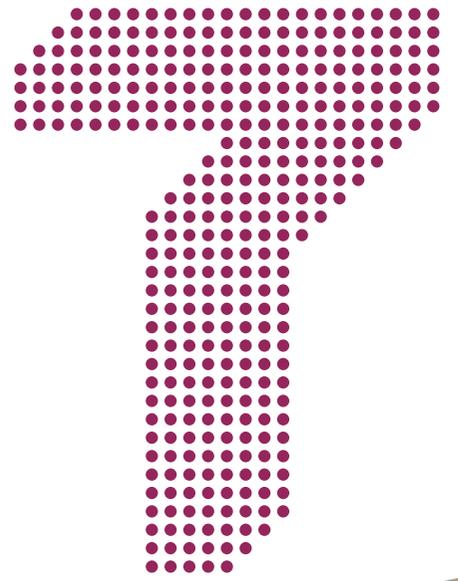


PEARSON english
S.B.





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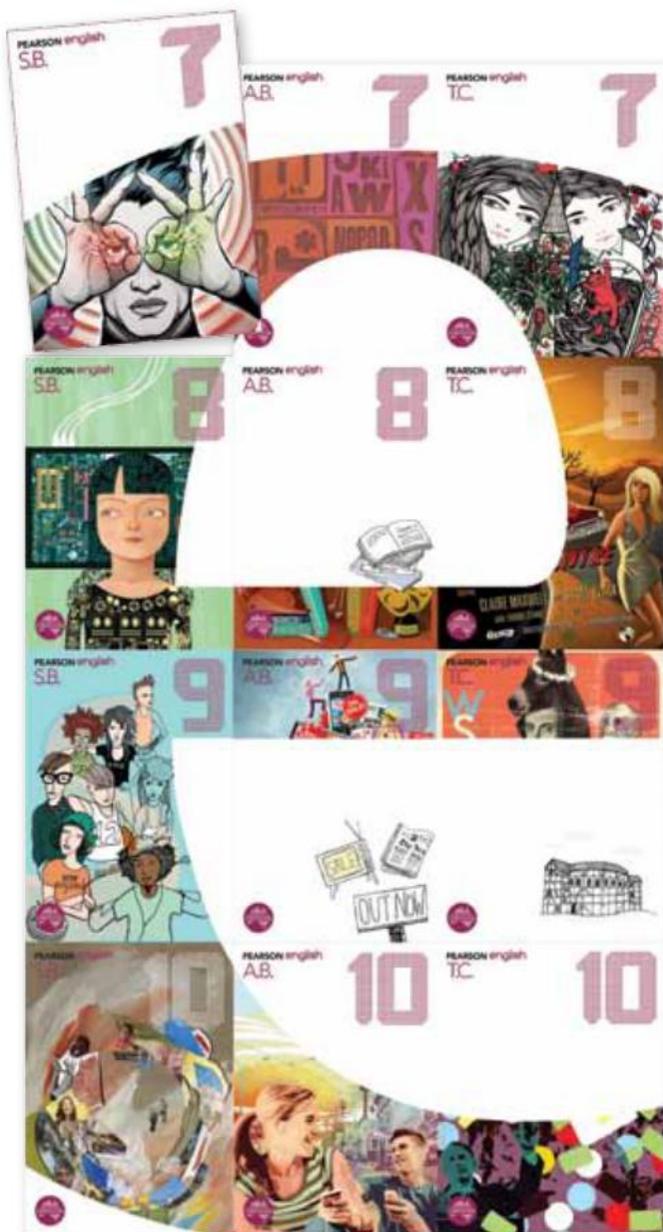
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PEARSON english



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How to use this book

Pearson English

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

Significant care has been given to the wide selection of resources and

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

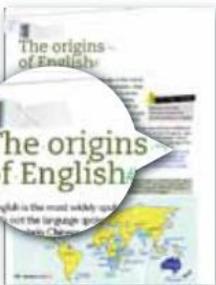
The student book chapters contain the following features:

Chapter opener



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

Modules



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

Breakaway tasks



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

These tasks are structured around Bloom's Taxonomy of Cognitive Processes. The questions move from straightforward, lower order questions (**remembering**,

understanding and **applying**) through to more complex, higher order questions (**analysing**, **evaluating** and **creating**).

The pedagogy of these questions is based upon:

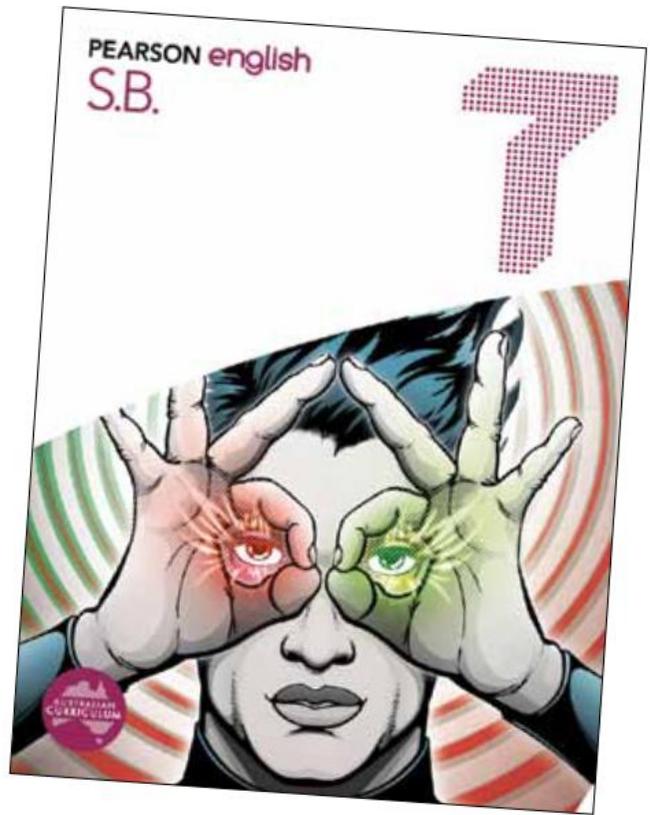
- keeping topic momentum within the classroom to allow the teacher to facilitate individual and/or collaborative work after a block of 'teacher centred' learning
- reinforcing learning within the context of the chapter
- providing activities that are engaging and can be answered from the unit they appear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

Strands in action



At the end of each module students are provided with a wealth of rich tasks called *Strands in action*. The term *Strands in action* is taken from the three interrelated 'strands' that are the centre of the Australian Curriculum for English. This means that each

rich task requires students to engage in some way with language, literature and literacy. *Strands in action* by their nature require more class time than the *Breakaway* tasks. Many of the activities require detailed research and for students to work collaboratively. *Strands in action* tasks engage with all four modes of assessment, namely reading, writing, speaking and listening.



Other features or icons



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



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



Annotated extracts and poems



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

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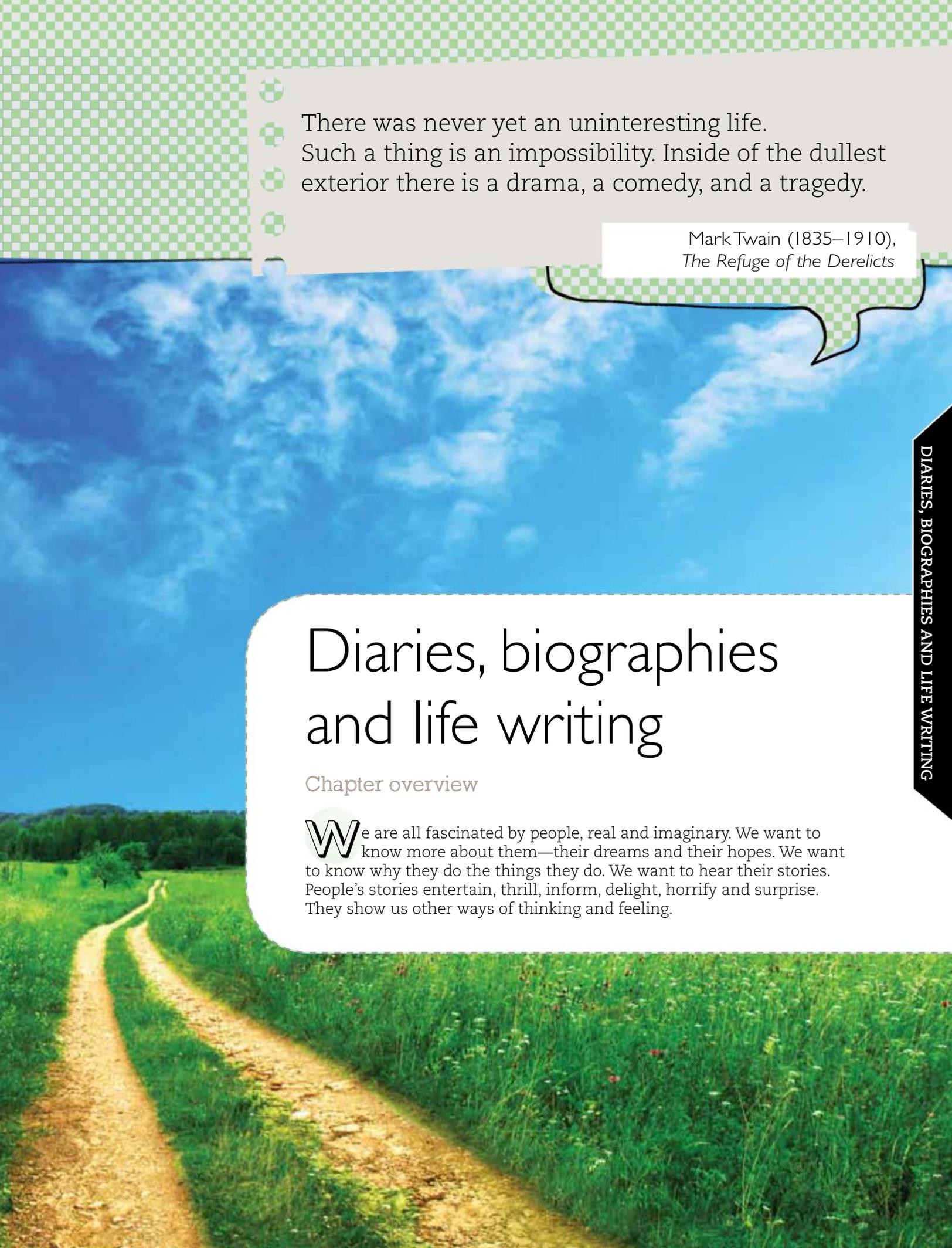
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There was never yet an uninteresting life. Such a thing is an impossibility. Inside of the dullest exterior there is a drama, a comedy, and a tragedy.

Mark Twain (1835–1910),
The Refuge of the Derelicts

Diaries, biographies and life writing

Chapter overview

We are all fascinated by people, real and imaginary. We want to know more about them—their dreams and their hopes. We want to know why they do the things they do. We want to hear their stories. People's stories entertain, thrill, inform, delight, horrify and surprise. They show us other ways of thinking and feeling.

Diaries and journals



A diary is a form of writing in which someone regularly notes things that happen in their life. Usually diaries are organised by date. Diaries are written for personal use and often include thoughts, observations and opinions. The audience for a diary is usually the writer of the diary. A journal is almost the same as a diary, but the audience for a journal is often more than just the writer.

Diaries and journals have been written for as long as people have been writing. Early examples are known from ancient Greece, Rome and China. These journals often detailed the daily events in a household—meals eaten, supplies used, cleaning done. Later, Roman diaries began to give accounts of what had happened in battles or expeditions. Ancient Chinese diaries recounted journeys through remote provinces and the ways in which managers organised businesses and government departments.

In the English-speaking world, diary writing as a pastime became extremely popular in the seventeenth century. This could have been because people were more educated, or simply because paper had become much cheaper, but people who'd never written diaries before—doctors, merchants, travellers, lawyers, priests, teachers, farmers and workers of all kinds—were suddenly writing all about their daily lives.

Today, diary and journal writing has become more popular than ever, thanks to blogging. Blogs (short for 'web logs') are online diaries or journals in which people share their lives, thoughts and opinions. Blogging software also lets readers comment on blog entries, which makes a blog much more of a two-way communication than a traditional paper diary.

? DID YOU KNOW...

The longest diary ever written was by Robert Shields, an American minister and teacher. When he died in 2007, he left behind 37 million words about his life from 1972 until 1997, when he stopped because of a stroke. The notebooks fill ninety-one boxes.

The diary that was kept for the longest period of time was written by Colonel Ernest Loftus of Rhodesia (now Zimbabwe) from 1896 to 1987—that's ninety-one years!

Samuel Pepys (1633–1703), English diarist



Famous diaries

Probably the most famous English diary from the seventeenth century was written by Samuel Pepys (pronounced 'Peeps'). Pepys was a member of parliament and a government official, and from 1660 to 1669 he kept a detailed diary of his life and business. This diary is a rich source of information about life in England at that time. He wrote about



Go to the web destinations for extracts from Samuel Pepys's diary. The diary provides a fascinating look at how people lived in his time.



food, clothing, transportation, street life in London and much, much more, including the Great Fire of London (1666) and the Black Death (1664–66).

One of the most famous diaries of the twentieth century is Anne Frank's diary.



Anne Frank

- Mr Kleiman was an employee of Anne's father, one of the few people who knew where the family was hiding.
- Anne used a pseudonym—'van Daan'—for the van Pels family. 'Madame' is Mrs van Daan.
- The events in this extract take place about two months after the Frank family first went into hiding.

When reading this extract, try to work out what sort of person Anne is, based on what she says and how she behaves.

The diary of Anne Frank

Anne Frank was a German–Jewish girl who died during the Second World War (1939–45) at the age of sixteen. She and her family were living in Amsterdam in the Netherlands when the German army invaded in 1940. To avoid being caught by the Nazis, Anne and her family hid for two years in secret rooms in an old office building, along with their friends, the van Pels family. This secret hideaway was called 'the Annexe'.

They were eventually discovered and Anne was sent to Belsen concentration camp, where she died. Her father was the only one of their group to survive. He helped to publish a diary that Anne had kept from 1942 to 1944, covering the time of the war. Her diary became extremely popular and has been published in sixty-seven different languages. Before you read the extract, it is important to know the following information.

- Anne addressed many diary entries to 'Kitty', a fictional character from books by Cissy van Marxveldt.
- Margot was Anne's older sister.

THE DIARY OF A YOUNG GIRL

By Anne Frank

Monday, 21 September 1942

Dearest Kitty,

Today I'll tell you the general news here in the Annexe. A lamp has been mounted above my divan bed so that in the future, when I hear the guns going off, I'll be able to pull a cord and switch on the light. I can't use it at the moment because we're keeping our window open a little, day and night.

The male members of the van Daan contingent have built a very handy wood-stained food safe, with real screens. Up till now this glorious cupboard has been located in Peter's room, but in the interests of fresh air it's been moved to the attic. Where it once stood, there's now a shelf. I advised Peter to put his table underneath the shelf, add a nice rug and hang his own cupboard where the table now stands. That might make his little cubbyhole more comfy, though I certainly wouldn't like to sleep there.

Mrs van Daan is unbearable. I'm continually being scolded for my incessant chatter when I'm upstairs. I simply let the words bounce right off me! Madame now has a new trick up her sleeve: trying to get out of washing the pots and pans. If there's a bit of food left at the bottom of the pan, she leaves it to spoil instead of transferring it to a glass dish. Then in the afternoon when Margot is stuck with cleaning all the pots and pans, Madame exclaims, 'Oh, poor Margot, you have so much work to do!'

Every other week Mr Kleiman brings me a couple of books written for girls my age. I'm enthusiastic about the *Joop ter Heul* series. I've enjoyed all of Cissy van Marxveldt's books very much. I've read *The Zaniest Summer* four times, and the ludicrous situations still make me laugh.

Father and I are currently working on our family tree, and he tells me something about each person as we go along.

I've begun my schoolwork. I'm working hard at French, cramming five irregular verbs into my head every day. But I've forgotten much too much of what I learned in school.

Peter has taken up his English with great reluctance. A few schoolbooks have just arrived, and I brought a large supply of exercise-books, pencils, rubbers and labels from home. Pim (that's our pet name for Father) wants me to

help him with his Dutch lessons. I'm perfectly willing to teach him in exchange for his assistance with French and other subjects. But he makes the most unbelievable mistakes!

I sometimes listen to the Dutch broadcasts from London. Prince Bernhard recently announced that Princess Juliana is expecting a baby in January, which I think is wonderful. No one here understands why I take such an interest in the Royal Family.

Source: Anne Frank, *The Diary of a Young Girl*, Doubleday and Company, 1952

Breakaway tasks

Remembering

- 1 Where was the food safe before it was moved to the attic?
- 2 What is Anne's pet name for her father?

Understanding

- 3 Why can't Anne use her light at the moment?
- 4 Why does Anne suggest that Peter 'put his table underneath the shelf, add a nice rug and hang his own cupboard where the table now stands'?

Applying

- 5 Locate five to ten words that you found difficult to understand in the extract. Use a dictionary to find the meaning of these words. Write the words and their meanings.
- 6 What five questions would you like to ask Anne Frank?

Analysing

- 7 What parts of the text show that there is a war going on?

Evaluating

- 8 List five words to describe how you would feel if you had to live in a confined space with another family for two years.
- 9 What does Anne think of Peter? How have you come to that conclusion?

Creating

- 10 Write a letter from Peter's point of view, to his best friend about these same incidents.

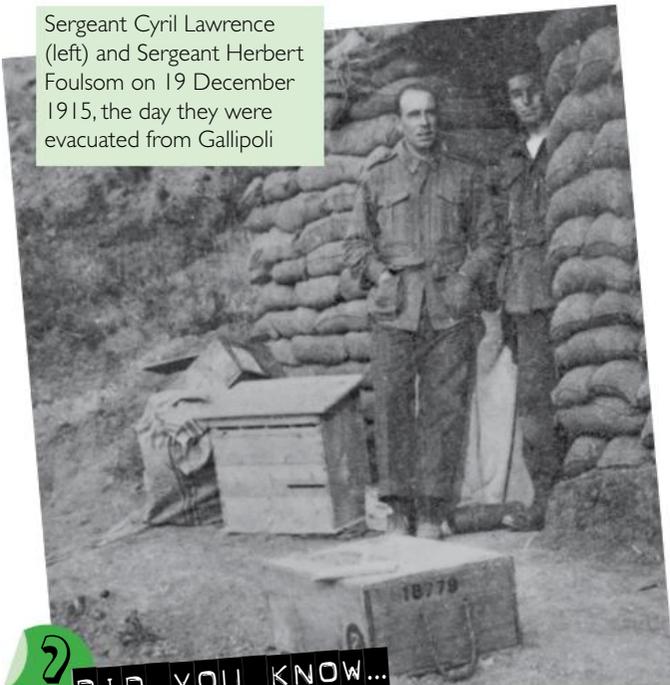


The diary of Sergeant Cyril Lawrence

Sergeant Cyril Lawrence was one of many soldiers at Gallipoli in 1915, during the First World War. He was an engineer, responsible for digging tunnels and trenches to help the ANZAC forces in their battles against the Turks. He survived the horrors of that awful time and went on to serve in the Australian armed forces in the Second World War.

This diary is less personal than Anne Frank's. Cyril Lawrence wrote it as a record of his experiences as a soldier and it was meant to be shared with others, so it is actually more of a journal than a personal diary. He was much older than Anne (he was twenty-five years old) and he was a military man, so the writing style is very different. He was also writing thirty years before Anne Frank, so some of the language is different too.

Sergeant Cyril Lawrence (left) and Sergeant Herbert Folsom on 19 December 1915, the day they were evacuated from Gallipoli

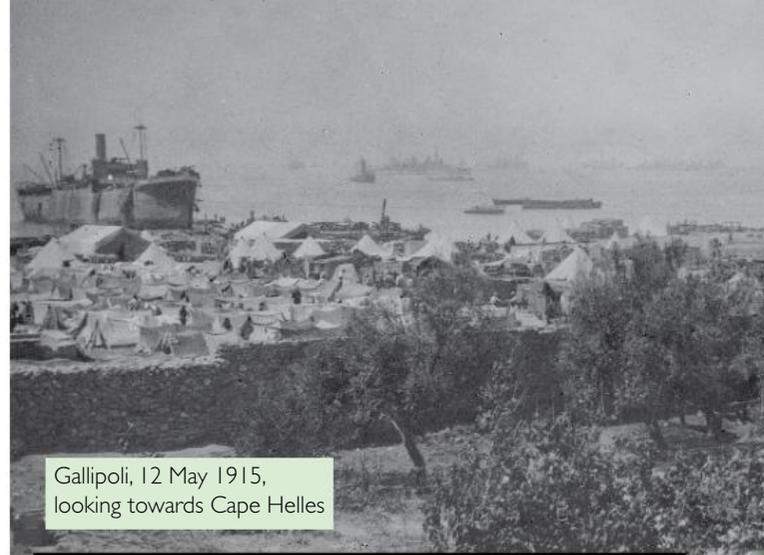


! DID YOU KNOW...

Go to the web destinations to view Cyril Lawrence's diaries. You will also be able to see several other items, such as a bracelet he made for his sister Clarice while he was in Europe. It was made from the remains of a German artillery shell.



Web Destination



Gallipoli, 12 May 1915, looking towards Cape Helles

THE GALLIPOLI DIARY OF SERGEANT LAWRENCE

By Cyril Lawrence

Monday 14 June

Rose at 7.45 a.m. Weather very fine. Not much doing out of the ordinary, only rifle fire and a few shells. One went right through a man's chest whilst he was lying in the hospital wounded and waiting to go on the hospital ship. I was down there for a walk and saw it all. Ugh! Oh I forgot. Yesterday morning two cruisers came along and bombarded Gaba Tepe. The Turks are trying to mount a gun there. Gee, there were just acres of dirt in the air at once. General Walker came into our tunnel tonight and was telling us that when our reinforcements arrive we will have a charge. Golly, that will be the time. I feel quite bloodthirsty.

Tuesday 15 June

Up at 7.15 a.m. Weather still simply glorious. There is a furious bombardment on as I am writing this—shells everywhere. Down the coast there is a monitor firing at 'something' and I can see the earth flying up by the ton. Really these high explosive shells are terrific. Am going to have a little snooze.

Later—Went to work about 3.45 p.m. and found that the Turks had placed eighteen eight-inch shells all around our tunnel mouth. They must have tumbled that it is there. Later as we were having tea two shells passed just over our heads and burst just under the muzzle of Warren's gun. We were watching these when a man came up with a shell—a high explosive one—and asked for a hammer to open it up. I explained what a risk he was taking and gave him a hammer. He started to hammer away right amongst us. We immediately shoed him



A view of Gaba Tepe from Wilson's Lookout, December 1915

off and forgot all about him. By this time shells were bursting everywhere round us and all of a sudden a terrific explosion took place just a few yards from us. A great cloud of dust rose up and we all thought that we were shot, but as it subsided we saw sitting in the middle of it the man with the shell. He was black from head to foot and groaning. Running over, we found that he had blown his leg to pieces up near the thigh. Thank God he got away from us. His mate did the same thing for himself last week. Some of these men will never learn sense. About 11 p.m. tonight a Turk shoved his hand down the air hole in the drive just opposite me. It scared the wits out of us all. We could hear them crawling around above us all night. The men in the firing line evidently shot one, as we could hear him groaning just above us. This morning a sea-plane was about for a long time, evidently on the hunt for submarines. The enemy fired at her a great deal but did no good. This evening we could hear the machine gun or rifle fire from the Allies down at Achi Baba.

Wednesday 16 June

Up about 7.15 a.m. Bread today, also heaps of shrapnel from all sides. Have slept all the morning and am going to have another doze now. Shrapnel is bursting all around us a treat. I wonder what tonight will bring along. Last night was quite exciting. I even forgot that I had the toothache.

