptive paragraph which has a sullen or angry **voice**, even though the **setting** seems like a happy one.

13.4 Hungry for more?

Voice is sometimes easy to identify in writing, but hard to notice in film. Look up the director of your favourite film, then watch another film from the same director. What similarities do you notice?

on Resources

eWorkbook	13.4 Level 1 worksheets (ewbk-7447), 13.4 Level 2 worksheets (ewbk-7448), 13.4 Level 3 worksheets (ewbk-7449)
Interactivity	Setting the scene (int-8314)

Not for photocopying

13.5 Writing realistically

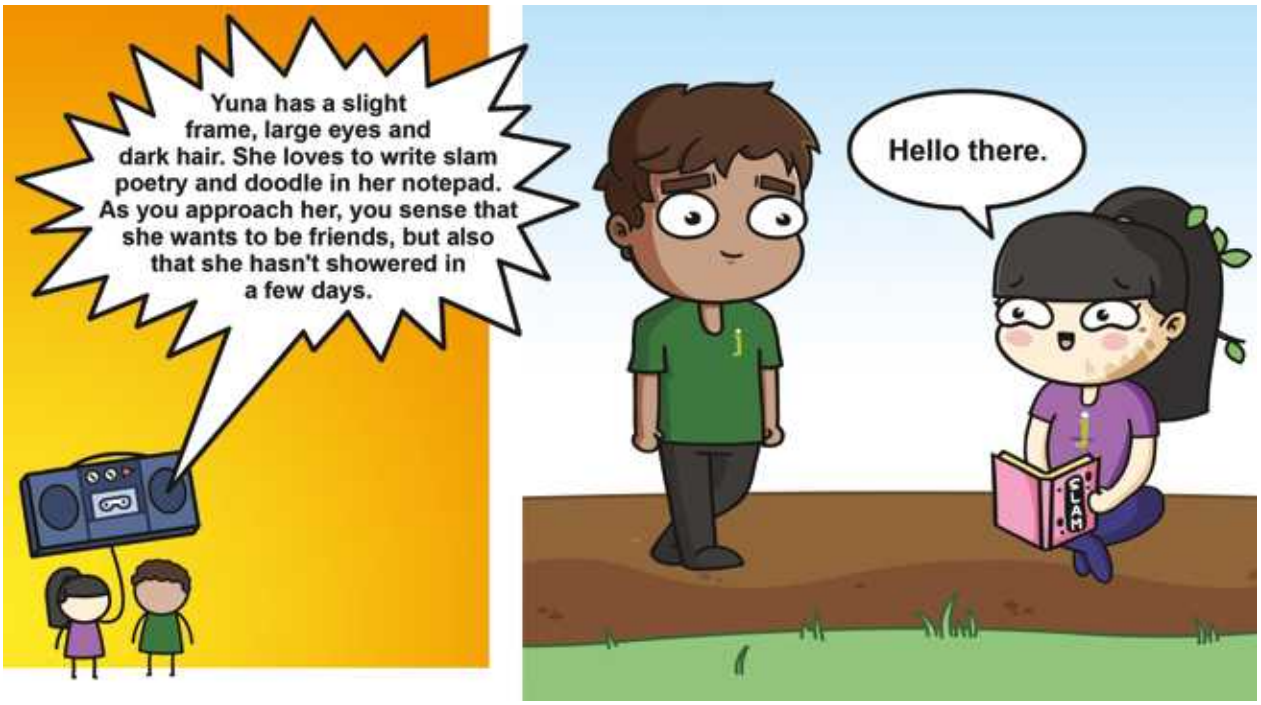
13.5.1 Showing, not telling

When your teacher tells you to '**show** , don't **tell**', they're not just asking to get you to write more. They're encouraging you to write in a way that's engaging and interesting, which reflects real life.

int-8315

Life would be pretty boring if someone played you a recording all about themselves, when you met them.

Instead, we notice small details about someone, and we continue to do that for as long as we know them.



Sure, sometimes you have those personal moments where someone shares information about themselves, but normally if someone's having a bad day the audience needs to be able to see that for themselves.

So, when your teacher tells you 'show, don't tell', they're saying to avoid this:

Kaiden was nervous. His hair was wet because he was sweating. It was very dark in the jungle, and he kept thinking he saw someone. There was a glass vial around his neck. He grabbed it, shook it, and held it up once it started glowing so he could see better. Nobody was there, and he felt silly for thinking there was. They didn't know he was there.

and instead do this:

Kaiden glanced behind him, heart racing. In the moonless dark under the jungle canopy, every shadow seemed to be that of a man — standing, watching. He shook the glass vial hanging around his neck and held it up. It glowed with a blue light, illuminating the trees around him. Nobody was there. Of course, nobody was there. They couldn't know he was here. It was impossible. Kaiden pushed his damp hair out of his face and continued on.
(from *Of Sand and Glass* by Bridget Mackay)

Of course, there are definitely times when you need to convey information to the reader directly — we all know about Harry Potter's messy hair, that Aslan is a lion and that Sherlock Holmes has a smoking pipe — but let your characters' *actions* speak more than their appearance.

Consider how best to mix words around and change their position to help make the story flow more naturally: this helps your **characterisation**. If you tell instead of show, you'll end up with a list of facts and events, not a story.

Not for photocopying

13.5.2 Social themes in storytelling



Narratives are a fantastic way to share an idea or a message, because when you put a story in front of people they connect the dots themselves.

Over the years, storytelling has been a way to discuss discrimination, oppression and other huge topics in very simple ways — whether it's helping people see from the point of view of a minority group, painting a public figure in a bad (or good) light, or explaining complicated events like creation or evolution in simple terms. Stories are **powerful tools** which help us to comprehend a lot more than we realise.

In ancient times, people used stories to explain a lot of things, including complex lessons. Such stories are called **fables** when they use animals and **parables** when they involve people. Back when people *didn't* sit in classrooms to learn lots of things, stories were a great tool for teaching and spreading messages.

13.5.3 Who can you trust?

We all know someone who just *has* to have a better story, or who caught a bigger fish, than the previous person. Remember: what happened in the past is very changeable if you have the right story.

Despite this, we automatically trust the **narration** in a book (the bits that describe what's happening in the story, from outside the action). However, there are a lot of stories out there with **unreliable narrators** — storytellers who accidentally or purposefully change what happened. This relates to the **voice** of the story.

Sometimes, writers do this for effect:

Books	Movies	Games
• *Once* • *Diary of a Wimpy Kid* • *The Curious Incident of the Dog in the Night-Time* • *The Life of Pi* • *We Have Always Lived in the Castle*	• *The Perks of Being a Wallflower* • *Boss Baby* • *Big Fish* • *A Monster Calls* • *Forrest Gump* • *The Sixth Sense*	• *The Stanley Parable* • *The Beginner's Guide* • *Portal* • *Firewatch* • *Dear Esther*

Other times, writers (who don't know everything) make mistakes that are later accepted as facts. In particular, writing about different times in history requires a lot of research, and if an author doesn't have the time or can't find the specific information they're searching for, they may just guess.



Not for photocopying

13.5 Activities

13.5 Level 1

1. a. How can **stories** help us better understand complicated topics?

b. Provide an example of a complicated topic you've seen being addressed using **storytelling**. Name the **source** of the **story** and its **format**. For example, *My Girragundji* book by Meme McDonald and Boori Pryor is about Aboriginal culture, and discusses the difficulties of bridging Indigenous and Caucasian cultures.

2. Why is it important to show instead of tell?

3. What is an **unreliable narrator**?

Not for photocopying

13.5 Level 2

4. What are some of the ways that **stories** can tackle **big social issues**?

5. Rewrite these examples so that they show instead of tell.

a. Taz was afraid of the dark.

b. Vietnam is beautiful.

c. The door was old.

d. The view was stunning.

e. The water is going to be freezing.

Not for photocopying

6. How can **unreliable narrators** change a story?

13.5 Level 3

7. Create a plan for a story (a **parable** or a **fable**) which teaches about discrimination and helps people understand its effects better.

8. Rewrite the following passage so that it shows instead of tells.

I opened the door so she could see how clean my room was. I saw her notice how I had put everything in its place in a very organised way. I could tell my mum was pleased.

Not for photocopying

9. Write a snapshot moment with an **unreliable narrator**. You may wish to use one of the prompts below:
   - How an online shopping spree led to the end of the world.
   - Cyberpunk *Snow White and the Seven Dwarfs*.
   - A famous explorer suddenly develops asthma but won't stop going out into the wilderness.
   - A story that begins and ends with a paintbrush.
   - A quest to return a borrowed book.

13.5 Hungry for more?

There are many different **types of voice** a writer can use. Look up each of the following terms and, then write definitions for them, in words. See if you can find stories that use each type of voice.

- stream of consciousness
- epistolary
- subjective
- objective.

on Resources

eWorkbook	13.5 Level 1 worksheets (ewbk-7450), 13.5 Level 2 worksheets (ewbk-7451), 13.5 Level 3 worksheets (ewbk-7452)
Interactivity	Show, don't tell (int-8315)

Not for photocopying

13.6 Topic project: My memories

Scenario

Your school is holding a showcase: *My Memories*. You've been invited to share your favourite memory with the audience, so you need to make it as engaging, vivid and fun as you can so that it makes an impression on people and sticks in their memory.



Task

Present your story to the audience through any medium you prefer. It could be:

- a written response (up to 500 words)
- a poem (up to 3 stanzas)
- a recorded **monologue** (up to 2 minutes)
- a film (up to 3 minutes)
- another format you discuss with your teacher.

The goal is to be **selective** in what you include, and maximise the impact of the words or time allotted to you. Consider your choice of language and the methods you can use, to communicate lots of information quickly and in the most effective way.

Process

1. Decide on the memory you want to share. Remember that your audience understands the memory through what you present, so an in-joke or anything that needs background information has to be explained in your submission.
2. Decide on the way you're going to share your story. Remember that some things (actions, sounds, smells etc.) might be conveyed better in certain styles.
3. Brainstorm everything you can remember about the memory and what makes it special. It's important to include as much detail as possible. You can organise your thoughts when you've finished. If you are describing something where someone else was there, see if they can help you with the details. Though their recollection might be different to yours!
4. Draft how you're going to tell your story. If you're writing, just get the story down without worrying about your choice of words (for now). If you're filming or speaking, plan out what you're going to say.
5. Edit your draft. Make sure to cut it down so that you're using your chosen medium really well.
6. Create your presentation, then go over it and edit again, to fine-tune it more if necessary.
7. Finalise your submission and share it with your class.

Not for photocopying

13.7 SkillBuilder: Oral history

online only

What is oral history?

Storytelling existed long before the written word, so people shared their memories and experiences by saying them aloud. This act of oral storytelling continues today, enabling individuals and entire communities to pass on their knowledge and past histories.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

13.8 Review



13.8.1 Key points to remember

13.2 The importance of stories

- Stories are also known as narratives.
- Stories are a great way to learn about yourself.
- Stories help us better understand others and the world around us.
- Stories can shape how we view history and the past.



13.3 Plotting characters

- A good plot involves moments of tension and excitement, integrated with moments of release.
- Keep it simple: give your character a motivation and a reason to move and take action, and then push them forward.
- PRO TIP: Plan out a story mountain (or story arc), then use it as a guide to refer back to as you write your most interesting story, with twists and turns.
- A story mountain contains:
  - an outset (beginning) and exposition (backstory)
  - moments of rising tension
  - one or more climaxes
  - resolutions that solve the moments of climax
  - a denouement to tie up loose ends.



13.4 Setting the scene

- Tone is the voice of the narrator, and the attitude that comes with it.
- Atmosphere is the emotions the story causes in the audience.
- Mood is the emotions of the characters in the story.
- Voice is the distinct style of writing.



13.5 Writing realistically

- Make sure that you show information through character action, don't just provide your audience with physical descriptions.
- Stories are a great way to discuss big issues in the world around us.
- Stories can have unreliable narrators who may not tell the truth or share the whole story.

Not for photocopying

13.8 Activities

online only

13.8 Review

Go to www.jacplus.com.au and access your learnON format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

13.8.2 Reflection

Now that you know more about the importance of storytelling, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. How do you think storytelling skills will help you in your everyday life?

3. What kind of story would you like to write next? Jot down a few notes about it: characters, setting, plot, mood and other factors.

on Resources

Sample responses	Topic 13 sample responses (sar-0133)
Digital document	Self-reporting template (doc-35527)
Interactivity	Key terms crossword (int-8271)

Not for photocopying

Glossary

atmosphere the emotions an audience feels at certain points in a story
backstory a history or background created for a fictional character or situation
characterisation making characters believable
climax a point of high tension or drama in a narrative
denouement the final part of a narrative in which the strands of the plot are drawn together and remaining aspects are explained or resolved
draft an attempt at making a story. There will be several of these which you refine and improve upon before your story is finished.
exposition background information to provide a fuller, more detailed picture of a situation or character
fable a story with a moral or lesson which involves animals acting like humans
flashback a narrative technique which shows more information by taking the audience into the story's past
monologue a long speech performed by a single character
mood the emotions the characters in a story are feeling
motivation the desire which drives a character forward (the stimulus is often to overcome an obstacle)
narration plot-based explanations of a scenario
narrative a story or description of a series of events
narrator the voice explaining the story. This might be a character sharing information, or the author acting as storyteller.
obstacle a problem or difficulty a character must overcome
outset the start or beginning of a sequence of events (in a narrative plot)
parable a simple story used to illustrate a moral or spiritual lesson, with human characters
perspective whose point of view the story is told from (first person, second person or third person)
plot the path a story takes; heavily involves building and releasing tension. Think of it as a pathway your characters take to grow.
resolution the solving of a problem or difficulty
setting the time and place where the action of a story happens
show using description and action to help a reader experience a story. Showing is like what you do in everyday life: you might notice a few things and piece together a picture. Showing builds inferring skills.
stories narratives, either true or fictitious, in prose or verse, designed to interest, amuse, or instruct the audience
story arc (or **story mountain**) a tool to assist with the planning of a narrative; a visual representation of the plot
tell providing a reader with explicit information, often by summarising it like a list. Telling a story like this is unoriginal and the resulting narrative can be pretty boring.
tension this is essentially how much your reader is left on the edge of their seat: particularly tense moments are when your reader is focused on nothing else, and they have to pay attention to know what happens next. Tension is determined by plot events and word choice.
tone the atmosphere of a piece of written (or visual) content which provokes certain emotions in the audience
the hero's journey (monomyth) a cycle of events suggested by Joseph Campbell to show the hero's progression past the obstacles they face on their adventures, and the growth of the hero from their experiences
unreliable narrator a narrator who doesn't tell the truth or doesn't share the whole story, either intentionally or accidentally: this is sometimes intended by the author and sometimes not
voice the storyteller's style or characteristics

Not for photocopying

13.7 SkillBuilder: Oral history

13.7.1 Tell me

Have you ever listened to a friend or relative – maybe an older person with more life experience than you – tell a story from their past? Often people are able to spin imaginative, funny, and interesting yarns from the events of their lives. Think about what has happened so far during your life, from personal events to global pandemics. When you're older, will you be able to tell a story about these unique and experiences? This is called an **oral history**.



Oral history isn't just about one person and the stories of their past though. Entire communities can pass down oral histories, and the act of storytelling spans right back to long before the written word. Australian Indigenous communities have passed down stories for over ten thousand years. Some of the stories are so well remembered and precise that they have even been used to accurately document major natural events such as rises in sea level.

13.7.2 Show me

on Resources

Video eLesson Oral history (eles-4232)

One way to capture oral history is to pass stories down from one person to the next. Another, more modern way, is by recording interviews. In fact, there are entire organisations devoted to recording interviews with people to capture their stories. Oral History Australia, for example, has branches across many states and territories. They began recording oral histories on tape and have evolved over time to digital recordings.

Not for photocopying

The Oral History Victoria website has the following advice for conducting an oral history interview:



- Be prepared
  - Do background research into the interviewee
  - Spend time devising appropriate questions
- Check the recording environment
  - Establish a good recording environment – ask your interviewee about their home/office. Let them know that you require a small quiet space with no interruptions or outside environmental noises. Ask about other people sharing the home/office and dogs, cats.
- Put your interviewee at ease. This is best done by demonstrating your professionalism. Explain the equipment and processes involved.
- Interruptions will happen. If and when they do handle them by stopping the recording and starting again when the noise stops.
- Be economical with your questions – don't over-explain or rephrase or repeat unless you have to. Remember to ask the question and keep quiet.
- Keep your opinions and experience out of the interview. Remember at all times that the interview has been set up to record the story of the interviewee. You are not in conversation, you are facilitating the gathering of that story.
- Don't be afraid of emotion. Let it resolve itself but be prepared to stop recording if the interviewee wants to stop.
- Know when to stop the interview. Have a wrap-up line ready and use it when the interview comes to its end.

13.7.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivity Oral history (int-8303)

13.7 Activities

1. Start by telling a story from your own past to another student. Try to remember as much detail as possible without having to ask anyone else for help or checking photos or other prompts. When you are speaking, remember that these are your personal stories, but you are also trying to engage the other person. Use vivid descriptions of people and places involved in your story - the other person can't see the pictures in your head.

   Then, switch over to be the listener. Make eye contact with the person and listen attentively. You don't need to take notes or anything like that, just be present for their story.

2. a. Plan an oral history interview with a person of your choice, but not another student in the class. Use the guidelines from Oral History Victoria to plan and conduct the interview. Focus on the following advice:
   - Do background research and plan appropriate questions
   - Establish a good working environment
   - Be professional
   - Keep your opinions out of the interview

   Record the interview and, if the person agrees, share it with the class.

   b. Write a brief paragraph explaining why you chose that interviewee and describe how the interview went. Is there something you would do differently next time?

on Resources

Weblinks Oral History Australia
Oral History Victoria

Glossary

oral history a verbal account of a person's past, as told by them

Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 14**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **14.1** Drafting, editing and proofreading (tpdf-2502) ☐

eWorkbooks

- **14.2** Level 1 worksheets (ewbk-7453) ☐
- **14.2** Level 2 worksheets (ewbk-7454) ☐
- **14.2** Level 3 worksheets (ewbk-7455) ☐
- **14.3** Level 1 worksheets (ewbk-7456) ☐
- **14.3** Level 2 worksheets (ewbk-7457) ☐
- **14.3** Level 3 worksheets (ewbk-7458) ☐
- **14.4** Level 1 worksheets (ewbk-7459) ☐
- **14.4** Level 2 worksheets (ewbk-7460) ☐
- **14.4** Level 3 worksheets (ewbk-7461) ☐

Sample responses

- **14.7** Topic 14 sample responses (sar-0134) ☐

Digital documents

- **14.5** How a virus is changing the world (doc-35532) ☐
- **14.7** Self-reporting template (doc-35528) ☐

Video eLessons

- **14.1** Redraft until it's right (eles-4308) ☐
- **14.6** Developing your own style (eles-4307) ☐

Interactivities

- **14.3** Varying vocabulary (int-8220) ☐
- **14.3** Proofreading (int-8221) ☐
- **14.6** Developing your own style (int-8304) ☐
- **14.7** Key terms crossword (int-8272) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

14 Drafting, editing and proofreading

14.1 Overview

14.1.1 Improving your writing

In some subjects you do a lot of tests and exams where you write something once and it is either correct or incorrect. In contrast, English is about crafting a text carefully. This process involves **drafting** your writing to make sure it fits the purpose and the audience it is designed for, and to ensure it says exactly what it needs to.

Drafting, **editing** and **proofreading** your work is all about making everything as close to perfect as it can be. It takes care and patience, but it's worth it to ensure that your message is understood.



on Resources

Video eLesson Redraft until it's right (eles-4308)

Watch this video to learn how drafting and redrafting will improve your writing.



STARTER QUESTIONS

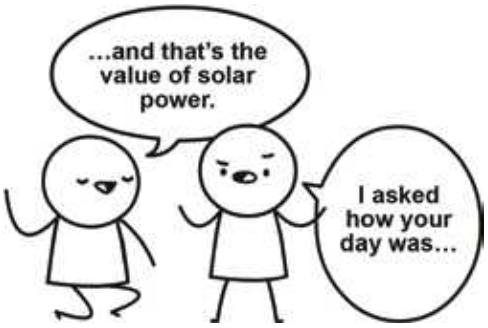
1. Do you draft your work? If so, explain your process. If not, explain why you don't.
2. What do you do when a teacher gives you feedback?
3. Suggest a few benefits of drafting, editing and proofreading.

Not for photocopying

14.2 Macro-editing

14.2.1 Answering the question

Have you ever been asked a question, and in the time it takes you to answer you've lost the thread of what you've been asked? That can happen a lot in writing: the beginning focuses on the topic, but by the end it's gone off on a tangent (a completely new direction).



For our writing to be effective, we need to be clear about the audience, purpose, style and tone of the piece ... and then double-check that what we have written matches these. These individual elements are the big drafting things — the **macro-editing** that will make sure we nail the task.

Once macro-editing is complete, the **micro-editing** elements like grammar and spelling and word choice get checked, to make sure all the details are clear and correct.

14.2.2 Elements of a macro-edit

This is the big stuff. Overall, are you doing what the task is asking? Be sure to refer to any marking **criteria** because that gives you key information on what you should focus on and put effort into.

Other than the criteria — which are unique to each task — here are a few things that are always important to look out for.

Audience

Most of your work in school you'll write for your teachers. But your teachers are actually pretending to be a whole range of audiences. They are getting you to write stuff that **emulates** what you'll need in the real world. You need to know who your **audience** is supposed to be because that will change what and how you write.



Purpose

Similarly, *your* purpose for writing at school is something like 'to get a good grade' or 'so then I can go outside and play basketball without being hassled'. Maybe it's 'to learn interesting things', although that motivation is often a tad lower on the list than the basketball one.



But all writing tasks have a **purpose** — the **impact** or **outcome** it will have on the target audience. You need to be clear about who you are writing to (or for), and what impact you want to have — then keep this in your sights as you consider your work.

Not for photocopying

Style and tone

Now you know your audience and purpose, you need to consider the **text type** you are writing.

All this information guides the appropriate **style** and **tone**. Have a look at these examples.

Example 1

Audience: adults with characteristics in common with the topic of the article

Purpose: to persuade the audience to share the view of the author

Text type: opinion article

Style and tone:

- medium to high formality — some informality is appropriate for persuasive purposes
- language is persuasive and can have many variations in tone, such as sarcastic, encouraging, worried, urgent or sincere
- opens with a hook
- outlines arguments (using persuasive language), supported with evidence that might be anecdotal, statistical or factual
- printed in columns with a by-line, author thumbnail and an accompanying visual
- online publication has paragraphs broken up with key quotes in bold.



Example 2

Audience: those who visit the webpage or engage with the topic

Purpose: to express an opinion, or to criticise or compliment content

Text type: internet comment

Style and tone:

- informal: a familiar tone is accepted, even expected
- lots of slang and abbreviations, and in some cases highly negative language is considered valid
- the tone varies with the topic focus and the audience; it is often critical or humorous
- addresses both the original text and other comments and can offer critique, support, **clarification** and opinion
- the content of the comment refers to the article, video or website under which the comment section appears. Comments are arranged in threads which keep conversations about the same topic together. Each comment is accompanied by a username.



Example 3

Audience: an employer

Purpose: to impress an employer enough that they want to interview you

Text type: job application cover letter

Style and tone:

- high formality — no abbreviations or slang; **jargon** is appropriate (and expected!)
- confident and professional tone
- begins by identifying the job title and key relevance of the applicant. It addresses key hiring criteria and explains the applicant's skills and experience in response to these.
- date and address at the top, begins Dear X, uses short paragraphs and has a formal sign-off with signature.



The style and tone of the text you're writing should be appropriate for your audience and purpose.

Of course, it helps if you've thought about all this *before* you write, but you need to check your subsequent drafts, to make sure you are still responding to the audience and purpose effectively.

Not for photocopying

Structure and logic

Although different text types have different **structures**, there is an inherent **logic** to well-structured texts and it's *your* job to make sure that logic is there.

FIRSTLY

What does the **reader need to know** in order to understand the central idea of your text?

- You likely need to start with context, background information, ingredients, preamble, prior knowledge or backstory.

SECONDLY

What are the **key ideas** you want to get across and what is the most **logical order**?

- It depends on your content (including the type of text as well as the information). Some logical structures are:
  - **chronological:** the order in which the ideas appear
  - **problem-solution:** presenting the problem, and then one or more solutions
  - **individual-community-world:** relating the ideas to yourself, then to your community, then to the world
  - **arguments for > arguments against > rebuttal:** providing arguments that support the statement or prompt, at least one argument against it and the reason why the opposing argument(s) won't work (the rebuttal).

LASTLY

What **idea** do you want your reader to **take away** in the end?

- This is in your conclusion. It might take the form of results, outcome, final insight or finished product.

Consider the image below.



Wyatt's statement is interesting, but he first needed to give some context or background information for his comment. By itself, it doesn't make sense. Its effectiveness might also have been increased with a final comment to give the outcome of the journey, too.

14.2 Activities

14.2 Level 1

1. Suggest the **audience** and **purpose** for the following texts.

Text	Audience	Purpose
A vlog on how to get through a particular area of Fortnite.	.....	.....

Not for photocopying

Text	Audience	Purpose
An advertisement for foot fungal cream.		
Instructions on how to apply for university entry.		

2. a. Look at the **styles** and **tones** of text listed in the table below.

Style	Tone
a. step-by-step, in simple language	i. persuasive
b. medical jargon with before and after photos	ii. factual
c. informal, with visuals and voiceover	iii. chatty

b. Beside each sentence, circle one letter and one numeral to indicate the sentence's **style** and **tone**.

A **vlog** on how to get through an area of Fortnite. **Style:** a b c **Tone:** i ii iii

An **advertisement** for foot fungal cream. **Style:** a b c **Tone:** i ii iii

Instructions on how to apply for university entry. **Style:** a b c **Tone:** i ii iii

3. a. You are writing a text on the impact of **fast fashion** (buying cheap clothes that are thrown away after only a few wears). These are your ideas:

- If it is cheap to buy, maybe the person who made it wasn't paid enough.
- It is a waste of money if you don't wear something you buy until it is worn out.
- If you save up, you can buy clothes of better quality, less frequently. This means not as much goes to waste.
- Cheap is not necessarily bad if it is ethically made.

b. Select which of the following **structures** you will use to order the ideas: this is a personal choice and there is no single correct answer. Highlight or circle your choice.

- chronological
- problem-solution
- individual-community-world
- arguments for > arguments against > rebuttal.

c. Place numbers beside the **list of ideas** in part a, to show the presentation order of your ideas.

d. Why did you choose that order? What influenced your decision?