Later—not a single thing happened tonight except that we got caught in a perfect Hell of shrapnel on our way to work and had to take shelter under a bank. We did not know that two of our guns were just above us. They both went off at once and nearly blew us down the gully. We bolted from here across an open space to the trenches. Golly! Shells, bullets and dirt flying everywhere. I saw the reserve men being called up, so they evidently expected an attack. Anyhow it never came off.

Source: AWM, PR86/266 Papers of Cyril Oscar Lawrence (1915 diary)

Breakaway tasks

Remembering

- 1 At what time did Sergeant Lawrence get up on 14 June?
- 2 On which day did Sergeant Lawrence get some bread?
- 3 On which day did Sergeant Lawrence see a sea-plane?

Understanding

- 4 Find five words you don't know the meaning of, or you are unsure of. Research the meanings and create a slideshow to present them to the class.
- 5 With a partner, present a reading of one day from the diary. One person reads the diary entry while the other provides the sound effects.

Applying

- 6 Draw a picture based on one incident from the diary extract.
- 7 Create a sign that warns soldiers not to hammer high-explosive shells.



Analysing

- 8 How 'exciting' was it on the morning of 16 June? How do you know this?
- 9 Sergeant Lawrence uses language in a different style to the way language would be used in a modern diary. Identify three examples of language that would not be commonly used today. Provide a modern equivalent for each.

Evaluating

- 10 What three questions would you like to ask Sergeant Lawrence?
- 11 What sort of man do you think Sergeant Lawrence was? Why do you think so?

Creating

- 12 In other parts of the diary, Sergeant Lawrence mentions that he wrote to his family and was always hoping to get a letter back. Imagine that he wrote a letter to them after the events of 16 June. You are his brother or sister—write back to him.

17 June 1915

Dear Mother and Father,

I am writing to you from my dugout.
The weather is glorious, but something
rather interesting happened yesterday . . .

Zlata's Diary

Zlata Filipovic was an eleven-year-old girl living in Sarajevo in 1992, just as the Bosnian War began. Zlata and her family experienced the effects of the conflict daily, surviving bombing and raids, until they were forced to become refugees and flee to Paris for safety.

Zlata has been called 'the Anne Frank of Sarajevo' because, like Anne, her teenage diary became a record of the war that was going on around her. Zlata was inspired by Anne when she read her diaries because she was 'horrified ... that such suffering and injustice could happen to someone whose words had encouraged me to know and like her ...'

In 2003, Zlata reflected on the power of diaries to 'provide an immediate experience of events before the benefits of hindsight or tricks of memory can distort or influence an account'. One of the reasons that the diaries of people at war are so affecting is that they tell us what it is like to live through such a conflict.

Zlata called her diary 'Mimmy' and wrote as if writing a letter to a friend.

tried to calm me down, but I was very upset. I barely managed to pull myself together.

We returned to the flat to find the rooms full of glass and the windows broken. We cleared away the glass and put plastic sheeting over the windows. We had had a close shave with that shell and shrapnel. I picked up a piece of shrapnel and the tail end of a grenade, put them in a box and thanked God I had been in the kitchen, because I could have been hit ... HORRIBLE! I don't know how often I've written that word. HORRIBLE. We've had too much horror. The days here are full of horror. Maybe we in Sarajevo could rename the day and call it horror, because that's really what it's like.

Love,
Zlata.

Source: Zlata Filipovic, *Zlata's Diary*, Penguin, 1995

ZLATA'S DIARY

By Zlata Filipovic

Tuesday, 16 June, 1992

Dear Mimmy,

Our windows are broken. All of them except the ones in my room. That's the result of the revolting shells that fell again on Zoka's jewellery shop, across the way from us. I was alone in the house at the time. Mummy and Daddy were down in the yard, getting lunch ready, and I had gone upstairs to set the table. Suddenly I heard a terrible bang and glass breaking. I was terrified and ran towards the hall. That same moment, Mummy and Daddy were at the door. Out of breath, worried, sweating and pale they hugged me and we ran to the cellar, because the shells usually come one after the other. When I realised what had happened, I started to cry and shake. Everybody

Breakaway tasks

Remembering

- 1 Write a summary of what happens when the bombs go off.

Understanding

- 2 Find words in the extracts to show that 'normal' life continues even during a war.

Analysing

- 3 What effect does the repetition of the words 'horrible' and 'horror' have on the reader?
- 4 How has the war affected Zlata?
- 5 Why do you think that both Zlata and Anne Frank write their diaries to a fictional friend? What effect do you think this has on the type of words they choose?

Evaluating

- 6 Why do you think the writing of their diaries was important to both Anne Frank and Zlata Filipovic?

Strands in action

Core tasks

- 1 Choose a well-known person. It could be:
 - a celebrity
 - a fictional character
 - a historical figure.
- 2 Research your chosen person. Researching is an important skill that helps you to find useful information quickly and efficiently. Good research also helps you to decide whether or not you can trust the information you find.
- 3 Write diary entries for a single week in the life of your chosen person. Pretend they are published. Each diary entry should be long enough to tell your reader about a whole day, from getting up in the morning to going to bed at night. Aim to make the diary entries interesting and informative.
Include:
 - descriptions of things you do in the day
 - your thoughts and feelings about what you do in the day
 - some snippets of conversation you have with other people
 - the highlights of each day
 - the low points of each day.Avoid:
 - using a set format for every diary entry ('got up, had breakfast, went shopping, came home, went to bed').



DID YOU KNOW...

Go to the web destinations to access websites where you can read the biographies of historical figures from Australia and around the world.



Web Destination

Extra tasks

- 1 Design the covers (front and back) of your best-selling diary. Include a title, a photo or an illustration (you can cut up a magazine) and the back cover blurb.
- 2 Write down the soundtrack/playlist for this week in the life of your famous person or character. What music would they listen to?
- 3 Create a graph of the amount of time your famous person or character spends on various tasks, for example shopping, practising a particular skill, sleeping, looking in the mirror, etc. Remember, there are only twenty-four hours in a day!
- 4 Imagine that your famous person or character is doing their best to publicise the new book. In pairs, perform an interview with the subject on a high-rating TV show.
Include:
 - an introduction to the TV show
 - an introduction to your guest
 - a conclusion, in which you thank the guest and give the audience some idea of what is on next week's show.
- 5 In pairs, make a list of twenty questions and answers for a quiz about your diary. Aim for questions that are quirky and interesting. Then run a mock TV show for your class called 'Brain Power', with one of you as the quiz master and the other as a contestant whose special subject is the person featured in your diary.



BLURBS

A **blurb** is a short description of a book. On paperback books the blurb is usually on the back cover, and on hardback books the blurb is usually on the inside front jacket flap. The purpose of a blurb is to let the reader know what the book is about and to make them want to read it. The blurb needs to make the book sound more interesting than all the other books a person might be looking at.

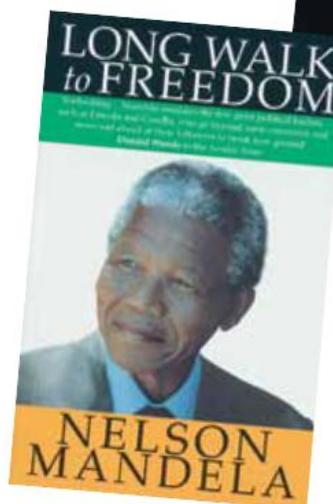
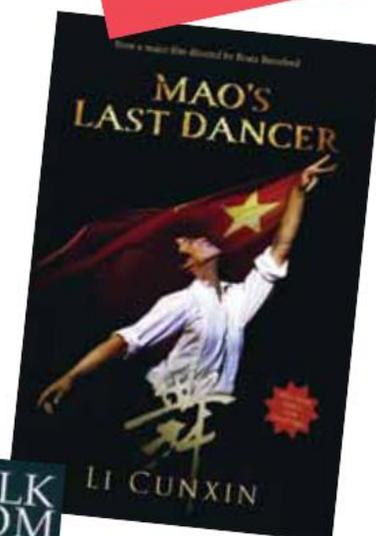
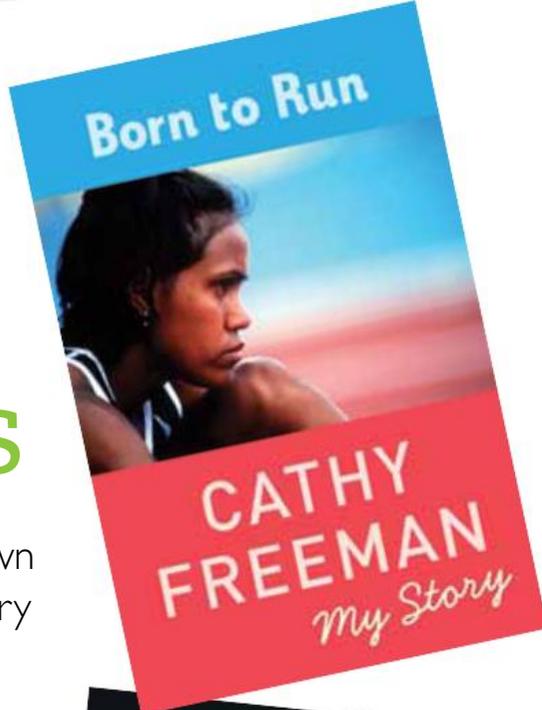
Autobiographies

When a person writes the story of his or her own life, the result is an autobiography. While a diary or journal is usually written very close to the time of the events it describes, an autobiography is usually written some time after. Many famous people have written autobiographies, including sportspeople, politicians, religious leaders, actors and soldiers.

Some autobiographies are simple accounts of the writer's life—places they travelled to or people they met. Others are more thoughtful, exploring personal and political issues or questions of social importance. For example, the Italian sculptor Benvenuto Cellini wrote an autobiography in the 1550s. In it he tells about his life, but also discusses his theories about art and what it means to humanity.

Toward the end of his life in 1882, Charles Darwin wrote an autobiography in which he described his childhood and family life, but also discussed how he came up with his revolutionary theory of evolution and natural selection.

Nelson Mandela called his autobiography *Long Walk to Freedom* (1995) because it detailed his struggle with the government of South Africa and his twenty-seven years of imprisonment before being freed and helping to free his people.



QUESTION DID YOU KNOW...

The word 'autobiography' comes from three ancient Greek words: *auto* meaning 'self', *bios* meaning 'life' and *graphein* meaning 'to write'. So 'autobiography' can roughly translate as 'self-life writing'.

QUESTION DID YOU KNOW...

The Boken of Margery Kempe is the oldest known autobiography in English. It was written in the 1430s and it provides details of the life of a middle-class woman in the Middle Ages.



Morris Gleitzman

Morris Gleitzman

Morris Gleitzman is one of Australia's best-selling authors for young people. He has written over thirty-two books, including *Once*, *Boy Overboard*, *Two Weeks with the Queen* and *Toad Rage*. He was born in England in 1953 and he has been, among other things, a Santa in a department store and a frozen chicken defroster. His first book was *The Other Facts of Life*, published in 1985.

In the extract *About Morris*, Morris Gleitzman does more than just list the things that have happened in his life.

ABOUT MORRIS

By Morris Gleitzman

I can't remember much of my childhood. Just the best bits (books, corned beef and scoring goals) and the worst bits (sties, rhubarb and a stiff hamster). And the birthday morning I ran joyfully into the living room, tripped over my presents and sprained my elbow.

The rest is blank pages. Family records (Mum's photo albums) tell me I was born in 1953 in Sleaford, Lincolnshire, England, and that we moved south when I was two. Later photos show I grew up normally with my younger brother and sister in the suburbs of London. Though one snap of me with a manic grin and a tea cosy

on my head suggests that at some point I may have been kidnapped by alien spacecraft and experienced over-excitement and memory loss.

I read every book I could get my hands on. Classics, westerns, Enid Blyton, soccer star biographies, Richmal Crompton's 'William' series (my favourites) and recipe books (particularly the corned beef sections).

Then, in 1969, we emigrated to Australia. It was a big change. The heat, the flies and the completely different tinned meats. The shock was so great I stopped reading books for nearly a year. When I started again I found I wanted to write as well.

I also wanted to eat, so I did a course called Professional Writing. By the time I graduated I knew how to write everything from journalism to the jokes on the back of cornflakes packets. What I didn't know was how to write my own stories.

That came much later. Ten years later. Eighty million comedy scripts for TV later. When, slowly, I began to write a script that was quite different. A drama about a boy called Ben who sees the world differently to his family and friends and nearly drives them all bonkers.

While the film was being made, a publisher gave me the chance to convert the script into a book. I was terrified. What did I know about writing a book? But I cared too much about Ben to chicken out so I gave it a go and *The Other Facts of Life* was the result.

People seemed to like it. I certainly liked writing it. I discovered you can get closer to a character's thoughts and feelings in a book than in a film. I also discovered that, even though I couldn't remember much about my childhood, Ben's thoughts and feelings felt like they were also mine. I'd never, I was almost certain, shaved my head or chained myself to a tennis net or tried to set two thousand chickens free, but I knew exactly how Ben felt doing those things.

That's when I fell in love with writing books. Since then I've written another twenty-seven. And I've discovered that, for me, telling stories involves filling blank pages in more ways than one.

Source: Morris Gleitzman, 'About Morris',
Morris Gleitzman website



Migrants arriving in Australia by ship in the 1950s.

Breakaway tasks

Remembering

- 1 When and where was Morris Gleitzman born?
- 2 What are the best bits that Morris Gleitzman remembers from his childhood?
- 3 What are the worst bits that Morris Gleitzman remembers from his childhood?

Applying

- 4 Design the front cover for an autobiography of Morris Gleitzman and call it *About Me*. In your cover image, include as many details from the article as you can.
- 5 Richmal Crompton's 'William' series were Morris Gleitzman's favourite books during childhood. What was your favourite book or book series from primary school? Why?
- 6 In fifty words or less, write a paragraph titled 'About me'. It should cover all of the important people and events in your life.

Analysing

- 7 Write down the verbs that appear in the following sentences taken from Morris Gleitzman's autobiography.
 - a 'I can't remember much of my childhood.'
 - b 'And the birthday morning I ran joyfully into the living room, tripped over my presents and sprained my elbow.'
 - c 'The rest is blank pages.'

- d 'Later photos show I grew up normally with my younger brother and sister in the suburbs of London.'
- e 'I read every book I could get my hands on.'
- f 'Then, in 1969, we emigrated to Australia.'
- g 'It was a big change.'
- h 'That came much later.'
- i 'I was terrified.'
- j 'Since then I've written another twenty-seven.'



VERBS

Verbs are often called 'doing words', but that's only part of the story. Verbs can tell us what someone or something does, but they can also link to someone or something's state of being, or they can even help other verbs. For example:

Roscoe jumps.

Here, the word 'jumps' is a verb that indicates what Roscoe is doing.

Roscoe is very tall.

Here, the word 'is' is a verb that links to Roscoe's state of being—his tallness.

Roscoe has tripped on the fish.

Here, the verb 'has' is helping another verb, 'tripped'.

Evaluating

- 8 What do you think were the three most important things in Morris Gleitzman's childhood?
- 9 If you had to illustrate Morris Gleitzman's autobiography, what three things would you draw, paint or create?

Creating

- 10 Morris Gleitzman writes about moving from England to Australia. The differences—and his reaction to them—make for interesting writing.

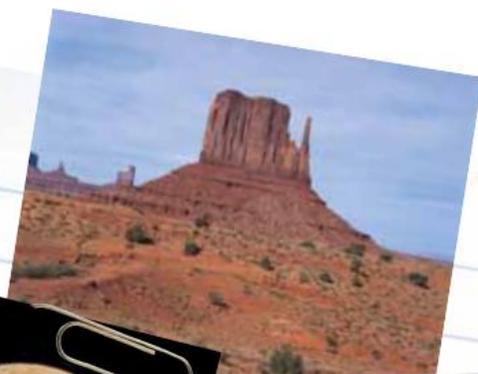
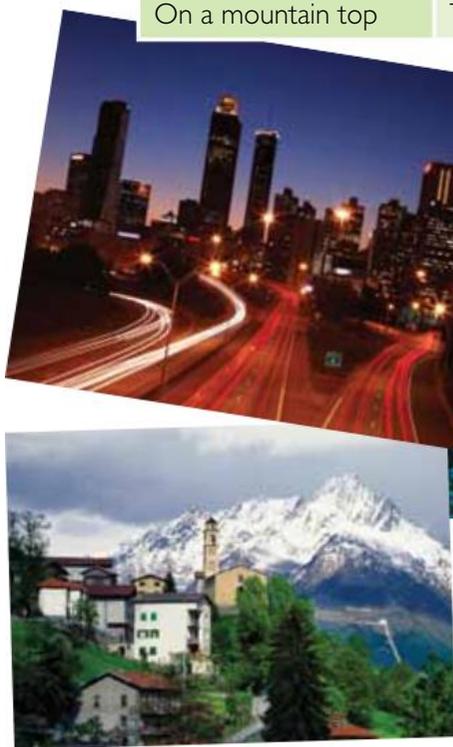
Choose a place from the left-hand column in the table below and one from the right-hand column. Imagine you've had to move from one place to the other. Write a piece that includes:

- how you moved from one place to the other
- why you moved
- the favourite things you had to leave behind
- the things you were glad to leave behind
- the good things you discovered in the new place
- the not-so-good things you discovered about the new place
- a final paragraph that describes how you feel now about the old place and the new place.

The Antarctic	The moon
Under the sea	The desert
The city	The country
On a mountain top	The jungle

If you get stuck, look at Morris Gleitzman's autobiography (especially the first half). Note how he does it. He:

- mentions the best bits of his old home
 - mentions the worst bits about his old home
 - tells his own life story—he uses 'I', 'me' and 'my' all the time
 - shows us how shocked he was by change. He doesn't just say he was shocked—he notes how it stopped him from reading for a year. That's how shocked he was!
- 11 Present your story, together with the stories from the other members of your class, in one of these ways:
 - printed and bound together as a book
 - as a website
 - as a blog
 - as a series of posters.



David Beckham

David Beckham is one of the most famous sportspeople in the world. He began his soccer career playing for Manchester United in Britain at the age of seventeen. Since then he has played for teams in Britain, Spain, Italy and the United States of America. He is so well recognised that his image has been used to sell soft drinks, computers and designer clothing. This is an extract from his autobiography.



MY SIDE

By David Beckham

'Mrs Beckham? Can David come and have a game in the park?'

I spent a lot of time in Chase Lane Park. If I wasn't there with the bigger boys like Alan Smith, who lived two doors away on our road, I'd be there with my dad. We'd started by kicking a ball about in the back garden but I was murdering the flowerbeds so, after he got in from his job as a heating engineer, we'd go to the park together and just practise and practise for hours on end. All the strengths in my game are the ones Dad taught me in the park 20 years ago: we'd work on touch and striking the ball properly until it was too dark to see. He'd kick the ball up in the air as high as he could and get me to control it. Then it would be knocking it in with each foot, making sure I was doing it right. It was great, even if he did drive me mad sometimes. 'Why can't you just go in goal and let me take shots at you?' I'd be thinking. I suppose you could say he was pushing me along. You'd also have to say, though, that it was all I wanted to do and I was lucky Dad was so willing to do it with me.

My dad, Ted, played himself for a local team called Kingfisher in the Forest and District League, and I would go along with my mum Sandra, my older sister Lynne and baby Joanne to watch him play. He was a centre-forward; Mark Hughes, but rougher. He had trials for Leyton Orient and played semi-professional for a couple of years at Finchley Wingate. Dad was a good player, although he always used



David Beckham

to get caught offside. It took me a long time to understand how that rule worked and I'm not sure Dad ever really got it sorted out. I loved watching him. I loved everything that went with the game, and I could tell how much playing meant to him as well. When he told me he was going to pack in playing regularly himself so he could concentrate on coaching me—I must have been eight or nine at the time—I knew exactly what that sacrifice meant even though he never talked about it in that way.

From the time I was seven, Dad was taking me to training with Kingfisher on midweek evenings down at a place called Wadham Lodge, just round the North Circular Road from us. I've got great memories of those nights, not just being with Dad and his mates, but of the ground itself. It was about ten minutes from the house in the car. We'd drive down this long street of terraced houses and pull in through a set of big, blue wooden gates, past the first car park and onto

the second car park, which was right next to the training ground. The pitch was orange-coloured gravel and cinder, with proper goalposts and nets, and there was a little bar, the social club, that overlooked it. Beyond that pitch, there were three or four others, including the best one which was reserved for cup games and special occasions. It had a little wall all around it and two dugouts. It seemed like a massive stadium to me at the time. I dreamt about playing on that pitch one day.

Wadham Lodge wasn't very well looked after back then. I remember the changing rooms were pure Sunday League: mud on the floor, really dingy lighting and the water dribbling out of cold showers. Then there was the smell of the liniment that players used to rub on their legs. It would hit you as soon as you walked in. There were floodlights—just six lamps on top of poles—but at least once every session they'd go out and somebody would have to run in and put coins in a meter that was in a cupboard just inside the changing room door.

As well as training with Kingfisher during the football season, we'd be back at Wadham Lodge in the summer holidays. Dad used to run, and also play for, a team in the summer league, so I'd come to games with him. We'd practise together before and after and then, while his match was taking place on the big pitch, I'd find some other boys to play with on the cinder next door. I've had most of my professional career at clubs with the best facilities and where everything's taken care of, but I'm glad I had the experience of a place like Wadham Lodge when I was a boy. I mean, if I'd not been there with my dad, I might have grown up never knowing about Soap on a Rope. More to the point, it was where I started taking free-kicks. After everybody else had finished and was in the social club, I'd stand on the edge of the penalty area and chip a dead ball towards goal. Every time I hit the bar was worth 50p extra pocket money from my dad that week. And, just as important, a pat on the back.

Source: David Beckham, *David Beckham: My Side*, HarperCollins, 2004



ADJECTIVES

Adjectives are often called 'describing words', and for good reason. An adjective does just that—it describes something or someone, or it gives information about them. Adjectives usually work with nouns. Adding an adjective can help a reader or listener understand more about what you're writing or saying. For example:

Boutros owned a nervous penguin.

Here, the word 'nervous' is an adjective that gives some extra information about the penguin.

Angela saw four rockets.

Here, the word 'four' is an adjective that gives some extra information about the rockets. There wasn't one rocket, there were four.

Kurt wanted a big orange hat.

Here, the words 'big' and 'orange' are adjectives that give some extra information about the hat. Note how you can have more than one adjective working to give details about the noun.

Golda is intelligent.

Here, the word 'intelligent' is an adjective that gives some extra information about Golda. Note that the adjective here has come after the noun.



RESEARCH

One reason to read biographies or autobiographies is to learn about other people and other times. This extract is part of a longer book that was written by David Beckham with the help of Tom Watt, a sports journalist and broadcaster. David Beckham and Tom Watt don't explain everything. They take it for granted that the reader will understand. But some things that are familiar to them might be a puzzle to readers in other countries.

Sometimes you need to do some background work to understand the details that are mentioned in a text. This research helps to give you a fuller appreciation of the text, and can be done using a library or the internet.



Breakaway tasks

Remembering

- 1 How much money did David Beckham get from his father whenever he 'hit the bar'?
- 2 How old was David Beckham when his father started taking him to training with Kingfisher?

Understanding

- 3 Why did somebody 'have to run in and put coins in a meter' at training?
- 4 Why did David Beckham's father 'kick the ball up in the air as high as he could'?

Applying

- 5 Get a soccer ball and see how easy it is to hit the crossbar from the edge of the penalty area.