Not for photocopying

14.2 Level 2

4. Suggest the **audience** and **purpose** for the following texts.

Text	Audience	Purpose
a news report about Australia's Olympic medals tally		
a social media post about a new pet		
a leaflet in support of a candidate for local government election		

5. Suggest the **style** and **tone** most suitable for each of the texts.

Text	Style	Tone
a news report about Australia's Olympic medals tally		
a social media post about a new pet		
a leaflet in support of a candidate for local government election		

6. a. You are writing a text on the impact of **fast fashion** (buying cheap clothes that are thrown away after only a few wears). These are your ideas:

- If it is cheap to buy, maybe the person who made it wasn't paid enough.
- It is a waste of money if you don't wear something you buy until it is worn out.
- If you save up, you can buy clothes of better quality, less frequently. This means not as much goes to waste.
- Cheap is not necessarily bad if it is ethically made.

b. Select and order your ideas to fit one of the following **structures** (highlight or circle your choice). This is a personal choice and there is no single correct answer:

- chronological
- problem-solution
- individual-community-world
- arguments for > arguments against > rebuttal.

c. Place numbers beside the **list of ideas** in part a, to show the presentation order of your ideas.

Not for photocopying

d. What background or context would you include in an **introduction**?

e. What would your **conclusion** be?

14.2 Level 3

7. You are writing an **opinion article** that looks at the issue of people not following Covid Safe rules when out in public. Explain how you will structure your writing.

a. Who is your **audience**?

b. What is the **purpose**?

c. Explain how you will **structure** your writing, then state why you have chosen this structure.

d. What **style** and **tone** will you use?

Not for photocopying

8. You are writing a **blog post** for the school website about the effects of bullying on all students. Explain how you will structure your writing.

   a. Who is your **audience**?

   b. What is the **purpose**?

   c. Explain how you will **structure** your writing and why.

   d. What **style** and **tone** will you use?

14.2 Hungry for more?

Look at the texts listed below. For each one, outline the most appropriate **structure** and justify your answers.

- a vlog on how to get through an area of Fortnite
- a news report about Australia's Olympic medals tally
- a social media post about a new pet
- a leaflet in support of a candidate for local government election
- an advertisement for foot fungal cream
- instructions on how to apply for university entry.

on Resources

eWorkbook 14.2 Level 1 worksheets (ewbk-7453), 14.2 Level 2 worksheets (ewbk-7454), 14.2 Level 3 worksheets (ewbk-7455)

Not for photocopying

14.3 Micro-editing

14.3.1 Getting to the details

Here is where we get to the nitty-gritty. Most of the proofreading you can work out yourself, using topics in this textbook for reminders on how to be accurate: see Topic 8 Metalanguage, Topic 9 Spelling and punctuation, and Topic 10 How to write sentences.

Micro-editing is more than just correcting spelling and grammar, although that *is* very important. It's about choosing just the right word, and structuring a sentence in just the right way, to accurately convey exactly what you want to say.

14.3.2 Vocabulary

RULE #1 Vocabulary should be specific, interesting and accurate

The perfect word choice can make your sentence *sing*. It's easy to fall back on tired, overused words like 'good' or 'nice'. However, because these are vague, with a multitude of meanings, the resulting writing can be hard to interpret.

int-8220

Check out the difference here:

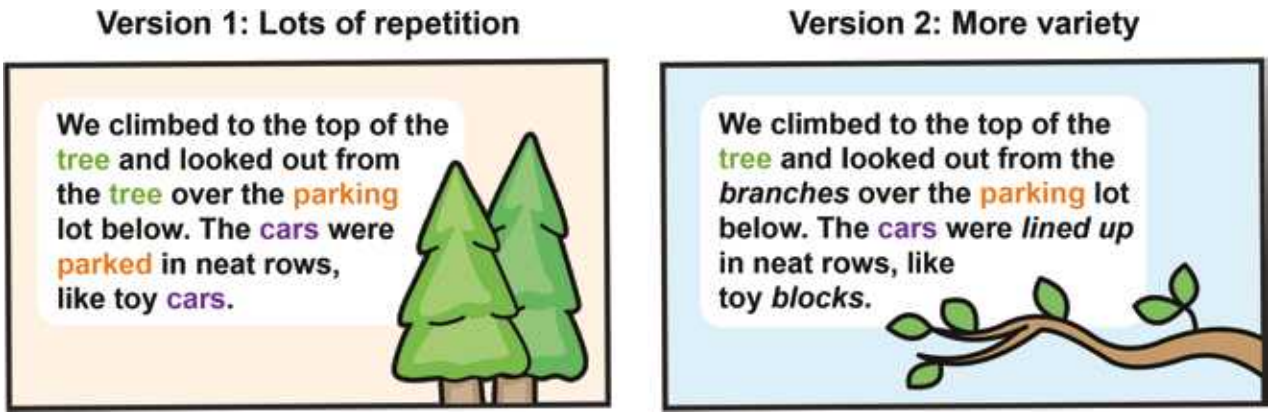
- **It was a bad dog.** This is fine but we don't really know what kind of bad. Mean? Hairless? Yappy?
- **It was a naughty dog.** This gives us more information. We can assume that the dog is annoying and tends to behave poorly so we probably shouldn't leave it alone in a room with our favourite sneakers.
- **It was an evil dog.** This also gives us lots of information, leaving the impression that the dog is bad on purpose. In this instance, we're keeping it away from both sneakers and small children.



RULE #2 Vary your vocabulary

Don't use the same word over and over. If you're writing about a particular topic, be sure to create a list of **synonyms**.

Also, avoid using the same word twice in a sentence or within a couple of lines. The writing becomes boring and clunky. (The exception is if you are using repetition on purpose, for effect.)



Not for photocopying

14.3.3 Sentences

First and foremost, your sentences need to be **clear** and grammatically **correct**. Check out Topic 10 How to write sentences to make sure you're succeeding in this.

Sentence structure can be used to enhance meaning and **emphasis**. You can rewrite your sentences for maximum impact — here are a few strategies to try.

Original sentence

The excellent film *Bran Nue Dae* is a musical comedy drama about road-tripping teens in the 1960s.

Repetition

Repeat part of a sentence to highlight or emphasise an aspect of it.

The excellent film *Bran Nue Dae* is a musical comedy drama about road-tripping teens in the 1960s. It's the best road-tripping teen film to come out of Australia this century.

Adverbs

Add an **adverb** at the start of the sentence to draw attention to the content. (Some adverbs and **adverbial phrases** to select from are: above all, remarkably, absolutely, frequently, honestly, boldly, very carefully, right here.)

Surprisingly, the film Bran *Nue Dae* is excellent. In fact, it's the best road-tripping teen film to come out of Australia this century.

Length

Add some drama with a staccato sentence — that's a super-short sentence.

The film *Bran Nue Dae* is a musical comedy drama about road-tripping teens in the 1960s. It's excellent.

Rule of three

For some reason, listing things in threes sounds best.

The excellent film Bran *Nue Dae* is a musical comedy drama about road tripping teens in the 1960s. It will make you laugh, cry and sing.

Clause order

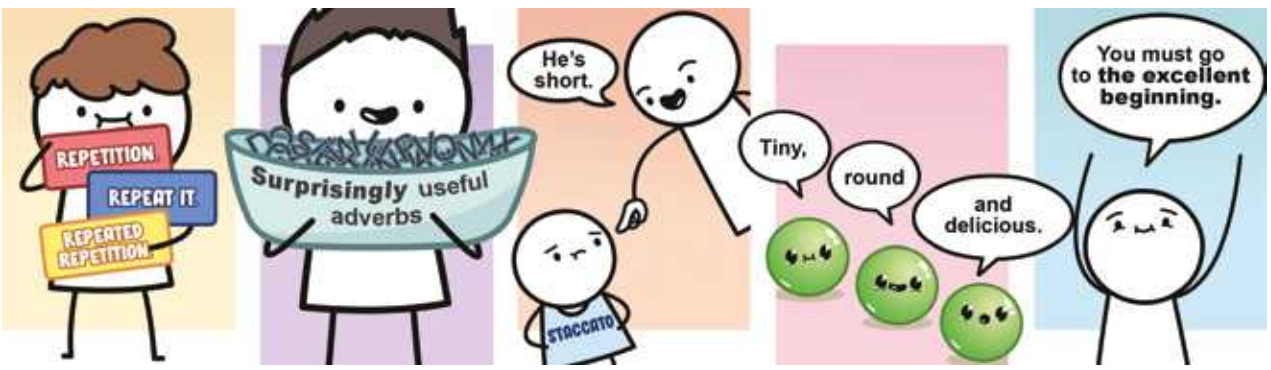
Move the key clause to the start, or to the end of the sentence, depending on what you want to hide or emphasise. There are lots of options:

A musical comedy drama about road-tripping teens in the 1960s, *Bran Nue Dae* is an excellent film.

A musical comedy drama, *Bran Nue Dae* is an excellent film about road-tripping teens in the 1960s.

The film *Bran Nue Dae*, a musical comedy drama about road-tripping teens in the 1960s, is excellent.

The film *Bran Nue Dae* is excellent; it's a musical comedy drama about road-tripping teens in the 1960s.



Not for photocopying

14.3.4 Spelling and punctuation

Take care with your spelling and punctuation. Common problems can be solved by paying close attention.

int-8221

Be aware of what you tend to mess up, then go back to look closely for these sorts of mistakes. Forgetting to put a capital on a proper noun says, 'I can't be bothered'. It doesn't say, 'I didn't know I had to put a capital letter on it' — we know you know this common rule! Like capital letters, full stops and commas are easy to get right and instantly help your writing.

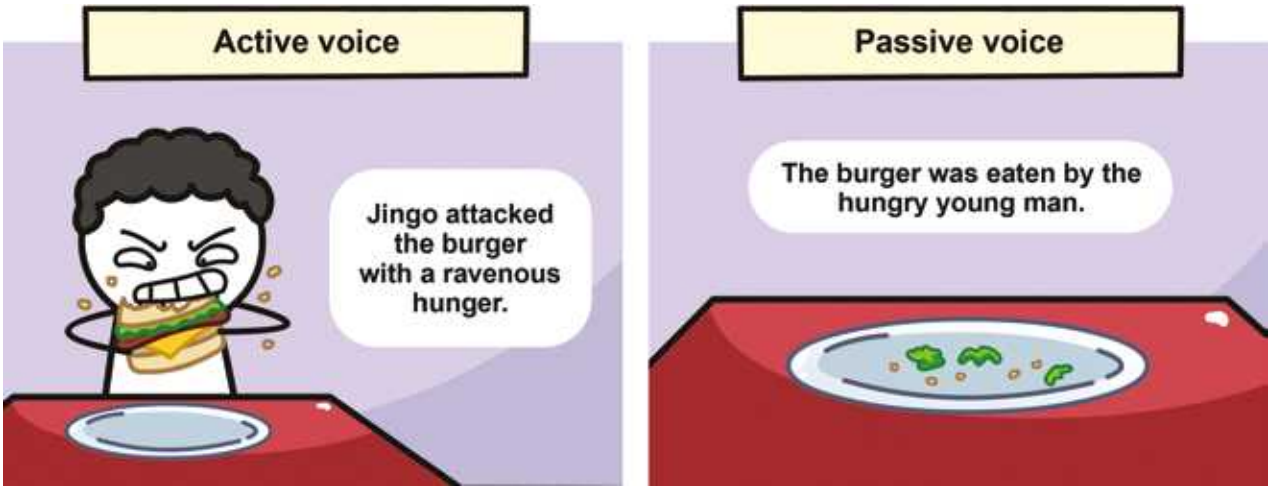
- Do you have a capital E on English? And Esmerelda? And Egypt?
- What about your use of capitals for the author's name?
- Have you left off an apostrophe indicating possession?
- What about checking which form of their/there/they're you've used?
- Have you checked your context for hear and here? Or whether who or whom is appropriate?

Check out Topic 9 Spelling and punctuation for help with this.

14.3.5 Voice

Passive voice and **active voice** are useful in different contexts. As their names suggest, active voice focuses on who is acting and passive voice focuses on the action itself.

Active voice is better for stories and passive voice is better for sounding formal and academic.



If you're unsure which one you've used, try this handy trick: insert the words **by zombies** after the verb.

If it makes sense, you've used passive voice. For example:

Active voice: Jingo attacked **by zombies** the burger.

Passive voice: The burger was eaten **by zombies**.

14.3 Activities

14.3 Level 1

1. Rewrite the sentences below by replacing the overused **vocabulary** (in bold) with more interesting alternatives. *Hint:* decide which meaning you want to **emphasise**, from the range of meanings the bolded words have.

   a. It was a **good** day.

   b. He looked **nice**.

   c. The kid **cried**.

Not for photocopying

2. Vary the repeated **vocabulary** in these sentences. Decide whether to change the first or the second time the repeated words appear, then think of a suitable alternative.

   a. The dragon snapped its **massive** jaw at the **awestruck** crowd. They stood in **awe** as the **massive** dragon fought and tore at the chain that secured it to the stone floor.

   b. Taking her place in the **arena**, the knight **readied** her **sword**. Standing **ready** to swing the **sword**, she suddenly noticed a crack in the floor of the **arena**, spidering out from the chain that secured the dragon.

3. Can you spot the **errors** in this sentence? Rewrite the full sentence with corrections made.

   They put the device's in there pocket's as instructed but scarlett grumbled; her's was new and she wanted to play with it.

14.3 Level 2

4. Would you use **active** or **passive** voice for the following texts?

   a. a news report — active / passive

   b. a retelling of your trip to Japan — active / passive

   c. an academic paper — active / passive

   d. a joke — active / passive

Not for photocopying

5. Write sentences about the following topics that use the **rule of three**.

   a. The reasons your favourite sporting team or individual player is the best.

   b. The most appealing things about a sibling or friend.

6. Use **adverbs** or **adverbial phrases** to add emphasis to these sentences.

   a. Taking responsibility for our actions is the least we can do in the world.

   b. They invented a new plane that mimics the shape of migrating birds.

14.3 Level 3

7. Choose some interesting **vocabulary** to describe the following:

   a. A **blue** sky:

   b. A **comfortable** couch:

   c. A bird **singing**:

8. Emphasise various aspects of the following sentence by changing the order of the **clauses**, or using other sentence strategies. How many variations can you come up with? After you have made your changes, check your grammar: adjust your wording as needed.

   Write your sentences in a notebook or type them out.

   I am scared of the glamorous woman who lives at number 7 with a grumpy cat.

Not for photocopying

9. Change these sentences from **passive** to **active**. Explain the difference in the **effect** of each version.

   a. Several bad shellfish were eaten at the wedding party.

   Sentence:

   Effect:

   b. Whole towns were destroyed by fire.

   Sentence:

   Effect:

   c. Money was stolen from the snack bar fund on the night of the school play.

   Sentence:

   Effect:

14.3 Hungry for more?

Select some of your own work and check it methodically (carefully, section by section) for each of the micro-editing elements discussed in this subtopic. Once you have made changes, reflect on the difference between your earlier draft(s) and the latest one. Has your writing improved? How? By how much? In what way? To what effect?

on Resources

eWorkbook	14.3 Level 1 worksheets (ewbk-7456), 14.3 Level 2 worksheets (ewbk-7457), 14.3 Level 3 worksheets (ewbk-7458)
Interactivity	Varying vocabulary (int-8220) Proofreading (int-8221)

Not for photocopying

14.4 Strategies for editing and proofreading

14.4.1 Tips for redrafting

The strategies below are highly effective for finding where your writing can improve. They apply to all types of writing. Try some out in your writing:

Wait a day or two

If you try to proofread something right after you've read it, what you'll actually read is what you *intended* to say. If you leave it a day, you won't remember exactly what you wrote, so clunky bits will stand out more.

Read it aloud

Reading aloud can be hard, especially if what is written doesn't flow. If you find yourself stumbling over your words and struggling to read fluently, you will know your wording is problematic: look for ways to change your expression (your word choice and how you put your sentences together) at the parts where you stumbled most.

Phone a friend

You know what you mean, so what you've written makes perfect sense to *you*. This will not necessarily be the case for your reader. Getting someone else to read over your work will help to highlight areas that need tweaking for clarification.

Ask your friendly grammar-bot

Computers are complex these days (some of your teachers remember when computers were a green screen with only *one* font). Most contemporary word processing apps have built-in grammar checkers and spell checkers. Turn them on and get curious about what they suggest. Remember though, **a computer is a bot and you are the boss** — so critically engage with the suggestions your machine makes, rather than blindly accepting them all.

Pay attention, highlight, change

Noticing that there is a problem is half the battle. Read your work and highlight where you think there is a problem. Then go back to your highlights and tackle them one by one.

Use feedback

Your teacher is likely to give you feedback on a draft of your work. Don't ignore it! Here are some tips for using feedback:

- Give your teacher a *proofread* draft of your work, otherwise they will be distracted by correcting your spelling instead of giving you valuable feedback about the content that you might not think of yourself.
- Go through the feedback systematically and cross each comment out as you apply it to your writing.
- Apply feedback from one example to any other time you have done the same thing.
- If you don't understand the feedback, ask your teacher for clarification.
- Note commonly-occurring issues so that you can focus on avoiding them next time.



Not for photocopying

14.4.2 Citing work

Your teacher can tell when you haven't written work yourself. It'll be some oddly-complex grammar or a word a 14-year-old is unlikely to know that tips them off to your **plagiarism**. Sometimes it's just a hunch. They've read a *lot* of student work.

If you don't write your work yourself, at the very least you'll have to redo the work. You might lose some marks. You might fail entirely. Is it worth it? Nah. Also, it's very uncool and disrespectful to *steal* someone else's work.

Avoid this by **citing** work that you've found elsewhere. Either by quoting or using your own words, track the source using **endnotes** and be sure to include a **bibliography** or **reference list**.



What's in a bibliography and reference list?

A **bibliography** is a list of all the books *consulted* in research for a piece of work. A **reference list** is a list of all the books *quoted* in a piece of work. So an author could read 50 books but only end up using 20 in their writing: their bibliography would have 50 titles, whereas their reference list would have 20.

Both bibliographies and reference lists contains:

- **Author.** The person/s who wrote the book: found on the front cover as well as inside the book.
- **Title.** The name of the book: found on the front cover as well as inside the book.
- **Publisher.** Who printed the book: this information is on the spine (often as a logo) and back cover, as well as inside.
- **Date.** When the book was released: found on the copyright page at the beginning.

Here are some common **citation styles**. Whichever you use, be consistent within each piece of work. Be aware that your teacher is probably expecting a particular style — which likely has a modelled example — so it's best to check. School librarians can also be an excellent resource when looking for help with this.

MLA	APA	CHICAGO
Named for: Modern Language *Association* *Best for*: Directly quoting from research or books.	*Named for*: American Psychological Association *Best for*: Seeing links within one source or between different sources.	*Named for*: Chicago University *Best for*: Reading the essay fluidly, since the flow of writing is not interrupted.
In-text citation: Example 1: Atkins (15) demonstrates that names are 'always loved' and important to identity. Example 2: It is a name she is 'so proud of' (Atkins, 168).	*In-text citation*: Example 1: Atkins demonstrates that names are 'always loved' (2018, p. 15) and important to identity. Example 2: It is a name she is 'so proud of' (Atkins, 2018, p. 168).	*In-text citation*: Example 1: Atkins demonstrates that names are 'always loved'[1] and important to identity. Example 2: It is a name she is 'so proud of'[2]. *The text continues to the bottom of the page, where the footnotes are listed*. 1. Clare Atkins, Between Us. (Black Inc, 2018), 15. 2. Atkins, Between Us, 168.
Bibliography: Atkins, C. *Between Us*. Black Inc, 2018.	Bibliography: Atkins, C. (2018). *Between us*. Black Inc.	Bibliography: Atkins, Clare. *Between Us*. Melbourne: Black Inc., 2018.
Citing webpages: Soomro, Dilawer. "26 Best Online Games for PC You Can Play (Free and paid)." *Beebom*, 3 March 2020, https://beebom.com/best-online-games-for-pc/. Accessed 30 Sept. 2020.	*Citing webpages*: Soomro, D. (2020, March 3). *26 best online games for PC you can play (free and paid)*. Beebom. Retrieved Sept. 30, 2020 from https://beebom.com/best-online-games-for-pc/	*Citing webpages*: Soomro, Dilawer. "26 Best Online Games for PC You Can Play (Free and Paid)." *Beebom*. March 3, 2020. https://beebom.com/best-online-games-for-pc/ (accessed Sept. 30, 2020).

Not for photocopying

14.4 Activities

14.4 Level 1

1. Why shouldn't you simply accept all of the suggestions and corrections a computer's grammar checking or spelling checking program makes?

2. **a.** Read the following sentence aloud and circle or highlight any areas that don't sound right.

   Drafting sound like lot of work, but it helps you you to detect error and improvement your writing.

   b. Copy down the sentence with the errors fixed.

3. Explain why you should wait a few days before **redrafting** your work.

Not for photocopying

14.4 Level 2

4. Why is it important to **cite** any work written by other people, that you use in your writing?

5. a. Highlight the **errors** in the following passage.

He were a rude boy and were always stamping his foots or brakeing his toys.When the nanny took him four a visit to the zoo, he throws stones at the the animals and they're keepers.

b. Rewrite the passage to fix the errors you have identified. Make other **improvements** (such as word choice, sentence structure and punctuation) to improve the passage.

6. Imagine you've given your essay to a friend or a teacher, to read it over. Come up with **three detailed instructions** you could give them so they have specific points to focus on when giving you feedback.

Instruction 1:

Not for photocopying

Instruction 2:

Instruction 3:

14.4 Level 3

7. Fill out the **bibliography** information in the **MLA** style for the following source.

   Text type: Novel **Title:** *The Interrogation of Ashala Wolf* **Author:** Ambelin Kwaymullina

   Year of Publication: 2014 **Publisher:** Walker Books Australia

Not for photocopying

8. Discuss whether you think it's **ethical** (morally correct) to use another person's work without **citing** the original author and piece.

9. a. Highlight the **errors** in the following passage.

He's smile told me he wasn't sorry even though he said it over and over and over. I was angry with with him and I showed that i wasn't going to forgives him. He looks shocked because I had never said that before.

b. Rewrite the passage to fix the errors you have identified. Make other **improvements** (such as word choice, sentence type and punctuation) to improve the passage.

14.4 Hungry for more?

Select a piece of work you've completed previously (from any subject that involved writing) and use one or more of the strategies in this subtopic to redraft the work. Improve your writing as best you can. Compare the two versions to see the difference.

on Resources

eWorkbook 14.4 Level 1 worksheets (ewbk-7459), 14.4 Level 2 worksheets (ewbk-7460), 14.4 Level 3 worksheets (ewbk-7461)

Not for photocopying

14.5 Topic project: Redraft an essay

Scenario

An essay has been submitted for publication in your school magazine and you have been asked to redraft it before it goes to print. The content is already well-written and makes some excellent points, but *all* writing can be improved, and you are keen to use the strategies you learned in this topic to improve the essay overall.

Task

Use the drafting and editing techniques in this topic, together with the questions for feedback given below the essay, to make changes for improvement. A downloadable, editable version of the essay can be found in the **Digital documents** section of the Resources tab.

Process

1. Work with a partner (your teacher might allocate pairs).
2. Read the essay to yourself.
3. Identify its **audience** and **purpose**, then its **style** and **tone**: are they appropriate for this essay? If not, state why and what changes would be appropriate.
4. Read the essay aloud to your partner, highlighting as you go the places where you think improvements could be made. Make a note of what changes you would make.
5. Now read through the **feedback questions for redrafting** below the essay. Consider your answers to these questions, adding further comments to your highlighted copy as necessary.
6. Write an improved draft of the essay, integrating the feedback and your highlighted suggestions.

How a virus is changing the world by Eleanor Smith

Who could have imagined a tiny microscopic virus could bring our modern world to a sudden halt? It is the stuff of science fiction novels yet, in 2020 this is what we are living through.

Worldwide the change that has swept through every race, culture and nationality has been swift to reduce the spread of this potentially life-threatening condition. Though the world may not know how to approach this new crisis as it unfolds it does not mean that it has crushed the human spirit or destroyed our ability to adapt.

Perhaps the most amazing example has been the use of technology and computers to see and speak with people whilst maintaining isolation. There will be many ramifications from it: medical, mentally, economic, financially, and politically just to name a few. However the education system and telecommunication industry have led the way in adapting and adjusting to the necessary changes swiftly.

A pandemic is something most thought they would never deal with in our advanced world. It was something that happened in the past, like the plague in the middle ages, but not in these modern times. That idea has been flipped on its head, as this tiny virus rapidly infects thousands of people and the world is scrambling to find a vaccine and manage the infection rate. As a result of all of these new changes the medical world has had to advance at a very quick rate. There has been an increase in the requirements of hygiene and the need for the masks as well as respirators. The new measures of constant handwashing and hand sanitizer flying off the shelves have become the new normal for most of us. There have been new medical advancements, in trying to find the treatment and/or the cure to this virus, and the studies to discover who the virus will affect. Or the newly developed Covid wards that may become a necessary part of hospitals. These medical changes are possibly only the beginning of the new world we are entering into.

With all of these changes, the mental health of our population has never been more important. Social distancing and isolating from many people, although helpful to stop the spread of the virus, makes many people feel alone and cut off from others. Being alone can be hard throughout these uncertain times, and it is important to prioritise our mental health and that of those around us. Breathing slowly, meditation and mindfulness exercises can help slow down thought processes and keep yourself grounded. Remembering everyone is dealing with it can also improve your mental state. The after-effects of this pandemic will undoubtedly impact all of us and cause many people to re-evaluate their lives, jobs and living situations.

Not for photocopying

Though we may be in isolation, the power of telecommunications has become apparent. It has allowed us to stay connected to people even though we are not in the same town, state or even country. Internet based video conferencing platforms such as Zoom, FaceTime, Google Meet, and Skype have become the norm and many schools had to operate for the first time as virtual classrooms with students kept at home and using computers to log into online classes with schools' classrooms empty except for the teacher and a computer. While not ideal it has meant that students are still able to complete their studies and not fall behind. Using this technology, it is possible to still "visit" the elderly, sick or those who are in isolation. We can still contact each other using our phones, and videoconferencing has never been easier. This allows relationships, and friendships to continue even through uncertain times.

This microscopic virus has brought modern society to its knees. The race to find a vaccine is one of the most important in history. While we wait, we continue to live through quarantine, shutdowns and isolation, we can do our best to look after each other. We can obey the rules of social distancing when in public places and make sure that we wash our hands properly and wear masks. Each of us has a part to play in the fight against Coronavirus, and each of us has a part to play in the recovery of Australia and the world.

Bibliography

John Hawkins. 2020. How will the coronavirus recession compare with the worst in Australia's history?. [ONLINE] Available at: https://theconversation.com/how-will-the-coronavirus-recession-compare-with-the-worst-inaustralias-history-136379. [Accessed 22 June 2020].

https://www.theguardian.com/australia-news/2020/may/09/covid-19-competence-has-given-australian-governments-some-political-capital-but-theres-a-flipside

https://www.smh.com.au/politics/federal/virus-crisis-won-t-be-such-a-pivotal-political- moment-20200521-p54v9h.html

Feedback

- Is the first body paragraph placed logically in the essay? Is the topic of this paragraph clear?
- Is the language formal and accurate? Is it varied?
- Could the sentences be varied for more impact?
- Is the bibliography consistent and correct?

on Resources

Digital document How a virus is changing the world (doc-35532)

14.6 SkillBuilder: Developing your own style

online only

Why should you develop your own style?

An important aspect of writing is style or 'voice'. With experience, you will develop your own voice naturally, but it can also be worked on as part of the editing process. A strong voice can convey a lot of emotion, often seeming to connect the reader and the author intimately. It is also unique, like an author's fingerprint.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

Not for photocopying

14.7 Review

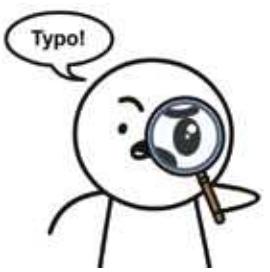
14.7.1 Key points to remember

14.2 Macro-editing



- Editing is important because the first draft of anything is only ever a shadow of the brilliance yet to come.
- Macro-editing is about making sure you are absolutely conquering the task.
- Audience and purpose define your task and inform the style and tone.
- Your text needs to be structured logically, in line with the criteria for the task.

14.3 Micro-editing



- Micro-editing involves paying close attention to the sentences and word choices.
- It's not just about being accurate, but also about using vocabulary, grammar and voice to enhance your writing.
- Correct spelling and punctuation takes care and attention: it makes a huge difference to the impact of your writing.

14.4 Strategies for editing and proofreading



- *Proofreading.* Two simple rules will lead to success every time: pay attention and use the feedback others have given you.
- Ask for help, wait a few days before redrafting and read your work aloud.
- Use the computer's spelling and grammar programs but remember that their suggestions won't always be correct.
- *Citation*. If it ain't yours, don't claim it.

14.7 Activities

online only

14.7 Review

Go to www.jacplus.com.au and access your learnON format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

14.7.2 Reflection

Now that you know more about the importance of redrafting, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

Not for photocopying

2. How do you think redrafting skills will help you in your everyday life?

3. What element of redrafting would you like to improve?

on Resources

Sample responses	Topic 14 sample responses (sar-0134)
Digital document	Self-reporting template (doc-35528)
Interactivity	Key terms crossword (int-8272)

Glossary

active voice a style of writing in which the agent or doer of an action is clearly stated; the focus is on the person conducting the action
adverb a word that describes or gives more information about a verb
adverbial phrase a group of words that functions as an adverb, to give more information about a verb
audience the intended readers of your writing
bibliography a list of all the sources researched for a scholarly work, typically printed as an appendix; where an author gets their researched information from
citing to quote (a passage, book, author etc.), especially as an authority
clarification the process of making something clear and easily understood
criteria the skills and understandings that your writing is graded against
drafting making changes to a piece of writing to improve it
editing the process of rewriting your work to improve it
emphasis special attention that is put on something to give it importance
emulate to copy or reflect
endnotes a note printed at the end of a book or section of a book
jargon very technical and subject-specific language
logic a way of reasoning that flows coherently (in a way that makes sense)
macro-editing 'big picture' editing of a piece of writing as a whole
micro-editing 'little picture' editing; checking for errors such as spelling, grammar and punctuation
passive voice a style of writing in which the agent or doer of an action is unstated; the focus is on the action
plagiarism directly copying someone else's work, without acknowledging the source creator
proofread to go over a piece of writing carefully, correcting errors in grammar, punctuation and spelling
purpose the reason you are writing; what you want your reader to get out of reading your work
reference list a list of the sources directly quoted in a scholarly work, typically printed as an appendix; where an author gets their researched information from and has included in their writing
structure the layout and order of information within a text
style the level or formality and type of language that is appropriate for a text type
synonym a different word that means the same thing as a target word
text type different forms of writing (for example, letter, story, recipe)
tone how the writing sounds when you read it in your mind: usually a particular emotion is attached to this

Not for photocopying

14.6 SkillBuilder: Developing your own style

14.6.1 Tell me

An important aspect of writing is **style** or **voice**. With experience, you will develop your own voice naturally as you write, but it can also be worked on as part of the editing process.



Has a teacher ever talked to you about style or voice? They can be pretty vague terms, often used to describe authors who have a particular *feel* to their writing, or a style which makes them stand out because it is unusual or effective. A strong voice can convey a lot of emotion, often seeming to connect the reader and the author intimately. It is also unique, like an author's fingerprint. Often you can read a few lines of an author's writing and instantly recognise who wrote it.

14.6.2 Show me

on Resources

Video eLesson Developing your own style (eles-4233)

Editing your work to bring out your unique voice can seem a bit daunting, but there are some specific areas you can focus your attention, such as:

- The use of **emotive** language, words and descriptions
- The sentence structure and pace
- The level of description
- Interesting **quirks** or features

Emotive language

Take a look at any places in your writing where there is an opportunity to increase the emotional impact. For example, you could identify words which describe an emotion (sad, happy, angry) and replace with descriptions of a character's actions to show the emotion.

You could also consider changing the words themselves. Are they really sad, or are they *depressed, gloomy, miserable* or *dejected*? The words you use will have an impact on your 'voice', making it more casual, academic, cold or emotional.

Sentence structure and pace

Topic 10 has much more information on this, but varying sentence structure can have a big impact on your style. Some authors prefer short, snappy sentences. Others – particularly in classic English literature – tend towards long, flowing sentences where many clauses are linked together. Other authors favour a balanced approach. Take a look at your writing before editing – have you tended towards one or the other?

Level of description

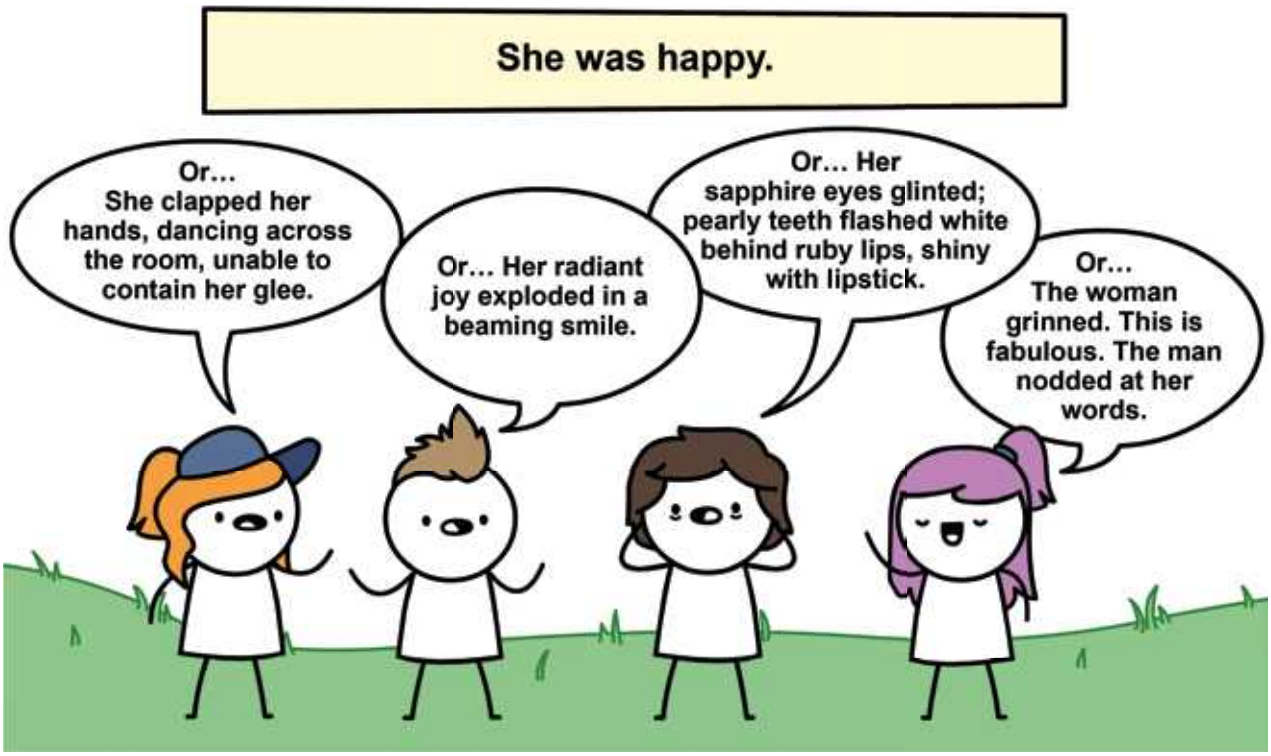
Sparse? Or incredibly, lavishly, meticulously detailed; surrounded by adjectives and with sentences which flow together and weave around? Or just totally plain? Different levels of description have a big impact on your 'voice', and can contribute to your unique style as an author.

Not for photocopying

Interesting quirks or features

Be careful with this one! Some authors play around with punctuation – Cormac McCarthy, for example, wrote his bestselling novel *The Road* without using certain types of punctuation such as quotation marks, semicolons and apostrophes. But unless you've got some experience it can be very confusing for your reader, especially when it comes to things like dialogue.

Other authors write with dialect (the characters' local style of speech, written phonetically), or break rules and conventions with unusual grammar, structure, or ideas. If you choose any of these options, it's probably best to start by basing your writing on another established author first.



The following extract is from the short story *Of Sand and Glass* by Bridget Mackay. Words or phrases that contribute to this author's unique 'voice' or style have been highlighted. Then, a short explanation has been provided.

> His feet pounded along the hard, wet sand but he couldn't run as fast as normal. The package in his arms encumbered him, and the thudding footsteps of the guard were growing closer every second. He had to get away, he had to. The guard couldn't catch him…
>
> Something hard hit him in the back of the skull. His head spun and he staggered. The sack loosened and slipped out of his grasp, falling with a thud onto the sand. Kaiden screwed his eyes shut, skull throbbing. He turned to face the man behind him. He wasn't going to go down without a fight.

This writer uses language deliberately to increase the pace and the sense of danger. Words like "pounded" and the use of short sentences like "his head spun…" make the scene very dramatic. The author's voice also fits with the fantasy genre of writing, with unusually formal words like "encumbered" being used alongside more common words.

14.6.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivity Developing your own style (int-8304)

Not for photocopying

14.6 Activities

1. a. Read the following extract from the short story *Searching* by Julie Hoang and highlight words or phrases that you believe contribute to this author's unique 'voice' or style. A downloadable copy of this story is available from the **Writer's Library**.

   Legs sore. Stomach rumbling. Dry eyes barely open. Famished. Beads of sweat run down my forehead as the humidity and temperature continue to rise. My scalp oily and red raw from scratching the incessant itch of the lice that live in my hair. The beeping, honking cacophony of the motorcycles deafens me. Thick plumes from the nearby motorcycles' exhaust sting my bloodshot eyes as I take another step towards nowhere. My dirty feet are smudged with the ground's amber yellow dust and the soles of my feet are covered in sore round calluses.

   I am lifeless, almost skeletal. My skin stretches over my depleted frame and my belly distends from days of hunger. My sunken eyes are hopeless in the search for my father. It has been days and my father still hasn't returned from the battlefields of the war in the far Saigon city. Similar tan faces appear in every crowd I scan but not one of the crowd has my dad's distinct cheeky warm smile that could light up a person's mood like a bowl of pho on a cold winter's day. I look around for a familiar cheerful tan face but I can't spot a single one. I continue to limp tiredly to the lane of vendors driven by my desperate need to see my father once more.

   b. Now, write a short explanation of what you highlighted.

2. Rewrite the passage from *Of Sand and Glass*, but try to write it in your own style or voice. What would you do differently if you were the author here? Here are some suggestions:
   - Change the point of view to first person
   - Add extra layers of description
   - Change some of the words used to synonyms of the same words to see the effect
   - Dial up the emotion by using more emotive words and phrases
   - Try something unusual! Play around with the punctuation, or do something which breaks a traditional 'rule' of grammar.

   A downloadable copy of this story is available from the **Writer's Library**.

   His feet pounded along the hard, wet sand but he couldn't run as fast as normal. The package in his arms encumbered him, and the thudding footsteps of the guard were growing closer every second. He had to get away, he had to. The guard couldn't catch him…

   Something hard hit him in the back of the skull. His head spun and he staggered. The sack loosened and slipped out of his grasp, falling with a thud onto the sand. Kaiden screwed his eyes shut, skull throbbing. He turned to face the man behind him. He wasn't going to go down without a fight.

Glossary

emotive arousing or able to arouse intense feeling
quirk a peculiar trait or way of doing something
style the way in which an author writes and/or tells a story
voice expresses the narrator or author's emotions, attitude, tone and point of view through clever use of word choice and grammar

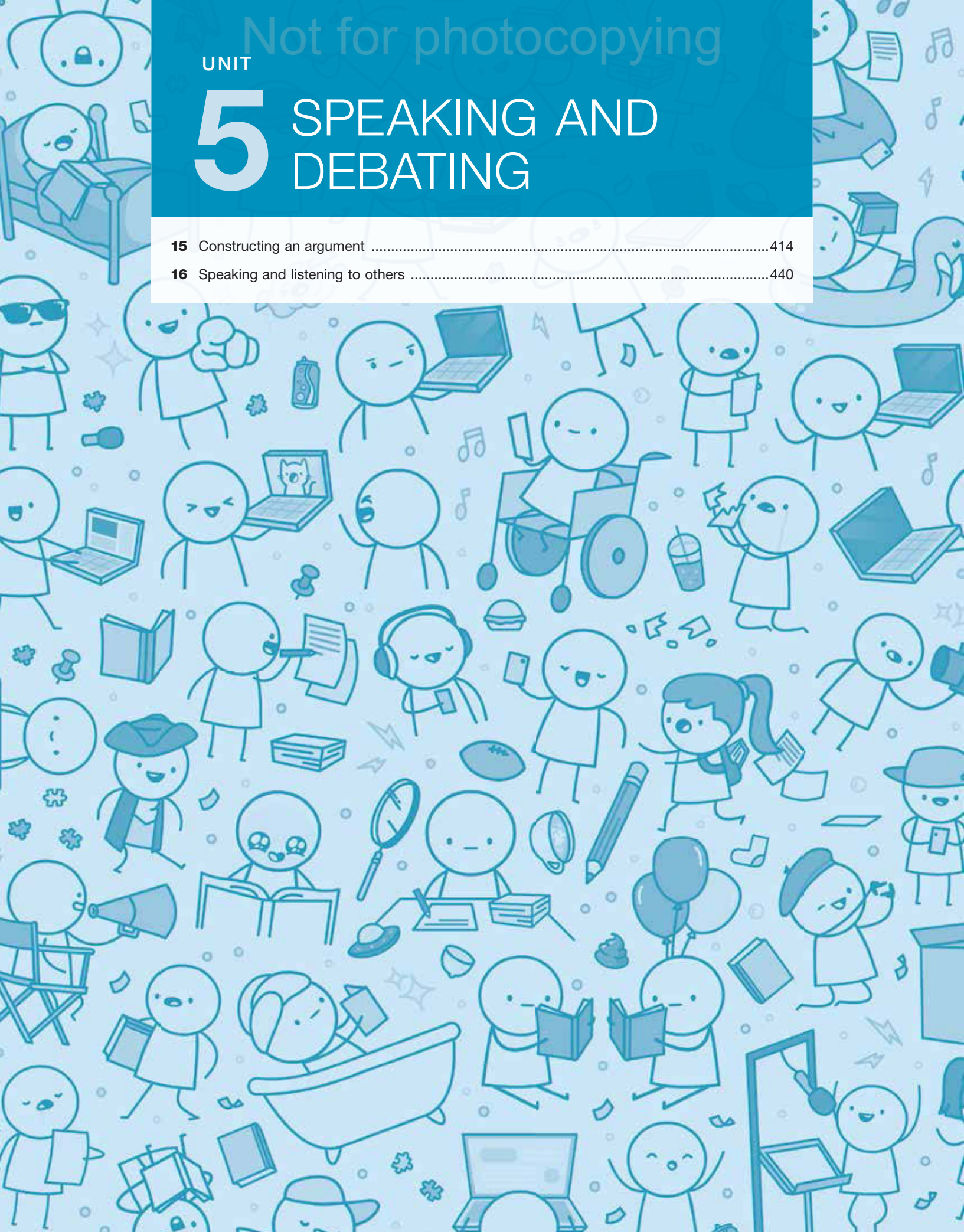
Not for photocopying

UNIT

5 SPEAKING AND DEBATING

15 Constructing an argument 414

16 Speaking and listening to others 440



Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 15**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **15.1** Constructing an argument (tpdf-2503) ☐

eWorkbooks

- **15.2** Level 1 worksheets (ewbk-7462) ☐
- **15.2** Level 2 worksheets (ewbk-7463) ☐
- **15.2** Level 3 worksheets (ewbk-7464) ☐
- **15.3** Level 1 worksheets (ewbk-7465) ☐
- **15.3** Level 2 worksheets (ewbk-7466) ☐
- **15.3** Level 3 worksheets (ewbk-7467) ☐
- **15.4** Level 1 worksheets (ewbk-7468) ☐
- **15.4** Level 2 worksheets (ewbk-7469) ☐
- **15.4** Level 3 worksheets (ewbk-7470) ☐

Sample responses

- **15.7** Topic 15 sample responses (sar-0135) ☐

Audio

- **15.4** Persuasive speech (aud-0402) ☐

Digital documents

- **15.4** Speech template (doc-36372) ☐
- **15.7** Self-reporting template (doc-35529) ☐

Video eLessons

- **15.1** Argue your point (eles-4309) ☐
- **15.2** Truth, benefit, belonging (eles-4329) ☐
- **15.5** Debating (eles-4276) ☐
- **15.6** Avoiding the 'shopping list' (eles-4234) ☐

Interactivities

- **15.3** Persuasive techniques (int-8317) ☐
- **15.6** Avoiding the 'shopping list' (int-8305) ☐
- **15.7** Key terms crossword (int-8273) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

15 Constructing an argument

15.1 Overview

15.1.1 How to get what you want

Being able to construct an effective **argument** does one important, clever and useful thing: it helps you get what you want.



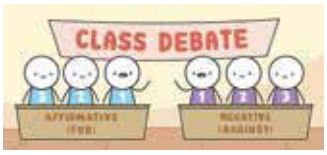
The student in this example has backed up their request with several reasons, and the approach has taken into consideration what the **audience** might want or need. In this case, the teacher is the audience and he wants the class to run smoothly, so 'help us to concentrate' and a 'nice spot nearby' means the benefits outweigh the challenges.

Being able to construct an argument also helps people notice the holes in arguments they hear — which develops **critical thinking** skills.

on Resources

Video eLesson Argue your point (eles-4309)

Watch this video to learn how to persuade others with clever arguments.



STARTER QUESTIONS

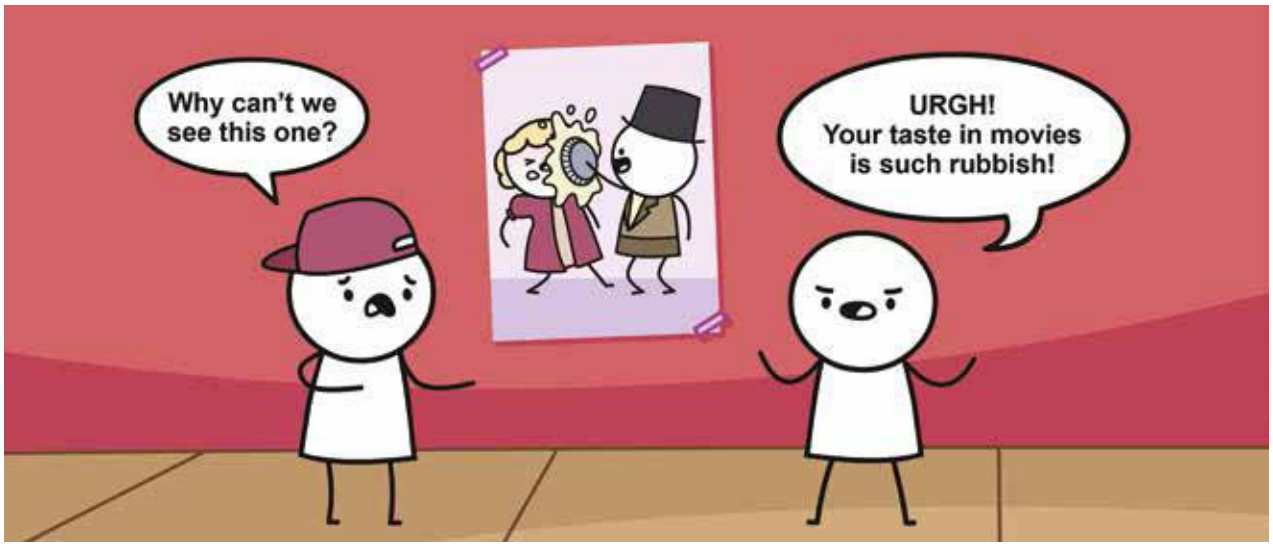
1. Do you like debating and arguing, or do you avoid it as much as possible? Explain your response.
2. Describe a recent argument or debate you heard or participated in. How did it go? Were the speakers reasonable and logical? Did they listen to each other? Was there someone who 'won'?
3. Suggest a way you could convince someone to agree with you.

Not for photocopying

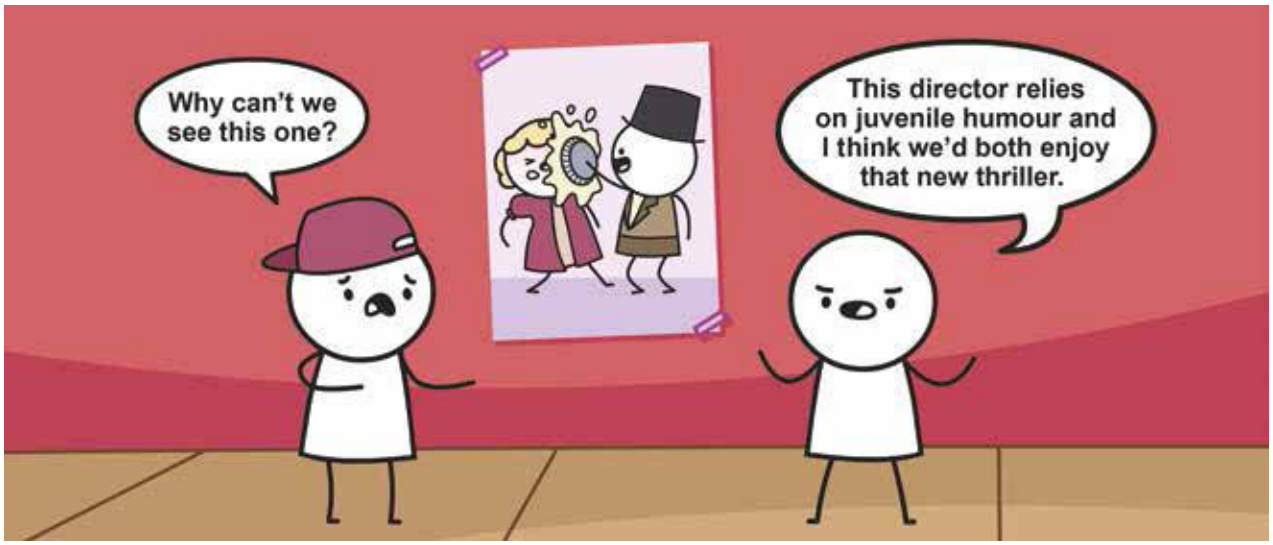
15.2 Holding an argument

15.2.1 Why do you need to be able to hold an argument?

People disagree all the time. It's the beauty and frustration of having such variety in the world. Everyone is allowed to have their own view, but it's important that we can share our views, and hear the views of others, in a respectful and constructive way.



If you yell, use sarcasm or insult someone by what you say, this disrespectful behaviour often suggests you don't actually have a strong argument yourself. It is much more effective — and pleasant — to interact with people who can deliver their message clearly, strongly and respectfully. Practising respectful ways to make your point promotes other people's positive perspective of you.



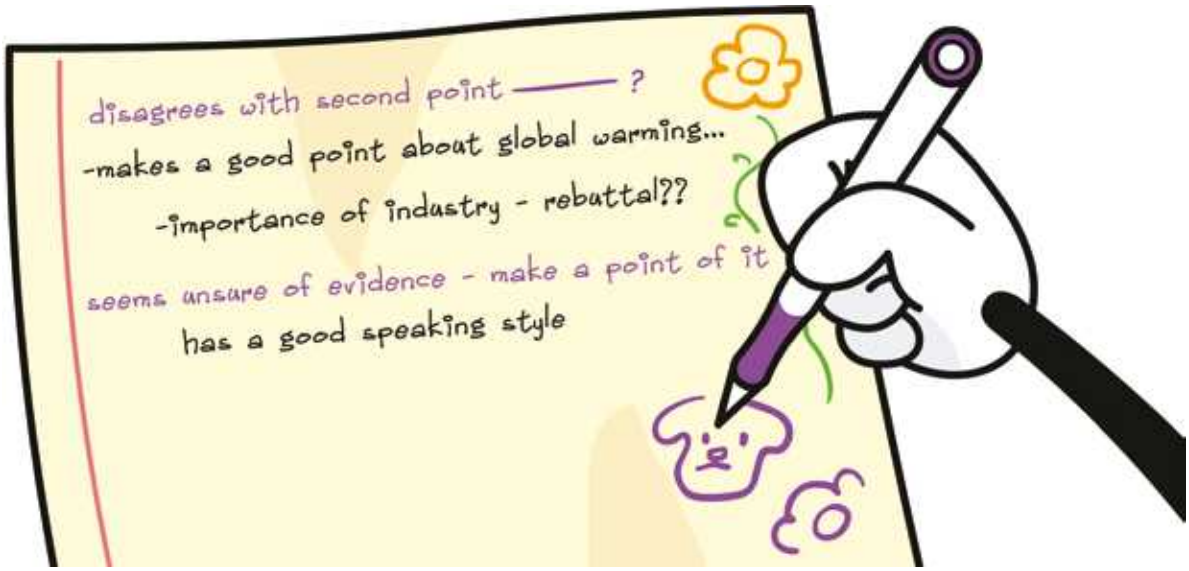
In this example, the person with the cap might actually like juvenile humour, but at least the other person's point is something that can be effectively responded to. 'Rubbish' gives nowhere to go with the argument and leaves everyone feeling frustrated and misunderstood. Check out Topic 16 Speaking and listening to others for more on how to hold an argument respectfully.

Not for photocopying

15.2.2 Why listening is important

It's all very well to be able to put forward an argument, but if you can't *listen*, the argument doesn't move.

Don't just wait for your turn to talk. Actively pay attention to what the other person is saying. Follow the **logic** of their idea. If it is a formal debate, you might take notes about what they say and what you think.



When people feel listened to, they are more likely to be open to what you are saying. A good argument will draw out the best ideas from everyone, to reach a conclusion that is reasoned and fair. Be open to having your mind changed; be willing to let others share their opinions as much as you're sharing yours.

15.2.3 Something worth saying

Firstly, be clear on what it is you want to say. Have a clear and specific **contention** to argue. To get to the **crux**, or contention, of your argument ask: *So what?*

Imagine there's a debate raging about free stuff online. All the social media, mobile games, those cool life-organising apps you download and log into then forget you have… They're all free, right? What difference does it make, what you download or sign up to or whatever? Let's have a go at creating a **contention**.



The contention above is broad. It's hard to know where to begin a response to it. You don't want the other person to be able to respond with, "So what?"