Analysing

- 6 Write down the adjectives that appear in these sentences from *David Beckham: My Side*. Be careful—some have more than one adjective.
 - a I was lucky Dad was so willing to do it with me.
 - b Dad was a good player.
 - c We'd drive down this long street of terraced houses and pull in through a set of big, blue wooden gates, past the first car park and onto the second car park, which was right next to the training ground.
 - d The pitch was orange-coloured gravel and cinder.
 - e It seemed like a massive stadium to me at the time.
 - f It had a little wall all around it and two dugouts.
 - g Mud on the floor; really dingy lighting and the water dribbling out of cold showers.
 - h I've had most of my professional career at clubs with the best facilities.
- 7 Read the Writer's toolbox about research on the previous page, then research the following topics. Find out at least three things about each.
 - a the offside rule
 - b Leyton Orient
 - c Mark Hughes
 - d Sunday league football
- 8 Now re-read the *David Beckham: My Side* extract. How has the research helped your understanding of the extract?

Evaluating

- 9 Compare the extract from David Beckham's autobiography with the diary extracts from Anne Frank, Cyril Lawrence and Zlata Filipovic. From which do you learn the most? How are they different? Choose five words to describe each one. You cannot use the same word twice.

Creating

- 10 Create a step-by-step guide to taking a penalty kick. It can be funny or serious. Use the model below as a guide.

Step 1: Place the ball on the penalty mark.

Step 2: Make sure the ball is steady. It should not be moving in any way.

Step 3: Check the area for lions, bears or other dangerous animals.

Step 4: See if you recognise the goalie. If you do, and you know that the goalie has a secret fear, make sure to take advantage of it. For example, if the goalie is afraid of snakes, throw a snake at him or her before you take your penalty kick.

And so on.

Persepolis—an autobiographical graphic novel

Persepolis is a graphic novel—a form of text that combines words and pictures. For centuries, illustrations have been drawn with words floating out of the mouths of people to show speech. In the nineteenth century, creators began to draw sequences of these illustrations to tell a story. This was the birth of what we call 'comics', which then grew into graphic novels. Graphic novels are long comics.

Persepolis was originally published in France in 2000. It was written and illustrated by Marjane Satrapi and has been made into an animated film. It details Marjane Satrapi's childhood in Iran during the 1980s.



'Shah' was the name for the ruler of Iran. The last Shah was removed in the Iranian Revolution of 1979.



PERSEPOLIS

? DID YOU KNOW...

Persepolis was the capital of the ancient land of Persia. Today, that region is called Iran.



OH, YES. SO POOR THAT WE HAD ONLY BREAD TO EAT. I WAS SO ASHAMED THAT I PRETENDED TO COOK SO THAT THE NEIGHBORS WOULDN'T NOTICE ANYTHING.



Source: Marjane Satrapi, *Persepolis*, Pantheon, 2004

Breakaway tasks

Remembering

- 1 What was Marjane's surprise?
- 2 Who took everything that Marjane's grandmother owned?

Understanding

- 3 Why did Marjane's grandmother pretend to cook?
- 4 What do the two heads in the title box represent? (Hint: Do some quick research on ancient Persia.)

Applying

- 5 A common mistake when creating a graphic novel is to try to pack in too many words. What is the average number of words in the speech balloons in *Persepolis*?

Analysing

Graphic novels have rules. You probably know these rules, whether you realise it or not. Read each question and choose the correct answer.

- 6 When you read a conventional graphic novel (not a manga!) you:
 - a read from right to left across the page
 - b read from left to right across the page.
- 7 The technical name for each picture box on the page is a:
 - a panel
 - b picture box
 - c doodad.
- 8 In a graphic novel (or comic), each character's words are in:
 - a a box at the top of the picture
 - b a speech balloon or speech bubble
 - c a jar on the shelf.

- 9 You read the balloons (if there are more than two) in a panel in the following order:
 - a from left to right, then top to bottom
 - b from bottom to top, then diagonally
 - c from top to bottom, then left to right.

Evaluating

- 10 Which panel from *Persepolis* do you find most interesting? Why?

Creating

- 11 Anyone can create a graphic novel. As you saw from the quiz, you know the rules. Can't draw? Don't worry about it—just use stick figures!
 - a Take two A4 pages. Divide each page into seven panels as shown in the *Persepolis* example. Draw three rows, with three panels in each of the top two rows and one large panel in the bottom row.
 - b Think of a simple incident that has happened to you.
 - c On one of the A4 pages, create a rough version of what happened, using stick figures. Keep the illustrations very simple. Use speech balloons, thought balloons and text panels as needed. You can use the *Persepolis* page as an example. See how Marjane Satrapi puts the speech bubbles in the corners of the panels so as not to obscure the picture too much. Note how she does not crowd too much text into each bubble. Watch how a conversation goes in order from left to right across the panel.
 - d Look over your rough version and change it if necessary. Then make a good copy on the second sheet of paper. Don't forget to include a heading and your name.
 - e Share your work with the class.
 - f Photocopy your graphic novel. Cut up the panels and scan them on a computer. Use multimedia software to record the voices and add narration and background music. Share your stories!



? DID YOU KNOW...

When you lay out comic strips, you should write the words, then draw the speech bubbles around them. If you do it the other way around, the bubbles are often the wrong size.

Strands in action

Core task

As you have seen, autobiographies can take different forms. The 'alphabiography' is a way of organising an autobiography around the letters of the alphabet. Each letter prompts you to write about something important from your life. Here is an example of one, for the letter K (knee).

When I was eight I took my brother's skateboard, but he didn't know about it. I fell over on the footpath and cut my knee on a piece of glass. I had two stitches, but they didn't hurt because I had an injection which did hurt. Whenever I look down and see my tiny scar it reminds me of that day.

Write your own alphabiography using all twenty-six letters of the alphabet. Some letters will be easy, some letters will be hard. The letters could stand for:

- names of people
- places you've been
- pets
- favourite foods
- things that have happened to you
- books you love
- favourite games
- words that describe you.

Be sure to include why that event or person or thing is important to you.

Extra tasks

- 1 Turn your alphabiography into a multimodal alphabiography. Use multimedia software to create a slideshow with voice-over narration and music. Use photos from home, voice clips from friends and family, or even video if you have it.
- 2 Bake a cake that represents one of the entries in your alphabiography.
- 3 Make your life into a board game. Take a large piece of cardboard and draw a curving path from 'start' to 'finish'. Divide the path into steps and label each step with instructions.
- 4 In groups of four, present a mock 'This is Your Life' TV show. One person will be the host, one person will be the subject of the show and the other two will be special guests who are brought out to surprise the subject.
When you've finished one subject, change roles so everyone gets a turn as the subject.
- 5 Compile a playlist for your alphabiography. Choose twenty-six songs, one for each entry. Then say why you think each song is relevant or appropriate to the entry.

A
Aunt Susan



B
Brisbane



C
Cello lessons



D
Drama class



Biographies

A biography is an account of someone's life. Biographies are a very popular form of writing; library shelves are full of biographies of historical figures, famous celebrities and well-known sportspeople. Some very famous people might have more than one biography written about them at different times. For instance, more than 150 biographies have been written about William Shakespeare!

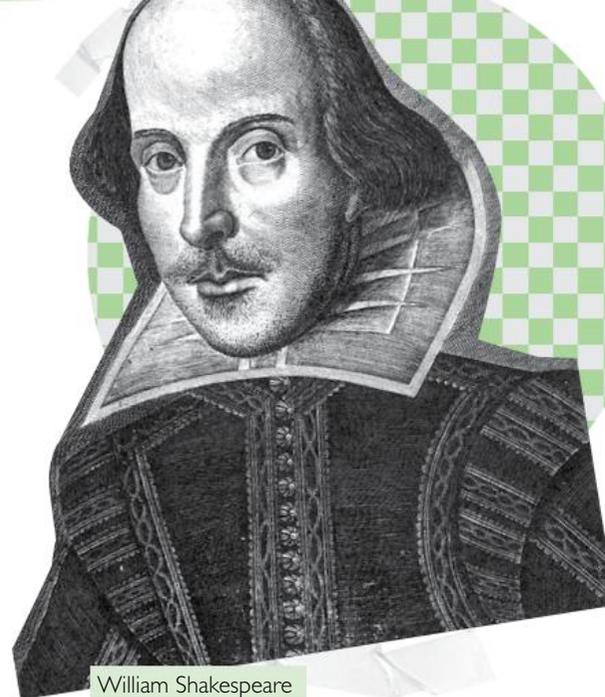
Writers who write biographies are called 'biographers'. Biographers need to research the life of their subject. If the subject is still alive, the biographer can talk to them. The biographer takes notes or records the interviews. Afterwards, the biographer checks the facts mentioned in the interview, because memory is not always perfect.

The biographer might then interview people who know (or knew) the subject, to get a different view of events. If possible, a biographer reads letters written by the subject because interesting details can sometimes be learnt from correspondence between people.

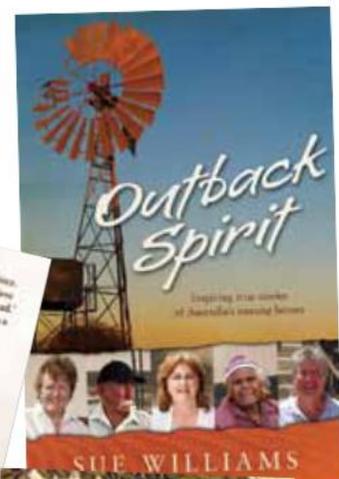
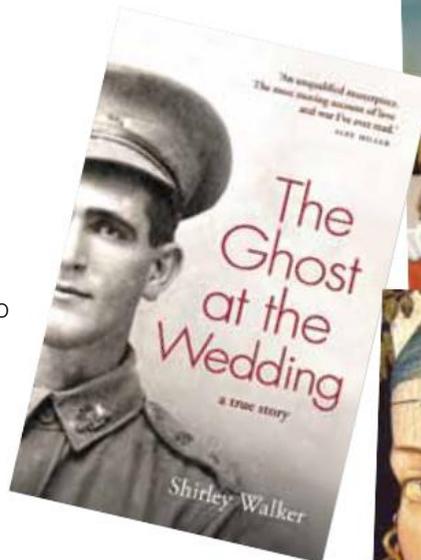
A basic biography

Oodgeroo Noonuccal was a famous and respected poet, and an important political and cultural leader.

The following extract about Oodgeroo Noonuccal is a basic biography. Its aim is to give an overview of the life of a famous person. It doesn't give all the details, but it does mention the highlights. It's a good starting point, but you'd need to do further research and reading for a comprehensive account of the life of Oodgeroo Noonuccal. When you read this biography you get the facts, but not much more than that.



William Shakespeare



? DID YOU KNOW...

The longest biography ever written is of Winston Churchill, who was the prime minister of Britain during the Second World War (1939–45). The biography is twenty-four volumes in length, and it isn't finished yet! The publishers say there are likely to be at least seven more volumes.



Oodgeroo Noonuccal received international recognition for her poetry.

OODGEROO NOONUCCAL: POET, POLITICAL ACTIVIST AND EDUCATOR

By Alex Barlow and Marji Hill

Oodgeroo is the Aboriginal name of Kath Walker. She was a member of the Noonuccal people, who have lived on Stradbroke Island, near Brisbane, for centuries. Oodgeroo left school at the age of 13 and went to work as a maid. When she was 19 years old, she joined the Australian Women's Army.

By 1958, Oodgeroo was working for the rights of Indigenous people. She became a member of several Indigenous rights organisations, including the Federal Council for the Advancement of Aborigines and Torres Strait Islanders (FCAATSI) and the National Tribal Council. She worked hard to bring about important changes to the Australian Constitution in 1967, allowing Indigenous people the right to be counted as Australian citizens.

First book published

In 1964, Oodgeroo published her first book of poetry, *We Are Going*. The book sold out in three days. It is thought to be the first book written by an Aboriginal woman and the first book of Indigenous literature widely available for non-Indigenous people to read.

Oodgeroo's poems describe her political views and how she felt about Indigenous culture. She expressed concern that her culture was dying and her belief that the future lay in the hands of young people. Her work appeared in many languages and she toured the world giving lectures.

Moongalba

In 1972, Oodgeroo set up an education and cultural centre on Stradbroke Island, to teach children about the culture of Indigenous people. She called the centre Moongalba, and thousands of children visited it.

After her death in 1993, a trust was set up to carry on Oodgeroo's work, with the aim of achieving reconciliation between Indigenous and non-Indigenous Australians.

Fact file

Full name: Oodgeroo Noonuccal (born Kathleen Jean Mary Ruska)

People: Noonuccal, Stradbroke Island, Queensland

Born: 1920, Stradbroke Island

Died: 1993, Stradbroke Island

Occupation: poet, political activist, educator

Achievements

- Books published: *We Are Going*, 1964; *The Dawn Is at Hand*, 1966; *My People*, 1970; *A Kath Walker Collection*, 1970; *Stradbroke Dreamtime*, 1972; *Father Sky and Mother Earth*, 1981
- Member of several Indigenous rights organisations
- She worked to educate Australian school children about Aboriginal culture.

Awards

- Member of the Order of the British Empire, 1970
- Honorary doctorates from four Australian universities.

Source: Alex Barlow and Marji Hill, *Indigenous Heroes and Leaders*, Heinemann, 2003

Breakaway tasks

Remembering

- 1 How old was Oodgeroo Noonuccal when she left school?
- 2 When did she die?
- 3 What does FCAATSI stand for?

Understanding

- 4 In pairs, choose five events from Oodgeroo Noonuccal's biography. Write these on five separate slips of paper. Give the slips of paper to your partner and ask your partner to arrange the slips in the correct order, from earliest to most recent.
- 5 The subtitle of this extract, Oodgeroo Noonuccal: 'Poet, Political Activist and Educator', is like a sneak preview of what is to come. Invent another subtitle that would give the reader a different sneak preview of the information.

Applying

- 6 List five questions that you would like to ask Oodgeroo Noonuccal.

Analysing

- 7 Construct a timeline of Oodgeroo Noonuccal's life using as many details from the biography as you can.

Evaluating

- 8 Which do you think was the most important of Oodgeroo Noonuccal's achievements? Why?

Creating

- 9 Create an award certificate for Oodgeroo Noonuccal that lists her most important achievements.

Interviewing the subject

When writing a biography of a living person, a biographer might have the opportunity to interview them. This, of course, is extremely helpful, as the biographer can discover many details directly from the person who should know best!

The following extract is a combination of biography and interview with Australian actor Isabel Lucas.

ISABEL RINGS THE CHANGES

By Kylie Northover

NEWSPAPER

From Summer Bay to *Transformers*, it's been a rapid and surprising ascent for Australian actor and environmentalist Isabel Lucas.

It's a long way from the breezy storylines of Summer Bay to the explosive action of Michael Bay, but former *Home and Away* star Isabel Lucas has traversed that distance in just a couple of years.

Logie winner Lucas, 24, has worked on several projects since she left the soapie in 2006, but the much-hyped Bay-directed blockbuster *Transformers—Revenge of the Fallen* is one hell of a Hollywood debut. Then again, she was recommended for the role by none other than Steven Spielberg, after her work for him on the miniseries *The Pacific*, shot in Melbourne and Queensland last year.

The sequel to the 2007 hit *Transformers* (which was based on the Japanese cartoon, which was based on the line of toys from the 1980s) is an orgy of visual special effects, action and, most importantly, massive explosions.

'We actually set a record for having the biggest explosion to ever be in any film,' says Lucas, in Melbourne to talk up the film ahead of this week's premiere. 'It's just mad.'

Being a little young—and possibly just a little too female—to remember the '80s cartoon series, Lucas wasn't familiar with the franchise, but says she was instantly taken when she watched the first film. 'I was blown away by the CGI, and in this film we've broken new ground again. The technology is revolutionary. Michael is one of the masters of this genre, and a visual genius. He's energetic and passionate and has a very clear vision of what he wants.'

Bay is also, she says, very protective of his storylines, which means we can give little away about Lucas' role. 'He's very supersleuth about that,' she says.

But Lucas is happy to talk about her experience of working with the computer-generated imagery in the film. 'Things had to be done very specifically, everything's very choreographed,' she says. 'There was one scene where Michael had a camera about a centimetre from my face so he could match up the CGI; I had to move my head in very specific ways. I had to have a 3-D digital body scan, and one of my face as well. It was all new to me.'



Lucas' three-year stint as Tasha Andrews on sand-and-surf soapie *Home and Away* was her first acting gig; she was spotted by one of the show's producers in 2004 at a market in Port Douglas, in north Queensland, where she grew up.

After her time in Summer Bay, Lucas moved to Melbourne and enrolled at the Victorian College of the Arts, but scripts started rolling in so she divided her time between acting and activism, most notably with the anti-whaling group Sea Shepherd Conservation Society.

Her post-soapie CV is already impressive. As well as *The Pacific*, Lucas has starred in vampire thriller *Daybreakers* alongside Ethan Hawke and Willem Dafoe, Australian romance *The Waiting City* and US thriller *Girl with a Gun*, co-starring Christopher Walken.

While *Transformers* is her biggest project to date by some distance, Lucas concedes that it might seem at odds with her high-profile environmentalist/hippie image.

'I'm aware of that,' she says with a smile. 'I tried suggesting to Michael that perhaps we could create some hybrid cars in the film, like a Toyota Prius that turns into a Transformer. But he's not really that way inclined.'

The director did learn something from Lucas, though, when he flew her between states in the US on his private jet. 'After a flight I asked him if I could offset it. He was like, "What's offsetting?" He flies everywhere so I explained to him what it meant, and gave him a website to go to where he could learn about offsetting. That would be a move in the right direction.'

Transformers—Revenge of the Fallen had its world premiere in Tokyo, as a nod to the franchise's Japanese roots. That had potential to cause some problem for Lucas, since Japanese police issued a warrant for her arrest in 2007 after she took part in an anti-whaling protest in Wakayama. Lucas and a group of 30 activists had paddled out on surfboards to try to stop a whale hunt. But they were intercepted by a fishing boat and were forced to leave the country immediately to avoid arrest.

'I wasn't worried in Tokyo,' Lucas says. 'I thought any negative repercussions would be unlikely because it would draw so much attention away from the film. But yes, there was a warrant out for my arrest. I believe it was more of a scare tactic, though, to warn us not to come back.'

These days, Lucas lives in Los Angeles. That's another factor that seems at odds with her greenie image, although there are, she says, lots of vegetarian restaurants there. 'I'm kind of in denial about living there, even after a year and a half,' she says.

But her life there is not all industry-related, she says. 'I do get to spend a lot of time in nature in LA. There's a big national park behind where I live and I go on a lot of walks around Malibu Canyon.'

A nice balance, then, to starring in the most explosion-packed film of the year?

'Exactly! If you can seek it out, there are a lot of beautiful places to explore.'

Source: Kylie Northover, 'Isabel rings the changes', *The Age*, 24 June 2009

Breakaway tasks

Remembering

- 1 List three films that Isabel Lucas has appeared in.
- 2 Where does Isabel Lucas live now?

Understanding

- 3 Why did Isabel Lucas have to have a 3-D digital body scan?
- 4 Why did Isabel Lucas have to leave Japan in 2007?

Applying

- 5 Using the details about Isabel Lucas that are given in the article, draw a flow chart of her career.

Analysing

- 6 On a map of the world, draw Isabel Lucas's journey from the town where she grew up to her current home.

Evaluating

- 7 List each of Isabel Lucas's achievements in order, according to what you think are most important to least important. Compare your list with that of another student.

Creating

- 8 Imagine you were writing Isabel Lucas's biography. Create three possible titles for it, with subtitles.

Writing a radio script

A script for a radio show requires a special format. You will need to understand these conventions in order to complete the tasks on the opposite page. Here's how to set it out.

- Centre the title of the script at the top of the page.
- Give the name of the speaker in full to make sure each actor knows who is who.
- Use capital letters for the names of speakers to make them stand out.
- Number each part to make sure the running order is clear. This can be important for timing, and if

there is more than one person speaking at once.

- Include music and sound effects in brackets.

BORN TO DARE

[Fade in music, three seconds. Grand, dramatic, lots of trumpets]

RADIO SCRIPT

- 1 ANNOUNCER 1: In a world where no one is king, one person dares to dream a dream.
- 2 WALTERS: *[sounds of cheering in background]* I don't know if I can do it, Coach.
- 3 COACH: *[more cheering in background]* If you can't, Walters, no one can. When things look bad, you have to look at yourself. And I don't mean just glancing sidelong, I mean a full-on eye-to-eye, no flinching stare-out. It's you, Walters! *[Cheering goes wild.]*
- 4 ANNOUNCER 1: If you see one movie this year, make it *Born to Dare*.
- 5 COACH: *[over the noise of a siren]* Walters! Walters! Oh no, what have I done?
- 6 ANNOUNCER 1: *[drumbeat music, marching]* Courage, drama, danger, hardship. A movie not for our time, but for all time. *Born to Dare* stars Sam Arbus as Walters, Julian Orville as the Coach, and, in his big screen debut, Shane Warne as the Chairman. *Born to Dare*—it's life, but life made real. *[Triumphant music swells to a fade.]*
- 7 ANNOUNCER 2: *[fast]* *Born to Dare* opens all cinemas nationally on December 4.



Strands in action

Biopics

A 'biopic' is a biographical film. It has been a very popular form of film ever since the silent era. The lives of hundreds of famous—and not so famous—people have been depicted in films. Many historical figures, such as Cleopatra,

Julius Caesar and Ned Kelly, have had more than one film made about them. Entertainers are also popular subjects of biopics, including Johnny Cash, Bob Dylan and Tina Turner. Sports stars, too, are perfect for biopics, especially when they have overcome difficulties in their lives and ended up champions. Even Phar Lap, a racehorse, has had a biopic made about him!

Core tasks

- 1 Choose a famous person from history—someone who isn't alive today—as the subject for your biopic.
- 2 Create a set of documents to convince a film studio to make your biopic. They must include the following items:
 - a one-page summary of the real life of your subject so that the studio executives know who you're talking about
 - a one-page outline of the biopic from beginning to end, describing each of the main scenes
 - a proposed cast list for your biopic showing who you would like to cast in each role

- a table similar to the one below, to make sure the studio executives understand your vision
- a list of similar films.

Character	Actor	The character is like...
King Henry VIII	Harrison Ford	Indiana Jones, but with a different hat
Anne Boleyn	Angelina Jolie	Lara Croft, but not as energetic

Extra tasks

- 1 Your biopic has now been filmed and has just opened in cinemas. Write a review, commenting on the acting, the script, the music and the special effects. End your review with a rating.
- 2 In pairs, present an episode of *The Movie Show*—a TV show in which two people discuss and analyse films. One person hates the biopic you created in your core task and the other loves it.
- 3 Create a merchandising give-away package for your biopic. What sorts of things could go in a bag to give to the lucky people at the premiere of your film?
- 4 Record a 30-second radio advertisement for your biopic. You must include:
 - a catchy title for the film
 - a quick summary of the plot (without giving too much away)

- the names of the stars
- the date that it's opening in cinemas.

See the page opposite for information on formatting the script for your advertisement.

- 5 Create the film poster for your biopic. You must include:
 - a big illustration
 - the title of the film
 - the names of the stars, in order of importance
 - a catchy slogan ('The way to win was the only way to lose').



Go to the web destinations to read film reviews and see a movie review show online.



4

Personal writing

Writing about a particular moment, or incident, in someone's life is a common and popular form of writing. It's like taking a small part from an autobiography and concentrating on it alone. A writer can take a funny approach, a serious approach, a thoughtful approach—there are lots of different options. Some newspaper and online columns feature these regular accounts of everyday events, told in an entertaining way.

A writer might take something memorable, something that has stuck in their mind, and try to share it with their readers. It might be a memorable person—someone who was important in the writer's life. Or it might be a place they'll never forget—somewhere they were happy. Or it might be an incident—something funny, something shocking or simply something the writer hopes will be interesting. A piece of writing can combine many of these things, but if it gets too long it might end up being a full-length book.

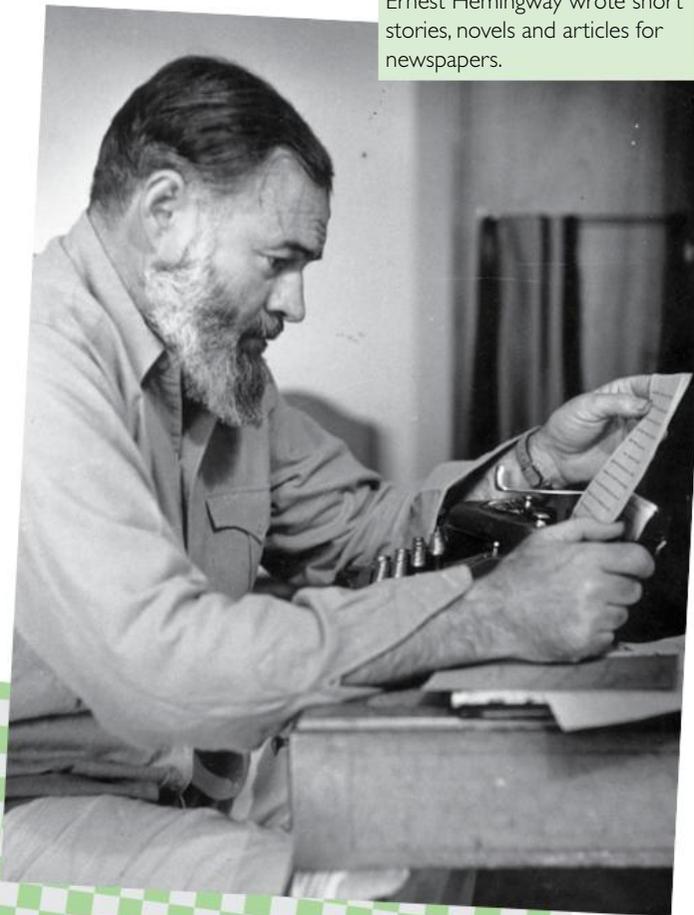
Writing about incidents from your own life gives you an advantage, because you are an expert about things that have happened to you. You can include the sort of details that make for interesting, entertaining writing because you can remember them happening.

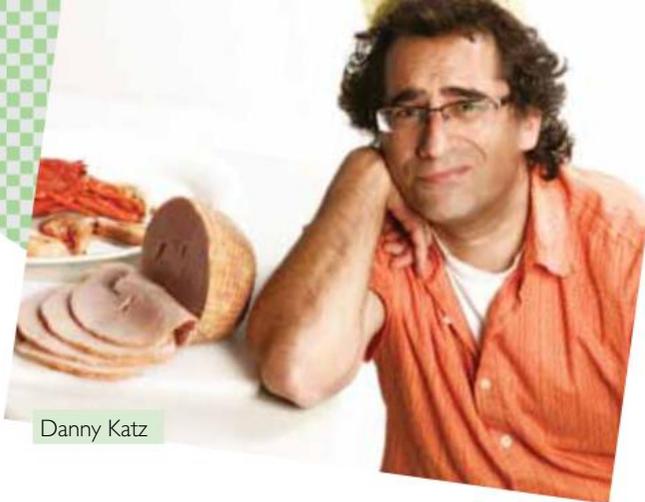
? DID YOU KNOW...

American writer Ernest Hemingway (1899–1961) wrote a short, short story that was said to be his best ever work: 'For sale: baby shoes, never worn'.



Ernest Hemingway wrote short stories, novels and articles for newspapers.





Danny Katz

Danny Katz

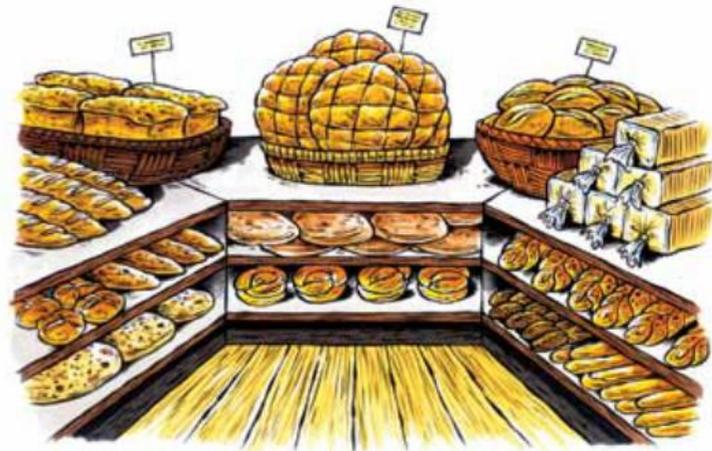
Danny Katz writes the *Little Lunch* books. He also appears on radio and writes for the *Good Weekend* magazine in *The Age* and the *Sydney Morning Herald*. He often writes about quirky incidents from his everyday life. In the extract 'Bread', he manages to make an ordinary visit to the bread shop an entertaining piece of writing.

BREAD

By Danny Katz

One of my favourite places in the world is the bread shop; I love going in there and smelling all the fresh bread-smells, and looking at all the pretty loaves on the shelves, and having a taste of the little samples in the free taster plate even though it's always some weird bread thing that I'd never eat in a million years—like yoghurt and gherkin damper, or chicken liver and polenta twist, or snail pastries made out of real snails. Sometimes I wonder if those samples are actually baking accidents: maybe a baker accidentally spilled a bucket of anchovies on a carrot cake, and another baker yelled out 'Don't chuck it out, put it on the taster plate and call it a savoury log.'

Yeah bread shops are wonderful places, until you actually have to buy your bread—then they turn into BRUTAL CHAMBERS OF INTERROGATION. I was in a bread shop yesterday and I said to the lady 'Could I have a white loaf thanks?' and she said 'Seeds or no seeds?' and I didn't know what to say, she caught me off guard, I got all flustered, I mean, seeds are nice, but sometimes they get stuck in your teeth—I once got a caraway seed stuck in my tooth and I had to get it out with a sewing



needle. And what kind of seeds does she mean? Mustard seed? Linseed? Birdseed? Finally I made up my mind; I was confident—I said to her 'SEEDS' and she said 'Sliced or not sliced?'

I was starting to sweat; this was a tough question, it had huge philosophical implications, do I want a bread that's a single entity unto itself, or a bread that's merely the sum of its parts? And if they don't slice it, I'll have to slice it myself, and I'm a terrible slicer, my slices always start off fine but they end up as big irregular slabs and I have to force them into the toaster with a hammer, better get them to slice it—so I said to her 'SLICED' and she said 'For toast or sandwich?'

The pressure was too much, I was panicking now, I mean, why do I have to commit to a single type of slice?—what if I wanted to use my bread for both toast AND sandwich, isn't that allowed? C'mon Danny, she's waiting for an answer, think think, OH GOD, I DON'T KNOW, couldn't she cut it for me in alternating slices, one toast, one sandwich? I suppose if I get toast slices, at least if someone wants a sandwich, they can have a toasted sandwich—so I said to her 'TOAST' and that was it, she took my bread away to the slicing machine, HOORAY, MY ORDEAL WAS OVER. I started looking around at all the other customers in the store, beaming with pride because I'd completed my bread exam and passed with honours. I leaned over to the guy standing next to me and whispered 'If she asks about the bread, it's seeds, sliced... and for toast.'

Then the lady came back with my bread but she still wouldn't let me have it; she said 'Carry bag or no carry bag?' and I just grabbed the thing and ran out of there. People who work in bread stores are like knot rolls—they're hard and they're twisted and you want to rip them into pieces.

Source: Danny Katz, *Dork Geek Jew*, Allen & Unwin, 2002

Breakaway tasks

Remembering

- 1 What are the three things Danny Katz would never eat in a million years?
- 2 How did Danny Katz get a caraway seed out of his teeth?
- 3 Did Danny Katz want his bread sliced for toast or sandwiches?

Understanding

- 4 Why did Danny Katz get all flustered?
- 5 Why did Danny Katz tell the man next to him, 'If she asks about the bread, it's seeds, sliced ... and for toast'?
- 6 Why did Danny Katz run out of the shop at the end?

Applying

- 7 In what other sort of shops do you think Danny Katz might have trouble?
- 8 Danny Katz uses a simile right at the end of his story: 'People who work in bread stores are like knot rolls—they're hard and they're twisted and you want to rip them into pieces.'

Read the Writer's toolbox on the page opposite about similes and clichés, then complete these activities.

- a Copy the table below into your notebook.
- b Add the clichés (the commonly used expressions) in column 2.
- c Invent new, fresh similes that you can use instead of the clichés, and write them in column 3.

Analysing

- 9 Why did Danny Katz put 'BRUTAL CHAMBERS OF INTERROGATION' in capital letters?
- 10 Read the Writer's toolbox about nouns, then write down the nouns in the following extracts from 'Bread'. Some may have more than one noun.
 - a 'Don't chuck it out, put it on the taster plate and call it a savoury log.'
 - b 'Could I have a white loaf thanks?'
 - c The pressure was too much.
 - d I said to the lady.
 - e 'Seeds or no seeds?'
 - f I had to get it out with a sewing needle.
 - g They can have a toasted sandwich.
 - h She took my bread away to the slicing machine.
 - i I leaned over to the guy standing next to me.
 - j People who work in bread stores are like knot rolls.

Evaluating

- 11 Give this story a mark out of ten for humour. (How funny was it?) Explain your mark.

Creating

- 12 Write a scene to go after the end of this story. What happens when Danny Katz gets home?

Simile	Cliché	New simile
As quiet as a		
As cunning as a		
As slippery as an		
As flat as a		
As busy as a		
As light as a		
As hungry as a		
As cold as		
As slow as a		
As quick as a		



SIMILES

A **simile** is a way of making your writing more colourful and more interesting. It's where a writer compares one thing to another, often linking them with the words 'like' or 'as'. Most similes follow these patterns:

- ___ is like ___
- As ___ as a ___.

For example:

He's like a giant.
She's as brave as a lion.

Danny Katz uses a simile at the end of his story: 'People who work in bread stores are like knot rolls.'

But for extra comedy he adds a further explanation: 'they're hard and they're twisted and you want to rip them into pieces.'

CLICHÉS

Many similes are so common and overused that they have become **clichés**. For example:

as dry as a bone
as hard as a rock
as white as snow

Good writers try to avoid clichés. They aim to invent new, interesting similes that will keep readers interested.

NOUNS

Nouns are important words. You can't say much—or write much—if you don't use nouns. Being able to spot a noun in a sentence is useful, so you can make sure your sentences make sense.

Nouns are often called 'naming words'. That's because nouns actually identify people or things. They're like labels. If you don't have a label for something, it's really hard to talk about it. For example:

Zillah jumps.

Here, the word 'Zillah' is a noun that identifies a person.

The pumpkin was rolling around on the table.

Here, the word 'pumpkin' is a noun that labels the big orange vegetable. 'Table' is a noun that labels the thing with four legs that the pumpkin is rolling around on.

I rule.

Here, the word 'I' is a noun, indicating the person who thinks that he or she rules.



Doug MacLeod

Doug MacLeod

Doug MacLeod is a writer and TV producer. He has written lots of books, including *Sister Madge's Book of Nuns* and *The Clockwork Forest*.

The piece of writing below has some of the elements of personal writing and some of the elements of biography. Doug MacLeod is writing about someone important from his own life—his grandfather.



PAPA

By Doug MacLeod

My grandfather was fiercely proud of his Scottish background, even though he had moved to Australia when he was a very young man. In the fifty or more years he spent in Australia, he never lost his broad Scottish accent, or the ability to speak Gaelic.

We had to take him at his word about the Gaelic. We never heard him speak this curious language with anyone else, only to himself. There weren't many Gaelic speakers in the suburb of Dennis in Melbourne, where my grandfather lived with Grandma, who was from Adelaide. In fact, Grandpa might have been the only Gaelic speaker for hundreds of kilometres around. His neighbours also spoke a second language, but it was Greek.

Not only did Grandpa speak in Gaelic, but he also sang in it. I think this irritated Grandma, which might be why he did it so often. You see, my grandfather was a bit of a ratbag. It was a word he would happily use to describe himself.

Mum and Dad called him 'the boss'. A lot of people did, even Grandma. My sisters and I called him 'Papa', and we adored him. He was short and stocky, with very bright grey-green eyes and white wispy hair. He laughed at the most curious things, which would make us children laugh, too. He was very fond of this riddle:

Q. What's the difference between a duck?

A. One of its legs is both the same.

It was a stupid riddle that made no sense. And yet Papa couldn't tell it without giggling. Grandma would roll her eyes, pretending to be annoyed. My parents were convinced that this was a riddle someone had told the boss, but that he'd heard it incorrectly. It became my favourite riddle, and years later I even used it in a book to represent the sort of riddle that a mad robot might find amusing. After the book was published I was surprised to find out that other people knew this riddle, too. It really was a proper riddle, not something silly that Papa had made up. One reader told me there was another 'duck' riddle that went like this:

Q. Why is a duck with a tin lip?

A. Because the higher they fly the fewer.

I wish that Papa had been alive when I learned that because I know he would have enjoyed it.

Source: Doug MacLeod, *When We Were Young*, Viking, 2007



Breakaway tasks

Remembering

- 1 Where did Doug MacLeod's grandfather live?
- 2 How long did Doug MacLeod's grandfather live in Australia?

Understanding

- 3 When Doug MacLeod's grandfather sang in Gaelic, it irritated Grandma, but he kept doing it. Why?
- 4 Why do you think many people called Doug MacLeod's grandfather 'the boss'?

Applying

- 5 Go to the web destinations to find a web-translating service, then translate the following phrases into Scottish Gaelic.
 - a What a party!
 - b Good morning.
 - c I want a cup of coffee.
 - d I like writing.
 - e What's your name?
 - f Where do you live?
 - g I live in Australia.
 - h Where are you going?
 - i What time is it?
 - j Thank you.
- 6 Read the Writer's toolbox on the next page about point of view, then rewrite 'Papa' in the third person. In some ways, this is similar to turning an autobiography into a biography. By doing this exercise you'll see the advantages and disadvantages of both.



Web Destination

Analysing

- 7 Compare Doug MacLeod's grandparents. List three words to describe his grandfather and three words to describe his grandmother.

Evaluating

- 8 What do you think Doug MacLeod liked best about his grandfather?

Creating

- 9 Write a letter from an adult Doug MacLeod to his grandfather.



POINT OF VIEW

'Papa' is written in a way that is called **first person writing**. This describes the point of view of the narrator—the person whose eyes the story is told through. A writer can choose to write from one of three points of view: **first person**, **second person** or **third person**.

- first person = I, me, my
- second person = you, your
- third person = he/she, him/her; his/her

A story can often be told from any of the points of view, but each approach has advantages and disadvantages.

Person	Advantages	Disadvantages
First person <i>I am walking my dog down the street when it turns around and bites me.</i>	<ul style="list-style-type: none"> • The reader sees inside the mind of the narrator. • The reader gets to learn a great deal about the narrator. 	<ul style="list-style-type: none"> • The reader only gets to experience what the narrator experiences. If something happens on the other side of town and the narrator isn't there, the reader misses out.
Second person <i>You are walking your dog down the street when it turns around and bites you.</i>	<ul style="list-style-type: none"> • The writer can make the reader into a character. 	<ul style="list-style-type: none"> • It can get very repetitive.
Third person <i>She is walking her dog down the street when it turns around and bites her.</i>	<ul style="list-style-type: none"> • The writer can focus on different people in the story. 	<ul style="list-style-type: none"> • The reader doesn't get as close to the characters. It's happening to someone else, not the narrator.



Gaelic is the language of the Gaels, a group of people who originated in Ireland. In modern times, it has evolved into Irish Gaelic, Scottish Gaelic and Manx Gaelic.



Strands in action

Personal writing: writing about school

There are two main ways to create an interesting piece of writing. The first way is to write about something interesting. The second way is to write about something in an interesting way. Of course, you can write about something interesting in an interesting way and get the best of both!

Choosing a topic that you know well is important for personal writing. One place that you all know well—because you've spent a large part of your life there—is school.

Over the years there have been many fictional school stories, usually based on the writer's own school days. Great nineteenth-century writers such as Charles Dickens and Charlotte Brontë featured schools and school events in their works. In 1857, one of the most famous school stories of all time was published: *Tom Brown's Schooldays*. In this novel, Thomas Hughes wrote about things that have now become central to most school stories: school bullies, trouble with teachers, sport and adventure.

More recently, Australian and other writers have written both funny and serious stories that explore the world of students and teachers. These authors include Michael Gerard Bauer, Natalie Jane Prior, Andy Griffiths, John Marsden, Margaret Clark and J. K. Rowling.

Core task

Choose one of the events below:

- your first day at school
- your best ever day at school
- a memorable sports day (good or bad)
- a play (good or bad)
- a special event at your school
- a special visitor to your school
- a school camp
- a memorable excursion
- the final day of school last year.

Write an extended piece, telling your reader what happened and how you felt about it. Appeal to your reader's memories of their own school days.

Extra tasks

- 1 Using construction blocks and a digital camera, turn your piece of personal writing into a photo story using multimedia software. Add background music to create a suitable soundtrack.
- 2 Turn your story into a comic strip.
- 3 Make your story into a talking book. Record it onto a CD, complete with CD cover.
- 4 Interview one of your primary school teachers. Ask them what they remember about you and your class. Record the interview.
- 5 In groups of four, stand in a line and tell one person's story one word at a time, passing along the line and then starting at the start again. This will require some preparation. Everyone in the group will need a copy of each person's story before you start. When you've completed one story, move on to the next.
- 6 In groups of four, mime the most important part of your story. No words!



Drama is life with the dull bits cut out.

Alfred Hitchcock (1899–1980), film maker and producer

Out in front

Chapter overview

Not everyone wants to be the famous actor, out the front of the stage making the long speech and taking the third bow to thunderous applause. At some stage of our lives, however, most of us will have to make a speech to thank a colleague or farewell a friend and for those moments it is best to be prepared! The reason great actors can be so skilled in what they do is that they have learnt the basics of their craft and practised them until they are second nature to them.

As students of English you will be called up to perform in a number of contexts and often in subjects other than English. Formal and informal speeches, short plays, debates, seminars and evaluations of films and plays all require an understanding of performance skills.

You may not end up on the stage accepting an AFI Award or an Oscar but, after completing this unit, you will have the skills to wow the audience with a great speech if you have to!

Speaking Out

Survey results indicate that the general population is more afraid of speaking publicly than of dying. Why is this so? What is it about public speaking that is so terrifying?

You might experience fear before making a speech or giving a presentation because you, the speaker, are on display and are being judged. This is not a comfortable place to be.

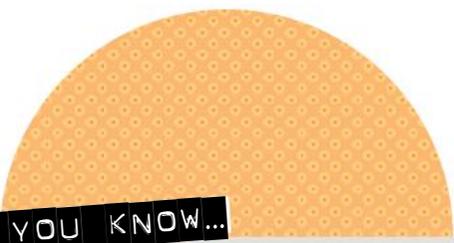
When you submit a written assignment or project you are assessed and marked, but this doesn't usually cause as much stress as public speaking. Submitting assignments is private; your classmates won't see your work or your grade unless you choose to show them. In written work you can't publicly crash and burn, but you certainly can when standing up on your own, speaking or giving a presentation.

So how can you avoid that horrible, squeamish moment when you just can't think of a thing to say and it's all going wrong? PREPARATION. Yes, the 'P' words 'preparation' and 'practice' are the key to making a great presentation.



Common types of speeches

We speak in public for many different reasons and to many different kinds of audiences. The following table outlines the types of speeches that are commonly made, the key features of that type of speech and the kinds of audiences you might have to address.



? DID YOU KNOW...

The symptoms of **stage fright** can include: dry mouth, tight throat, sweaty hands, cold hands, shaky hands, nausea, rapid pulse, shaky legs and trembling lips.

Common ways to deal with stage fright include looking slightly above the heads of the audience, picking one audience member and speaking to him or her; imagining that you are talking to a group of close friends, or taking deep soothing breaths before you begin speaking, and pausing to do it again whenever you need to.



Formal language—language that is grammatically correct and does not use casual terms, contractions or slang.

Contention—your main argument or 'big idea'. It is backed up by **supporting arguments**.

Informal language—casual or familiar language that we might use every day.

Jargon—the special language of a particular skill, group or profession.

Anecdote—a short story, often personal, told to illustrate a particular point.

Type of speech	Key elements	Common audiences
Formal persuasive speech	Formal language Clear contention and arguments Persuasive techniques such as statistics, expert opinion, emotional appeals, generalisations and cause-and-effect arguments	Teachers and classmates Workmates and colleagues Conferences and seminars
Informal persuasive speech	Informal language Clear contention and arguments Persuasive techniques such as statistics, expert opinion, emotional appeals, generalisations and cause-and-effect arguments	Teachers and classmates Workplace audiences (including your boss)
Informative speech	Formal language Jargon or specialist language Clearly and logically organised Accurate facts and data	Teachers and classmates Workmates and colleagues News conferences or reporting Conferences and seminars
Entertaining or emotional	Formal or informal language Explanation or communication of the appropriate emotion for the occasion Clear focus and easy to follow May include short funny stories (anecdotes)	Friends and relatives at social events such as weddings, parties, funerals, etc.

Breakaway tasks

Applying

I Form small groups and select one of these topics:

- endangered species
- school uniforms
- homework
- holding a party
- global warming
- curfews.

For your chosen topic, decide whether you will make a speech to inform, instruct or persuade your audience.

Writing your speech

Whether you want to inform, instruct or persuade your audience, the techniques used to prepare your speech are the same. Once you are clear about your purpose in speaking, the primary aims are that you make your speech clear, logical and easy for the listener to follow.

Before you begin to write your speech:

- isolate the subject—what is your speech about?
- isolate the purpose—what do you want your speech to achieve?
- isolate the audience—who is your speech for?

Research

You need to understand your subject so that you know what you are talking about, which is the only way that you are going to be able to explain it clearly and logically to your listeners. Use a variety of sources to gain information—the internet, library resources such as books and reference materials, and local and international media all make useful research avenues.

Structure

Like an essay, a speech needs to use an appropriate structure. It should have:

- an introduction in which you explain the topic and what you are going to say about it. This section should include your contention.

- paragraphs that have a specific angle or focus on the topic. They should explore that particular aspect and offer supporting evidence for it.
 - a conclusion in which you sum up your argument.
- You might like to use the following speech plan to help you structure your speech.

Subject/topic:

Purpose:

Audience:

Contention:

Introduction:

Paragraph 1 topic sentence:

Paragraph 2 topic sentence:

Paragraph 3 topic sentence:

Paragraph 4 topic sentence:

Paragraph 5 topic sentence:

Conclusion:

- 2 Choose one of the topics in question one and write a speech. Deliver the speech to the class. Your teacher will tell you the time limit for your speech.

Evaluating

- 3 Review the speech delivered by one of your classmates as they deliver it and provide constructive feedback to the class. Did the speaker:
 - a make clear what the speech was about?
 - b have a clear purpose for the speech, which they then followed through with?
 - c target their speech to the appropriate audience?
 - d use appropriate language for both the subject and the audience?
 - e use the appropriate structure for the speech?

Delivering the speech

When you give the speech there are ‘tricks of the trade’ that you can use to make it more effective. While the content is incredibly important, a speech is very much about how it is performed and how that performance makes the audience react. Therefore it is important to ‘sell’ your ideas so that your audience doesn’t have time to think—they are swept along by you and your ability to reach them.