Not for photocopying

Let's add more detail to the contention.



This is better but as you can see we can still ask, "So what?"



This is clear, **concrete** and **arguable**. This contention makes it very hard for someone to ask, "So what?"

Three key rules for getting others to agree with you

eles-4239

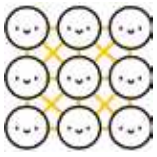
1. **TRUTH**
   People can often tell if they're being lied to, or if someone doesn't really believe what they're saying. To make an effective point, you need to have enough **integrity** to say things you actually believe. It also helps to explain why you're an **authority** on the subject: what gives you the expertise to speak about this? Lastly, your actions and words need to match.



2. **BENEFIT**
   People are selfish. Not in a bad way, more in a survival way. Your audience needs to know how they will *personally* benefit from what you're saying: what's in it for the listener? This can also be done by explaining what they might lose if they disagree with you.



3. **BELONGING**
   Humans want to belong. We like to be cooperative and we tend to do what others do. To make the most of this, be kind. If people like you, or they want to be with you (and even be like you), they're more likely to agree with what you say. They're also more likely to agree if they recognise aspects of themselves in you. If they see people who are like them agreeing with you, then they are more likely to agree, too.



Not for photocopying

15.2.4 Using a contention in a formal argument

Now you know what you want to say, you need to back it up with some **reasoning** and **evidence**.

No-one is going to just take your word for it just because you're saying it.



You actually need to justify your position. Your justification needs to be fair and reasonable. You need to use logic.



A well-reasoned argument goes a long way, but nothing beats evidence to really nail an argument down.



Not for photocopying

15.2 Activities

15.2 Level 1

1. Think of three situations in your life for which you need (or might need) to use an **argument**.

2. What sorts of things do people do and say when they are **actively listening**?

3. Which of the following **contentions** is the best, and why?
   a. Soccer is better than AFL.
   b. A lot of people think that soccer has broader appeal than AFL.
   c. As an international game, soccer has broader appeal among football fans than AFL.

15.2 Level 2

4. Why do you think people are more likely to agree with you, if some others already do?

Not for photocopying

5. For each of the arguments below, explain how **persuasive** they are and explain why.

   a. I mean, I'm not an expert but it *feels* true.

   b. I asked around and most of my friends agree.

   c. I saw it on the news last night but I also had the same experience last week.

6. Imagine that the arguments from question 5 are about having seen a UFO (Unidentified Flying Object) and that government ministers are suggesting it is a **satellite** and not an **alien**. What **evidence** or **reasoning** might you use to convince your friends and family that it is actually a satellite?

15.2 Level 3

7. What is a **technique** you can use to come across as more friendly and likeable?

Not for photocopying

8. Write **contentions** for the following positions. Regardless of whether you argue for or against the statements, be sure that your contentions are specific and arguable. These contentions are written in the format of formal debate topics, which begin with, 'That ...'.

   a. That being a vegetarian is better for the environment.

   b. That football stars should not be considered role models for young people.

   c. That social media is detrimental to the mental health of young users.

9. Use one of the **three key rules** for getting others to agree with you — TRUTH, BENEFIT or BELONGING — to convince a classmate to give you their phone (they don't actually have to hand it over!). Write your argument below.

15.2 Hungry for more?

Explain how you could use the three key rules for getting others to agree with you — TRUTH, BENEFIT and BELONGING — to get your parents to do something they have been holding back on. You could express this as a comic if you wish.

on Resources

eWorkbook	15.2 Level 1 worksheets (ewbk-7462), 15.2 Level 2 worksheets (ewbk-7463), 15.2 Level 3 worksheets (ewbk-7464)
Video eLesson	Truth, benefit, belonging (eles-4239)

Not for photocopying

15.3 Persuasive techniques

15.3.1 Driving home your argument

Persuasive techniques are how we actually present the information in an argument.

The most effective use of these techniques will consider the audience and **purpose** of the argument, then choose techniques to match them.

Appeals

Lots of values are commonly held (meaning many people have the same core beliefs about what is fair). **Appeals** draw on these shared values. We all think relationships with others is important, we all see the need for money, we all feel **nostalgia** and fear and **patriotism**. If you *appeal* to these values, your argument is likely to **resonate** with your audience.



Example: All the other kids did it! (This is appealing to your fear of missing out or losing face.)

Expert opinion, facts and statistics

We all love an expert and some cold, hard facts. It's comforting to think that there is someone who knows some concrete data, something we can point to and say, "There's the proof". You're much more likely to act if the doctor tells you it's important you eat veggies than if your dad does.



Example: 99% of kids agree that Dad is probably wrong.*

*Don't forget that statistics can be manipulated so always think critically about them!

Inclusive language

Inclusive language makes the argument relevant to the listener by **including** them in it. This can be through a **direct address** to *you,* or it can **group the speaker** with the audience by using *we* and *us.* You can also make your language inclusive by using communities the audience identifies with, like *Australians, believers, citizens, fans* and so forth.

Example: As fans of AFL, we all want to extend the Victorian Grand Final public holiday to the rest of the country.

Rhetorical questions

A rhetorical question is a question in which the preferred answer is implied — so it doesn't actually need anyone to answer it.

Example: Do you want to stay in at lunch or would you rather do your work now?

Emotive language

As the name suggests, emotive language uses words that are **highly emotional** and are designed to get an emotional reaction from the audience.



Example: It is outrageous to expect young people, who spend all day sitting around in mandated schooling, to use their precious free time in doing masses of pointless homework.

Not for photocopying

Anecdote

An **anecdote** is a brief, illustrative story. It demonstrates how your point looks in practice by using a real life example. It's a good way to provide evidence that the audience can relate to.

Example: This happened to Koen. A so-called 'talent scout' sent him a **DM**, saying they were from a modelling agency. It sounded too good to be true, so we searched it up and, sure enough, the agency didn't even exist.

Grammatical rhetoric

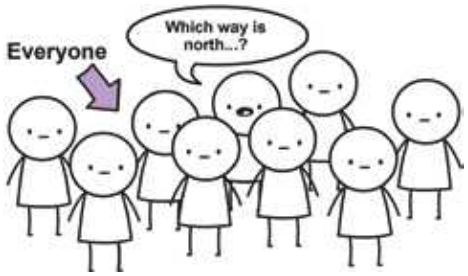
Particular grammar structures sound musical and rhythmic. Using these makes your speech pleasing to listen to, and this beauty will attract your listener's attention. Try using either the **rule of three**, **repetition**, **anaphora** or **parallelism**.

The rule of three	Listing aspects in threes, with the last two separated by *and* **Example**: Democracies are made of people who vote, people who represent what was voted for and true, visionary leadership.
Repetition	Deliberately repeating a word or phrase to add emphasis **Example**: The measure of a democracy is free and open debate. Without free and open debate, we are silenced.
Anaphora	Repetition specifically used at the start of each phrase or sentence, to create emphasis on the content **Example**: If we can't march in the streets, if we can't peacefully protest, if we can't get our voices heard, then it is not a true democracy!
Parallelism	Matching the grammar of two sentences so that they echo each other **Example:** If we cannot vote, we cannot be heard. If we cannot vote, we are not free.

Generalisation

Generalisations are clever and dangerous! It's where you say something is true for a whole group or situation. Because it is a bit vague and *generally* true, it's often hard to argue against. It uses **absolute language** like *all, every, total,* as well as plural nouns like *people, games, Australians*.

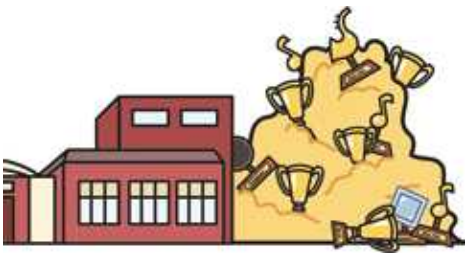
Example: *Houses* are more valuable when they face north. *Everyone* wants a north-facing house.



Hyperbole and exaggeration

Both of these techniques involve overstating something. **Hyperbole** (pronounced hi-PER-boh-lee) can also be a **cliché**, like *I almost died* as an exclamation of embarrassment. You didn't *literally* almost die, it's an exaggeration of your intense emotions ... but you've probably heard this phrase before, and maybe even used it yourself.

Example: My school wins *all* the music awards.



You may have noticed that many of the techniques mentioned in this subtopic overlap. Look back and see if you can spot this.

Not for photocopying

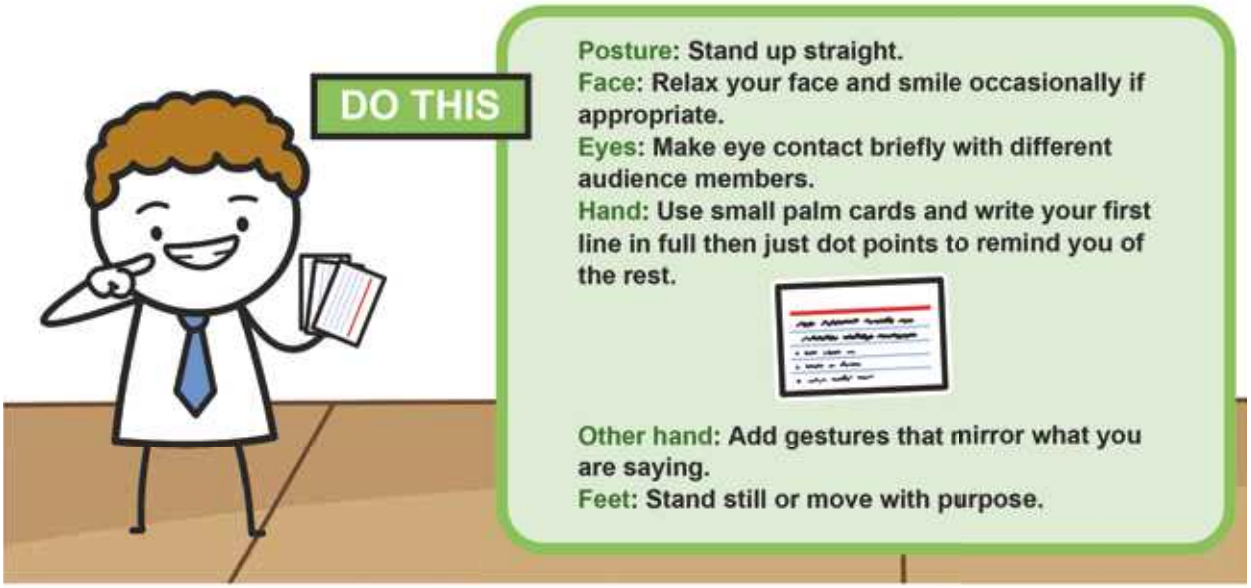
15.3.2 Oratory and non-verbal persuasion

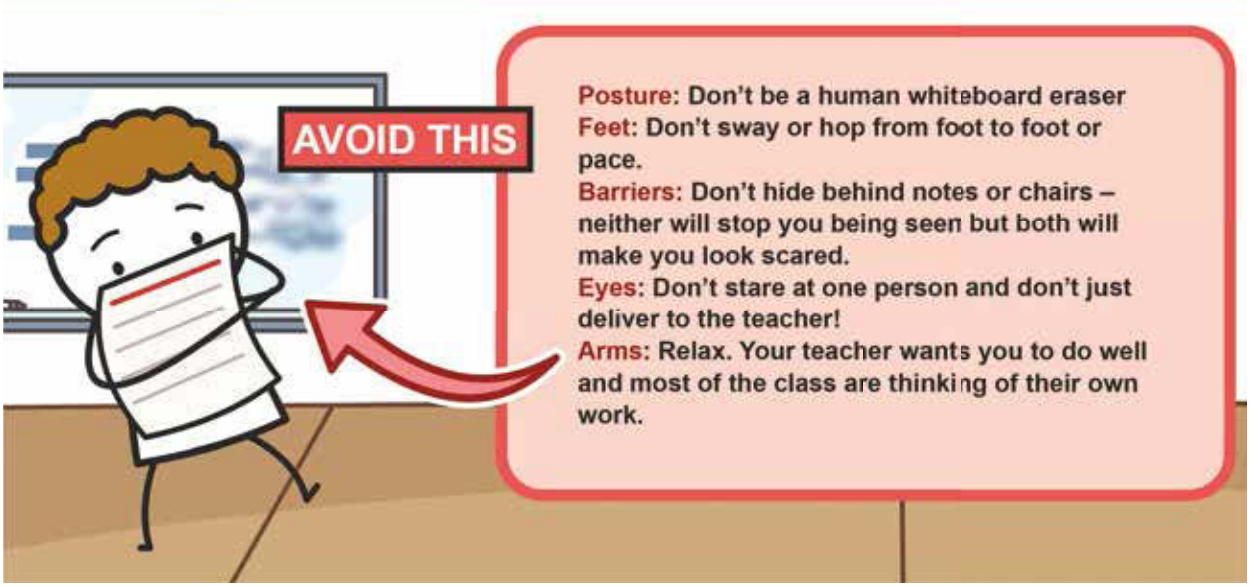
Has your teacher ever silenced you with a single look? You're not sure how they do it, but *That Look* manages to be scary and humbling ... just threatening enough to stop you mid-sentence. *That Look* persuades you, quite abruptly, to stop talking!



Being persuasive is not just about the words you say. It's also about how you say them: the **facial expressions** and **body language** you use to deliver the words. This **non-verbal communication** needs to be practised and prepared, just like the words used for your verbal communication are written and drafted.

Posture, gesture and movement



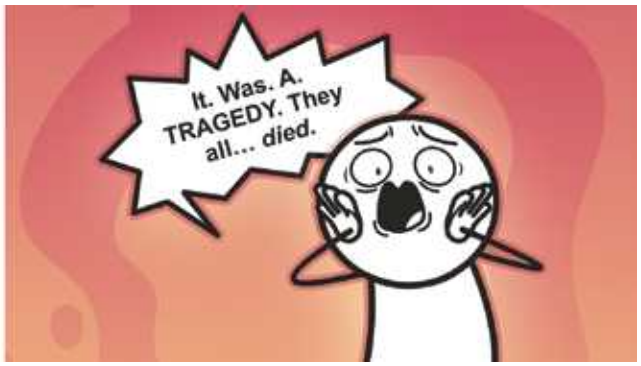


Not for photocopying

Pausing, volume, authenticity and voice

How you speak can add quality and emphasis to your meaning. The most important thing is **authenticity**. The words you wrote have feeling and you can use your voice to demonstrate the feeling in the words. Look at the first image on the left. Imagine listening to someone mumbling out a speech like that!





For **emphasis** you can **regulate** your volume and pitch. Speak more loudly or more softly to emphasise the emotion behind the words. If the content is serious, take your voice down; if it is outrageous, raise it briefly.





Pause to let ideas sink in. Your listener needs time to process what you're saying, so don't rush. You can also pause to add emphasis to a word or phrase. You might pause before saying something to build anticipation; pausing afterwards highlights the significance of what you have just said.







int-8317

You can annotate the written copy of your speech to show how you'll speak. For example, <u>underline</u> words for emphasis and put a slash / where you need to pause. Say the following aloud and be sure to add emphasis and pause where indicated.

I say that llamas are <u>not</u> as great as everyone thinks and that they <u>will</u> eventually / take over the world.

Not for photocopying

15.3 Activities

15.3 Level 1

1. Decide if the following examples are using **the rule of three**, **repetition**, **anaphora** or **parallelism**.

   a. It is the llama that will inherit the earth. It is the llama that will bring us peace.

   Grammatical rhetoric used: .....

   b. Llamas are reputed to be excellent listeners, fair adjudicators and tremendous athletes.

   Grammatical rhetoric used: .....

   c. If the llama is to succeed, if the llama is to save us all, if the llama is to truly rule, then we must submit fully to our woolly overlords.

   Grammatical rhetoric used: .....

   d. The way forward requires the wisdom of the llama. To harness the wisdom of the llama, we must let them guide us.

   Grammatical rhetoric used: .....

2. Why is it persuasive to use **expert opinion**, **facts** and **statistics**?

   .....

   .....

   .....

   .....

   .....

3. Write a sentence persuading people not to litter that uses **inclusive language**.

   .....

   .....

   .....

   .....

   .....

   .....

Not for photocopying

15.3 Level 2

4. Provide an example of a **generalisation** you might use when persuading someone about the dangers of being online.

5. Write your own example of an argument that uses one of the **grammatical rhetorics**: the rule of three, repetition, anaphora or parallelism.

6. Write an example of a **rhetorical question**.

15.3 Level 3

7. Explain what you think **authenticity** might look like when presenting an argument, and suggest how it can **persuade** people.

Not for photocopying

8. Write a sentence that uses **hyperbole**.

9. Using examples, summarise how **non-verbal techniques** can strengthen your argument.

15.3 Hungry for more?

Work with a partner for the following task. Decide who is Alpha and who is Beta.

1. Alpha, your aim is to get your partner to bake you a cake. Beta, you don't want to bake a cake — but you can be convinced.
   a. Alpha, ask Beta to bake you a cake and note their answer.
   b. Alpha, ask Beta to bake you a cake: this time, use a persuasive technique from the list. Note their answer.
   c. Alpha, ask Beta to bake you a cake: this time, use a persuasive technique and some kind or gesture, facial expression, emphasis, movement or pausing.
2. Beta, your aim is to convince Alpha they don't want cake. Alpha, obviously you do want cake.
   a. Beta, explain to Alpha that they don't want cake and note their response.
   b. Beta, explain to Alpha that they don't want cake: this time, use a persuasive technique from the list. Note their response.
   c. Beta, explain to Alpha that they don't want cake: this time, use a persuasive technique and some kind or gesture, facial expression, emphasis, movement or pausing.
3. Reflect on how convincing you were and how convinced you felt. If you changed your mind, what caused you to change it? If you didn't change your mind, why were you not convinced to? Consider the difference that the persuasive techniques, both verbal and non-verbal, made to your and your partner's arguments.

on Resources

eWorkbook	15.3 Level 1 worksheets (ewbk-7465), 15.3 Level 2 worksheets (ewbk-7466), 15.3 Level 3 worksheets (ewbk-7467)
Interactivity	Persuasive techniques (int-8317)

Not for photocopying

15.4 Giving a persuasive speech

15.4.1 Putting it all together

Now you have the techniques to make an effective argument, you need to put it all together.

The formula below is for giving a persuasive speech, but it can be used to get out of doing dishes, too. We are not endorsing this. Do your chores.

OPENING	
Open with a hook that grabs your listener's attention.	Have you sold your soul to social media? Maybe not, but you have sold your personal data, even if you don't realise it.
State the issue and give any background information that the audience needs for context.	The big four digital companies have become monopolies and they track every search, every movement, every photo and every click to create a digital picture of you — that they can use and sell to others to make money. Lots of money.
State your contention clearly, and briefly list reasons your audience should support this. Explain your authority to speak on the subject.	You might not pay to use social media with your pocket money. Instead you're paying with your data. I did a deep dive into the data that search engines and social media have on me and I am here to warn you: they know who you are, what you think and how to make you pay.
SUPPORTING ARGUMENT	
Go through each **reason** again in detail. State the reason and repeat how it links to your contention. Give **reasoning** and **evidence** in support of this. Use **persuasive devices** and remember the three rules of **truth**, **benefit** and **belonging**.	Your search engine knows more about you than you think. Search engines track every search and every click. This data is then aggregated by the companies which own the search engines, to form a picture of what 14-year-olds living in our town are thinking about. They can then sell that data to a company who can exploit the information to manipulate us. This way, all the companies are getting paid — and you are the product.
Identify arguments **against** your own and explain why they are incorrect or problematic, using **reasoning** and **evidence**. This is called a **rebuttal**.	I've heard people say that it doesn't matter because the information is aggregated, and individuals are not identifiable. This isn't actually true. A group of hackers showed that with just a few points of data, someone can identify you personally.
FINALE	
To finish, **summarise** briefly and restate your contention, calling the audience to **act**.	When you get something for free, there's usually a catch. Giving away your data to big companies is avoidable. Check your privacy settings, think before you sign up and don't be phished.

A customisable version of the template above can be downloaded from the **Digital Documents** section of the Resources tab.

Use the example speech above to complete the activities.

Not for photocopying

15.4 Activities

15.4 Level 1

1. Look through the supporting argument in the excerpt below and identify examples of **truth**, **benefit** and **belonging**.

   Your search engine knows more about you than you think. Search engines track every search and every click. This data is then aggregated by the companies which own the search engines, to form a picture of what 14-year-olds living in our town are thinking about. They can then sell that data to a company who can exploit the information to manipulate us. This way, all the companies are getting paid — and you are the product.

   Truth:

   Benefit:

   Belonging:

2. Have a look at the **rebuttal** argument. Annotate it with notes saying where you would pause, which part(s) you would emphasise and what gestures or eye contact you would make. Then summarise your suggestions on the lines below.

   I've heard people say that it doesn't matter because the information is aggregated, and individuals are not identifiable. This isn't actually true. A group of hackers showed that with just a few points of data, someone can identify you personally.

3. a. Reread the final statement. Highlight the place where it restates the **contention**.

   When you get something for free, there's usually a catch. Giving away your data to big companies is avoidable. Check your privacy settings, think before you sign up and don't be phished.

Not for photocopying

b. Explain why you chose that section.

15.4 Level 2

4. Look through the supporting argument in the example and identify two examples of **persuasive devices**.

Your search engine knows more about you than you think. Search engines track every search and every click. This data is then aggregated by the companies which own the search engines, to form a picture of what 14-year-olds living in our town are thinking about. They can then sell that data to a company who can exploit the information to manipulate us. This way, all the companies are getting paid — and you are the product.

Example 1:

Example 2:

5. a. Look again at the **rebuttal**. The idea is good but it's not very persuasive, and it doesn't link back to the contention.

I've heard people say that it doesn't matter because the information is aggregated and individuals are not identifiable. This isn't actually true. A group of hackers showed that with just a few points of data, someone can identify you personally.

b. Rewrite it, adding at least two **persuasive techniques**, ensuring you link the content back to the **contention**.

Not for photocopying

6. In the final statement, there is a pun (a humorous play on words) that wouldn't be clear if it was just spoken.

   When you get something for free, there's usually a catch. Giving away your data to big companies is avoidable. Check your privacy settings, think before you sign up and don't be phished.

   a. Identify and highlight the pun.

   b. What could you do to help your listeners understand the joke?

15.4 Level 3

7. You have been asked to deliver the **response** to the argument in the example in section 15.4.1: your job is to argue that **giving up data is unavoidable**.

   a. Write an **opening statement** for the response that has a **hook**, gives the **background information** and states a **contention**.

Not for photocopying

b. Your **supporting idea** is that most people find a targeted online experience to be convenient. Present this supporting argument using **truth, benefit** and **belonging** as well as persuasive techniques.

c. Write a **final statement** that **summarises** your position, restates your **contention** and calls the audience to **act**.

8. Suggest why it's beneficial to restate your **contention** throughout your speech.

15.4 Hungry for more?

Practise delivering the speech from section 15.4.1. Select some non-verbal techniques to include, so that your speech becomes more persuasive. Practise with a partner, taking turns to give each other constructive feedback.

on Resources

eWorkbook	15.4 Level 1 worksheets (ewbk-7468), 15.4 Level 2 worksheets (ewbk-7469), 15.4 Level 3 worksheets (ewbk-7470)
Digital Document	Speech template (doc-36372)

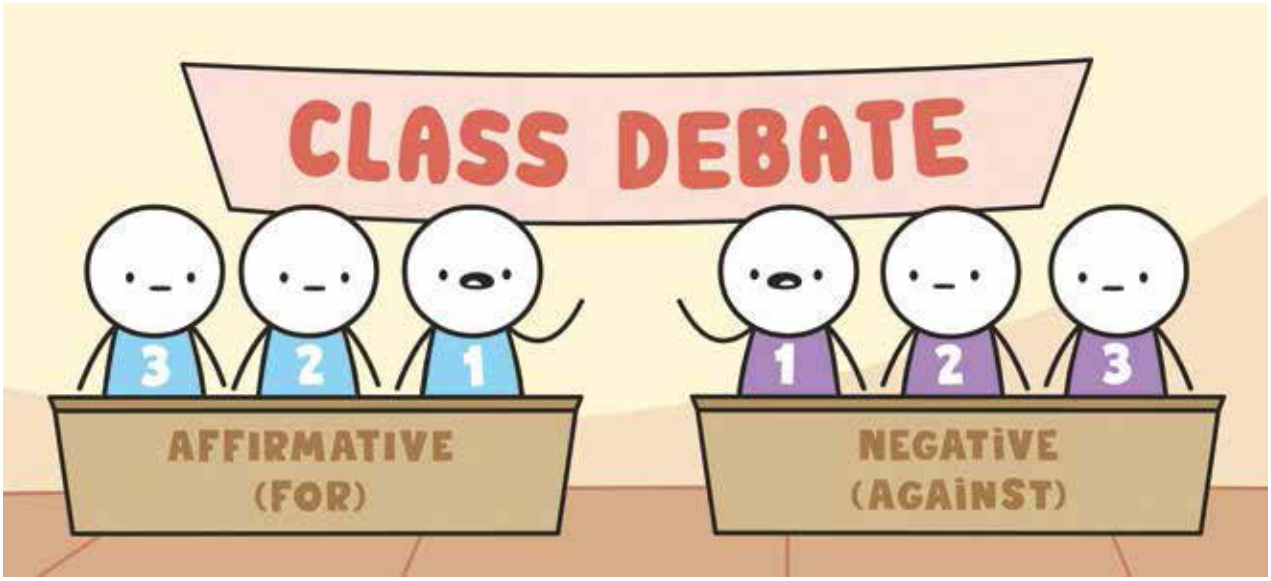
Not for photocopying

15.5 Topic project: Formal debate

Scenario

There's a debate competition coming up and your classmates need to practise their skills. You are going to participate in formal debates on one of the following topics, or a topic given by your teacher:

- that social media does more harm to society than good
- that sports stars are good role models for young people
- that people should be vegetarian.



Task

In groups of six, select a topic and divide into two teams of three. Each team will take a side of the debate: **affirmative** (agreeing with the topic) or **negative** (disagreeing with the topic). Each speaker has three minutes to speak and a particular role. Debate speakers present in this order:

1. **First speaker of the affirmative.**
   Define the terms of the topic and set up the contention. Present two supporting ideas (for the affirmative contention).
2. **First speaker of the negative.**
   Rebut the first affirmative speaker's arguments. Define the terms of the topic and set up the contention. Present two supporting ideas (for the negative contention).
3. **Second speaker of the affirmative.**
   Rebut the first negative speaker's arguments. Present three supporting ideas for your side (agreeing with the topic).
4. **Second speaker of the negative.**
   Rebut the second affirmative speaker's arguments. Present three supporting ideas for your side (disagreeing with the topic).
5. **Third speaker of the affirmative.**
   Rebut the arguments of the opposition (the negative side) and sum up your side's arguments.
6. **Third speaker of the negative.**
   Rebut the arguments of the opposition (the affirmative side) and sum up your side's arguments.

Not for photocopying

Process

STEP 1

Watch the video eLesson **Debating (eles-4276)**, in your learnON format, for a refresher on the roles in a debate.