Palm cards

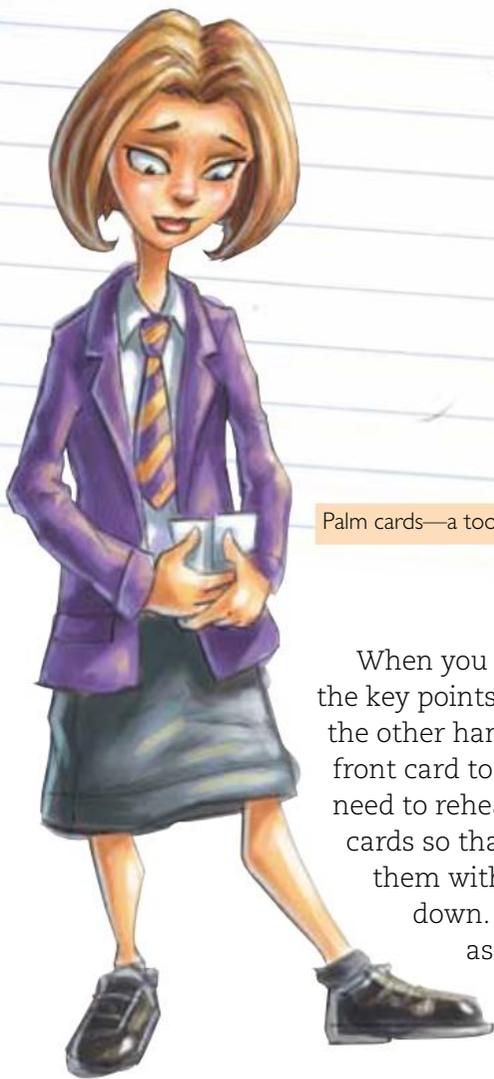
The first thing to do is make sure that your speech is on palm cards. This is especially important for formal speeches that you do at school, where you most likely won’t have a lectern to rest your speech on (and hide behind).

Palm cards are small cards, often made of stiff cardboard, that fit inside your hands. They shouldn’t be obvious to the audience.

Written on these cards are the key points of your speech. The writing should be large enough so that you can see it when they are held at waist height.

Palm cards are to help you remember the sequence of your speech as well as important points, quotes or facts. They only hold topic sentences or key points. The whole speech is *not* written on the cards. Not even in tiny writing!





Palm cards—a tool, not a focus

When you have glanced at the key points on one card, use the other hand to move the front card to the back. You need to rehearse with your cards so that you can move them without looking down. Keep it as simple as possible; you should only ever have a few palm cards.

Pause, pace and pitch

In written language we use adjectives, verbs and adverbs to colour our writing. Speech has pause, pace and pitch.

Pause

When we speak we take pauses—we wait a little before we say the next word. Pauses add meaning and emphasis to our words. Punctuation can be used as a guide as to where and when to pause.

You can also choose to create pauses purely for effect. We call these 'dramatic pauses' because they can add to the sense of drama or theatre in the speech. When used properly, a dramatic pause will ensure that the audience are hanging on your next word or thought. However, if you use too many you become predictable and hard to listen to.

Pace

Pace is the speed at which you speak. When you get nervous you might begin to speak more quickly. When you speed up too much you can lose your

emphasis and risk losing the audience's attention. You can also race through four minutes of carefully practised material in two minutes and not make the length of time allocated for the speech. It can be very embarrassing when you are left standing there with nothing left to say. So slow down and take a deep breath whenever you become aware that you are racing through your speech.

By varying the pace with which you deliver your speech you can ensure that your speech:

- is kept interesting because the audience doesn't get bored
- emphasises key points or areas of interest that you want the audience to pay attention to
- is neither too short nor too long.

Pitch

Pitch refers to the 'notes' in your voice. Varying these notes is another way to make your speech interesting. If you speak in a single tone of voice (monotone), your audience will eventually stop paying attention and, in some cases, drift off to sleep. A monotone sounds flat, robotic and uninteresting.

When speaking naturally, your pitch changes without you even thinking about it—when you ask a question, for example, your voice is naturally higher at the end of the sentence than it is at the beginning. This lets the person you are speaking to know that you require an answer.

When you get nervous, your pitch variation can somehow become lost. You might speak faster because you just want to get to the end as quickly as possible or you might end up simply reading your speech without any emphasis. The trick is to know your speech well and be comfortable delivering it so that you can play with the sound of your own voice.

Breakaway tasks

Understanding

- 1 Why do we use palm cards?
- 2 What should be on the palm cards?
- 3 What do pauses add to our speeches?
- 4 What does the word 'pitch' refer to?
- 5 What is 'pace'?

Applying

- 6 Create palm cards for the following minor speech.

Sadly, youth has always been wasted on the young. Those glorious days when your most pressing responsibility is homework, a few minor chores and being home for meals, are wished away by the young, who see youth as a time of restriction and boundaries.

As we get older, we begin to yearn for those years. Despite the fact that young people see adults as being in control, answering to no-one, adults are not free. We no longer have to obey our parents' orders, but instead answer to bosses, rules, laws, legislation and social expectations. Children are free to be unconcerned about big-picture issues but adults have to think about politics, taxes, finance, ecology and global harmony.

Finally, as we age, we become aware of our physical mortality. The young believe themselves to be invincible but we adults know they are not. We hold our breath as we watch our children take incredible risks—and survive.

We are fearful for their safety and jealous of their assumption that all will be well. The old would be young, and the young, old.

How many palm cards do you have at the end of the exercise? Does everyone else have the same number? What might account for the differences?

- 7 In small groups, read the following speech extract. First read it aloud in unison (at the same time) without taking any pauses. Then read it again, inserting pauses as the punctuation indicates.

The end is nigh! Well, perhaps not literally, but in terms of the history of the planet it is. What do I mean? The Earth is dying slowly but surely—and the disease from which it is suffering? Humans! Yes, the human race's catalogue of destruction: the salinity of our waterways, deforestation, greenhouse gases, melting polar ice-caps, extinction of animal species and disruption to the food chain, and the fact that half the world's population is starving. If we want to save the Earth, we must act now!

If you were in the audience, which version of this speech would be more interesting to listen to?

Evaluating

- 8 In small groups, re-examine question 7. Discuss where you would put a dramatic pause (only one). When you have decided, have one representative read the piece to the class with the pause. Did every group put the dramatic pause in the same place? Were some more effective than others? If so, why?

Strands in action

Core task

In groups of five, read the following act from a play. Each of you takes a part and each of those parts has a particular style of speaking:

PAULINE *speaks in a monotone*

CARLOS *speaks without pauses*

JENNA *speaks too quickly*

IVAN *speaks too slowly*

VITO *speaks at a normal pace*

PAULINE: Come on, Vito. I know what's holding you back but you can't tell me you don't even want to try—just to see if you can make it?

VITO: You haven't got a clue about me or my situation!

JENNA: What are you talking about?

CARLOS: The try-outs for the basketball team. Vito's got a real chance but he says he's not even going to try.

IVAN: God, if I had your talent I'd be dribbling already!

JENNA: Gross!

IVAN: Grow up—don't be such a sook!

PAULINE: No, really guys, leave it alone—he's got his reasons.

CARLOS: You know your moves are as good, if not better, than anyone else on the team.

JENNA: Yeah, come on—what have you got to lose?

VITO: Look, just let it go will you? There's nothing to talk about! *[Storms off]*

IVAN: What's with him?

PAULINE: Too far, guys, too far. Don't you know anything? Basketball's out of school hours and Vito's parents rely on him to work with them after school. He can't do both and he doesn't want to let them down—so he's not trying out.

IVAN: That's terrible. Can't someone talk to the coach?

JENNA: But basketball's his dream. Why doesn't he just tell his parents he can't work after school? They can't be that selfish can they?

CARLOS: Talk about selfish—you suck, Jenna! His parents aren't selfish—just overworked.

JENNA: Touchy!

IVAN: Sure would be a hell of a waste—poor guy!

Take turns to present your reading to the class or another group. As you are listening to each group, jot down some notes about how it makes you feel as an audience member. Then as a class, discuss the limitations of speaking in a way that is not varied or natural.

Extra tasks

- Working in pairs, read the acceptance speech below. One person should read it aloud very quickly, and the other at a normal pace.

Thank you for all our votes. As your class captain I will try to do what I promised to do during my campaign. I have not forgotten my pledge to increase recess and lunchtimes, decrease homework and get rid of uniforms. So my work to achieve these goals begins today!

As a listener, could you follow the normally paced version better?
- Working in pairs, look over the acceptance speech again. Decide where you might choose to speak more quickly or slowly to make your speech sound varied and interesting for your audience. Underline places where you could speed up in red, and places where you could slow down in blue.

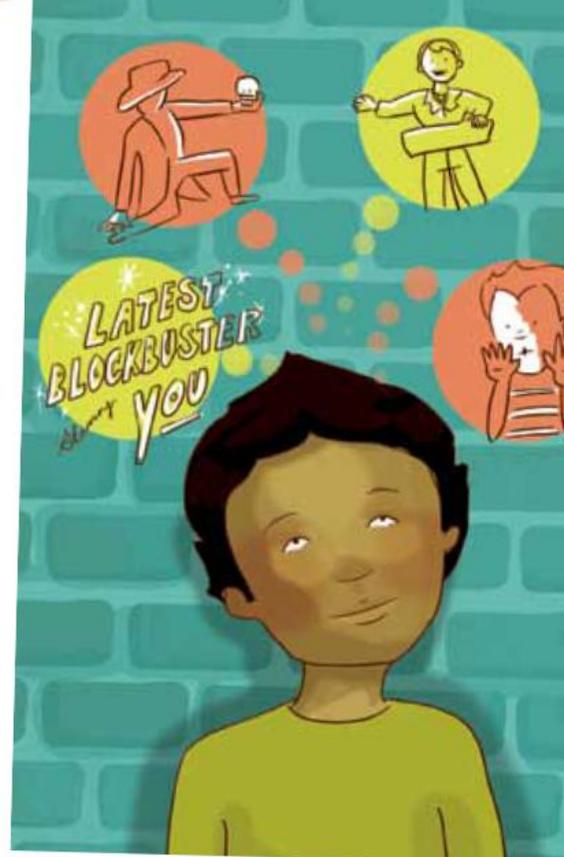
Re-read the speech, adjusting your pace as your markings dictate. Decide, as a pair, if the pace works and change it if necessary. When you're ready, read the speech to the class. Compare your changes of pace. Were they different for each pair?

- In pairs, consider the following sentences. Say them to each other, alternating the speaker. As you listen, open your ears to the variation in pitch that happens naturally. In public speaking you need to retain that pitch variation.
 - Oh, why can't you just stop whining!
 - Where's your brother?
 - I can't find my keys!
 - I don't want any, thanks.
 - Where do you get off, speaking to me in that way?
 - It would be nice if, just once, you'd ask me how my day was.

2

Experimenting with drama

Engaging in drama requires a positive attitude and a willingness to cooperate with your fellow students. If you get anxious, breathe slowly and calm your nerves by focusing on the passage of your breath. Even famous, experienced actors get nervous, but performing involves learning to control both your body and your mind. Communicating effectively to an audience requires confidence. Enhancing your body movement, voice and characterisation skills and remembering the actor's secret weapon—rehearsal, rehearsal, rehearsal—will help you to achieve this.



? DID YOU KNOW...

Performance anxiety is felt by many famous actors.

The best way to handle it is through positive self-talk. Instead of telling yourself that you can't complete an activity, replace the thought with a positive statement and try.

need to maintain a degree of balance and tension to ensure that the passage of breath is unimpeded. Slouched shoulders, while helpful in conveying a character's attitude can, unless controlled, prevent the performer from breathing deeply by restricting the rib cage. Managing the body is very important to any performer.

Body talk

Our bodies say a lot about what we are thinking, often unconsciously. Body language can be as subtle as narrowing your eyes with suspicion to jumping from a shock. Body language experts have become part of our daily lives and are employed in business, police investigation and television shows but, in reality, we all have some expertise in reading body language. Common facial expressions such as smiles and frowns are understood across the globe and transcend language and cultural barriers.

Body language speaks volumes about people. An actor's posture or the degree to which they relax and hunch over can tell an audience how they feel about themselves. Both an actor and a public speaker

Masks

Masks have been used since ancient times to symbolise gods, hunted animals and characters in plays. Many cultures have long used masks as a tool to understanding and exploring spirituality. In rituals, masks remove the person from the performance and the character and qualities assigned to that character take over. Movement can become more simplified and exaggerated when a mask is used and somehow creates a totally different dramatic effect. People are so often aware of their reflection and rely on their facial expression to communicate their thoughts, that the use of a mask can help them become more aware of their body as a tool for communication.

Consider some basic emotions and how you can identify them. How do people express anger, joy, sadness or love? Understanding ways to express emotion, not only through facial expressions and voice, but also through body movements and gestures is the first step to building a character. Eliminating the face as a means of communication means you must think more creatively. Your body—your stance, the position of your head, your hands, your shoulders, even your feet—can communicate a message.

Often characters are complex, and it can be difficult for an actor to portray the inner thoughts and feelings that a role requires. Masks are an important acting tool as they can help the actor strip away the public face of the character and focus solely on body movements and voice to communicate the more private face of a character to the audience. In this way masks can be both physical and symbolic.



As a writer you need to craft your characters. Let the audience see what other characters see but also let them hear the character's inner voice. To play this role an actor does not have to physically wear a mask in order to hide aspects of the character from the audience. Instead they may suppress certain emotions by masking them.

Breakaway tasks

Remembering

- 1 You will participate in a large number of performances as you work through this chapter. Copy the following table and complete it in your notebook. At the end of the chapter, remember all the different roles you have performed, and the variety of purposes, audiences and settings, and write a journal entry reflecting on what you have learnt about performing.
- 2
 - a Make a paper plate mask from a white plate and tie it to your head with string, or use a neutral white mask, which is available at two-dollar shops. When you stand still with your head held high and in a neutral position with arms by your side and legs slightly apart, you are like a blank canvas.
 - b The class should separate into two groups. One group stands at one end of the classroom, school hall or school theatre if you have one. The rest of the class watches as the students display emotions called out by the teacher. Look particularly at how shoulders and hands express emotion, and the effect students create by dropping or raising their heads. What do you observe about the size of the movements used—are they big or small and subtle? Discuss your observations about the most effective movements as a class.

Role as performer	Intended audience	Form of performance	Purpose	Setting
Masked actor	Other students	Mimed action	To communicate a variety of emotions	Classroom, school hall or theatre
Sharing masks of novel characters	Small group	Informal discussion	To analyse the difference between how characters are seen by an audience and how they see themselves	Classroom
Mime artist	Other students	Short improvised mime of characters from posters	To explore the body language associated with different emotions	According to given mimed scenario

Understanding

- 3 a Taking on a character in a drama is a bit like wearing a mask—the role you play disguises who you are. Read the quotes below. In a short paragraph, explain what you think each speaker means.

There's a kind of magic in masks. Masks conceal one face, but they reveal another. The one that only comes out in darkness. I bet you could do just what you liked, behind a mask.

Source: Mr Salzella, in Terry Pratchett, *Maskerade*, Victor Gollancz, 1995

'We all wear a mask of one sort or another', she said to the damp air. 'No sense in upsetting things now, eh...'

Source: Granny Weatherwax, in Terry Pratchett, *Maskerade*, Victor Gollancz, 1995

- b When might you wear a mask, real or figuratively speaking?



Figuratively speaking means not literally. It means using a **metaphor** for something else.

- 4 Look at the masks in the photographs below and write five adjectives that you think describe the character that each mask represents.



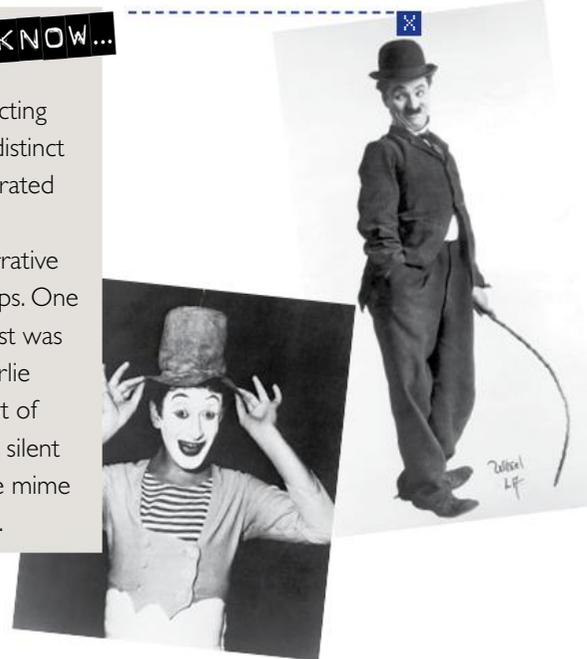
Applying

- 5 a Think of the character in a novel or story you have read recently. On the front of a blank mask, draw or glue words and pictures that represent how other characters perceive the nature and personality of your chosen character.
- b On the inside of the mask put images and words which represent the inner voice of your character. Are they shy, lonely, happy, discontented or frustrated?
- c Put the title of the book and the name of the character somewhere on the mask. Share it with five other students.



DID YOU KNOW...

Mime is a non-verbal acting technique which uses distinct and sometimes exaggerated movement to convey character, mood or narrative without the use of props. One very famous mime artist was Marcelle Marceau. Charlie Chaplain also used a lot of mime techniques in his silent movies. You can still see mime artists in street theatre.



Mime

When attempting to mime an action or scene, there are a few important points to keep in mind:

- use your whole body and face to communicate your message
- imagine that the object you are encountering or using is real—the more real it appears to you, the clearer the message will be for the audience. Practise encountering objects such as a door, a ladder or a ball
- give the object some perspective. For example, if miming climbing a ladder, try to look up or down occasionally to remind the audience of height; or round out the shape and weight of an imaginary bowling ball before using it in your mime
- add comedy to your mime. For example, when eating a bowl of spaghetti you could work in amusing facial expressions, or slip on a banana peel after eating the banana.

Breakaway tasks

Remembering

- 1 Role-play a story with the class about an occasion when what someone was saying to you differed from what their body language was telling you.

Applying

- 2 Stand in a circle and pass a non-verbal message around and see if it alters by the time it reaches the beginning again.
- 3 Standing in the same circle, pass a big balloon from one to another. Your teacher will call out a range of objects. You must then mime passing each new object called, remembering that the weight and size will change the way you use your body. You need to listen and watch carefully. An extension of this activity is to play ball across the circle with different sorts of imaginary balls.
- 4 Find a space in the classroom and imagine that you are getting on a bus. The last seat has been taken and you have to stand. Mime taking your place and then standing on a moving bus. Think about how you can remain steady, who you will hold eye contact with and how you respond as the bus becomes fuller over time. How would your body react to people invading your personal space? Your teacher will call out emotions to you. See if the emotion changes your body language as you ride on this imaginary bus. Be ready to discuss this with the class.
- 5 After completing Question 7, choose an emotion from the posters you have just made. Look at all of the images carefully and the body language used in them. Draw the chart below in your notebook and complete it based upon the emotion you have chosen.

What does the emotion feel like?		
What does the emotion sound like? What sounds or tone might be used?		What does the emotion look like?
Adjectives that could be used when describing the emotion		
Fictional characters you associate with the emotion		

Analysing

- 6 Write a reflection on what you have learned about miming different emotions. Did you draw on your own experience or on your observations of other people?

Creating

- 7 Choose an emotion or attitude and create a collage on a piece of butcher's paper, using pictures from old magazines and newspapers. Use cut-out letters to make a title naming the emotion. Make sure that you do not just focus on facial expression but also how the people use the space around them. Share these posters with the class.
- 8 a Form groups of three, choose one scenario from the suggestions on this page, and act out a two-minute mime based on the scenario. You will need to think about what emotion your character might be feeling and why they feel this way before you start. Don't tell the others in your group what your character is like and see if they can identify the emotion.

Asking for your parent's permission to go out with friends

Telling a teacher that you haven't done your homework

Buying a coffee

Apologising for having broken something of value

Meeting someone at the airport

- b Write a profile for your character:

Name:

Age:

Family background:

Fears:

Hopes:

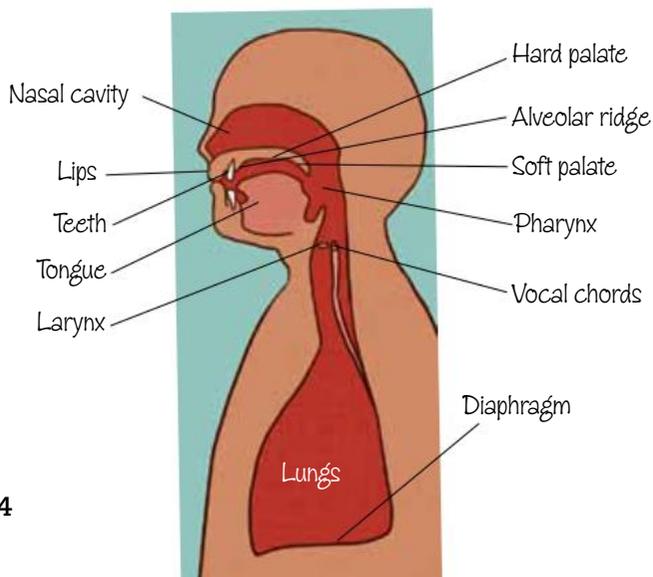
Delivering dialogue

Body language is a very important part of communication, but there are many other elements that help to create drama and character. The use of voice is an effective tool if used properly. Tone of voice, pace of speech, pitch, use of pauses, volume and emphasis convey many messages to an audience. The way you speak tells an audience about your level of self-confidence, your attitude to those you are talking to, your feelings and your location.

Another important element in any performance with dialogue is voice projection and vocal clarity. Controlling the passage of breath is a skill all actors and public speakers need to develop. The expelled breath carries the note from its source in the larynx (or vocal chords), up through the throat and pharynx into both the oral and nasal cavity where the sound resonates and becomes amplified. The sound is then shaped by the lips and teeth, and placement of the tongue on the alveolar ridge behind the teeth.

The pitch you use is also important. Anyone who has ever been in trouble with their parents knows that it is serious when they speak with a low pitch. That deep sound is far more effective than a high-pitched loud yell.

The pace you use when speaking also conveys a number of emotions to your audience. Think again about being reprimanded. The chances are that the person doing the speaking spoke very slowly, enunciating every word clearly. Pace can also be slowed to such an extent that the words that come both before and after the pause are emphasised. Imagine someone calling your full name in a stern voice and pausing between each word; the pause emphasises that you may be in trouble.



DID YOU KNOW...

When you are asked by teachers and parents to **enunciate**, they are asking you to form your words more clearly so that you can be heard and easily understood. How clearly you speak depends on how well you shape the sounds with your lips, teeth and tongue.



To **enunciate** is to say words clearly, making all the correct sounds in a word.

When we communicate we always have an audience, even if that audience is ourselves. Most of us talk to ourselves and rehearse conversations we plan to have with others to help us work out what to say. However, most of our communicating happens directly with an audience. The sorts of stories we tell and tone we use change to suit our purpose and audience.

Breakaway tasks

Remembering

- 1 There are many reasons for speaking. List some of the reasons that motivate you to speak in public.

Understanding

- 2 a Write an email to a friend about your experience of secondary school. Highlight all of the words and phrases you would not use if writing to your principal about the same experience. Rewrite the email so that it would be suitable to send to the principal.
b What did the email activity demonstrate about the way audiences alter the way you communicate?