STEP 2

Get into groups of six; your teacher may put you into groups.

STEP 3

Break off into two teams of three. Decide on your topic. Again, your teacher might guide you with this.

STEP 4

Decide who will be first, second and third speaker. First speakers need to be confident because they're going first. Second speakers need be good arguers because they put forward the main arguments. Third speakers need to be good listeners who can think on their feet — they write their speech on the spot!

STEP 5

a. Brainstorm ideas to support your side of the debate.
b. Brainstorm ideas for the other side of the debate (rebuttal), then come up with reasons why these rebuttals are wrong.

STEP 6

Do any necessary research on the internet to gather evidence or statistics.

STEP 7

Decide on the order of your arguments and distribute them to the speakers. The third speaker will work with the rebuttal arguments.

STEP 8

Each speaker writes their own speech. Remember the three rules and the persuasive techniques: reason with logic and use evidence.

STEP 9

Practise your speeches with each other, giving constructive feedback on the use of persuasive techniques including non-verbal persuasive devices.

STEP 10

Your teacher will conduct and score the debate. They will call on each of the speakers in turn and give them a score out of 75. There are three criteria:

- 30 points for matter (the content and argument)
- 15 points for method (the structure and timing)
- 30 points for manner (your delivery).

The team with the most points wins. (Look up the debaters association website for your state for more information on scoring.)

on Resources

Video eLesson Debating (eles-4276)

Not for photocopying

15.6 SkillBuilder: Avoiding the 'shopping list'

online only

What is the 'shopping list'?



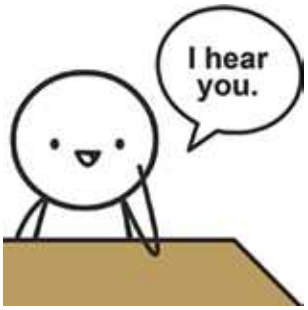
When writing about or using persuasive techniques, one of the biggest dangers is the 'shopping list'. It is easy enough to find *lists* of persuasive techniques and appeals but simply listing them leads to boring, predictable writing. Whatever form your persuasion is in, it is strongest when it is structured around argument.

Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

15.7 Review

15.7.1 Key points to remember



15.2 Holding an argument

- Arguing helps you get what you want – but you need to be respectful.
- Listening and being open to changing your mind are vital life skills.
- You need to be clear on what you want to argue.
- Use reason and logic to back up your thinking. Being truthful, inclusive and useful will help you win people over.
- Your contention should be clear, concrete and arguable.



15.3 Persuasive techniques

- Verbal and non-verbal persuasive techniques will help you get your point across meaningfully.
- Appeals can draw on shared values.
- Facts and statistics should always be checked for accuracy.
- Grammatical rhetoric such as the rule of three, repetition, anaphora and parallelism can make your sentences sound better.
- Emotive language can generate a reaction from your audience.
- Anecdotes, generalisation and hyperbole are useful techniques for convincing people.
- Your body language and the way you use your voice can strengthen or weaken your delivery.



15.4 Giving a persuasive speech

- Open with a hook, and state your contention clearly.
- Explain why you're an authority to speak on the subject.
- Regularly restate your contention and link your arguments back to it.
- Summarise your arguments, and leave the audience with something to act on.

15.7 Activities

online only

15.7 Review

Go to www.jacplus.com.au and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

Not for photocopying

15.7.2 Reflection

Now that you know more about constructing an argument, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. Why is developing a structured argument such an important skill to have?

3. What areas of constructing an argument do you want to work on next?

on Resources

Sample responses	Topic 15 sample responses (sar-0135)
Digital document	Self-reporting template (doc-35529)
Interactivity	Key terms crossword (int-8273)

Glossary

anaphora repetition specifically used at the start of each phrase or sentence
anecdote a brief, illustrative story
appeals persuasive techniques used to convince an audience
arguable able to be argued for and against
argument a reason or set of reasons given in support of an idea, action or theory (to support the contention); the logic applied to a key point, to prove it
audience the intended readers of your writing or listeners of your speech; the features of the particular type of person who you want to convince, like their age, gender, income, profession and interests
authenticity being reliable, genuine and real
authority having a recognised knowledge about something
cliché a phrase or opinion that is overused and indicates a lack of original thought
concrete solid and defined
contention topic statement or thesis statement, this is the central answer to the question, stating the opinion argued
critical thinking the process of thinking about information from different angles to consider bias or validity; a person who can do this is a critical thinker
crux the most important or fundamental part of a matter, problem, or argument

Not for photocopying

direct address speaking directly to an audience, using second person perspective (you)
DM abbreviation of Direct Message, a form of online communication through social media
evidence facts, statistics and quotes which support a reasoned argument, and which back up the presenter's point of view by providing logic
generalisation a statement that applies to a group of people or things, based on some examples
hyperbole intentionally using exaggeration and overstatement for emphasis and effect
integrity the quality of being honest and having strong moral principles to live by
logic information characterised by sound reasoning; expected or sensible under the circumstances
nostalgia a feeling of pleasure and also slight sadness when you think about things that happened in the past
parallelism repetition specifically used at the start of each phrase or sentence so that the phrases or sentences echo each other, or are parallel
patriotism the quality of being patriotic; devotion to, and vigorous support for, one's country
persuasive techniques a way of using language and presenting an idea that helps to get a listener to agree
purpose the reason you are writing; what you want your reader to get out of reading your work
reasoning thinking about something in a measured, logical way; the explanation of why an argument is correct
regulate to control
repetition intentionally repeating a word or phrase to add emphasis
resonate to feel a powerful connection with someone or something; to feel shared emotions or beliefs
rule of three listing aspects in threes to achieve a pleasing effect

Not for photocopying

15.6 SkillBuilder: Avoiding the 'shopping list'

15.6.1 Tell me

When writing about or using persuasive techniques, one of the biggest dangers is the 'shopping list'. It is easy enough to find lists of persuasive techniques and appeals – there's even one in this resource, in Topic 4.



It can be tempting to look at this list as a 'shopping list' of techniques. In an analysis of a persuasive text, this leads to listing as many techniques as you can find, in the order that you find them. In a persuasive piece such as an oral or a written argument, you might end up cramming in as many as you can. Either way, the 'shopping list' approach leads to boring, predictable writing.

Instead of the 'shopping list', persuasive writing – whether you are being persuasive or analysing someone else's work – should be structured around **argument**.

15.6.2 Show me

on Resources

Video eLesson Avoiding the 'shopping list' (eles-4234)

Take a look at the following piece of writing, which uses a 'shopping list' approach to cram in as many persuasive techniques and appeals as possible:

Rhetorical question

Statistic

Why were the Spanish Flu restrictions initially so successful? Six eighths of Australia voted for the restrictions. A spokesperson for the government said, "we are establishing major quarantine stations at all ports". Another spokesperson said, "there will be a 7-day isolation period". How would you feel if your family was forced to isolate for seven days? The horrific Spanish Flu virus was detected in Melbourne on January 9th 1919 but the sinister and manipulative authorities did not report the outbreak until the 28th of January.

Quote from a figure of authority

Quote from a figure of authority

Rhetorical question with appeal to family values

Emotive language

The writer has used plenty of persuasive techniques and appeals. In fact, *every sentence* is some kind of deliberate technique. But… well… it doesn't actually sound very good, does it? The problem here is that the writer has used a 'shopping list' of techniques, and they're either unnecessary (six eighths of Australia?!) or just plain boring.

Here's a better version from the essay *The Australian Government's Response to the Global Pandemics of 2018–2019 and 2020* by Andrew Byrne. This version has a focus on **the main argument**, that travel restrictions were initially successful:

> The border and travel restrictions imposed during the Spanish Flu pandemic were initially successful in preventing an outbreak. In November 1918, all states and territories in Australia, except Queensland, agreed to a federal government lead response. Quarantine stations were established at major ports, providing accommodation for people to undertake their 7-day isolation period and access to hospitals. (Bergin and Feim, 2020). The success of the maritime quarantine kept Australia free from Spanish Flu for several weeks. The virus was first observed in Melbourne on 9 January 1919. Authorities believed this was a localised regular flu outbreak and delayed advising the Commonwealth until 28 January.

Not for photocopying

Notice how this second version is a little more like a **narrative** and less like a shopping list – it uses techniques, but it also tells a story. Good writing in any style has to get the meaning across in a way that is interesting for the audience.

15.6.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivity Avoiding the 'shopping list' (int-8305)

15.6 Activities

1. With a partner, identify any techniques that this writer uses and discuss how they help to persuade. The full version of this essay can be downloaded from the **Writer's Library**.

   > The border and travel restrictions imposed during the Spanish Flu pandemic were initially successful in preventing an outbreak. In November 1918, all states and territories in Australia, except Queensland, agreed to a federal government lead response. Quarantine stations were established at major ports, providing accommodation for people to undertake their 7-day isolation period and access to hospitals. (Bergin and Feim, 2020). The success of the maritime quarantine kept Australia free from Spanish Flu for several weeks. The virus was first observed in Melbourne on 9 January 1919. Authorities believed this was a localised regular flu outbreak and delayed advising the Commonwealth until 28 January.

2. Take the following list of facts and techniques and use them to construct a persuasive paragraph on the following topic:

   Why should the Australian government consider changing the date of Australia Day?

   A Word version of this list can be downloaded from the Digital Documents section of the Resources tab.

   - January 26th is known by some as Invasion Day.
   - Aboriginal civil rights activist, Jack Patten, highlights that, "On this day the white people are rejoicing but we, as Aborigines, have no reason to rejoice on Australia Day."
   - On Australia Day in 2020, over 100 000 Australian protested to change the date worldwide.
   - "Seven in 10 voters say Australia Day is important to them but a majority of the population can't accurately name the event it commemorates" - https://www.reconciliation.org.au/wp-content/uploads/2017/11/Rec-News-Should-We-Change-Australia-Day.pdf
   - "Smaller proportions said the national day marked the date of a treaty with Indigenous people (7 per cent), the date Australia stopped being a colony of Great Britain (6 per cent) or the date of an important battle in World War I (2 per cent)." https://www.reconciliation.org.au/wp-content/uploads/2017/11/Rec-News-Should-We-Change-Australia-Day.pdf
   - "One of the most significant protests was held in 1988 – on the bicentennial year of the arrival of the First Fleet – when 40000 people participated in an 'Invasion Day' march to raise awareness that "white Australia has a black history" - https://www.reconciliation.org.au/wp-content/uploads/2017/11/Rec-News-Should-We-Change-Australia-Day.pdf

on Resources

Digital document Australia Day facts (doc-xxxxx)

Not for photocopying

Online Resources

on Resources

Below is a full list of the **digital resources** available in **Topic 16**. When you see these icons throughout the topic, access your **learnON** format to find resources that will support your learning and deepen your understanding.

Topic PDF

- **16.1** Speaking and listening to others (tpdf-2504) ☐

eWorkbooks

- **16.2** Level 1 worksheets (ewbk-7471) ☐
- **16.2** Level 2 worksheets (ewbk-7472) ☐
- **16.2** Level 3 worksheets (ewbk-7473) ☐
- **16.3** Level 1 worksheets (ewbk-7474) ☐
- **16.3** Level 2 worksheets (ewbk-7475) ☐
- **16.3** Level 3 worksheets (ewbk-7476) ☐
- **16.4** Level 1 worksheets (ewbk-7477) ☐
- **16.4** Level 2 worksheets (ewbk-7478) ☐
- **16.4** Level 3 worksheets (ewbk-7479) ☐

Sample responses

- **16.7** Topic 16 sample responses (sar-0136) ☐

Digital documents

- **16.7** Self-reporting template (doc-35530) ☐

Video eLessons

- **16.1** Respect the conversation (eles-4310) ☐
- **16.3** Discussion clues (eles-4330) ☐
- **16.6** Tone and pace (eles-4325) ☐

Interactivities

- **16.4** Nice rebuttal! (int-8223) ☐
- **16.6** Tone and pace (int-8306) ☐
- **16.7** Key terms crossword (int-8274) ☐

To access these online resources and receive immediate, **corrective feedback** and **sample responses** to every question, plus a pre-test, select your learnON format at www.jacplus.com.au.

Not for photocopying

16 Speaking and listening to others

16.1 Overview

16.1.1 Respecting the conversation

First, let's start with what an **argument** isn't: screaming, shouting, crying and talking over someone else. That's a fight.

An argument involves **reasoning** presented to someone else in order to change their opinion or **point of view**. You can see this if you go back to the root of the word 'argument', which is *arguer* in Latin and means 'to make bright, enlighten, make known, prove'. The idea of a **debate** or argument is to build upon and better understand your own point of view, as well as convince someone else.



Arguing respectfully is a must, whether it's online or in person. Why? Because you're talking to a living, breathing human being who wants to be respected in the same way you do. You may totally disagree with someone, yet still learn from them, just like you can totally agree with someone and learn nothing from them.

on Resources

Video eLesson Respect the conversation (eles-4310)

Watch this video to learn how to speak and listen to others respectfully.



STARTER QUESTIONS

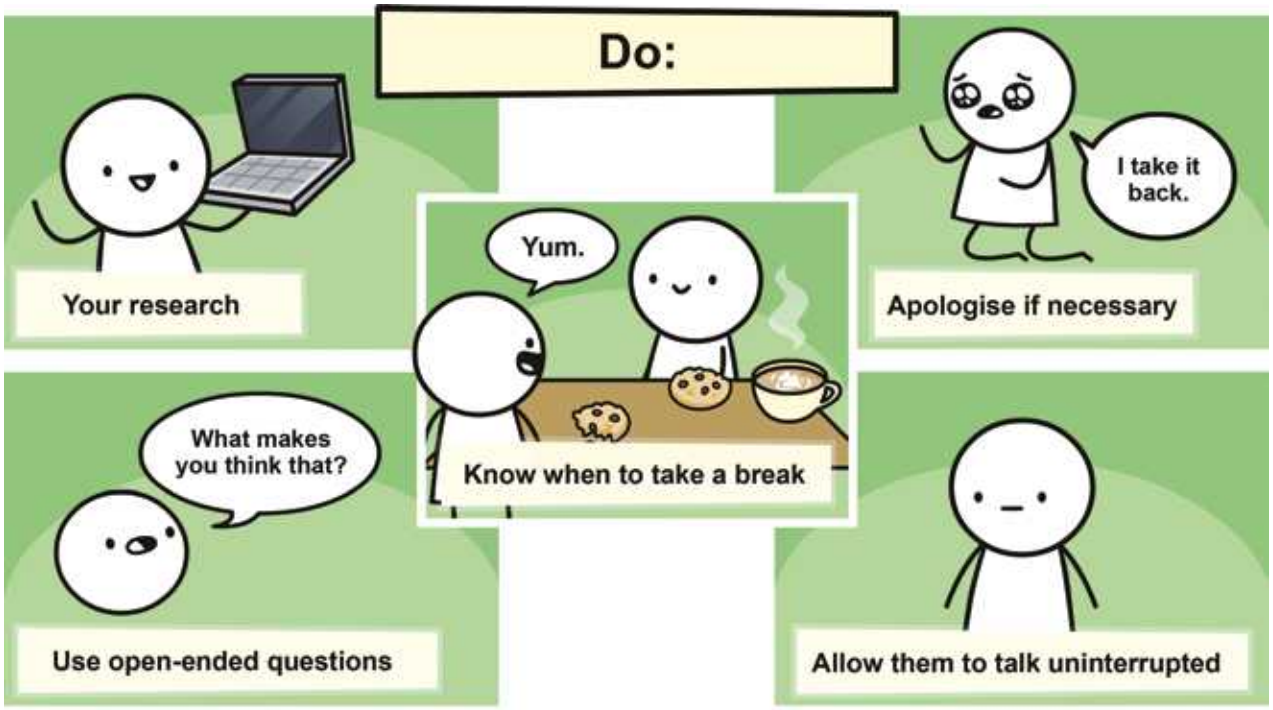
1. What are some ways you can communicate that don't involve words?
2. Make a list of things you shouldn't do in an argument.
3. What's the difference between an argument and a fight?

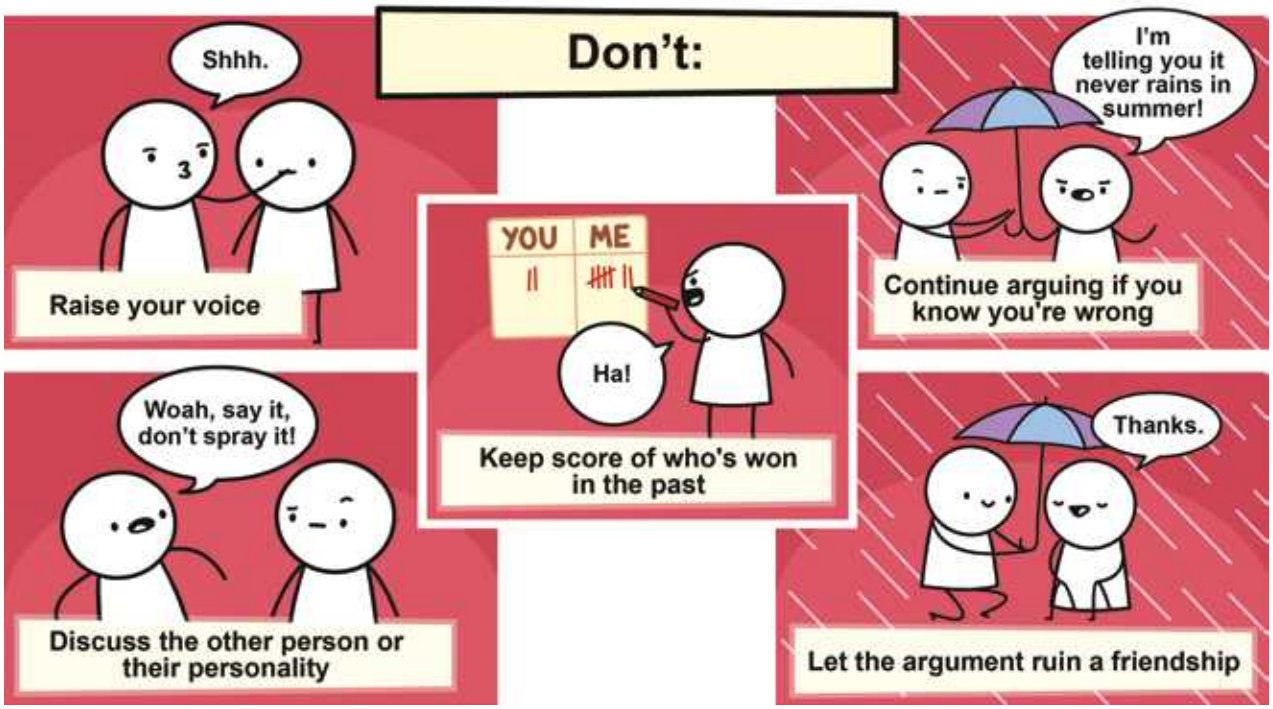
Not for photocopying

16.2 Arguing respectfully

16.2.1 Dos and don’ts

An argument is never you versus the other person — it’s **you and the other person** versus **the problem**. Below are some very basic guidelines to help you conduct more respectful arguments.





Not for photocopying

16.2.2 Agreeing to disagree respectfully

It's easy to dismiss someone's points because they don't line up with yours, but sometimes if you listen carefully you'll find that they have some good things to say.

At the end of the day, the discussions we have are what makes our world interesting and **diverse**, and you won't always convince people. Things may change over time, but you need to understand that some people are just going to have a different opinion.

Sometimes, this can hurt. The people we love view the world differently based upon their own experiences, and you need to **acknowledge** that their point of view isn't less **valid** than yours, just different.

How do you disagree respectfully?

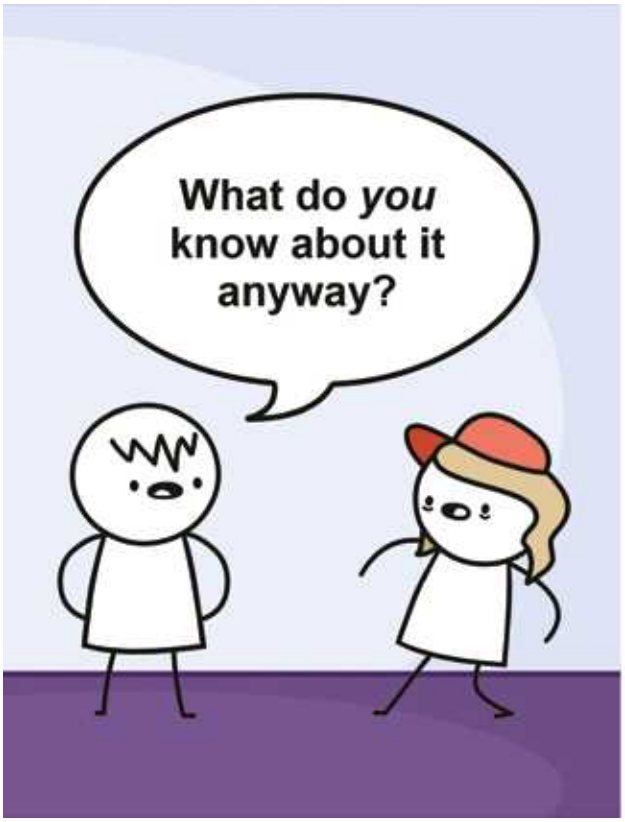
Be a nice person.

1. Ask yourself *why* you disagree. Is it because you don't like the other person? If so, maybe start rethinking your reasoning.
2. Acknowledge to the other person that you still don't agree, but also let them know that you've heard and understand their opinion.

16.2.3 Consider the other person's situation

Ever had a bad day, or week, when just *everything* annoys you? Ever snapped at someone because you were in a bad mood? Well, everyone gets like that sometimes. Don't take everything personally, because we all speak before we think sometimes.

It's important to everyone that they feel their ideas are valid, and you can ensure that people know you value their opinions by telling them exactly that. Below you can see two different ways a conversation could go.





Not for photocopying

16.2 Activities

16.2 Level 1

1. Pick three of the **Don'ts** from the image in section 16.2.1 and explain why you should avoid doing that in an argument.

2. What are the two steps to **disagreeing respectfully**?

3. What are some ways that you (personally) could be more **respectful** in your discussons and arguments?

16.2 Level 2

4. What do you think an **open-ended question** is? Why might it be important to use this type of question during an argument?

5. Provide one example of how you can explain to another person that you **don't agree** with them, while still **respecting their opinion**.

Not for photocopying

6. Why is it important to consider the **other person's situation** when arguing?

16.2 Level 3

7. How does the phrase, "It's never you versus the other person — it's **you and the other person** versus **the problem**" fit with your perspective on arguments? Does this statement encourage you to alter the way you view arguments?

8. What are some things that you and your friends **respectfully disagree about**?

9. Why are **diverse** opinions and points of view important?

16.2 Hungry for more?

Consider the different types of arguments you have — with friends, parents, partners or teachers — and the different ways that you approach them. The next time you argue with someone, consider whether you would act differently if you were having the same discussion with someone else.

on Resources

eWorkbook 16.2 Level 1 worksheets (ewbk-7471), 16.2 Level 2 worksheets (ewbk-7472), 16.2 Level 3 worksheets (ewbk-7473)

Not for photocopying

16.3 Inference in discussion

16.3.1 Reading the signs

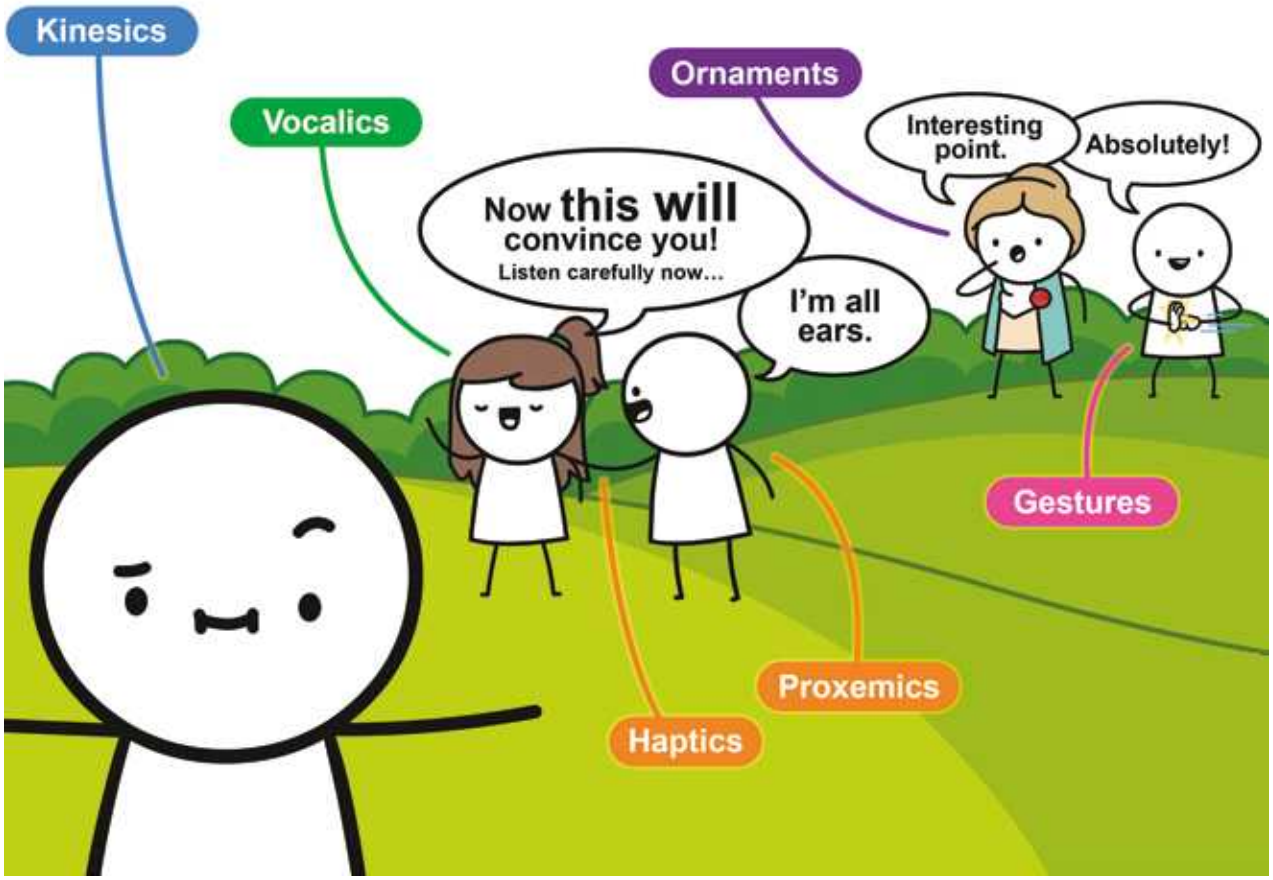
Often the *words* that are said have less meaning than the *way* they're said. **Interpretation** and **inference** are important tools in discussion, as they help us understand the real meaning behind what's said.

Someone could *say*, 'I believe you', but if they hesitate, avoid eye contact or sound unsure, you can figure out that they might actually feel differently than they're suggesting with their words.

We use **verbal cues** and **non-verbal cues** in order to help us understand what people really mean. We call these **discussion clues**.

Kinesics	Vocalics	Ornaments	Proxemics & Haptics	Gestures
Kinesics are your facial expressions and eye contact.	**Vocalics** are how loud you are, how fast you speak and the tone of your voice.	**Ornaments** means how you dress or decorate yourself: it can tell someone a lot about you!	**Proxemics** are how close you stand to someone, and **haptics** are how, and how much, you touch them.	**Gestures** are the small ways that you position or use your body.

eles-4330



Every one of these discussion clues can be both **involuntary** and **voluntary** — a person might do them **unconsciously** or purposefully. Either way, it's the listener's job to figure out what it is that they're trying to **convey**. Be aware of your own non-verbal communication, since what you're saying with your own involuntary actions could also be misinterpreted.

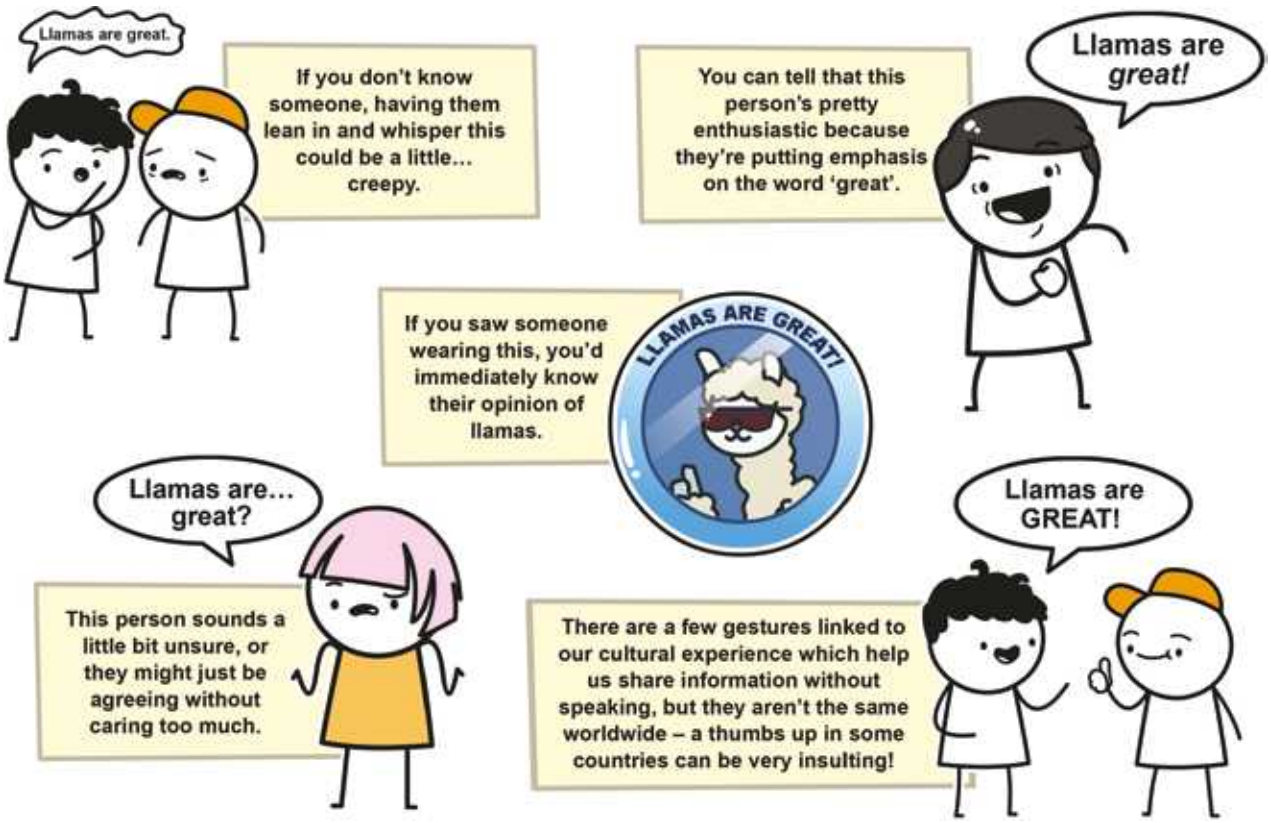
Not for photocopying

16.3.2 Interpreting the signs

There are so many ways that communication runs deeper than the words we use. Too many, in fact, to list — and reading a list is not a great way to learn about non-verbal communication anyway!

Take time to learn how different people speak and discuss things. Observe their usual habits. Do they repeat your words back to you? Do they nod or say 'yep' all the time you're speaking? Do they tap their foot a lot or pick their nails? Do they constantly touch and fix their hair? The more you learn about what someone *usually* does, the easier it'll be to notice when something's *different*.

A simple sentence — Llamas are great — can have loads of different meanings depending on the discussion clues you pick up.



16.3 Activities

16.3 Level 1

1. Identify the following examples of **discussion clues**: refer to the table in section 16.3.1.

a. Wearing a Black Lives Matter t-shirt.

b. Rolling your eyes at another's opinion.

c. Turning your face away from someone.

d. Mumbling your response.

e. Tapping someone's arm.

Not for photocopying

2. Choose someone you know well and respectfully identify some **discussion clues** you've noticed about them.

3. Why is it important to **infer from discussion clues** in an argument?

16.3 Level 2

4. How can **ornaments** help us understand someone's point of view or meaning? Provide an example.

5. What is a challenge with **interpreting discussion clues**?

6. For each of the following, provide an example of how a **discussion clue** could affect how the content of the sentence is interpreted. Be specific. For example, avoiding eye contact might suggest dishonesty.

   a. I love this country.

   b. Education is important.

Not for photocopying

c. Your story was really good.

16.3 Level 3

7. Examine the **discussion clues** you show to other people. What sorts of things can others infer from the habits you have, or from your ornaments?

8. In what ways can **assumptions** we make about another person influence the way we argue with them?

9. How do your personal **discussion clues** change depending on who you're talking to (i.e. parents, friends, teachers etc.)?

16.3 Hungry for more?

Practise different **discussion clues** you can show someone, by repeating the same sentence in different ways while purposefully including different clues. What do you notice about the way you present certain clues? Are there certain things you tried which aren't comfortable for you to put into regular conversation? Do you think people know that about you?

on Resources

eWorkbook	16.3 Level 1 worksheets (ewbk-7474), 16.3 Level 2 worksheets (ewbk-7475), 16.3 Level 3 worksheets (ewbk-7476)
Video eLesson	Discussion clues (eles-4330)

Not for photocopying

16.4 Following the thread

16.4.1 Creating a dialogue

Logical arguments aren't meant to be **static** — refusing to accept a point of view because you're stubborn isn't helpful.



The aim is to make a **dialogue**. This is where all people express their opinions and points of view, while staying open-minded about the points the others are making. Recognise the **validity** (truth, or accuracy) of the point of view another person is trying to share.

There are a few strategies you can use to do this.

Take the time to listen

You're not an expert in everything, even if you pretend to be sometimes. There's a lot that you can learn from the people around you, just like they can learn from you. Whatever you do, don't just pretend to know things — this can lead to your own embarrassment, as well as others feeling like they've been lied to, which nobody likes.

Engage your **active listening** skills. Give the other person your full attention; avoid fidgeting or looking at your phone; nod and give encouraging sounds occasionally; and when they've *finished* talking, respond respectfully by summarising what you think they were saying or by asking questions.

Accept accurate facts

When someone provides you with new information, don't ignore it — figure out how it influences your own opinion. Maybe it'll change how you think about a topic.

Tackle ideas from a new angle

Everyone has a **bias**. There are things you've learned without realising you've learned them, because you've lived with the contributing factors your whole life. You might be biased because of your ethnicity, gender, age, wealth or a whole bunch of other things. It can even be the views of your friends and relatives, what books you read and the music you listen to.



When you're arguing with someone, take some time to 'walk a mile in their shoes'.

This doesn't mean *literally* wear their shoes: instead, look at things from their point of view. Think about how *your bias* is influencing the argument, and consider how *their bias* might be doing that, too.

Stay on topic

You can always introduce new points, but make sure they're related to the original discussion point.

16.4.2 Responding to arguments

We call a response to an argument a **rebuttal**. It's important to make sure that your rebuttal is against the **argument** someone made, and not against the person themselves — a nice way to remember this is to say that it's your **counterargument**.

There are a few strategies you can use, to make sure that your **rebuttal** is **effective** and **on-topic**.

Acknowledge and clarify your opponent's point of view

If you're an absolute expert on llamas and someone says that llamas are stupid, you're very prepared to prove them wrong. However, what they're saying is still important to them (otherwise they wouldn't have brought up such a random topic).

Not for photocopying

Acknowledge their opinion to let them know you hear what they're saying, and **clarify** (double-check) what they mean to avoid any confusion. You may have misunderstood them when they commented that the book *Larry the Llama* was stupid.



Avoid criticising unimportant details

It's not helpful or nice to be overly critical. If someone makes a mistake pronouncing a word or spelling something, it's OK. Remember, not everyone has had the same English training as you, and if you're starting a new topic you might make mistakes too.

Focus on the content of their argument, and politely let them know that they made a mistake without bringing it into the argument.



Make sure your opponent has evidence to support their claims

Claiming that llamas are stupid is pretty easy. We can call anyone or anything dumb any time we want. However, in order to **prove** your point you need **evidence**. If your opponent does actually have evidence supporting their argument, consider whether your view has shifted because of what you've learned.



Once you've done these things, you're ready to **rebut their argument**.

Not for photocopying

16.4.3 Rebutting a point

int-8223

Firstly, let your opponent know what stance you have on their argument. Do you agree a little bit, or are you about to show them exactly how wrong they are?

You then have a couple of options to **rebut their argument**.

1. Argue against your opponent's point using evidence

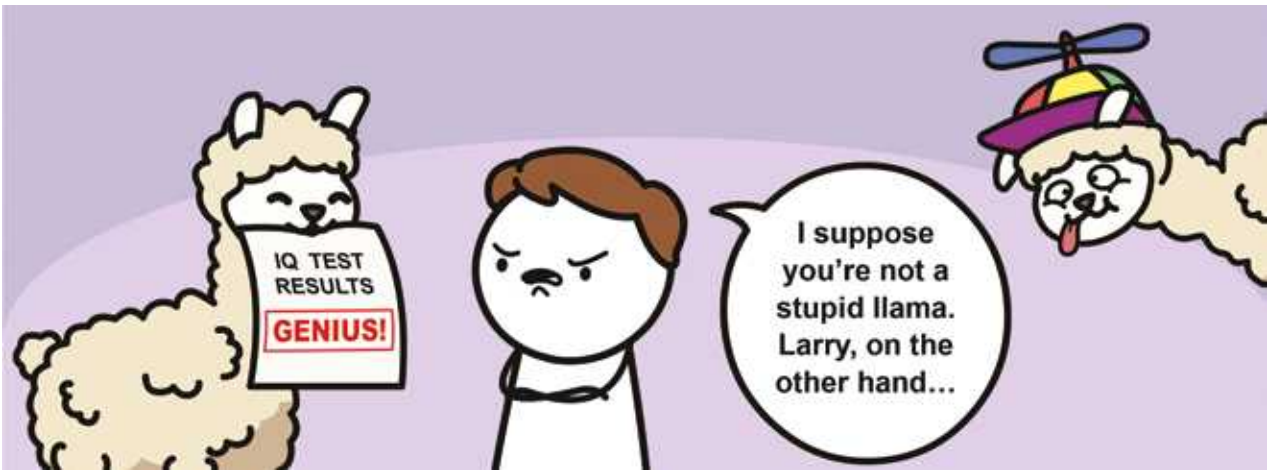
This is a good option if you have facts and **impartial** evidence to support your argument. You can show someone *how* their reasoning is wrong, and they'll be able to put the pieces together without you. However, there are a lot of times when someone will push back against you if you try to act smarter than they are, so maybe the second option is a good one.

2. Acknowledge good points and suggest a new perspective

Meet people half-way. Maybe they had some really good points to make, and you've changed your perspective a bit. However, there are some other things that they should rethink.

3. Choose your battles

Pick the parts of the argument you're really not willing to let go, and give your opponents some ground in other areas. When you **concede** some points, it can make people much happier to agree with you on others.



16.4 Activities

16.4 Level 1

1. Name and explain one way to promote a healthy **dialogue**.

Not for photocopying

2. What are two things you should do when **responding to an argument**?

3. What are three things to keep in mind when **rebutting** a point?

16.4 Level 2

4. Suggest a strategy you could use when you want to make someone feel like their opinion is **valid**, even if you don't agree with it.

5. Suggest a **respectful** way to ask someone to provide **evidence** to back up their point.

6. Prepare a **rebuttal** for the following argument where you meet your opponent half-way, while asking them to consider the **main idea** from **another perspective** (provide the new perspective).

   The earth has been around for billions of years — a little bit of warmer weather isn't going to cause too much damage.

Not for photocopying

16.4 Level 3

7. Summarise why it's important to **acknowledge your opponent's good points** in a **rebuttal**.

8. Why is it important to consider the other person's **perspective** in an argument?

9. Compose a statement which you truly disagree with, then write a **rebuttal** in a respectful way.

Statement:

Rebuttal:

16.4 Hungry for more?

Pick a **controversial** topic (with differing points of view) that you are passionate about. List the discussion points you would not budge on at all, alongside those you are willing to concede or let go. Explain your choices.

on Resources

eWorkbook	16.4 Level 1 worksheets (ewbk-7477), 16.4 Level 2 worksheets (ewbk-7478), 16.4 Level 3 worksheets (ewbk-7479)
Interactivity	Nice rebuttal! (int-8223)

Not for photocopying

16.5 Topic project: What's your bias?

Scenario

We're all subject to bias. This is a learned way of thinking which sometimes gets in the way of logical discussion and discourse.

Task

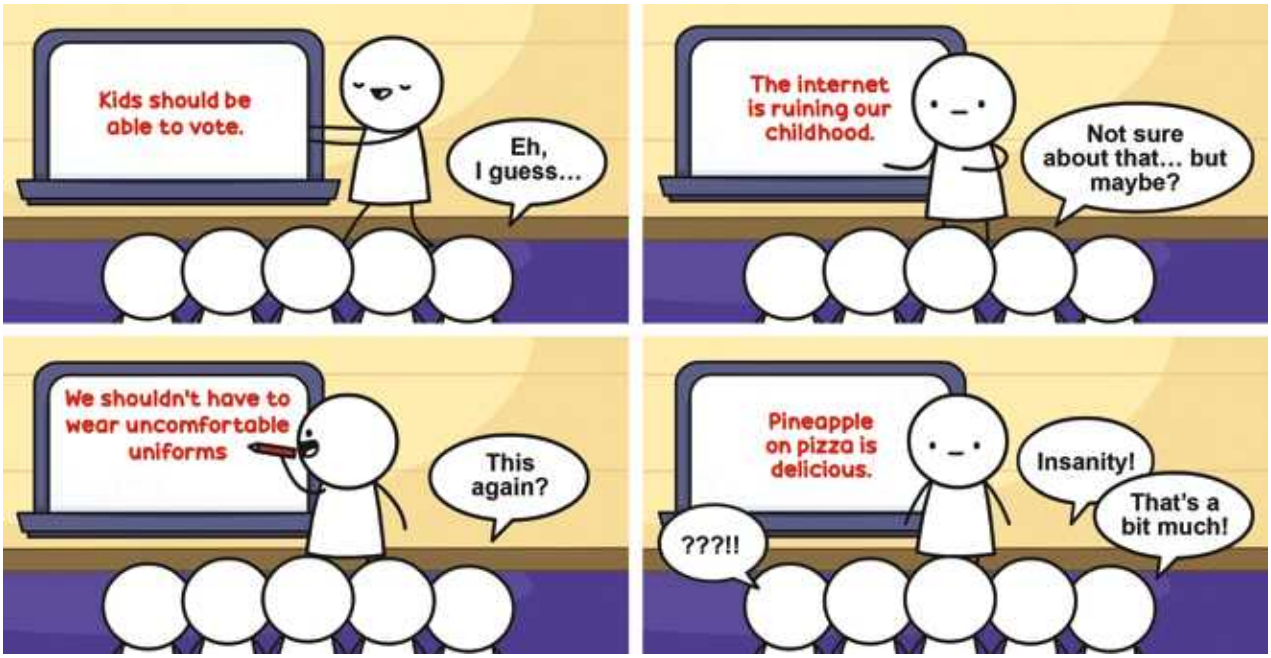
You are going to work with others in your class to identify one or two biases that affect your **discourse**, and consider ways that you can monitor, and even avoid, biased thinking in the future.

Process

1. Pick four topics you are passionate about or very interested in. These could be related to politics, attitudes in wider society, sustainability, popular culture, social media or anything else you care deeply about.
2. Write down one statement per topic and ask your classmates to rate how strongly they agree with the statement, using the spectrum below.

Disagree	4	3	2	1	Neutral	1	2	3	4	Agree

3. Pick one statement that people strongly disagree with, or revise your initial statements until you've found a **contentious** issue. This will be a topic that causes a lot of controversy (strong opinions).
4. Decide your viewpoint on the statement: do you agree or disagree with it?
5. Record four pieces of evidence to support your opinion.
6. Write down four areas or topics you would avoid in an argument, as it might disprove your point.
7. Hold a discussion with someone who disagrees with your point of view.
8. Conduct a short reflection on how the argument went. Were you willing to accept good points and let your mind be changed?
9. Do some additional research on your topic, based upon the outcome of your argument with the other person. Return to the same partner and discuss the topic again.
10. Over the course of a week, write down times when you feel like you were biased in your opinions. What can you do to avoid this in the future? How can you minimise the effect your bias has on open communication?



Not for photocopying

16.6 SkillBuilder: Tone and pace

online only

What is tone and pace in an argument?

When you're delivering a speech, it's not only about the words you say. A big part of any oral presentation is *how* you say it. Your tone — or intonation — can say a lot about how you feel. It can also help to convince your audience of your passion for the subject you are speaking on, and to make them believe that you are sincere.



Select your learnON format to access:

- an explanation of the skill (Tell me)
- a video and step-by-step process to develop the skill (Show me)
- an activity and interactivity for you to practise the skill (Let me do it)

16.7 Review

16.7.1 Key points to remember

16.2 Arguing respectfully



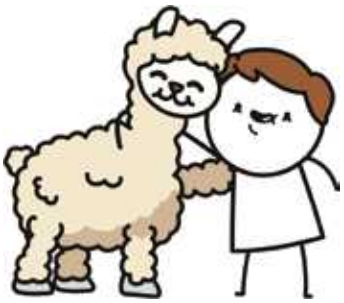
- An argument is **you and the other person** versus **the problem**, not you versus the other person.
- Be kind to the person you're arguing with.
- Understand that there might be reasons your opponents feel certain ways.
- Understand that others, like you, are influenced by their moods and feelings.

16.3 Inference in discussion



- There are many ways to infer during a discussion:
  - kinesics are your facial expressions and eye contact
  - vocalics is the way your words are presented
  - ornaments are the ways you dress and decorate yourself
  - proxemics refers to how close you stand to people
  - haptics are how and whether you touch someone
  - gestures, your small body movements, indicate a lot of things, from emotion to helping others understand what you are referring to.
- You are always inferring from someone's discussion clues, sometimes more than you are inferring from their words!

16.4 Following the thread



- It's important to listen to others.
- Make sure that you are gracious in your discussions.
- Stay on topic, or acknowledge that you're moving to a new argument.
- Be kind to others.
- Rebutting takes a lot of thought — you can't just ignore what the other person is saying.

Not for photocopying

16.7 Activities

online only

16.7 Review

Go to www.jacplus.com.au and access your **learnON** format to complete the review questions. A post-test is also available to determine how your knowledge and skills have improved since starting this topic.

16.7.2 Reflection

Now that you know more about the importance of speaking and listening respectfully, take a moment to think about what this topic has taught you.

1. What did you learn that surprised you?

2. How do you think this ability to respectfully listen and speak to others will help you in your everyday life?

3. Which aspects of listening and speaking would you like to improve?

on Resources

Sample responses	Topic 16 sample responses (sar-0136)
Digital document	Self-reporting template (doc-35530)
Interactivity	Key terms crossword (int-8274)

Not for photocopying

Glossary

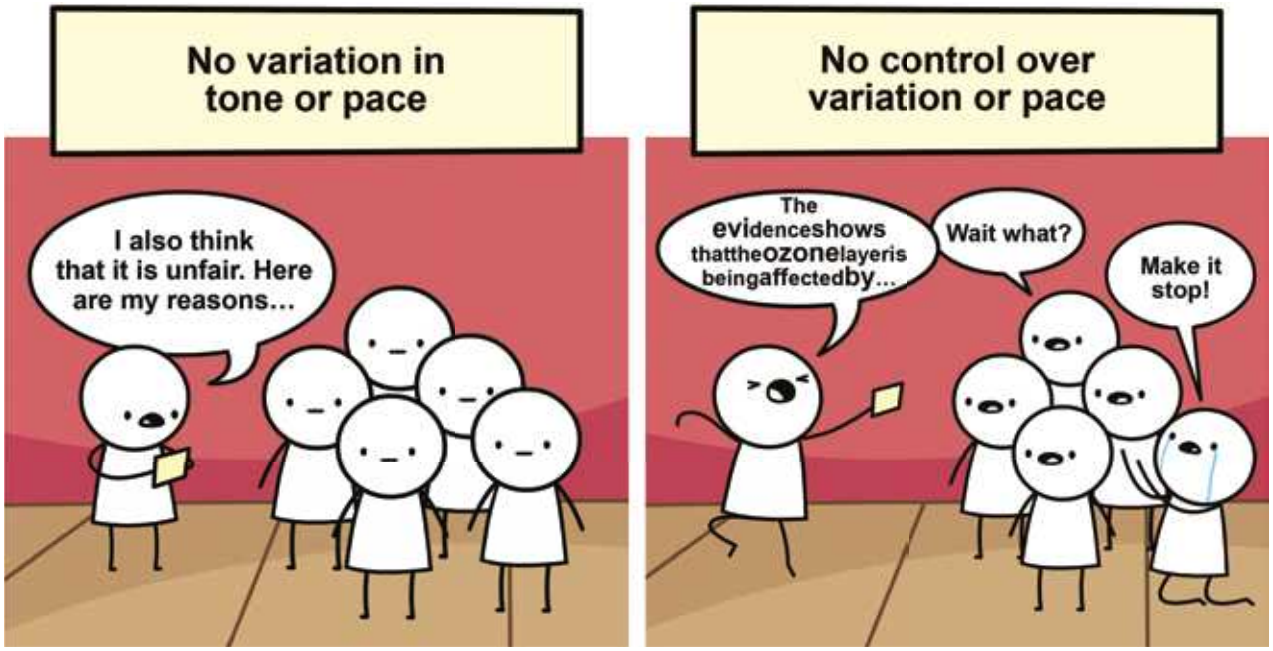
acknowledge to accept or admit the existence or truth of something
active listening fully concentrating on what is being said and giving the speaker your full attention
argument a reason or set of reasons given in support of an idea, action or theory (to support the contention); the logic applied to a key point, to prove it
bias a fixed opinion based on previous experience; it can be especially strong due to cultural upbringing, also due to age
clarify to make meaning clear and intelligible
concede admit or agree that something is true after first resisting (or denying) it
contentious causing or likely to cause an argument; controversial
controversial able to be disputed; people have different, often opposing, opinions and viewpoints about a controversial topic
convey share or deliver a message or idea
counterargument an argument or set of reasons put forward to oppose an existing idea or theory
debate discuss points and try to convince others; a formal discussion on a set topic in front of an audience
dialogue a discussion where both sides are trying to convince the other, but are open to expanding upon and exploring new ideas
discourse written or spoken communication or debate
discussion clues habits and behaviours someone can notice in someone else (and themselves), that can reveal hidden meaning
diverse having variety, showing a great deal of difference
evidence facts, statistics and quotes which support a reasoned argument, and which back up the presenter's point of view by providing logic
gesture a movement of part of the body, especially a hand or the head, to express an idea or meaning
haptics the amount of touch involved in a conversational exchange
impartial without bias; neutral
inference an educated guess at implied meaning using evidence, logic and your own prior knowledge
interpretation an explanation or way of explaining or understanding something
involuntary accidental or not intended
kinesics facial expressions and eye contact
non-verbal cues signs that a speaker uses which don't involve words: body language, gestures, tone of voice and facial expressions
ornaments how you dress or decorate yourself
point of view an opinion on something; a way of thinking about a topic
proxemics how close you stand to someone
reasoning thinking about something in a measured, logical way; the explanation of why an argument is correct
rebuttal a counterargument to someone's point, stating why the original point is invalid or not correct
static lacking in movement, action or change
unconsciously without awareness; unintentionally
valid having a sound basis in logic or fact
validity the quality of being true or correct
verbal cues a prompt that is conveyed in spoken language
vocalics the volume, pitch and tone you use while speaking
voluntary purposeful and intended

Not for photocopying

16.6 SkillBuilder: Tone and pace

16.6.1 Tell me

When you're delivering a speech, it's not all about the words you say. A big part of any oral presentation is *how* you say it. Your **tone** – or **intonation** – can say a lot about how you feel. It can also help to convince your audience of your passion for the subject you are speaking on, or to make them believe that you are sincere. Varying the intonation of your voice to match the content of your speech is crucial and it also helps to avoid the boring **monotone** presentation that we all dread listening to.



Pace in speech, like pace in writing, is all about speed. Certain speeches, or parts of speeches, might benefit from being fast and choppy. Short, quickly spoken sentences increase tension, making the audience sit up and take note of what you are saying. But a break-neck speed would be no good for providing lots of dense, complicated information. Rushing through this type of speech will leave your audience's head spinning. Slowing down, pausing deliberately, and allowing the audience to digest what you have said can be very important.

16.6.2 Show me

on Resources

Video eLesson Tone and pace (eles-4325)

Practising a speech before delivering it is crucial. If you don't practise, the chance of you reading out in a monotone is much greater, as your brain will be trying to process the words and won't have room for thinking about the intonation and pace.

One useful tip is to **annotate** your speech after the first reading. For example, you could write and edit the whole speech, and then read it quietly aloud to yourself while picturing how it *should* sound. As you read, you could annotate the speech to indicate where to pause, where to slow down or speed up, and what tone of voice to use.

In many cases when you do public speaking you won't have a paper copy of the entire speech. You may have cue cards, or nothing at all! This makes practising even more vital.

Not for photocopying

Take a look at the annotated speech below, taken from the essay *Perspective is Everything* by Zari Stanton, who was writing about their perspective on the COVID-19 pandemic.

See how the annotations have been used to plan the intonation and pace.

Perspective is everything. [pause]

[emphasise this part]

Through this rough patch in humanity, we are asked many questions of what this time should be used for.

[start increasing the pace]

Should we rest, relax, sleep, become better, work hard, read, binge watch shows, become the best version of yourself, exercise, don't exercise, let yourself chill, do nothing, [pause] or do everything? [pause]

There are *so many* ways to work through COVID but as I have found there are *many* different ways that people have dealt with this pandemic.