Applying

- 3 In pairs, take turns to explore the way the following locations can affect how the words 'I'm here' are delivered:
 - calling out across a football field
 - claiming ownership of a seat at a table
 - whispering in a dark house
 - arriving home.
- 4 In pairs, take turns to see how many different ways you can say the following phrases:
 - 'I don't understand.'
 - 'Help me.'
 - 'But you told me.'
 - 'I did tell you.'
 - 'It is done.'
 - 'I laughed so hard, I cried.'
- 5 In pairs, write two short scenes where you use one phrase of your choice in two different contexts.

Creating

- 6 In groups of five, use the performance scenarios provided and experiment with different characters, places and objectives. Each improvisation should take no more than two minutes and must establish who you are and what your objective is. Change the location in the first few rounds and see how that affects how your character moves, speaks and responds. Remember to alter your modulation, pitch, pace, pause, emphasis and volume to suit your character; the situation and your objective.

Person	Location	Objective
Nurse	Hospital	To get back to her patient
Sports star	At a game	To get the focus of attention
Journalist	On a scene of murder	To find out as much detail as possible
Child	At the park	To find mummy
Policeman/ woman	Undercover in a surveillance vehicle	To catch the criminal but not blow the case

You must think about who your character is, where they are and how they are going to get what they want. Be prepared to discuss your observations with the class.

Strands in action

Core tasks

Consider all you have learned about performance skills, especially use of the body, masks, mime and voice. In pairs, choose one area and complete the following tasks.

- 1 Research your chosen skill area on the internet or in the library. Take notes on how to refine and practise techniques to improve skill levels in this area.
- 2 Plan, draft and write a five-minute lesson (which you will perform to the class) on how to improve your acting skills in the chosen area. Be sure to include explanations about techniques before providing clear examples of use. Use props and costumes to enhance the lesson.
- 3 Write an evaluation sheet, which you will hand to five random members of the class, to provide you with feedback on your lesson. Include details of specific ratings and content to assess, such as the relevance of information supplied, examples used, props/costumes/ other enhancements used and the entertainment value of the performance.
- 4 Rehearse the lesson with your partner before performing it, or teaching it, to the class. Hand out your evaluation sheets to be completed by five audience members. Ask your teacher to tape the performances with a video camera.
- 5 Once you have viewed the tape of your performance, complete a written self-evaluation about your lesson on acting skills. Include an honest appraisal of what went well and what needed improvement, drawing on your viewing of the lesson and the feedback received on your evaluation sheets.

Extra tasks

- 1 As a class, discuss the new information learnt about acting skills from the lessons/performances. Assess which were the most effective techniques used, and why.
- 2 In small groups, decide upon the five most important tips for performing. Write your tips in large, clear letters onto a poster and include illustrations or diagrams. Present your poster to the class as a group and place the posters up around the classroom to remind you of ways to improve future performances.

Performance poetry

Now that you have had some time to explore how you can use your voice to communicate and to create characters, mood and tension, you need to see how these skills can apply to different forms of speaking activities. Poetry performances demand the same techniques as playing a scripted character. The audience needs to be moved or entertained by the performance and so the performer has to be very deliberate about the way they use their voice to build mood and tension.

DID YOU KNOW...

Dramatic tension keeps audiences interested. Tension comes in many forms. There is the tension of suspense, anxiety, surprise, intimacy and conflict.



Alliteration is an effect created by repeating the same or similar letters in a series of words, such as in 'Pam's perfectly practised performance'.

Use of voice

Poets use a variety of techniques to entertain their audience and to create an atmosphere or mood pertinent to their subject matter. They paint a picture with words by manipulating the length of each line, the sound of each carefully selected word and the structure of the poem as a whole.

Some poets repeat words or phrases to create rhythm, or use alliteration to emphasise sounds and themes. When reciting poetry, it is important to recognise the tools used by the poet and to adapt your voice accordingly. Experiment with the volume, pitch and pace of your voice. Consider whether a short pause would create a dramatic effect. Overall, try to stay true to the message of the poem when presenting it to an audience.



Oodgeroo Noonuccal's poem 'Corroboree' conjures up images of traditional Indigenous dance.

CORROBOREE

By Oodgeroo Noonuccal

'Day dies' and 'cook ... comes' are examples of alliteration which help to set the rhythm.

Think about the effect of the sound in 'spirit things in'.

Experiment with this repetition in these two lines by using one or more voices as a contrast to one another.

Hot day dies, cook time comes.
Now between the sunset and the sleep-time
Time of play about.
The hunters paint black bodies by firelight with
designs of meaning
To dance corroboree.
Now didgeridoo compels with haunting drone
eager feet to stamp,
Click-sticks click in rhythm to swaying bodies
Dancing corroboree.
Like spirit things in from the great surrounding
dark
Ghost-gums dimly seen stand at the edge of light
Watching corroboree.
Eerie the scene in leaping firelight,
Eerie the sounds in that wild setting
As naked dancers weave stories of the tribe
Into corroboree.

Source: Oodgeroo of the Noonuccal clan (formerly Kath Walker),
My People, The Jacaranda Press, 1970

Breakaway tasks

Remembering

- 1 What is the poem about?

Understanding

- 2 How does the reader know that the poem is set in the early evening?

Applying

- 3 In pairs, read the poem 'Corroboree' aloud in unison. Discuss how you can make sure that you speak at the same time.
Look at the way Oodgeroo Noonuccal uses alliteration and repetition in the poem. Consider how you might like to emphasise these techniques.

Analysing

- 4 How does the reader know that the poet is a spiritual person?
- 5 What words indicate that the narrator is Aboriginal?

- 6 What words indicate that the poem is about an Aboriginal community?

Creating

- 7 a You have been asked by a local primary school to write a poem suitable for a Year 3 class that can be performed by many voices at the upcoming parent's night. Using the poem 'The Pickety Fence' on the next page as a model, in small groups write a short poem using repetition and alliteration on a topic of your choice. Identify how many sets of voices you would like to use and then highlight the lines accordingly. Make sure that you discuss:
 - the location where the performance will take place and how that affects the performance
 - the intended audience and how the students will make the poem come alive, for example using voice and movement
 - how the age of the intended audience affects your choice of theme for your poem.
- b Rehearse and perform your poem for your class.

THE PICKETY FENCE

By David McCord

POEM

The pickety fence (group 1)
The pickety fence (group 1 and 2)
Give it a lick it's (group 3)
The pickety fence (group 2 and 3)
Give it a lick it's (group 1)
The clickety fence (group 1)
Give it a lick it's (group 2 and 3)
A lickety fence (group 2 and 3)
Give it a lick (group 1)
Give it a lick (group 1 and 2)
Give it a lick (group 1, 2 and 3)
With a rickety stick (group 1, 2 and 3)
Pickety (group 1, 2 and 3)
Pickety (group 2)
Pick (group 1)



Source: David McCord, *Every Time I Climb a Tree*, by permission of Little, Brown & Company, 1980

Let me tell you

The form of performance that you are probably most familiar with is the oral presentation or speech. We generally manage informal speeches such as introducing people to one another quite well, but we often become anxious when we are asked to give thanks to someone in front of a group or make an impromptu speech. The following activities will help you to build your confidence and skills.

Breakaway tasks

Remembering

- 1 Pair up with a partner you have not worked with before. You are to speak for one minute each about absolutely anything. For example:
 - My favourite food is ...
 - I really don't like going to ...
 - My last holiday was ...

You will need a watch to time each other and a pen and paper to tally how many 'ums' and 'ahs' you use. The person who uses the least 'ums' and 'ahs' wins.

Understanding

- 2 Why is it important to eradicate 'ums' and 'ahs' from your speech when speaking publicly?

Applying

- 3 As a class, brainstorm a list of crazy topics, for example 'All horses should be dyed blue' or 'Cooking should be abolished'. Students will take it in turns to be given a topic by the teacher and have thirty seconds to plan a one-minute speech. Remember that your speech needs an opening contention, some evidence to support that opinion, and a concluding sentence. The more impromptu speeches you make, the more easily you will complete them.

Evaluating

- 4
 - a Watch other students in your class present their speeches and evaluate the importance of facial expression and body language to the impact of their performance.
 - b Listen to the use of pitch, pace and pauses by other students. What comments would you make or what advice would you give?

Creating

- 5 You have been commissioned by your school's public speaking coordinator to make a brochure for students new to public speaking competitions. Make sure that you explain what skills are needed and provide some steps to help students prepare for the competitions. Include tips for impromptu speeches.
- 6 Write and present a speech based on the topic, 'The lessons I learnt from watching television'. You could link your speech to your favourite television show, introduce humour by citing lessons from television on etiquette, or explain what you have learnt about life from watching television.



DID YOU KNOW...

People often feel embarrassed when speaking in front of a group of people. A good technique to use to avoid feeling self-conscious is to look just above the audience's head or between their eyes. They will think you are looking directly at them but you will be in a visually neutral place and be better able to focus.



Following directions

In the novel *Blabbermouth*, Morris Gleitzman examines the difficulties people have in relating to people with disabilities. Mary Morris has transformed this popular novel into a play. While the extract has two female characters, the roles could be played by males with name changes. Rowena could become Rowan and Amanda could become Arnie.

In this scene, the main character Rowena is unable to speak to the other characters but is able to speak to the audience. As you silently read through this scene, consider how difficult it might be to communicate and make friends if you lost the power of speech. Once you have read the scene, form pairs and complete the tasks that follow.



All speeches need to be organised and perhaps the best organising tool is to introduce the reason for the speech (**the contention**), provide **supporting arguments** and then end with a strong **concluding statement** or question. Remember, it is crucial to understand your **purpose** and **audience** when writing a speech.



DID YOU KNOW...

Slowing your breathing and delivery gives your brain more time to construct sentences, allows you to breathe more deeply and makes you sound more confident.

Step into script

Play scripts differ in a number of ways from other forms of fiction or text. They provide actors with not only their words but also stage directions that help to keep the integrity of the play as it was written. That is not to say that plays cannot be interpreted by the director, but the script provides a framework. The setting is often defined at the start of each scene and appears in italics. The characters' names are normally in capital letters and frequently in bold print so that the actors can see who owns the lines.



Stage directions are used to indicate:

- the placement of an actor on stage or in a setting, for example [*Enter Charlie stage left*]
- the movement of a character, for example [*He races towards the last hotdog, snatches it*]
- the delivery of dialogue, for example [*Shouts, excitedly*] 'Woohoo!'



DID YOU KNOW...

When a character in a play or film speaks their thoughts aloud, it is called a **soliloquy**.

BLABBERMOUTH

By Mary Morris, adapted from the novel of the same name by Morris Gleitzman

Stage directions appear in italics.

Characters' names are written in capitals so that you know who is speaking.

Image of girl as totally transparent.

School yard. ROWENA slinks in.

ROWENA:

I'm invisible. [To the audience] Yes I am. Humiliation can make people invisible.

A kid enters. ROWENA shuts her eyes. The kid looks at her, then runs off. ROWENA opens her eyes.

See? Told you.

AMANDA enters. ROWENA shuts her eyes tight.

I'm invisible, I'm invisible.

AMANDA stops in front of ROWENA and taps her. She opens one eye.

AMANDA signs.

[To the audience] Huh?

AMANDA signs slowly and painstakingly.

[To the audience] The flies are shocking today.

She brushes away an imaginary fly.

AMANDA signs again.

Nice turtle. Did she say nice turtle?

More signs.

Good aircrash? I know! I'm suffering delayed sunstroke.

AMANDA tries again.

Good race. She's telling me I ran a good race. She's talking to me!

ROWENA signs back in a huge rush, asking her where she learned it.

AMANDA:

Hey, slow down. I'm not that good—yet.

ROWENA signs again slowly.

I learnt it last year. At a community service camp. I was scared to try it before in case you laughed at me.

ROWENA *signs at her to do more.*

Okay, Um...

She signs. ROWENA *reads the signs.*

ROWENA: She doesn't like racing much, her parrot makes her do it. Mmm, interesting.

ROWENA *makes the sign for parrot to AMANDA.* AMANDA *flaps her hands in frustration and tries again.*

Oh, her father makes her do it.

More signs from AMANDA.

Glue? [*She signs it again.*] Twin?

AMANDA *keeps signing.*

Friend. Friend! But what if I'm wrong!

ROWENA *signs to AMANDA to say it.*

AMANDA: You want me to say it out loud?

ROWENA *nods and crosses her fingers.*

Will you be my friend?

ROWENA *signs to AMANDA, inviting her home.*

After school?

ROWENA *signs.*

Slow down! Yeah that'll be great. As long as I can phone my mum from your place and let her know I'll be late.

They exit. ROWENA *ducks back.*

ROWENA: [*to the audience*] This is the best day of my life!

Source: Mary Morris, *Blabbermouth*, in Tony Woollams, *Scenes for Young Actors*, Currency Press Pty Ltd, 1999



The movement and placement of characters on the stage is called blocking. Each movement is choreographed so that the dialogue and movement suit one another. When an actor blocks their movement on the stage, they must make sure that they do not obscure other actors from the audience. Directors and actors also need to pay attention to how interesting the placement of actors on the stage appears. This is why you will often see actors in a variety of positions, some standing while others sit or crouch.

Breakaway tasks

Remembering

- 1 How does an actor know where the scene is set?
- 2 In *Blabbermouth*, how does Rowena attempt to hide her humiliation?
- 3 How does Amanda establish that she wants to be Rowena's friend?
- 4 Identify one stage direction in the scene relating to setting, one relating to movement, and one that refers to the delivery of dialogue.

Understanding

- 5 What do you learn about Rowena's character from this extract?
- 6 What do you learn about Amanda's character from this extract?

Applying

- 7 In pairs, choose a character each and discuss how you as an actor can convey these characteristics in a polished reading of the extract. Consider the body language each character might adopt and the tone and inflections that they might use.

Analysing

- 8 What issues do you think arise for non-verbal people when it comes to making friends?

Evaluating

- 9 When you are planning a performance it is a good idea to have someone critique your work. This allows for new ideas and suggestions to be introduced. In pairs, prepare a performance of the extract. View another group's rehearsal or performance and evaluate it in terms of the following criteria:
 - audibility—how well you can hear each of the actors
 - movement—how the actors move on the stage and the reasons for the way they move
 - blocking—how the actors make sure that the audience can see and hear them clearly
 - believability—how believable the characters are.
- 10 Join with another group and discuss what you learnt about acting from working on this extract.

Creating

- 11 Create a film of your group's performance of the extract and present your scene to the class as a work in progress. After watching the video, discuss what you learnt about your skills with the rest of the class and suggest ways you can improve your performance.

Building a character through dialogue

Morris Gleitzman's novel *Two Weeks with the Queen* is a humorous look at how teenagers can perceive the world. Colin's brother Luke is very ill and Colin believes he can make him better. Mary Morris has transformed this popular novel into a play.

The scene is set in England and, while it is played by two male characters, the roles can be performed by males or females. As you read, pay attention to which character dominates the scene. Look at the clues that are provided within the script and be prepared to discuss them after your reading.

TWO WEEKS WITH THE QUEEN

By Mary Morris, adapted from the novel of the same name by Morris Gleitzman

- ALISTAIR: Colin?
- COLIN: What?
- ALISTAIR: Have you really ridden a trail bike, or were you pulling my leg?
- COLIN: Straight up. Yamaha 250. Twin exhaust, cross-country gear ratios.
- ALISTAIR: Brill.
- COLIN: Yeah, it was all right till the brakes failed and I went over the cliff.
- ALISTAIR: You went over a cliff?
- COLIN: Yeah. But it's okay, the ocean was underneath, broke my fall.
- ALISTAIR: The Pacific Ocean?
- COLIN: Yeah. The surf wasn't so high, often 15 metres or so.
- ALISTAIR: Brill.
- COLIN: Course the sharks are a problem.
- ALISTAIR: Sharks!
- COLIN: White pointers. There were a couple of them. Reminded me of the time I had to fight crocs off in the Territory.
- ALISTAIR: Crocodiles?
- COLIN: Twenty-footers. I gave them a wrestle for their money, but.
- ALISTAIR: Do you know Crocodile Dundee?
- COLIN: He's a mate of mine, gave me a few tips. See, a croc's got no brains. You can outsmart 'em. Not like sharks. Only way with sharks is to out-swim them.
- ALISTAIR: You can out-swim sharks?
- COLIN: All Australians can. Wouldn't be any of us left if we couldn't. Alistair, don't you ever get bored?
- ALISTAIR: No. Well a bit. Sometimes.

Colin appears to enjoy embellishing/exaggerating stories about himself.

By seemingly understating the sharks, Colin makes himself seem very brave and exotic.



Colin feels safe to continue exaggerating because Alistair appears easily fooled.

Alistair's willingness to believe Colin knows Crocodile Dundee rather than the actor Paul Hogan tells us a number of things about both him and Colin. Alistair is gullible and doesn't know any better and Colin can tell stories with a straight face, which indicates that he does so often.

The punctuation helps the actor to work out how to deliver this line to the audience. Alistair goes from a flat denial to a grudging agreement.

Colin believes in his ability to save his brother because he doesn't want to face the reality of losing him.

We see Colin's innocence in his expectation that a letter to the Queen will provide a possible cure for his brother.

Alistair is quick to make excuses so that he doesn't need to face challenges.

COLIN: How would you like to help me save Luke's life?

ALISTAIR: I'm not allowed to give blood!

COLIN: You don't have to give blood. Listen, do you reckon the Queen's doctor would be the best doctor in the world?

ALISTAIR: Yes, pretty good, 'specially 'cos he'd have to do it without looking.

COLIN: Eh?

ALISTAIR: Well, he would wouldn't he? I mean if the Queen was sick he couldn't just say: 'Take your frock off, Your Majesty, and let me look at your, er ... your ... you know'. Could he? I mean, not to the Queen. Nobody could, could they? He'd have to guess what's wrong. He'd have to be good.

COLIN: Er ... yeah. Anyway, I wrote to her and asked her to let me get in touch with him, and she didn't write back.

ALISTAIR: When did you write to her?

COLIN: Nearly a week ago.

ALISTAIR: Well, there you are then. It'll be months before she gets around to it.

COLIN: She's a bit slack?

ALISTAIR: No, not her. But hundreds of people write to her. She gets sackfuls of letters every day. Special vans full of letters for her.

COLIN: I've seen them. They've got Royal Mail written on them.

ALISTAIR: Er, yeah. Takes a bit of time to answer all them letters.

COLIN: Well, I haven't got time. I'm going to have to get into the Palace and talk to her myself. And you're gonna help me.

ALISTAIR: You want me to help you break into Buckingham Palace?

COLIN: Someone has to give me a leg up.

ALISTAIR: Mum doesn't let me go into town by myself.

Alistair's response shows that he is not a risk taker.

Humour provides comic relief in an otherwise serious situation.

COLIN: You won't be by yourself, you'll be with me.

ALISTAIR: But you can't just climb into the Palace, there'll be alarms and dogs and stuff.

COLIN: No there won't, well only corgis and they'll be asleep on the Queen's bed.

ALISTAIR: How do you know?

COLIN: It was in our papers at home. A few years ago, a bloke got into Buckingham Palace at night and next morning, when the Queen woke up, he was sitting on the end of her bed, looking at her. He didn't have a single dog bite on him.

ALISTAIR: I remember that.

COLIN: If he can do it, we can.

ALISTAIR: They put him in a loony bin.

COLIN: All right then! I'll do it myself.

ALISTAIR: I'll come.

COLIN: Okay, we'll set the alarm tonight for three-thirty in the morning.

ALISTAIR: I'll stay.

COLIN: Don't be a wimp.

ALISTAIR: What if you get shot?

COLIN: Okay, stay then!

ALISTAIR: I'll come.

COLIN: Good one. Three-thirty then. Let's go and buy a rope.

Colin's innocence is further supported by his belief that the Queen only has corgis protecting her.

When it becomes immediate, fear steps in.

Colin loses patience and this compels Alistair to agree to Colin's plan.

Source: Mary Morris, *Two Weeks with the Queen*, in Tony Woollams, *Scenes for Young Actors*, Currency Press Pty Ltd, 1999

Breakaway tasks

Remembering

- 1 How do you know that Alistair and Colin don't know each other very well?
- 2 How do you know that Colin and Alistair are still quite young?

Understanding

- 3 Describe Colin's opinion of himself based on the evidence in this extract.
- 4 Is Colin right to believe that the Queen's doctor can cure his brother Luke? Explain your answer.
- 5 Why do you think Alistair is reluctant to help Colin? Provide evidence to support your answer.

Applying

- 6 Through your reading and participation in the activities so far, you will have begun to form a view of Alistair. Imagine that you are Alistair. Write a short soliloquy in which Alistair explains how he sees Colin, how he sees himself in relation to Colin and how he really feels about Colin's plan. Remember, a soliloquy is a character's thoughts spoken for the audience. You may be asked to share Alistair's thoughts with the class. Be prepared to give a polished performance in which you use Alistair's voice, even if you read the dialogue.

Analysing

- 7 Even though the reason for Colin's plan is a serious one, the playwright has used humour in this scene.

Identify one exchange between the characters where humour is evident and rehearse it. Why do you think the playwright uses humour in this part of the script?

Evaluating

- 8 How likely is it that Colin's plan to storm the palace will succeed?
- 9 How reliable do you think Alistair will be as an accomplice? Use the text to support your view.

Creating

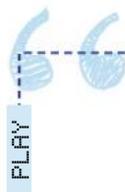
- 10 Design a poster to advertise your version of the play based on the extract and the soliloquy you have written. Make sure that you decide on the mood you want to convey to a possible audience and choose colours and images appropriate to that mood.

Establishing relationships and character traits

The scene from *Blabbermouth* is played by people of the same sex. While there is some tension, it is mostly the tension of uncertainty as Rowena tries to establish what Amanda wants and the tension associated with taking personal risks as Amanda extends her friendship to Rowena. In the scene below from *Away*, another form of tension becomes apparent. This scene is played out by a male and a female and this is essential in order for the tension to emerge.

This play is set in the 1960s at a time when there were many changes taking place in society. Women were moving away from the tradition of getting married and having children straight after school to considering university education and careers. Increasing numbers of people migrated from Europe to make new lives in Australia, and the Vietnam War was constantly on the news—the first major conflict to enter the homes of ordinary people through television.

It is against this backdrop that three families go away on holiday. The play explores their experiences as they share a beach camping ground. In the following extract the scene is set backstage at the school play on the last day of school before the holidays begin. As you read the extract for the first time, look carefully at the clues within the script that reveal the characters' personalities. Pay particular attention to the tension between Tom and Meg.



AWAY

By Michael Gow

SCENE TWO

Backstage. TOM and MEG

- TOM: You going away tomorrow?
MEG: We're leaving really early.
TOM: Well ... have a good time.
MEG: Where are you going?
TOM: Up the coast. Some beach.
MEG: Have a good time.
TOM: Bound to.
MEG: See you.
TOM: Yeah ... see you in pictures.
MEG: You too.
TOM: No thanks.
MEG: You were really good in the play.
TOM: Bull.
MEG: You were!
TOM: Cut it out. I'll get a fat head.
MEG: My olds are waiting.

TOM: Anyway, I got this for you. As a memento of the play.

MEG: Thanks.

TOM: It was a real laugh being in a play with you.

MEG: No-o ...

TOM: It was! So I got you something as a token of my appreciation.

MEG: What is it?

TOM: If you open it up you might find out. It's a piece of junk, actually. Actually I nicked it. But it's the thought that counts.

MEG: You nicked it?

TOM: Actually, I got a night job and slogged me guts out for ten years to pay for it.

MEG: A brooch.

TOM: A mere bauble.

MEG: It's really nice. That's really nice of you.

TOM: Oh, stop before you start sobbing.

MEG: I really like it.

TOM: It's from the bottom of my heart, actually.

MEG: I wish I'd got you something.

TOM: I have some beautiful memories.

MEG: Oh yuck.

TOM: Sick, eh?