I have seen people's true colours, seen people dealing with fear and watched people try to conform to the new social standards. [pause]

Overall, we are all just trying to find the best way to get through this pandemic and what the best way is for each individual.

16.6.3 Let me do it

Complete the following activities to practise this skill.

on Resources

Interactivity Tone and pace (int-8306)

16.6 Activities

1. Read the example speech from the Show me section aloud and follow the annotated instructions. You might need to try it a couple of times. How did the annotations help? Did they make it easier to deliver the speech in a more interesting tone?
2. There is not much instruction about **intonation** in the example in the Show me section, and there could probably be a few more details about **pace**.

   Mark up the section of speech with your own annotations and note down where you think tone could be added to add feeling to the speech. You can also add annotations for pacing - you may want to follow the example or try something different.

   An editable copy of the speech can be downloaded from the **digital documents** section of the Resources tab.

3. **a.** Find a speech you have previously written or write a new one from scratch about any topic you like. Alternatively, you may find a famous speech from history.
   b. Read it aloud once to get a feel for where you could vary the intonation and pace, and then add annotations around the words to indicate changes.
   c. Read the speech a second time with the suggested intonation and pace to see if it makes a difference to how interesting or engaging the speech is.
   d. Read your speech in front of a classmate and ask for their feedback. Make any adjustments needed to make your speech more engaging.

Not for photocopying

Resources

Digital document Perspective is everything speech (doc-35804)

Glossary

intonation the rise and fall of the voice in speaking
monotone unchanging in pitch; without intonation or expressiveness
pace the speed at which you talk
tone an individual way of speaking or writing, especially when used to express emotions or information

Not for photocopying

GLOSSARY

8-bit when the console or computer uses an 8-bit processor, limiting the storage and display of colours. 8 bits make up one byte.
abbreviation a shortened form of a word or phrase
accurate using appropriate and specific language to be clearly understood
acknowledge to accept or admit the existence or truth of something
acronym an abbreviation formed from the first letter of a group of words (which may or may not make a recognisable word)
active listening fully concentrating on what is being said and giving the speaker your full attention
active voice a style of writing in which the agent or doer of an action is clearly stated; the focus is on the person conducting the action
active characterised by action, rather than by contemplation or speculation
adjectival clause a group of words that describe a noun in a sentence
adjective a word that describes or gives more information about a noun
adverb a word that describes or gives more information about a verb
adverbial clause a group of words that function as an adverb, giving more information about the verb in the sentence
agenda-setting function theory the creation of public awareness and concern of important and topical issues by the news media (credited to Maxwell McCombs and Donald Shaw, this term was first used in 1972)
all-encompassing including or covering everything or everyone; comprehensive
alliteration the occurrence of the same letter or sound at the beginning of adjacent or closely-connected words
analysing breaking down ideas and concepts to interpret what you see in front of you
analysis examination of something in detail in order to make meaning from it
analytical (literary) paragraph a paragraph that analyses a literary text
analytical verbs verbs of analysis, which indicate what you think the author intended
analytical anything that involves the use of logical reasoning
anaphora repetition specifically used at the start of each phrase or sentence
anecdote a brief, illustrative story
anime a style of Japanese film and television animation, typically aimed at adults as well as children
annotate to add labels to something
apostrophe punctuation mark which indicates missing letters or possession
appeals persuasive techniques used to convince an audience
archetype a very typical example of a character (in narrative fiction), for example the *hero* or *villain*
arguable able to be argued for and against
argument a reason or set of reasons given in support of an idea, action or theory (to support the contention); the logic applied to a key point, to prove it
arsenal an array of resources available for a certain purpose
assonance the occurrence of the same vowel sound in the middle of words in a sentence; spelling may vary but the sound will be the same
atmosphere the emotions an audience feels at certain points in a story
atmospheric creating a distinctive mood
attributes a quality or feature regarded as a characteristic or inherent part of someone or something
audience the intended readers of your writing
audiobook a recording of a published book. This could be for fiction or non-fiction.
augmented reality (AR) where the real world and game world are combined
aurally of, relating to, or perceived by the ear
authenticity being reliable, genuine and real
authority having a recognised knowledge about something
backstory a history or background created for a fictional character or situation
belatedly later than should have been the case
bias a fixed opinion based on previous experience; it can be especially strong due to cultural upbringing, also due to age
bibliography a list of the sources researched for a scholarly work, typically printed as an appendix; where an author gets their researched information from
big data extremely large data sets that may be analysed by computers to reveal patterns, trends, and associations, especially relating to human behaviour and interactions

Not for photocopying

brainstorm a thinking and planning session to produce ideas and ways of solving problems
canopy the uppermost branches of the trees in a forest, forming a more or less continuous layer of foliage
capital letter a letter presented in a different form to lowercase versions, to indicate a proper noun or the start of a sentence
characterisation making characters believable
chronological the order in which a set of events occurred
chronologically following the time-order in which something occurred
citing to quote (a passage, book, author etc.), especially as an authority
citizen journalists people who are not professional journalists, who nevertheless disseminate (spread) information using websites, blogs, and social media
claim the main argument of an essay
clarification the process of making something clear and easily understood
clarify to make meaning clear and intelligible
clause part of a sentence; a group of words that includes a verb and a subject. There are two types of clause: dependent (or subordinate) and independent (or main).
cleft sentence a sentence in which an element is emphasised by being put in a separate clause, with the use of an empty introductory word such as it or what
cliché a phrase or opinion that is overused and indicates a lack of original thought
clickbait online content with the main purpose of attracting attention and encouraging visitors to click on a link to a particular web page
climax a point of high tension or drama in a narrative
cognitive functioning the mental processes involved in acquiring knowledge
coherent understandable; making sense
cohesive fitting together in an orderly way
colon punctuation mark which indicates that related information will follow
colour grading deliberately changing the colour of scenes in a visual text: used to represent a certain mood, theme or time
comma punctuation mark which indicates a break in a sentence or a new clause
complex sentence a sentence that contains an independent clause and a dependent clause; it is a way to express multiple ideas using fewer sentences
complexity the state or quality of being intricate or complicated
compound sentence two independent clauses joined together using a conjunction
compound-complex sentence a sentence made up of two or more independent clauses and one dependent clause
concede admit or agree that something is true after first resisting (or denying) it
concrete solid and defined
conjunction a word that connects clauses within a sentence
connectives words that join sections of text together to assist fluency
connotation the hidden meaning behind a word or phrase
conservative averse to change or innovation and holding traditional values
consistent acting or done in the same way over time
constructive feedback feedback which includes specific suggestions for improvement
consumer someone who purchases or uses something
contention topic statement or thesis statement, this is the central answer to the question, stating the opinion argued
contentious causing or likely to cause an argument; controversia
context background information on a topic that provides more information (to assist the reader's understanding); what you already know based on your experience
contextualise put things into a situation or circumstance that helps you to better understand it
contraction taking letters out of a word and replacing them with an apostrophe to make the word shorter: used to combine two words into one
controversial able to be disputed; people have different, often opposing, opinions and viewpoints about a controversial topic
convention a common feature of a text, for example the 'dark scary woods' setting in the horror genre
convention a way in which something is usually done; a rule
convey share or deliver a message or idea
convincing persuading; encouraging a person to think or believe something
coordinating conjunction a word that joins phrases or words that are equal (such as two independent clauses, nouns and nouns, verbs and verbs etc.)

Not for photocopying

counterargument an argument or set of reasons put forward to oppose an existing idea or theory
creative team the group of people who create a product, in this case a game. A creative team for videogame production includes directors, developers, coders, writers, and many more people with varying roles.
credible able to be believed or trusted
criteria the skills and understandings that your writing is graded against
critical thinking the process of thinking about information from different angles to consider bias or validity; a person who can do this is a critical thinker
critically carefully judging what is good and bad in a way that expresses or involves an analysis of the merits and faults of a work of literature, music, or art
crux the most important or fundamental part of a matter, problem, or argument
cultural experience an overall understanding of ideas and concepts which is tied to a cultural heritage or way of life
curate to pull together a number of ideas, articles, images and other elements to form a story
cutscene a scene that develops the storyline and is often shown on completion of a certain level, or when the player's character dies
debate discuss points and try to convince others; a formal discussion on a set topic in front of an audience
deepfake a video of a person in which their face or body has been digitally altered so that they appear to be someone else, typically used maliciously or to spread false information
default a preselected option adopted by a computer program when no alternative is specified by the user
demonise to portray something as wicked and threatening
denotation the dictionary definition of a word
denouement the final part of a narrative in which the strands of the plot are drawn together and remaining aspects are explained or resolved
dependent clause part of a sentence that won't make sense until you join it with an independent clause; also known as a subordinate clause
descriptive paragraph a paragraph that describes something, building a strong visual image
descriptive presenting observations about the characteristics of someone or something
detail attention paid to particular items
determiner a word used to introduce a noun
dexterity skill in performing tasks, especially with the hands
dialogue a discussion where both sides are trying to convince the other, but are open to expanding upon and exploring new ideas
diegetic sounds sounds that have a source (for the characters) on-screen, such as dialogue or footsteps
direct address speaking directly to an audience, using second person perspective (you)
direct speech the words someone says
discourse written or spoken communication or debate
discussion clues habits and behaviours someone can notice in someone else (and themselves), that can reveal hidden meaning
diverse having variety, showing a great deal of difference
diverted changed course; went in a different direction
DM abbreviation of Direct Message, a form of online communication through social media
dopamine a chemical your body produces, which makes you feel happy
draft an attempt at making a story. There will be several of these which you refine and improve upon before your story is finished.
drafting making changes to a piece of writing to improve it
due diligence the process of researching the accuracy of content; fact-checking
dystopian relating to or depicting an imagined state or society where there is great suffering or injustice
editing the process of rewriting your work to improve it
elite a select group that is superior in terms of ability or qualities to the rest of a group or society
ellipsis three full stops … that indicate an omission or trailing thought
emphasis special attention that is put on something to give it importance
emulate to copy or reflect
endeavour an attempt to achieve a goal.
endnotes a note printed at the end of a book, or section of a book
enhance improving the quality, amount, or strength of something
essay prompt the stimulus, phrased as a statement, which guides what is written (topic), and how it is written (style), for a paragraph or essay
essay a piece of writing that tells a person's thoughts or opinions about a subject
establish to set up or cause someone to be familiar with something

Not for photocopying

ethical involving questions of right and wrong; following accepted rules of behaviour
ethos a persuasive technique that uses expert opinion to convince an audience
etymology the study of the origins of words
evidence facts, statistics and quotes which support a reasoned argument, and which back up the presenter's point of view by providing logic
evocative creates a strong feeling or emotional response
evolving developing and changing gradually over time
experience points (exp or XP) points a player can build through successful completion of sections within a videogame
explicit stated clearly and directly; fully and clearly expressed
exposition background information to provide a fuller, more detailed picture of a situation or character
expository paragraph a paragraph that explains how something works, or states facts about something
fable a story with a moral or lesson which involves animals acting like humans
fabula a Russian term for the chronological order of events in a text (linked to **sujet**)
fake news news which is deliberately false or misleading, often intended to be shared and to shape how people view an issue
feed a constantly updating list of information (photos, videos, status updates, etc.) on a social media platform
fiction literature in the form of prose, especially novels, that describes imaginary events and people; a story or piece of writing that is imaginary or untrue
figurative language writing that uses comparisons to describe something in a non-literal way
figurative techniques different ways of employing figurative language
finite games games that have an ending
first person perspective the point of view of the storyteller/speaker; uses the pronouns 'I', 'me', 'we', 'us'
flashback a narrative technique which shows more information by taking the audience into the story's past
flashforward a device in a narrative (film, novel etc.) by which a future event or scene is inserted into the story's current events
flow a state of enjoyment in gaming, where you don't want the game to end (either through victory or defeat)
focused directed towards a particular aim
formula a set of steps that a writer can follow to achieve a prescribed style of writing
franchise a series of films set in the same 'world' with the same characters
freelancer a person who works as a writer, designer, performer, or the like, selling work or services by the hour, day, job, etc., rather than working on a regular salary basis for one employer
full stop punctuation mark which indicates the end of a sentence
generalisation a statement that applies to a group of people or things, based on some examples
genre a style or category of entertainment (for example, art, music, or literature) such as action, romance etc.
gesture a movement of part of the body, especially a hand or the head, to express an idea or meaning
ghastly causing great horror or fear
globalisation movements and exchanges (of human beings, goods, services, money, technologies or cultural practices) all over the planet
grammatically in a way that relates to grammar or the rules of grammar
grawlixes symbols used in characters' speech bubbles to express emotions (such as to express anger)
guile sly or cunning intelligence
haptics the amount of touch involved in a conversational exchange
hero's journey a set narrative structure with established stages; the term was coined by academic Joseph Campbell in 1949
hiragana one of the three scripts used in the Japanese language; the basic Japanese phonetic script
homonym each of two or more words with the same spelling or pronunciation, with different meanings and origins
hyperbole intentionally using exaggeration and overstatement for emphasis and effect
illuminating lighting up
immersive noting or relating to digital technology or images that actively engage one's senses and may create an altered mental state
impartial without bias; neutral
implicit suggested, but not actually stated
improvise to make something up on the spot with no planning or rehearsal
incredulously in a manner indicating disbelief or surprise
independent clause essentially a simple sentence — it expresses a single idea and makes sense on its own; also called a main clause
industry a group of businesses that make, sell or provide similar products or services, for example, the dairy industry

Not for photocopying

infer making an educated guess at implied meaning using evidence, logic and your own prior knowledge
inference an educated guess at implied meaning using evidence, logic and your own prior knowledge
infinite games games that don't have an ending
influencer a person with the ability to influence potential buyers of a product or service by promoting or recommending the items on social media
integrating bringing separate things together
integrity the quality of being honest and having strong moral principles to live by
intentional has a purpose and is done deliberately
interchangeably being exchanged or replaced with something else, with no change in meaning
interpretation an explanation or way of explaining or understanding something
intertwined twisted or linked together
intriguing to incite curiosity or interest in what is gong on
inverted commas also called quotation marks, they are single or double punctuation marks put around direct speech, quotes and titles
involuntary accidental or not intended
iteration a version of something
jargon very technical and subject-specific language
juxtaposition two things being seen or placed close together with contrasting effect
kairos a persuasive technique that uses current trends or time-based pressure to convince an audience
kanji one of the three scripts used in the Japanese language; kanji are Chinese characters adopted into Japanese
katakana one of the three scripts used in the Japanese language; mainly used for writing loan words and the names of persons and geographical places that can't be written in kanji
key terms the words in a prompt or question which hold the most important information
kinesics facial expressions and eye contact
Kuleshov Effect a technique that allows viewers to derive more meaning from the interaction of two sequential shots than from a single shot in isolation
left-wing liberal (progressive) politics traditionally associated with the Australian Labor Party
level design the creation of different challenges and experiences at different stages of a videogame, where one level needs to be completed before the next one unlocks
liberal a side of politics, which has a foundation of progressive values
linear story a set story that everyone experiences
linear progressing from one part to another in a single series of steps; sequential
literacy the ability to read and write
literal taking words in their usual or most basic sense (without metaphor or exaggeration)
literary devices typical structures used by writers to convey their messages to the reader
literary features defining aspects of particular literary genres, such as novel, short story, ballad, sonnet, and play
literary theory ideas and approaches to reading literature, commonly supported by research and analysis
literary concerning the study or content of writing, or literature
logic a way of reasoning that flows coherently (in a way that makes sense)
logical fallacies an error in reasoning that renders an argument invalid
logically characterised by sound reasoning; expected or sensible under the circumstances
logos a persuasive technique that uses seemingly-unbiased facts to convince an audience
lore in-game history and world-building
ludonarrative dissonance when there is a disconnect between the gameplay elements and the story elements of a videogame
ludonarrative the mixture of free gameplay and story elements in a videogame
macro-editing 'big picture' editing of a piece of writing as a whole
main idea the central idea or concept that your paragraph is focused on proving or explaining
mana the power to use special magical abilities or 'spells' in a game
manipulate to control something or someone to your advantage, often unfairly or dishonestly
media literacy the ability to read between the lines and know what the media you consume is trying to make you think, feel or believe
media the range of sources of mass communication information, generally used for news and current affairs (important contemporary issues)
melee a confused hand-to-hand fight or struggle among several people in a game
meta self-aware, about itself
metadata basic pieces of information which can be grouped together (this term is especially used to refer to the hacking and use of personal data stored online)
metalanguage language used to describe language

Not for photocopying

metaphor saying that one thing is another thing to draw a comparison
micro-editing 'little picture' editing; checking for errors such as spelling, grammar and punctuation
microfiction a story told in as few words as possible
mind map a visual organiser (such as a diagram) to help collect and order thoughts and ideas
minority group a group that is different racially, politically etc., from a larger group of which it is a part. An example in Australia is Indigenous groups.
mise-en-scène the arrangement of the scenery, props and other visual elements on the stage of a theatrical production or on the set of a film, within any one frame
mnemonic a memory trick
mobile videogames game played on a portable device such as a phone or tablet
monologue a long speech performed by a single character
mood the emotions the characters in a story are feeling
motivation the desire which drives a character forward (the stimulus is often to overcome an obstacle)
narration plot-based explanations of a scenario
narrative structure the way a story is presented; the framework of the plot
narrative techniques tools, skills and ability which create a narrative; includes plot development, character establishment and development, and narrative structure
narrative a story or description of a series of events
narrator the voice explaining the story. This might be a character sharing information, or the author acting as storyteller.
neologism a newly coined word or phrase
new media digital media which often relies on the internet for communication and sharing information
nominalisation a process that changes a verb or adjective into a noun
non-diegetic sounds sounds that don't have a source (for the characters) such as narration, background music or inner monologues
non-fiction writing that is informative or factual rather than fictional, often in prose but also including other forms such as instructions and poetry
non-linear story a series of activities you can do, or a world you can explore, in any order
non-player characters (NPCs) people or creatures within a videogame that a gamer can talk to
non-verbal cues signs that a speaker uses which don't involve words: body language, gestures, tone of voice and facial expressions
nostalgia a feeling of pleasure and also slight sadness when you think about things that happened in the past
noun a word that is the name of something (such as a person, animal, place, thing, quality, idea or action)
novelisation a novel that adapts the story of a work created in another medium, such as a film, TV series, comic book or videogame
object who or what the verb is done to in a sentence; the person or thing affected by the action
observation looking at the details and descriptions in a text, including visual elements and sound
obstacle a problem or difficulty a character must overcome
omission leaving something out
omitted left out
onomatopoeia a word that sounds like what it's talking about (for example, sizzle, thump)
oral history a verbal account of a person's past, as told by them
organised prepared and arranged in a logical order or structure
ornaments how you dress or decorate yourself
outset the start or beginning of a sequence of events (in a narrative plot)
pace the speed at which you talk
parable a simple story used to illustrate a moral or spiritual lesson, with human characters
paragraph a collection of sentences that work together to connect a main idea
parallelism repetition specifically used at the start of each phrase or sentence so that the phrases or sentences echo each other, or are parallel
parasocial connection also called parasocial interaction — a one-sided relationship e.g. between a media presenter who in reality knows nothing about the individual viewer
participle a word formed from a verb, usually ending in 'ing'
parts of speech the elements that make up language
passive voice a style of writing in which the agent or doer of an action is unstated; the focus is on the action
passive not active; lacking urgency or action
pathos a persuasive technique that uses emotions to convince an audience
patriotism the quality of being patriotic; devotion to, and vigorous support for, one's country
pattern a model used as a guide

Not for photocopying

perception the way in which something is regarded, understood or interpreted
perk an advantage or something extra, such as money or goods
permeate spread throughout (something); pervade
personification giving a non-human thing the emotions or characteristics which humans have
perspective the position an artist angles their artwork from; where the audience 'looks' from; the point of view of a story (first person, second person or third person)
persuasion a process aimed at changing a person's (or group's) attitude or belief
persuasive paragraph a paragraph that persuades or convinces the reader
persuasive techniques a way of using language and presenting an idea that helps to get a listener to agree
persuasive something (such as an argument) which influences someone to do or believe something, backed up by reasoning and evidence
phonetically relating to the way something sounds or is spoken (or looks like it should be said)
phonological features relating to the sounds and patterns of words and speech
photoshopped a term based on an image-editing program (Photoshop) that refers to an image having been altered to change it from the original
piety the quality of being religious or reverent
plagiarism directly copying someone else''s work, without acknowledging the source creator
playthrough the act of playing a game from start to finish
plot the path a story takes; heavily involves building and releasing tension. Think of it as a pathway your characters take to grow.
podcast a combination of the words 'iPod' and 'broadcast', this is a digitally-released series of episodes. Podcasts concentrate on specific topics. The many podcasts available cover a range of topics.
point of view an opinion on something; a way of thinking about a topic; the perspective of a story
populism a form of politics which specifically targets the 'common people'
possession when something is owned by or belongs to someone or something else
prefix letters added (in predictable combinations) to the start of a word to change its meaning
preposition a word that tells us the relationship (of time or place) between two things in a sentence
prequel a story set (in time) before an existing story, featuring the same character or situation and explaining the backstory. For example, a film about the childhood of the character who first appeared on screen five years ago.
production elements the technical elements of film production such as camera, acting, sound, lighting etc
progressive ideas or systems that are new and modern, encouraging change in society or in the way that things are done
prompt the stimulus, phrased as a statement, which guides what is written (topic), and how it is written (style), for a paragraph or essay
pronoun a word that is used instead of a noun or noun phrase
pronunciation the way a word is said; the sounds of the syllables
proper noun the name of a particular person, place, organisation, or thing
protagonist the main character in a story
proxemics how close you stand to someone
psychologist someone who studies the human mind, emotions and behaviours
pun a play on words which is meant to be funny
purpose the reason you are writing; what you want your reader to get out of reading your work
question the stimulus, phrased as a question, which guides what is written (topic), and how it is written (style), for a paragraph or essay
quick-time events (QTEs) when a player must perform actions shortly after the appearance of an on-screen instruction or prompt; failure to perform these actions correctly can have consequences such as a loss of life within the game or a game over
quirk a peculiar aspect of a person's character or behaviour; in this case, how they express themselves in writing
quote the exact words, taken from someone else's writing and written inside quotation marks "..."; used as evidence to support arguments and claims in an essay
reasoning thinking about something in a measured, logical way; the explanation of why an argument is correct
rebuttal a counterargument to someone's point, stating why the original point is invalid or not correct
red herring a clue or piece of information which is misleading or distracting, often intentionally
referencing a formal system (used in academic writing) of indicating when someone else's words or ideas have been used, to properly credit the original author(s)
regulate to control
relative pronoun a word that introduces a dependent (or relative) clause and connects it to an independent clause
relevant focusing on the matter at hand
repetition intentionally repeating a word or phrase to add emphasis

Not for photocopying

residue a small amount of something that remains after the main part has gone
resolution the solving of a problem or difficulty
resonate to feel a powerful connection with someone or something; to feel shared emotions or beliefs
reverie daydreaming state
rhetoric persuasive language which is used to deliberately make an audience think, feel, or believe a certain thing
rhetorical appeal a technique used to appeal to an audience (examples include ethos, pathos, logos, kairos)
rhetorical question a question which doesn't need an answer, and instead is designed to make you think
right-wing conservative politics traditionally associated with Australia's Liberal and National Parties
riposte make a quick return thrust in fencing
role-playing games (RPGs) where you're acting out a fictitious character in a wider world
rule of three listing aspects in threes to achieve a pleasing effect
salient (salience) when part of an image draws your eye first
salutation the title of a person that is put before their name
satire the use of humour, irony, exaggeration or ridicule to expose and criticise people's stupidity or vices, particularly in the context of contemporary politics and other topical issues
second person perspective when the narrator is talking directly to the reader; uses the pronouns 'you', 'your'
sedentary tending to spend a lot of time seated, or in a sitting position; not moving around much
semicolon punctuation mark which indicates a relationship between two or more independent clauses
sensationalism language which is deliberately dramatic or excessive
sentence fragment a sentence that is missing one of its key components; an incomplete sentence
sentence a group of words that expresses a complete thought. A sentence includes a subject and a verb.
sequel a story set (in time) after an existing story, featuring the same character or situation and continuing the story. For example, a film where the teenager who first appeared on screen five years ago is now an adult.
sequentially a set of events following each other in a logical fashion
setting the time and place where the action of a story happens
show using description and action to help a reader experience a story. Showing is like what you do in everyday life: you might notice a few things and piece together a picture. Showing builds inferring skills.
showing, not telling providing information which shows what a character is thinking or feeling through describing their actions and behaviours, rather than telling the audience the character's thoughts and feelings through explicit statements
signposting an indication, sign, or guide
simile makes an explicit comparison between two things using the words 'like' or 'as'
simple sentence a sentence that contains only an independent clause and expresses a single idea
smothering causing a feeling of closeness or suffocation
social media online platforms, often with mobile phone apps, which allow people to connect and share information
sources where information originates from (mass-produced news from established media outlets as well as personal content from individuals)
specific clearly identified, relating directly to a main idea
spectrum a range used to classify something in terms of its position on a scale between two extreme points
spin putting a positive or negative slant on a specific piece of information
spoilers details that give away what happens in a story — often the ending
stagnant showing no activity; dull and sluggish
standardisation the process of making things the same
stanza a group of lines in a poem; a verse
static lacking in movement, action or change
stereotype a set idea that people have about what someone or something is like, especially concerning an idea that is factually incorrect
stories narratives, either true or fictitious, in prose or verse, designed to interest, amuse, or instruct the audience
story arc (or **story mountain**) a tool to assist with the planning of a narrative; a visual representation of the plot
structure the layout and order of information within a text
style the level or formality and type of language that is appropriate for a text type
subject-verb agreement when the grammatical subject and verb agree in number: this means both need to be singular, or both need to be plural
subject who or what a sentence is about; a person or topic that is being discussed, described, or focused on
subjective influenced by personal feelings and tastes
sublimely completely; in a lofty and exalted manner
subordinating conjunction a connecting word used within a clause, that makes the clause dependent; joins the dependent clause to an independent clause