MEG: It was good fun, though. Pity it was only for one night. Fancy doing it night after night like in America. Plays go on for years there. London too. Wouldn't you get sick of it?

TOM: Depends who else was in it. Be great if you hated everyone's guts.

MEG: But then it'd only be the same as a proper job.

TOM: What are you going to be when you grow up?

MEG: An engine driver. You?

TOM: I'll wait and see.

MEG: I'd better be going. Thanks for the brooch.

TOM: It matches your eyes.

MEG: Yellow?

TOM: Joke.

MEG: Ha ha.

TOM: Sorry.

MEG: Well ...

TOM: The olds.

MEG: Have a good Christmas.

Source: Michael Gow, *Away*, Currency Press Pty Ltd, 1986



? DID YOU KNOW...

Improvisation is a very important acting technique. When you improvise, you make up both the action and the dialogue of a character at the time of performance without any rehearsal.

Breakaway tasks

Remembering

- 1 What words indicate that the characters are young?
- 2 How does the script show that the characters feel awkward?

Understanding

- 3 Having read the extract, put your scripts down, get into pairs and improvise the scene as best you can. Pay attention to what it feels like to be your chosen character and if you have a mind blank, work through it as best you can based on your knowledge of the character and the scene. Perhaps look away until the idea comes back but always stay in role. Once you have improvised as one character, swap roles. It doesn't matter if the character is a different gender to you; think about what you might have to do to portray a role that does not come naturally without slipping into comic stereotypes.
- 4 What does the dialogue tell you about Tom's character? Complete the following table in your books.

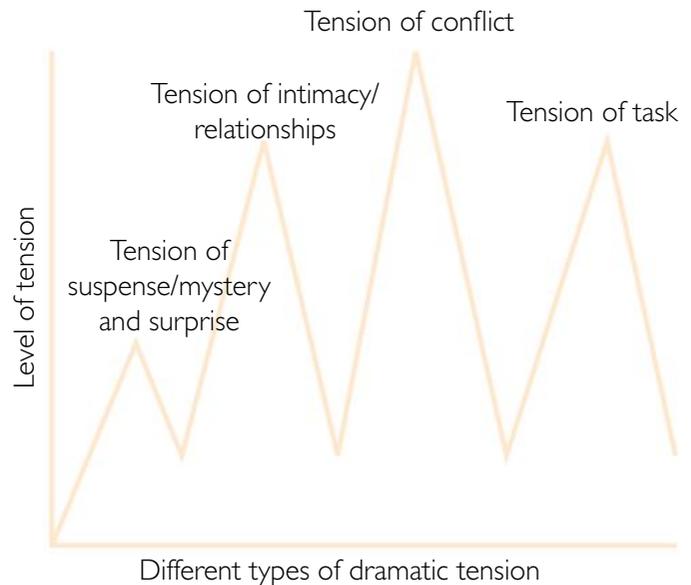
Tom's character trait	Line from the text that supports this view	How might this character trait affect the way he moves?	How might this character trait affect the way he speaks?

Applying

- 5 What could the actors playing Meg and Tom do to convey their awkwardness?
- 6 This extract has very few stage directions to guide the actors. Imagine that your friends are performing this scene in an eisteddfod and have asked you to be their director. Insert some set details and thoughtful stage directions to help guide them. Look at *Blabbermouth* to see how set and stage directions are used.

Analysing

- 7 Imagine that Tom has a very different character. How might an actor use body language to demonstrate a different attitude to the situation?
- 8 Why do you think Michael Gow, the playwright, did not include many stage directions or set descriptions?
- 9 There are a number of different types of tension in drama.



Which type of tension applies in this scene and where in the script is this most obvious?

- 10 A lot of the dialogue is written in short sentences. What does this reveal about the characters to the audience?

Evaluating

- 11 How would the scene from *Away* change if it was set today?
- 12 How does the status/power of the characters influence the scene?

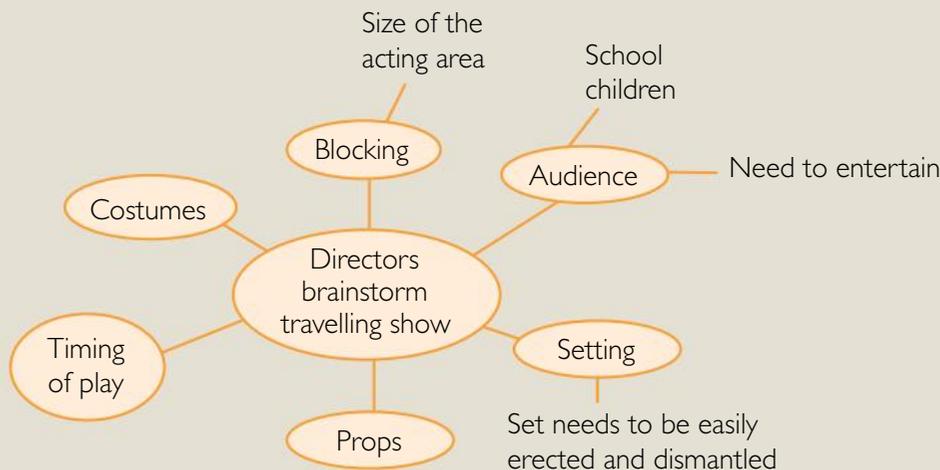
Creating

- 13 Write a scene exploring tension and conflict in one of the following relationships:
 - parent–child
 - boss–employee
 - friend–friend
 - teacher–student
 - doctor–patient.

Strands in action

Core tasks

- 1 When reading 'Corroborree', you experienced poetry recital with two voices speaking at the same time. Now work in groups of three to create a more dramatic reading. Vary the pitch and pace. Perhaps create an undercurrent of sound vocally that will give the poem a distinct rhythm. You can use one or more voices and sound effects, such as a didgeridoo or click-sticks (also known as clap-sticks). You might also like to create some movement based on the poem to accompany the reading.
- 2 Imagine you are the director of the scene from *Blabbermouth* and are preparing to take the show on the road to visit schools. You have to consider a number of aspects of staging when preparing a performance, most importantly a simplified set that could be easily dismantled. Draw a mind map like the one provided and make notes or drawings to identify all those things a director needs to consider for a production, such as the set, costumes, blocking and a possible backdrop.
- 3 In groups of three, decide how Colin and Alistair's expedition to Buckingham Palace will end and write the scene where they attempt to meet the Queen. Make sure that you write the scene in the same format as the extract. Consider the tension that might develop between the two characters. Then use a video camera to film your new scene. Naturally you will not have the real palace, but you can use still images to set the location and have small details that suggest the royal setting. You will need two actors and one camera operator. Show your short films to the class.



Extra tasks

- 1 Choose an issue that is important to you and carefully prepare a formal speech of no longer than three minutes. Organise your speech and make your contention clear. In such a short speech you will probably only present two or three points.
 - Was it convincing?
 - If so, why was it convincing? If not, why not?
 - What impact did the speaker's presence and energy have on the message of the speech?
 - How clearly and slowly did they deliver their speech?
 - What can you learn and apply to your own public speaking from watching others perform?
- 2 Listen to another student's speech and evaluate its impact on you, rating it on a scale of one to ten with ten being the best result. You should consider the following questions.

Surfing with Shakespeare

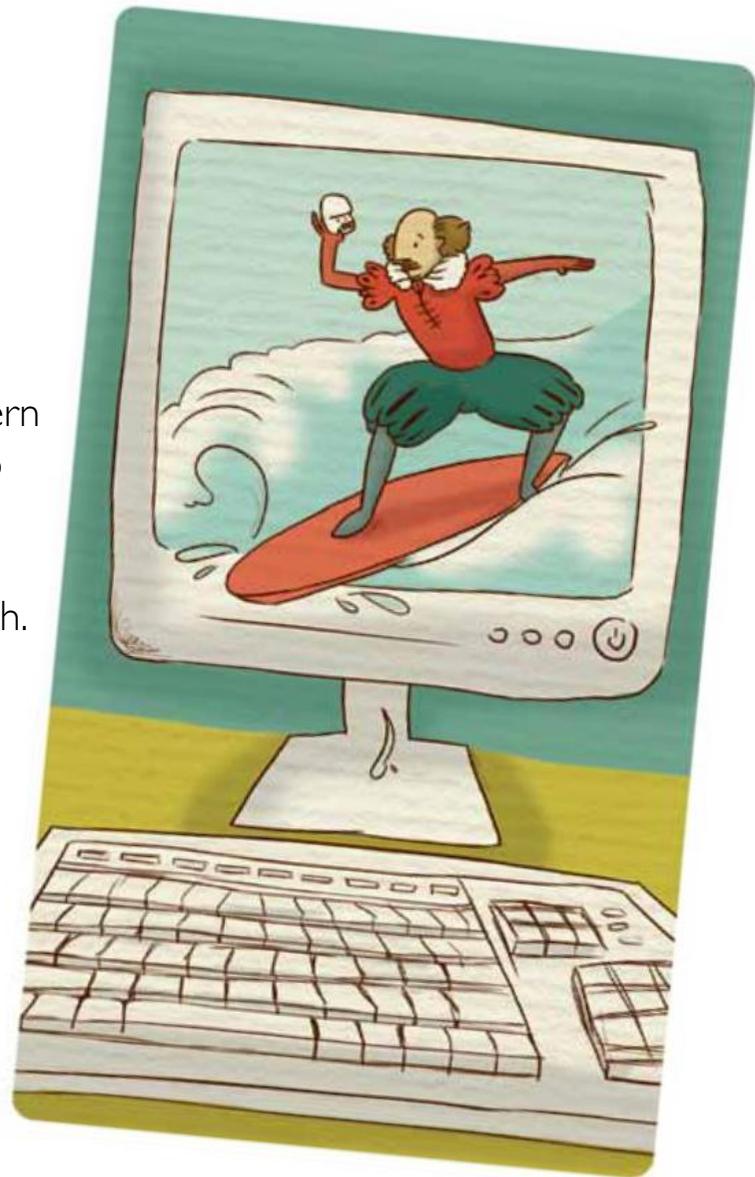
It is one thing to learn how to read a modern script and gain confidence in your ability to present information to an audience. There is a whole other skill set required when faced with a historical play and Shakespearean English. Understanding the era in which the play was written as well as the language being used is fundamental to your ability to interpret the text. Once you have been introduced to the timeless themes and characters used by Shakespeare in his plays, you will have a much greater appreciation and understanding of how to portray them on stage.

Understanding Shakespeare

William Shakespeare is arguably one of the most influential people in the development of the English language. More than 500 years after his death, his plays are still performed, his poetry is still recited and his storylines are still being adapted for television and cinema. It is estimated that he introduced more than 2000 words into the English lexicon and many of the words and phrases that we still use today were invented by him.



Lexicon—the vocabulary of a particular language.



It is, however, for his plays that Shakespeare is best known.

Macbeth

Macbeth tells the story of a Scotsman who plots the death of the Scottish King. Shortly after a battle in which Macbeth has been recognised as a war hero, some witches appear to him and prophesise that he will one day be king. This sows an evil seed in Macbeth's mind and he begins to plot the death of the King.

In the following scene, the three witches stand before a cauldron brewing a concoction. The chief witch, Hecate, is supervising the spell.

MACBETH

ACT 4, SCENE 1

By William Shakespeare

PLAY

A cavern. In the middle, a boiling cauldron.

cauldron: a large pot

Thunder.

FIRST WITCH: Thrice the brinded cat hath mew'd.

brinded: striped or patchy

SECOND WITCH: Thrice and once the hedge-pig whined.

hedge-pig: hedgehog

THIRD WITCH: Harpier cries—'tis time, 'tis time.

Harpier: the name of the third witch's spirit friend

FIRST WITCH: Round about the cauldron go;
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.

entrails: the intestines of an animal

ALL: Double, double toil and trouble;
Fire burn, and cauldron bubble.

SECOND WITCH: Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blind-worm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

adder: a snake

fenny: boggy, marshy

blind-worm: a lizard

howlet: owlet, a small or young owl

ALL: Double, double toil and trouble;
Fire burn and cauldron bubble.

THIRD WITCH: Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab:
Add thereto a tiger's chaudron,
For the ingredients of our cauldron.

ravine: a deep chasm in an ocean

maw: mouth

hemlock: a poisonous herb

slip: a piece cut from a plant
yew: an evergreen tree

Tartar: a person from Mongolia who helped Genghis Khan overrun Asia and parts of Europe in the Middle Ages

drab: a dirty, untidy woman

chaudron: intestine

ALL: Double, double toil and trouble;
Fire burn and cauldron bubble.

SECOND WITCH: Cool it with a baboon's blood,
Then the charm is firm and good.

Enter HECATE and the other three Witches

HECATE: O well done! I commend your pains;
And every one shall share i' the gains;
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

HECATE retires

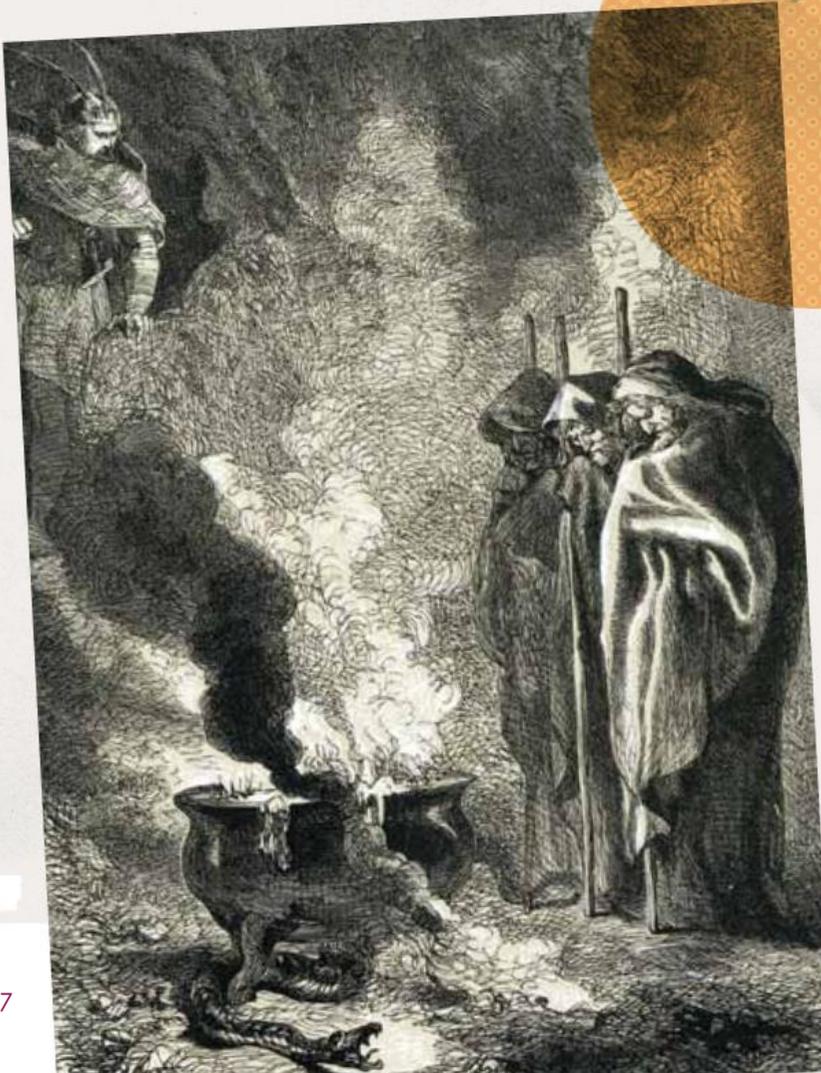
SECOND WITCH: By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoever knocks!

pricking: tingling

Enter MACBETH

MACBETH: How now, you secret, black, and
midnight hags!
What is't you do?

ALL: A deed without a name.



Breakaway tasks

Remembering

- 1 Where does this scene take place?
- 2 Make a list of all the animal parts that the witches use into the potion.

Understanding

- 3 Each of the ingredients that is added to the pot is associated with sinister or dangerous things. Why do you think that the witches are adding these ingredients to the brew?
- 4 Shakespeare lived at a time when it was common to be intolerant and fearful of people from different backgrounds and cultures. What examples of racism can you find in this text?

Applying

- 5 Form groups of four. Allocate a role from the scene to each member of the group. Look for clues in the text for the sorts of actions ('Round about the cauldron go') and props ('Scale of dragon, tooth of wolf') that your group might need. Rehearse your presentation and perform it for the class. Vote for the group that handles the play the best.
- 6 Shakespeare did more than give the world wonderful plays and poetry, he is thought to have contributed between 2000 and 3000 words and phrases to the English vocabulary. Here are instructions to play Shake-em-up Shakespeare.
 - a Form groups of five and write the following words, which have been attributed to Shakespeare, onto flashcards.

accused	addiction	advertising
amazement	assassination	bandit
bedroom	beached	bedroom
birthplace	blanket	bump
cater	champion	countless
dawn	dew-drop	downstairs
epileptic	eyeball	fairy land
farmhouse	fixture	flawed
flea-bitten	football	fortune-teller
generous	glow	green-eyed
hint	horn-book	hot-blooded
lady-bird	lonely	long-legged
love-letter	luggage	mimic
moonbeam	mountaineer	negotiate
obscene	pale-faced	premeditated
puppy-dog	rant	schoolboy
shooting star	summit	torture
upstairs	varied	watch-dog
worm hole	worthless	zany

- b Nominate one group member to be the keeper of the cards. The keeper sits away from the rest of the group and is responsible for showing the word to one other member of the group.
- c Without speaking, the group member who has been shown the word draws symbols or pictures, or mimes actions to help their team guess the word. Each drawing or mime can only take two minutes.
- d Your teacher will be the time keeper. The team to correctly guess the most words in fifteen minutes wins Shake-em-up Shakespeare.

Analysing

- 7 Make a list of the rhyming patterns. Are there any examples in the list of ingredients where a true rhyme doesn't exist? Why do you think this might be the case?
- 8 Shakespeare's actors probably only had one hand-written script between them to learn their lines. How do you think that the rhyming might have helped them to learn their lines?
- 9 Each two lines that rhyme is called a couplet. One of the other clever things that Shakespeare does with this piece of writing is that he makes sure that there are the same number of beats or syllables in each line of the couplet. For example:

Scale/of/dra/gon,/tooth/of/wolf,/ (7 syllables or beats)

Witch/es'/mum/my,/maw/and/gulf/ (7 syllables or beats)

Mark in pencil the syllables in this extract. Does Shakespeare maintain this same beat throughout the piece? If so, what effect do you think this has? If not, what effect does this change in pattern have on the piece?

Creating

- 10 You have been asked to stage a modern adaptation of the play. Using modern language, develop your own potion for the witches to chant as they throw the ingredients in. See if you can make it rhyme and use a consistent beat throughout.

Strands in action

Core tasks

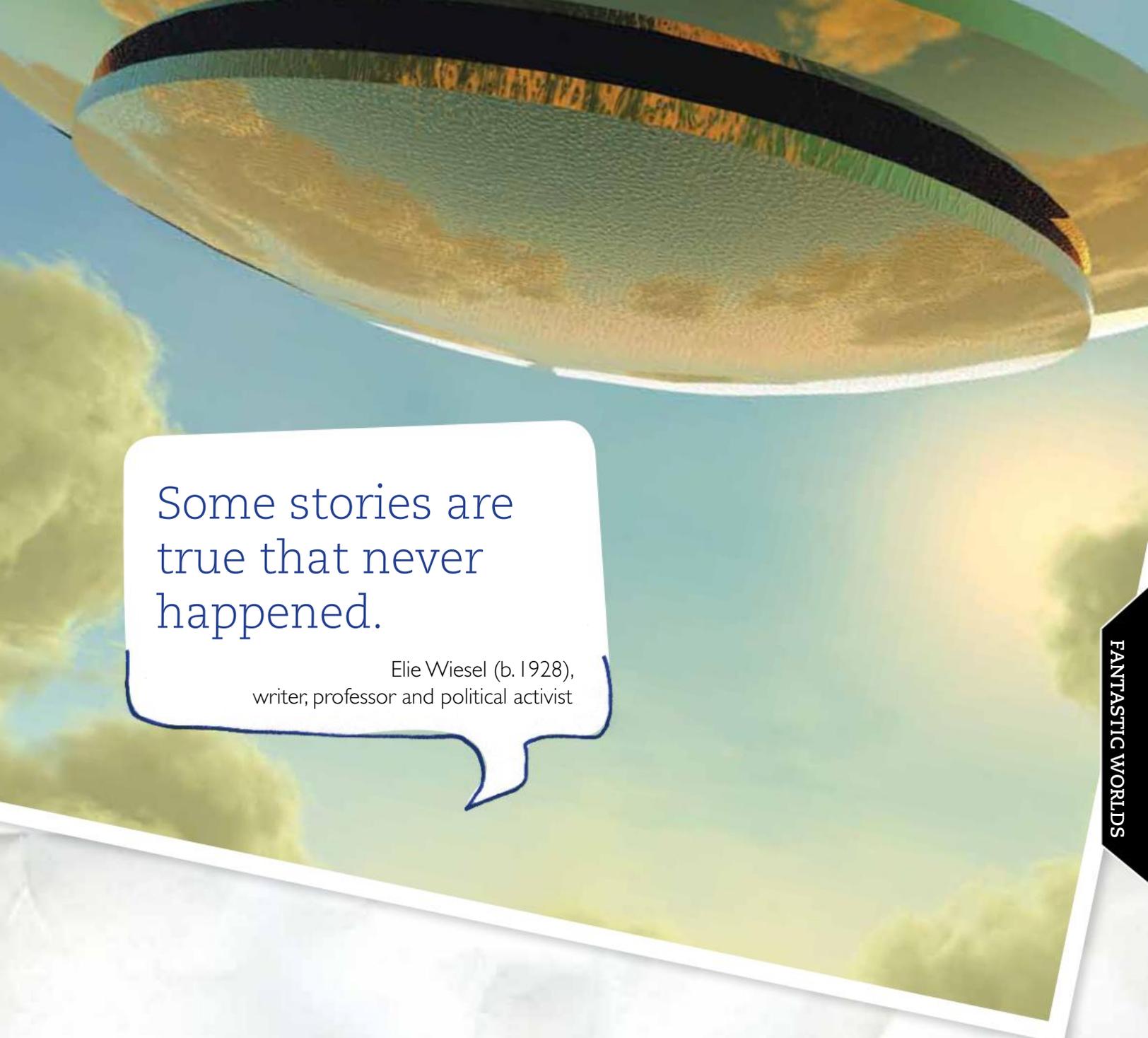
- 1 Shakespeare's plays are called classics because their plot and message remain relevant despite hundreds of years passing. There are many examples of Shakespeare's plays being altered and modernised. In English you are often asked to transform one sort of text to another to demonstrate your understanding of the characters, the conflict involved and possible alternative solutions to the problems that the characters face.
 - a Your task is to rework the extract from *Macbeth* and put it into a modern context. The scene is set at a park across the road from school.



- b Complete a read through of your modernised adaptation and make any editorial changes, then swap your script with another student. Critically evaluate the new script constructively by looking at the detail in the stage directions, consistency in characterisation, clarity of the dialogue and the management of tension.
- 2 Imagine you are one of the witches. Chances are you would be using your mobiles or MSN to hold the same conversation.
 - a Use a network chat program available at school, a mobile or your notebook to rewrite these events in SMS text language. You must use modern English, abbreviations and emoticons to convey your message.
 - b How many texts does it take to get to the end of the scene?