Not for photocopying

subreddit a forum dedicated to a specific topic on the website Reddit, a social platform which collates news from its readers
subverts undermines the power and authority of something
suffix letters added (in predictable combinations) to the end of a word to change its meaning, as well as (often) its part of speech
sujet a Russian term for the presentation order of events in a text (linked to **fabula)**
superlative the 'highest' form of an adjective, like big, bigger, *biggest*; also words which indicate something large-scale, such as *huge*, *enormous*, *tremendous*
symbol something that puts an idea in your mind without actually stating that idea
symbolise to represent something (for example, slow music to represent sadness; bright colouring to represent happiness)
symbolism where one particular image or icon has a deeper overall meaning, hinting at a bigger picture
synonym a different word that means the same thing as a target word
tangible real, definite; a tangible thing can be physically touched
target audience the audience that the text is designed to appeal to
targeted advertising a form of advertising that focuses on the specific traits, interests, and preferences of a consumer (commonly used in online advertising)
tell providing a reader with explicit information, often by summarising it like a list. Telling a story like this is unoriginal and the resulting narrative can be pretty boring.
telos the desired effect of an advertisement
tense gives an indication of when the action of the verb occurs
tension this is essentially how much your reader is left on the edge of their seat: particularly tense moments are when your reader is focused on nothing else, and they have to pay attention to know what happens next. Tension is determined by plot events and word choice.
text details information about a text such as title, author, genre, plot
text response essay a piece of writing that responds to and analyses a text (such as a short story, novel, song or film)
text types different forms of writing (for example, letter, story, recipe)
the hero's journey (monomyth) a cycle of events suggested by Joseph Campbell to show the hero's progression past the obstacles they face on their adventures, and the growth of the hero from their experiences
theme an idea that recurs in or pervades a work of art or literature
third person perspective when the narrator is talking about others; uses the pronouns 'he','him', 'she', 'her', 'it' 'its', 'they', 'them'
three-act structure a narrative model that divides stories into three parts: Act One (beginning), Act Two (middle), and Act Three (end)
tone the atmosphere of a piece of written (or visual) content which provokes certain emotions in the audience
topic sentence the first sentence of a paragraph; it focuses the reader on the author's point of view about the writing topic
topic the stimulus, phrased as a question or statement, which guides what is written (topic), and how it is written (style), for a paragraph or essay
traction the extent to which an idea, product, etc. gains popularity or acceptance
traditional media media from the pre-digital era, such as newspapers, television and radio
transitions words or phrases that connect ideas, sentences and paragraphs; they aid fluency and cohesion
tutorial a document or feature that shows you how to use something in a series of easy stages
ubiquitous something that is present, appears or is found everywhere; constantly encountered
unconsciously without awareness; unintentionally
unpack pull apart and look at closely
unreliable narrator a narrator who doesn't tell the truth or doesn't share the whole story, either intentionally or accidentally: this is sometimes intended by the author and sometimes not
unsparingly generously; supplying large amounts
unsubstantiated not supported by facts
valid having a sound basis in logic or fact
validity the truth and accuracy of information
vectors the visual lines your eyes move along while looking at an image
verb a word used to describe an action, feeling, state of being, or occurrence; something the subject does
verbal cues a prompt that is conveyed in spoken language
vial a small container, typically cylindrical and made of glass, used especially for holding liquid medicines
vibrancy the state of being full of energy and life
videogame any computer-operated game; often using an interactive narrative

Not for photocopying

vignette a ‘slice of life’ or moment in time: short films commonly create narratives around vignettes
virtual reality (VR) where a world is built around you and you can physically move around in it
visual element any characteristic that we can see, including line, shape, direction, size, texture, colour, and value; visual elements work together to create an overall effect
visual literacy the ability to analyse visual elements in the world around us
visual literature visual elements designed to tell a story or convey meaning
vitality the state of being strong and active; energy
vocalics the volume, pitch and tone you use while speaking
voice the storyteller’s style or characteristics
voluntary purposeful and intended

Not for photocopying

INDEX

A

AAAWWUBBIS, acronyms of 274, 307
abbreviations 238, 253
absolute language 424
accurate 306, 328
acknowledge 443, 458
acronyms 238, 253, 292
  AAAWWUBBIS 274, 307
  ISPACED 275
acting 133, 171–172
active 154, 191, 199
active listening 450, 458
active voice 399, 412
addiction, videogame 155
adjectival clause 263, 292
adjectives 204, 220, 263, 269–270, 292
adverbial clause 264, 292
adverbial phrases 398, 412
adverbs 204, 220, 264, 275, 292, 398, 412
advertisements 99–104, 191
  other appeals 103–104
    authority 103
    anchoring 103
    foot-in-the-door 103
    loss-aversion 104
    social proof 104
  rhetorical appeals 99–102, 104, 108, 114, 191, 200
  targeted 191
affirmative *see debate*
agenda-setting function theory 190–191, 199
all-encompassing 147, 162
alliteration 37, 45, 211, 220
analysing 60, 77, 128
  mise-en-scène 197, 374
analysis 304, 316, 328, 332, 358
analytical (literary) paragraphs 305, 316–317, 328
analytical verbs 350, 358
anaphora 424, 438
anchoring 103
anecdote 424, 438
animations 179
anime 179, 199
annotate 170, 199
apostrophes 228, 253
appeals 423, 438
  other 103–104
  rhetorical 99–102, 104, 108, 114, 191, 200
AR *see* augmented reality
archetypes 190, 199
arguable 418, 438
arguing respectfully 441, 442
arguments 296, 328, 415, 438, 441, 458
  formal 419
  holding 416–419
  logical 314, 450
  persuasive techniques 99, 423–424, 439
  purpose 423, 429
  responding 450
arsenal 166, 199
assonance 211, 220
atmosphere 373–374, 387
atmospheric 282, 292
attributes 147, 162
audience 390, 412, 415, 423, 438
  target 43, 45
audiobooks 33, 45
augmented reality (AR) 158, 162
aurally 166, 200
authenticity 426, 438
authority 103, 418, 438

B

backstory/backstories 182, 200, 368, 387
belatedly 147, 162
bias 65, 77, 124, 132–134, 140, 450, 458
bibliography 404, 412
big data 191, 200
body language 172, 425
brainstorming/brainstorm 305, 328, 334–335
brain vomit 334

C

camera
  movement 182
  shots 182
canopy 60, 77
capital letters 227, 253
cartoons 179
characterisation 171, 190, 200, 378, 387
characters 343
  development 183–184
  establishment 182–183
  in franchise 184
  growth 368
  reading into 171–173
chronological/chronologically 29, 45, 151, 162, 174, 200, 336, 358
citadel 60, 77
citation styles 404
citing 404, 412
citizen journalists 123, 140
claims 336–337, 358, 451
  unsubstantiated 124, 140
clarify/clarification 391, 412, 451, 458
clauses 262–264, 292
  dependent 258–259, 263–264, 292
  independent 258–259, 262, 292
cliché 211, 220, 424, 438
clickbait 134, 140
climax 184, 367, 387
close-up shot 182
cognitive functioning 66, 77
coherence words 350
coherent 336, 358
cohesive 325, 328, 336, 358
collectibles 146
colons 227, 253
colour grading 166, 183, 200
colours 90, 98
comic books 85
comics 85
comma 227, 253
  see also inverted commas
comments 391
common abbreviations 238
common acronyms 238
complexity 143, 162
complex sentences 258, 292
compound-complex sentences 259, 292
compound sentences 258, 292
concede 452, 458
concrete 418, 438
conjunctions 204, 220, 258–259, 275, 292
  coordinating 259, 292
  subordinating 259, 274, 292
connectives 296, 328
connotations 212, 220
consistent 232, 253
constructive feedback 288, 292
consumers 190, 200
contentions 296, 328, 337, 348–349, 358, 417–418, 419, 435, 438
  in formal argument 419
contentious 455, 458
context 54, 59–60, 77, 165, 200, 210, 226, 253, 297, 328, 349, 358
  and text 59
contextualise 210, 220
contraction 228, 253
controlling pace 280–283
controversial 228, 253, 454, 458
conventions 22–24, 45, 173, 200, 226, 253
conversation 441
convey 446
convincing 315, 328
coordinating conjunction 259, 292
costumes 173, 176
counterargument 450, 458
creative teams 143, 162
credible 117, 140
criteria 390, 412
critically 137, 140, 332, 358
critical thinking 415, 438
crux 417, 438
cultural experiences 213, 220
curate/curating 119, 140
  world and possibility 150–151
cutscenes 144, 162

Not for photocopying

D

dauntless description 217
debate 435, 441, 458
  affirmative 435
  negative 435
deepfakes 133, 140
default 147, 162
deliberate misinformation 70
demonises 138, 140
denotation 212, 220
denouement 367, 387
dependent clauses 258–259, 263–264, 292
  adjectival clause 263–264
  adverbial clause 264
descriptive language 61, 63
descriptive paragraphs 304, 313, 322, 328
detailed 306, 328
determiners 204, 220
dexterity 147, 162
dialogue 145, 227, 232, 253, 275, 281, 283, 292, 450, 458
diegetic sounds 189, 200
digital footprint 119, 140
digital media 118, 140
direct address 423, 439
Direct Message (DM) 424, 439
director 158, 171, 173
direct speech 232, 253
disagree respectfully 443, 444
discourse 455, 458
discussion clues 446–449, 458
diverse 443, 458
diverted 37, 45
DM *see* Direct Message
dominant news stories 190
dopamine 151, 162
drafting 389, 412
drafts 369, 387
due diligence 134, 140
dystopian 316, 328

E

editing 133, 166, 173, 183, 189, 200, 389, 412
  macro-editing 390–392, 412
  micro-editing 397–399, 412
  strategies for 403–404
8-bit 151, 162
elite 127, 140
ellipsis/ellipses 234, 253
emotions 36, 38, 97, 100–102, 175
emotive language 423
emphasis 398, 412, 426
emulates 390, 412
emulating 58, 77
endeavour 101, 114
endnotes 404, 412
English
  different texts and ideas 4
  history of 13, 224–225
  spelling and punctuation 223, 226–228
enhance 86, 114
essays 331, 358
  brainstorming 328, 334–335
  conclusion 349
  contentions 337, 348–349, 358
  prompt 334, 336–337, 348–349, 358
  introduction 349
  linking paragraphs 348
  making claims 336–337
  metalanguage 350
  planning 335
  redrafting 409–410
  text response 332–337, 355
  using evidence and quotes 343–344
established 182, 200
ethical 99, 114
ethos 99, 101–102, 114
etymology 99–101, 114, 249, 253
evaluative language 316
evidence 47, 59–60, 77, 297, 306, 314–316, 343–344, 348, 358, 419, 430, 439, 451–452, 458
  explaining 344
  finding 343
  impartial 452, 458
  and quotes 343–344
evocative 179, 200
evolving 13, 17
exaggeration 424
exp *see* experience points
experience points (exp or XP) 151, 162
explicit 49, 70, 77
exposition 366, 387
expository paragraphs 296, 304, 305, 314, 328
expressionistic lighting 183
extended metaphors 218
extreme long-shot 182

F

fables 379, 387
fabula 174, 200
Facebook 118
facial expressions 172, 425
fact-checking websites 134
fake news 124, 127–128, 134, 140
FANBOYS conjunctions 258
fast-paced writing 280
feed 118, 140
feedback 403, 410
  constructive feedback 288, 292
fiction 22–23, 45, 70
  inference in 59–60
figurative language 60, 70, 77, 210–213, 217, 220, 313, 328
  advanced language techniques 211–212
  metaphor 210
  personification 210
  simile 210
film 179, 182–184, 189–191, 196–197, 373–374
  reading 28–29, 44
  narrative structure 29
  technical elements of 29
finite games 144, 162
first person perspective 206, 220
flashbacks 29, 174, 200, 368, 387
flashforwards 174, 200
flow 151, 162
focused 295, 328
FOMO 104, 114
foot-in-the-door 103
formal argument, contention in 419
formal debate 417, 435
formulas 297, 314, 328
framing 183
franchises 184, 200
  characters in 184
free-verse poems 36, 39
front page news 190
full stops 227, 234, 253

G

gaming 143, 155, 156, 158
  dangerous 155
  addiction 155
  healthy gaming 156
generalisations 424, 439
genre 22–24, 45, 92, 114, 173, 200
  conventions 22–24
  fiction 22, 23
  non-fiction 22
gestures 172, 425, 446, 458
ghastly 37, 45
globalisation 127, 140
grammatically 343, 358
grammatical rhetorics 424, 428
graphic novels 85, 110–111
grawlixes 91, 114
guile 147, 162

H

haiku poems 36
haptics 446, 458
hash/hashtag symbol 212
healthy gaming 156
hero's journey 183, 200, 372, 387
hiragana 85, 114
homonym 226, 253
hyperbole 211, 220, 424, 439

I

illuminating 60, 77
images, visual 94, 96
impartial evidence 452, 458
implicit 49, 70, 77
improvise 190, 200
inclusive language 423, 427
incredulously 60, 77
independent clauses 258–259, 262, 292
industry 9, 17
infer 84, 114
inference 47, 65–66, 73–74, 75, 77, 132, 140, 165–166, 171, 179, 200, 446–447, 458
  in discussion 446–447
  in fiction 59–60, 75
    context 59
    text 59
    using evidence 59–60

Not for photocopying

in non-fiction 65–66, 75, 189–191
advertisements 191
news 190–191
reality TV 189–190
in poetry 54–55, 75
reading for 47
versus observation 48–49, 75, 166
viewing for *see* viewing for inference
in visual texts 166
infinite games 144, 162
influencers 133, 140
integrated/in-line quotes 317, 343
integrating 66, 77
integrity 418, 439
intentional 295, 328
interchangeably 227, 253
internet 103
interpretation 446, 458
intertwined 60, 77
intriguing 70, 77
inverted commas 232–233, 253
for quotes 233
for speech 232
for titles 233
involuntary 446, 458
ISPACED, acronyms of 275
iterations 249, 253

J

Japanese narrative structure 179
jargon 212, 220, 391, 412
jobs 8–9, 11
juxtaposition 37, 45

K

kairos 100–102, 104, 114
kanji 85, 114
katakana 85, 114
key ideas 392
key terms 304, 328, 334, 358
kinesics 446, 458
Kishōtenketsu 179
Kuleshov Effect 189, 200

L

language 13
to conceal meaning 70
evaluative 316
figurative *see* figurative language
metalanguage *see* metalanguage
symbolism through 213
Latin abbreviations 238
left-wing politics 127–128, 140
level design 143, 162
library 29
lighting 90, 183
limerick poems 36
linear 174, 200
linear story 151–152, 162
listening 417–418, 450, 458
literacy 79, 84, 114, 117, 128, 140
media 117, 128, 140
visual 79, 84, 114
literal 210, 220
literary 23, 45, 358
analysis 304, 316, 332, 358
devices 343, 350, 358
essay 332, 358
features 332, 358
genre fiction 23, 45
paragraphs 316–317, 328
role-playing game (litRPG) 146
theory 59, 77
litRPG *see* literary role-playing game
logic 100, 392, 412, 417, 419, 439
logical fallacies 124, 140
logically 336, 358
logos 100–102, 114
longer sentences 282
long-shot 182
lore 144, 162
loss-aversion 104
ludonarrative 152, 162
dissonance 152, 162

M

macro-editing 390–392 412
main idea 296–297, 305–306, 328
mana 147, 162
manga 55, 85
manipulated 128, 140
media 123, 140
bias 124
literacy 117, 128, 140
new *see* new media
social *see* social media
traditional *see* traditional media
melee 147, 162
meta 203, 220
metadata 191, 200
metalanguage 203–206, 220, 350, 358
figurative language 210–213
parts of speech 204
perspective 206
symbols 212–213
tenses 205
metaphors 37, 45, 210, 220
micro-editing 390, 397–399, 412
sentences 398
spelling and punctuation 399
vocabulary 397
voice 399
microfiction 73, 77
mind map 305–306, 328
minority group 23, 45
mise-en-scène 173, 200, 374
mnemonic 242, 253
mobile videogames 155, 162
monologue 384, 387
monomyth 372, 387
mood 374, 387
motivation 368, 387
movement 172
music 183, 189

N

narration 379, 387
narrative 29, 36, 45, 144–146, 171, 174, 179, 200, 313, 328, 361, 362, 366, 379, 387
games 144–146
Kishōtenketsu 179
poems 36
structure 29, 45, 179
techniques 174, 200
voice 334, 344, 349
unreliable 379, 387
narrator 373, 387, 379
negative *see debate*
neologisms 14, 17
new media 118, 132–134, 138, 140, 190–191
agenda-setting function theory 190–191, 199
fake news 124, 127–128, 134, 140
inferring in 132
passive versus active consumption 191
populism 127–128, 140
trust in 132–133
nominalisation 269–270, 292
non-diegetic sounds 189, 200
non-electronic game 150
non-fiction 22, 45, 65–66, 171, 189–191
inference in 65–66, 189–191
advertisements 191
news 190–191
reality TV 189–190
visual texts 171
searching for meaning in 65–66
non-linear story 151–152, 162
non-narrative games 148
non-player characters (NPCs) 152, 162
non-verbal communication 425
non-verbal cues 446, 458
non-verbal persuasion 425–426
noob 150
nostalgia 423, 439
nouns 204, 220
novelisation 146, 162
NPCs *see* non-player characters

O

object 258 292
observation 48, 77, 165, 178, 200
explicit and implicit 49
inference versus 48–54, 75, 166–170, 198
in visual texts 166
obstacle 368, 387
omission 124, 140
omitted 234, 253
one-minute film 196–197
ongoing coverage 190
onomatopoeia 211, 220
open-ended question 444
oral history 385
oratory persuasion 425–429
organised 296, 328
ornaments 446, 448, 458
outset 366, 387

P

pace 166, 200, 280, 292, 456
parables 349, 358, 379, 387

Not for photocopying

paragraphs 295, 328
connectives in 326
effective, planning 304–312
formulas 297, 299
linking 348
organising ideas 305–306
patterns 297–298
powerful 296–303, 325, 326
structure 296–298
analytical (literary) paragraphs 316–317
descriptive paragraphs 313
expository paragraphs 314
persuasive paragraphs 314–316
TEEL 297–298, 314–316
TEEEL 297, 301
topic sentence 306–307
unpacking topic 304–305
weave 297–298, 314–317
parallelism 424, 427, 439
parasocial connections 33, 35, 45, 103, 114
participle 275, 292
particularly media 118
parts of speech 204, 208, 220
passive 29, 45, 152, 154, 162, 191, 200
passive voice 399, 400, 412
pathos 100–102, 114
patriotism 423, 439
pattern 297, 328
perception 280, 292
perk 147, 162
permeates 144, 162
perpendicular 66, 77
personification 210, 216, 220
personified 37, 45, 61
perspectives 4, 17, 92, 114, 124, 140, 206, 220, 336, 368, 387, 452
first person 206, 220
second person 206, 220
third person 206, 220
persuasion 99, 114
persuasive devices 211, 212
persuasive paragraphs 304, 305, 314–316, 318, 323, 328
persuasive techniques 423–424, 432, 439
oratory and non-verbal persuasion 425–426
speech 430
phonetically 241, 253
phonological features 211, 220
photoshopped 132, 140
piety 147, 162
plagiarism 404, 412
planning, essays 335
playthrough 146, 162
plot 366, 387
podcasts 33, 45
poetry
extended metaphors in 218
inference in 54–58, 75
reading 36–41, 44
for enjoyment 36
types of 36–37
shaping 70–72
point of view 124, 140, 441, 458
see also perspectives
politics 124, 127–128, 140
populism 127–128, 138, 140
and politics 127–128
and social media 128
possession 228, 253
powerful descriptive paragraphs 313
powerful paragraphs 296–303, 325, 326
prefixes 242, 253
prepositions 204, 220, 275, 292
prequels 184, 200
production elements 179, 185, 187–188, 200
progressive 127, 140
prompt 304, 328
pronouns 204, 220
pronunciation 33, 45, 55
proofreading 389, 412
strategies for 403–408, 411
proper nouns 227, 253
protagonist 316, 328
proxemics 446, 458
psychologists 155, 162
pun 211, 220
punctuation 223
abbreviations 238–240, 251
care about 223
history of English 224–225
importance of accurate 226
micro-editing 399
skills 232–237, 251
ellipses 234
inverted commas 232–233
spelling and *see* spelling
useful 226–231
apostrophes 228
capital letters 227
colons and semicolons 227
commas and full stops 227
purpose 412, 423, 439
argument 423
for writing 390, 394

Q

QTEs *see* quick-time events
question 304, 328
quick-time events (QTEs) 144, 162
quotes 232–234, 253, 297, 314–317, 343–344, 358
evidence and 297, 314–317, 343–344
integrated/in-line 317, 343
integrating 343–344
inverted commas for 233, 253

R

reading
in academic benefits 21
audio 33–35, 44
audiobooks 33, 34
podcasts 33, 34
into character 171–173
film 28–32, 44
genre *see* genre
important 21
for inference *see* inference
library 29
into plot and narrative 174–175
poetry 36–41, 44
for enjoyment 36
types of 36–37
signs 446
into style 173
visual texts 171–178, 198
widely 22
reality TV 189–190, 192
characterisation 190
clever editing 189
scripting 190
sound and music 190
reasoning 419, 421, 439, 441, 458
rebuttal argument 431, 450, 458
red herrings 70, 77
redrafting 403
on essay 409–410
reference list 404, 412
referencing 233, 253
regulate 426, 439
relative pronouns 263, 264, 292
relevant 306, 328
repetition 212, 215, 216, 220, 398, 424, 427, 439
residue 60, 77
resolution 367–369, 372, 387
resonate 423, 439
reverie 146, 162
rewards in videogames 151
rhetoric 127, 140
rhetorical appeals 99–102, 114, 191, 200
ethos 99
kairos 100
logos 100
pathos 100
telos 100
rhetorical question 212, 220, 423, 428
right-wing politics 127–128, 140
riposte 147, 162
role-playing games (RPGs) 145, 162
RPGs *see* role-playing games
rule of three 398, 424, 439

S

salient (salience) 92, 114
salutations 238, 253
satire 179, 200
science fiction novel 173
screen time 172, 176
scripted texts 171
second person perspective 206, 220
sedentary 66, 77
semicolon 227, 253
sensationalism 124, 140
sensory imagery 343
sensory language 313
sentence fragments 281, 292
sentences 257–259, 292, 398
complex 258, 292
compound 258, 292
compound-complex 259, 292

Not for photocopying

longer 282
micro-editing 398
short 280
simple 258, 292
subject-verb agreement 267–270, 292
types of 258–259
sequels 184, 200
sequentially 93, 114
setting 173, 200, 282, 343, 368, 387
short films 179, 198
short quotes 343–344
short sentences 280
show 378, 387
showing, not telling 70, 77, 378
short films 179
signposting 349, 358
similes 59, 210, 220, 275, 292
simple sentence 258, 292
smothering 60, 77
social media 103, 118–119, 127–128, 137, 140
curating a story 119
platforms 118, 128, 132–133
and politics 127–128
populism and 128
rise of 118–119
symbol 212
social proof 104
social themes in storytelling 379
sonnet poems 36
sound 29, 166, 183, 189
design 183
effects 29, 166
sources 123, 140
speaking and listening 441–443, 446–447
agreeing to disagree respectfully 443
arguing respectfully 442–443
respecting the conversation 441
inference in discussion 446–447
specific vocabulary 313, 328
spectrum 205, 220
speech, inverted commas for 232
spelling 223–226
abbreviations 238
history of English 224–225
importance of accurate 226
strategies 241–242
micro-editing 399
mistakes to avoid 243–244
and punctuation *see* punctuation
spin 124, 140
spoilers 32, 45
sponsored content *see* advertisements
stakeholders 123, 140
standardisation 226, 253
stanzas 37, 45, 54, 58, 77
static 450, 458
stereotypes 127, 140
stories 190, 361–363, 380, 387
graphic 85
story arc/mountain 366–367, 387
storytelling 148
atmosphere 373
characters growth 368
importance of 362–363
mood 374
overview 361
social themes in 379
timeless tradition 363
tone 373
in videogames 144–146
alternate dialogue options 145
choice and effect 145
collectibles 146
quick-time events 144
visual 90–94
voice 374
streaming services 179
structures 296–298, 332, 358, 392, 412
paragraph 296–298
style 173, 200, 391, 412
and tone 391
citation 404
reading into 173
subject 258, 262, 264, 292
subjective 22, 45, 94, 114
subject-verb agreement 245, 267–270, 292
difference between juice and jellybeans 245
sublimely 147, 162
subordinating conjunctions 259, 274, 292
subreddits 118, 140
subverts 349, 358
suffixes 242, 253, 269, 292
sujet 174–175, 200
superlatives 124, 140
symbolise 166, 200
symbolism 60, 77, 92, 114
through language 213
symbols 92, 211–213, 220
synonyms 334, 358, 397, 412

T

tangible 211, 220
target audience 43, 45
targeted advertising 191, 200
technical elements of film 29
TEEL paragraph 297–298, 314–316
TEEEL paragraph 297, 314–316
television news 118, 123
tell 378, 387
telos 101–102, 114
tenses 205, 220
tension 366–367, 387
text details 349, 358
text response essay 332–337, 355, 358
text types 47, 77, 391–392, 412
themes 332, 358
third person perspective 206, 220
three-act structure 29, 45
titles, inverted commas for 233
tone 373, 375–377, 387, 391, 412, 456
topic 297, 328
topic sentence 306, 328, 337
traction 103, 114
trades 8–9
traditional media 118, 123, 138, 140
agenda-setting function theory 190–191, 199
bias 65, 77, 124, 132–134, 140, 450, 454, 458
fake news 124, 127–128, 134, 140
forms of 123
news 123
passive versus active consumption 191
point of view 124, 140, 441, 458
populism 127–128, 138, 140
traditional values 127
transitions 296, 328
tutorial 150, 162

U

ubiquitous 104, 114
uncommon acronyms 238
unconsciously 446, 458
unpack 297, 304–306, 314–317, 328
unreliable narrators 379, 387
unsparingly 37, 45
unsubstantiated claim 124, 140

V

valid 443, 458
validity 132–133, 140, 450, 458
vectors 91, 114
verbal cues 446, 458
verbs 204, 220, 243, 258, 262, 267–270, 292, 316, 350
vial 60, 77
videogames 143, 158, 162
addiction 155
bigger and better stories 146
curated world and possibility 150–151
designer 158–159
linear and non-linear story 151–152
rewards 151
story elements in 144
storytelling techniques 144–146
teaching 150
viewing for inference 165
anime 179
cartoons and animations 179
reading visual texts 171–175
short films 179
watching characters grow 182–184
vignettes 179, 200
virtual reality (VR) 158, 162
visual elements 86, 94, 114, 373
visual literacy 79, 84, 114
visual literature versus 84
visual literature 79–81, 84–85, 114
advertisements 99–104, 112
'big four' of 85
forms of 88
growth of 84–86
overview 79
quirks of 93–94
studying 80–83
versus visual literacy 84

Not for photocopying

visual storytelling 90–94
analyse art and images 94
colours 90
lighting 90
perspective 92
salience 92
symbolism 92
techniques 90–94, 99
vectors 91
visual texts 165–166
inference in 166
non-fiction 171
observation in 166
reading 171–175, 198
short films, cartoons, anime 179
style 173
visual world 79
vitality 147, 162
vocabulary 313, 397
vocalics 446, 458
voice 334, 344, 349, 374, 377, 379, 387, 399, 426
active 399, 412
narrative 334, 344, 349
passive 399, 412
voiceover 183
voluntary 446, 458
VR *see* virtual reality

W

weave paragraph 297–298, 314–317
webcomics 85
what-how-why-so *see* weave structure
writing
drafting 389
editing 389
essays *see* essays
macro-editing 390–392
metalanguage 203
micro-editing 397–399
paragraphs *see* paragraphs
proofreading 389
realistically 378–379
sentences 257–259, 292, 398
clauses *see* clauses
complex 258
compound 258
compound-complex 259
controlling pace 280–283
nominalisation 269–270, 292
simple 258
starters 274–275
subject-verb agreement 245, 267–270, 292
types 258–259
topic sentence 306, 328, 337

X

XP *see* experience points