Extra tasks

- 1 Use the internet to research the life and work of Shakespeare. Prepare an oral presentation on an aspect of his life from the list below. Using the knowledge and skills you have learnt in this chapter, produce a formal presentation on a play or Shakespeare's life.
 - The Tragedies: Romeo and Juliet, King Lear, Hamlet
 - The Comedies: Much Ado About Nothing, A Midsummer Night's Dream
 - The Histories: Henry V
 - A specific play: Any others that are not already on the list
 - James I
 - Elizabeth I
 - Anne Hathaway
 - The Globe Theatre
 - The Rose Theatre
- 2 Shakespeare wrote many famous speeches over the years. Use the internet to find some of the more well known ones. With a partner, rehearse the speech and deliver it to the class. You may even be able to find a full modern version of it online. Have a partner present these lines and decide which one you like best.
- 3 Select one random page from any of the plays. In small groups, see if you can translate the scene to a modern setting. Try reading it with different accents or by emphasising specific words in the delivery. When you are ready, perform the piece for the class.



Some stories are true that never happened.

Elie Wiesel (b. 1928),
writer, professor and political activist

Fantastic worlds

Chapter overview

The world is full of fantastic stories. Human beings were telling stories long before they could ever read or write. Amazing myths, strange legends, fearless folktales, fascinating fables, twisted fairytales and modern fantasy stories are everywhere. Inside these stories you will discover strange characters, exciting events and new ways to create worlds that challenge you to explore your own.

A taste of myths and legends



Long before the World Wide Web, TV or even books, people told stories to entertain and to teach. Many of these stories explained how the world was made and why people existed. Over many generations, people around the globe have told stories to pass on beliefs and ideas about their world.

Many people can remember when they were young being told stories about Santa Claus bringing presents for them if they were good. Some people might have been told that thunder and lightning were signs of a god's anger, or the tooth fairy would leave money if a tooth was left under a pillow at night.

These are examples of modern myths, traditional stories explaining events that happen in our world. Childhood myths are very real in the imagination of young children because they help children to make sense of the world around them. Stories like these have existed for thousands of years in every culture around the globe.

Myths and legends from around the world live on in modern books, movies and TV shows, which include many traditional stories and characters.

? DID YOU KNOW...

Many families have different versions of stories about Santa Claus, the Easter bunny or the tooth fairy that have been passed down the generations. Does your family have different childhood stories about special characters or events?

Exploring ancient creation myths

People have always been curious about our world and why we live here. Long ago, people wanted answers to questions about the world and themselves, so they often told stories based on traditional beliefs. Remember, they didn't have the scientific knowledge we have today to help us understand our world and ourselves. Some of the questions they asked were:

- How was the Earth made?
- Why are there floods and fires?
- What causes earthquakes and volcanoes?
- Where do rain, thunder, clouds, stars and lightning come from?
- Who created the sun and the moon?

People in different countries retold favourite stories to answer these questions. These stories became their myths, and were passed down from generation to generation. Myths were an explanation of how things were created and why things happened in the natural world. On the following pages are some ancient myths from different cultures that explain how parts of our universe were created.



MYTHS AND LEGENDS

A **myth** is a traditional story and usually involves supernatural human or non-human beings, such as gods, strange beasts, hideous monsters, giant serpents or other amazing creatures. Myths explain how some things in our world came to exist, as well as traditional beliefs and customs.

A **legend** is a traditional story explaining the actions or achievements of a popular character or historical figure. A legend may be a mixture of true and imagined events, with some larger-than-life ingredients.

MĀORI CREATION MYTH

Long ago, the Sky Father, called Ranginui, and the Earth Mother, called Papatūānuku, were husband and wife, and they lived together. Ranginui and Papatūānuku had many children, but these children lived in complete darkness because their parents were so closely united.

When these children grew up, they talked about what it would be like to live in a place where there was light and not always darkness.

Tūmatauenga, the most angry and aggressive of the children, said: 'We should join together and kill our parents, because then we could all enjoy living in the light.'

But Tāne Mahuta, his brother, strongly disagreed. 'We do not need to kill them. We just need to push them apart, because then our Sky Father can look down on us and protect us, and our Earth Mother can live with us and look after us.'

All the other children agreed with this plan except Tāwhirimātea, the son in charge of the wind and the storms. He was very worried that his parents would be forced apart.

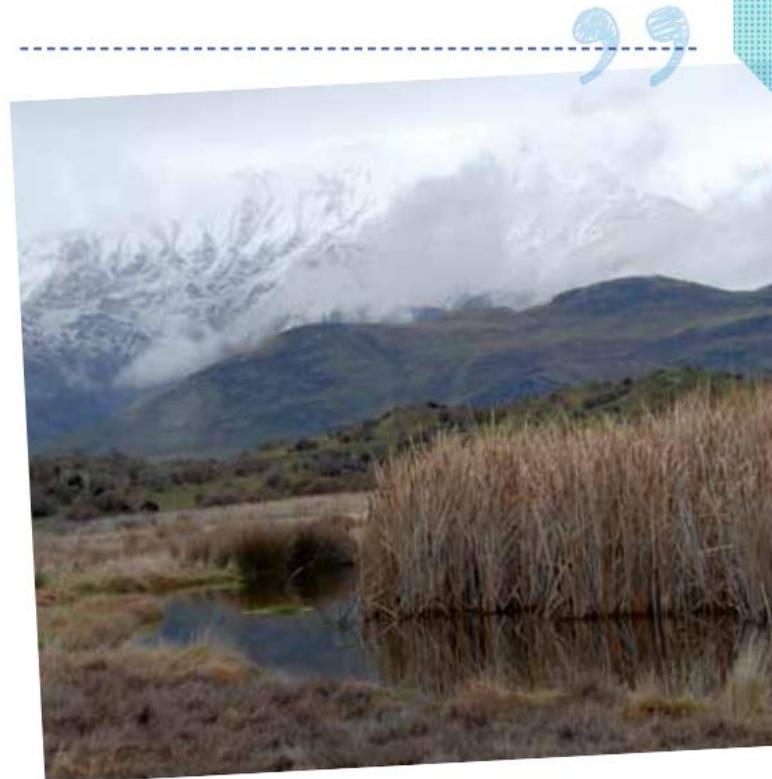
So all the children except Tāwhirimātea tried to push their parents apart. First Rongomātāne, the god of crops, tried; then Tangaroa, the god of the sea; then his brother Haumia-tiketike, the god of food which grows in the wild, joined with him to try to force their parents apart.

Although the brothers tried very hard to separate them, the Sky Father and Earth Mother remained close together and did not separate.

Finally, Tāne Mahuta, who was god of forests and insects, tried. His idea was very different to the other children's. They had tried to stand up and push their parents apart. Instead, he lay on his back and pushed up with his powerful feet. Using every part of his body, Tāne pushed and pushed until, to his parents shock and sadness, they were gradually forced apart.

Tāwhirimātea was very upset when he heard his father's cries and his mother's screams. He created huge storms and powerful winds, and he promised all his brothers they would forever have to face his anger in this way. He joined his father in the sky, and today he still releases storms and winds upon the Earth.

Ranginui and Papatūānuku still grieve over their forced separation. Ranginui's tears fall onto the Earth as rain to show his sorrow at being separated from his beloved wife. Papatūānuku sometimes heaves and strains, nearly tearing herself apart, to try to reach her loving husband in the sky. This is the cause of earthquakes and tremors. And when the mists and clouds cover the forests, you are seeing Papatūānuku's sighs as she dreams of Ranginui.



CHINESE CREATION MYTH

In the beginning, the universe was a black egg and the heaven and earth were mixed together. Inside this egg was Pangu. He felt suffocated, so he cracked the egg with a broad axe, and the light, clear part of the egg floated up to form Heaven while the yellow, heavy part sank down to form the Earth.

When Pangu died his breath became the wind and clouds, his voice the rolling thunder, his eyes the sun and the moon, and his hair and beard the stars in the sky. The flowers and trees were formed from his skin, the marrow in his bones became jade and pearls, and his sweat became the good rain that nurtured the Earth. That was how the heaven and Earth were created.

JAPANESE MYTH ABOUT THE SUN AND THE MOON

The god Izanagi, mourning over the death of his beloved wife, Izanami, followed her into the underworld. When he saw her decaying body he ran away. Because he felt dirty from his journey into the underworld he washed himself in the sea.

He decided to wash every part of his body individually. He removed his left eye and washed it carefully in the water. By doing this the sun was born, and the sun became a goddess called Amaterasu.

Next he removed his right eye and also washed it in the water. This eye became the moon, and the moon became a goddess called Tsukiyomi.

DID YOU KNOW...

Amaterasu is pronounced *ah-mar-tair-a-soo* and Tsukiyomi is pronounced *tsoo-key-yo-me*.

Breakaway tasks

Remembering

- 1 In the Māori creation myth, why were the Sky Father and Earth Mother separated by their children?
- 2 In the Chinese story, how did Pangu escape the egg?
- 3 Which parts of the god Izanagi became the sun and the moon in the Japanese story?

Understanding

- 4 In the Māori creation myth, how do the stories of the children's actions explain the following common New Zealand features?
 - fierce winds and storms
 - earthquakes
 - mist
 - rain.
- 5 In the Chinese story, why was Pangu so important?
- 6 Why did the god Izanagi follow his wife into the underworld in the Japanese sun and moon story?

Applying

- 7 Using the Māori creation myth, make a list of natural features that have been included in this ancient story about the creation of New Zealand.

Creating

- 8 In a group of two or three, use your imagination to write a 'mini-myth' story of about 100 words for people living in ancient times so they can answer two of the following questions:
 - What causes earthquakes?
 - Why is fire hot and red?
 - Where do rain, snow and ice come from?
 - Why does the moon change shape all the time?
 - How were clouds first created?

Legends from other times and places

This classic legend from ancient Greece includes all the ingredients of a great legend: heroic people, brave deeds, amazing events and exciting storytelling.

THE TROJAN HORSE

Paris was the Prince of Troy, and he fell in love with Helen, a Greek woman. Now Paris was thought to be the most handsome man in the world, and Helen the most beautiful woman. Helen was already married to a Greek man, the King of Sparta, named Menelaus, so Paris and Helen decided to run away together. They travelled back from Sparta to the city of Troy, taking with them many of the treasures from the palace of Menelaus. This began a great war between the Greeks and the Trojans (the people of Troy).

This war went on for ten years. The Greeks circled the city of Troy and blockaded it, but they just couldn't break through the huge walls that surrounded the city. They were determined to capture the city and take back Helen and the treasure for Menelaus, but there was only one way in, through the main city gates of Troy.

The Greeks decided on a plan to trick the Trojans into opening the city gates. They built a huge wooden horse, but made it hollow inside so it could hold many soldiers. They filled the horse with Greek soldiers and left it outside the city of Troy. Then the Greek troops sailed off to a nearby island. They also left one Greek soldier, named Sinon, dressed in tattered clothes and with his arms tied together. He was to tell the Trojans that he had escaped from the Greeks because they wanted to sacrifice him, and that the huge wooden horse had been built by the Greeks for their goddess Athena, to seek forgiveness for making her angry.

To support Sinon's story they had placed this inscription on the side of the wooden horse: 'For their return home the Greeks dedicate this offering to Athena.'

Sinon then explained that if the Trojans took the wooden horse inside their city this would mean the Trojans would be able to invade Greek cities and win the war. Some Trojans were suspicious but the citizens of Troy decided to push the wooden horse through their gates and into the city. That night they celebrated the departure of the Greeks and their future victory in this long war.

During the night, when everything was quiet, Sinon sneaked out and opened a door in the side of the wooden horse. The Greek soldiers climbed out, opened the front gate to the city of Troy, and let in the Greek army that had sailed back to Troy. The Trojans were taken by surprise and were completely defeated by the Greeks. Menelaus captured Helen and the treasure and returned to Sparta victorious.



Trojan Horse

Breakaway tasks

Remembering

- 1 Who was the Prince of Troy?

Understanding

- 2 Why did the Greeks sail away?

Applying

- 3 How might a person trick someone today using the idea of a 'wooden horse' trap?

Analysing

- 4 Turn this story into a set of ten to twelve steps. The first step is done for you:

Paris falls in love with Helen.

When you have finished, cut up the steps and have a competition with a partner to see who is fastest at putting them in the correct order.

Evaluating

- 5 What would you say is the main message of the legend of the wooden horse? Summarise the message in one sentence.

DID YOU KNOW...

Menelaus is pronounced *men-e-lay-us*.

The legend of King Arthur

Legends were often passed on by word of mouth, and many were sung because that made them easier to remember. These sung legends were known as ballads. 'The Ballad of the Loathly Lady' below is set in the time of King Arthur and the Knights of the Round Table. This legendary King Arthur ruled England over 1000 years ago when there were good and evil knights, wicked witches and terrible dragons.

King Arthur and his Queen Guinevere lived in a magical world of castles and chivalry in a place called Camelot. Arthur possessed a magic sword, Excalibur, which protected him from everything except one woman. This woman had once been a beautiful princess, but had been turned into a hideous old woman by the curse of a wicked witch. Read this ballad aloud to hear the rhythm and the rhyme of this story in song.

THE BALLAD OF THE LOATHLY LADY

By Amanda Swaney

SONG

Into the deep dank woods King Arthur strayed
And by a black armour'd knight was waylaid,
'Arthur,' he challenged, 'will you fight?
Prove to me your reputation for might.'

To his scabbard Arthur's hand flew,
But 'twas not Excalibur he drew
But it was alas, only cold, clear air
'It's left at Camelot,' he moaned in despair.

The Black Knight cried with mighty glee,
'I have you now Arthur, but let me see
To kill you now would be too swift,
A chance I'll give you, a little gift.'

'Bring me the answer to this riddle noble sire,
What is it that women do most desire?
The answer I want in three days' time
If not, Death, and your crown will be mine.

King Arthur puzzled as homeward he rode.
What was the answer? His brow deeply furrowed,
For every lady he asked had the answer of course
But it varied for each, according to source.

No decision he reached, and so by day three
Trudged his way to the Black Knight's territory.
But as he drew near, a lady loudly called out,
'My lord come near, I've the solution you've sought.'



She lifted her head and Arthur drew back,
For indeed she was the most hideous hag.
'Come hither my lord, be not startled or dismayed
For I've the answer to the challenge that's been laid.

'But you must promise to grant me one wish.'
'Anything,' exulted Arthur, 'once this deed I finish.'
When Arthur learnt the answer, he grinned and turned,
'No, wait,' growled the hag, 'for I'll not be spurned!'

That night poor Arthur was downcast and distressed,
'What ails you my lord, what makes you depressed?'
Asked Gawain and Guinevere, so worried to view
Their king with a complexion of such a pale hue.

'My honour's at stake,' sighed the king, 'but I cannot think
How to do as I'm bound, it makes my heart sink.'
'Why I'll defend your honour,' cried gallant Gawain;
'And in that way I'll show my love for you plain.'

'In exchange for a way clear, she asked me to pledge
A young knight from my court to whom she could be wed.
Be warned good Sir Gawain, this lady looks foul,
Life wed to her would be an endless trial.'

'Fear not!' spake Sir Gawain, 'I'm not concerned with beauty
For to serve my lord is my desire and duty.
Come let us ride to collect my darling wife
With whom I'm now pledged to spend all my life.'

A cloak of scarlet hid the hag,
Still and silent upon the log she sat
Brave and bold the band of knights drew near,
Sir Gawain approached, his heart filled with fear.

And lo the lady turned her head,
Her face so foul, and fearsome and ill-bred
Great gasps of horror from all assembled,
And to a man they turned and trembled.

'My lady I will be thine if you'll be mine
Our two lives I wish to entwine.'
'My lord,' said she, 'that's all I desire.
My heart is filled with passion and fire.'

'My lord I beg you now look around.'
Gawain was drawn by the attractive sound.
He turned, so bewitched was he by the voice
And what he saw made his heart rejoice.



A lady of rare beauty he now perceived,
 Did his eyes deceive, could he now believe?
 This delicate damsel toward him drew near
 His heart lifted, now full of hope and cheer.

'I am your wife,' she kissed him sweetly
 And placed a slender hand on his so lightly,
 'You've now half released me from the spell
 And of the remaining curse I'll now tell.

'You must decide which of these you would like
 To have beauty by day, and me ugly at night
 Or ugly by day, and beauty only in your sight.
 Which of these my lord would give most delight?'

Sir Gawain stood still and pondered deep
 Whichever choice appeared to make her weep.
 At last in sheer and utter despair
 He said, 'Lady you choose what you think fair.'

'My lord,' she cried, and her arms around him
 flung
 'The spell you've broken and now we've won,
 For you've given me what we women most desire,
 The thing to which we all plot and aspire.

'And that, my lord and now listen well,
 For with your words you've broken the spell,
 What every woman wishes each and every day
 Is to have her own, her very own way!'



Source: Amanda Swaney, *Sharing Poetry with Children*,
 Ashton Scholastic, 1991



RHYTHM AND RHYME

Rhythm is the musical flow or pattern of beats in words, created by the pauses and stresses in the words.

Rhyme is the pattern created when sounds at the end of words are alike. Rhyme is often used at the end of lines in poems and songs.

Breakaway tasks

Remembering

- 1 What was the name of King Arthur's magic sword?
- 2 Who challenged King Arthur to solve the riddle or face death?

Understanding

- 3 Why did Sir Gawain decide to marry the hag?
- 4 How did Sir Gawain succeed in releasing the lady from the curse?

Applying

- 5 With a partner, complete a table like the one below using your own ideas and a dictionary.

Key word in the poem	Your own idea about the meaning of the word	A dictionary meaning of the word
dank		
waylaid		
furrowed		
exulted		
hideous		
spurned		
downcast		
pledge		
fearsome		
bewitched		
damsel		
despair		

Analysing

- 6 Make a list of ten words from the ballad that suggests this story is set in the medieval world of knights and castles.

Evaluating

- 7 This ballad presents stereotypes of men and women. It presents images of how men and women were expected to live and act in the medieval world. Three stereotypes it presents are:
- a man's bravery and heroism are his most important qualities
 - a woman's beauty is her most important quality
 - a woman always wants to have her own way.
- Are these stereotypes of men and women no longer appropriate for today's society? Why or why not?

Creating

- 8 Imagine you are creating a TV advertisement to show how young men and women should live and act in our society. Complete these one-sentence slogans for the advertisement:
- A real guy today should ...
 - A real girl today should ...

Urban legends

There are thousands of urban legends about all sorts of topics, including food, sports, movies, wars, holidays, cars, medicine, recent world events and even historical events such as the sinking of the *Titanic*. There are internet sites devoted to keeping track of the latest, and how they change. Urban legends take you to other worlds, feed your imagination and challenge you to decide what is true and what is not.



STORY INGREDIENTS

Stories, including urban legends, include the following narrative or story ingredients:

- **characters**—the main people in the story
- **settings**—the main places and times for events
- **conflicts**—the main problems that occur
- **action**—the way characters behave and react
- **resolution**—the outcome or result at the end of the story.

DREADING THE DREADLOCKS

By Paul Grover

There was this cool guy with huge dreadlocks you might have seen walking round the streets. He had big dreadlocks on each side of his head. Just the other day he decided to get them cut off. So he went to a hairdresser in the local shopping centre, and of course they couldn't get the clippers through his hair, so out came the biggest pair of scissors you have ever seen.

They started to hack into the dreads and got about halfway through when he started yelling and ran out of the hairdressers. His girlfriend found him dead in their flat the next day.

When the police investigated they discovered a nest of red-back spiders had made their home in his hair. They had bitten him to death when the scissors cut their nest to pieces.

Source: Paul Grover, *Heinemann English Project: Urban Legends*, Pearson, 2006



DID YOU KNOW...

Many urban legends play on our fears of being alone, in the dark, with strangers or in strange places.

Strands in action

Core tasks

Modern urban legends don't travel by word of mouth as much as by emails, websites, newspapers and magazines. They are called urban legends because they have grown across cities and countries. Some are funny, some are weird and some are amazing. They are called legends because they contain classic legend ingredients—exaggerated characters and far-fetched events. After reading the urban legend 'Dreading the dreadlocks' on the previous page, answer the following questions.

- Which two parts of the dreadlocks story make you suspicious that it is an urban legend rather than a true story?
 - Which parts of the story are the most believable and could easily have happened in real life? An urban legend often uses everyday events or people to make the legend more believable.

- Create your own urban legend! Choose one item from each of the columns below and use these ingredients to create a new urban legend of about 150 words.

Location	Situation	Object
cemetery	storm brewing	spade
hot air balloon	blackout	pot plant
cruise boat	fire	drink can
school at night	lost sports shorts	spider
shopping centre	injured person	mobile phone
car park	broken watch	football

- Share your urban legends with others.
 - Create a class blog of these urban legends.
 - Have a contest to decide the funniest, the scariest, the weirdest and the most believable urban legends.

Extra tasks

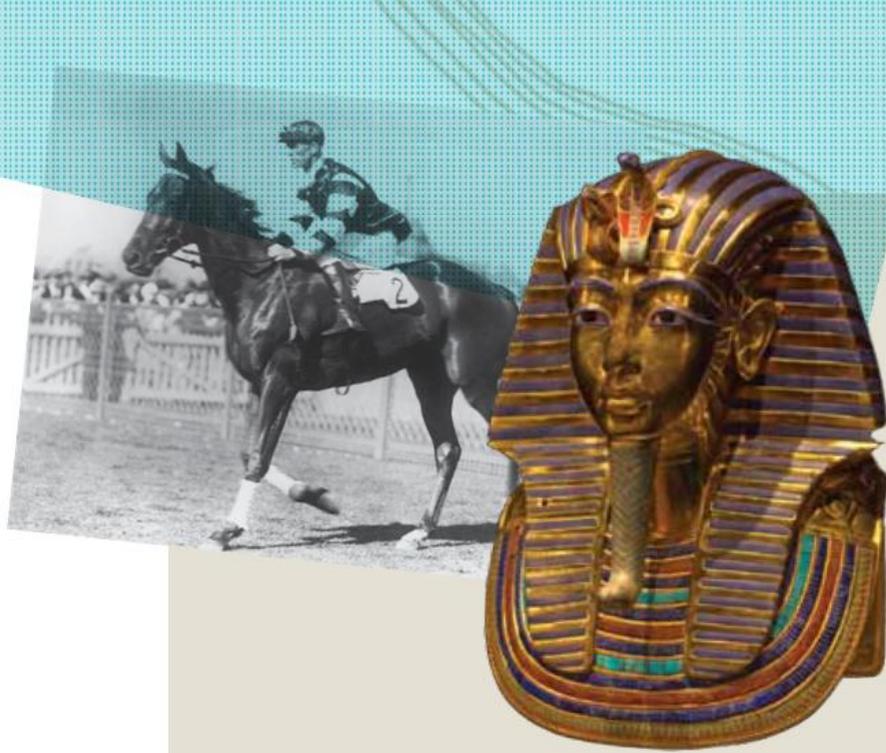
- There are many modern legendary people and events. The story of the bushranger Ned Kelly has become a modern legend in Australia. The story of the sinking of the *Titanic* and the discovery of the tomb of the young Egyptian pharaoh Tutankhamun have also been turned into modern legends. These real events have become so famous that parts of the story have become exaggerated and new events added.

Choose one of these famous events:

- the story of Ned Kelly
- the sinking of the *Titanic*
- the story of Phar Lap
- the discovery of Tutankhamun's tomb.

Use your library and internet research skills to explore your topic and locate some of the amazing events, exaggerated stories or strange ingredients that have been told about this famous event. Present your findings to one student who has researched a different event, and then to a small group.





2 Use the library and the internet to find a myth or legend about:

- the adventures of Robin Hood
- Theseus and the Minotaur
- Odysseus and the Cyclops
- Perseus and Medusa
- Icarus and Daedalus
- Jason and the Argonauts
- the heroes of Asgard
- a myth or legend from a culture in Asia or the Pacific.

For your chosen myth or legend, answer the following questions:

- a** Is this story a myth or a legend? How can you tell?
- b** What is the main event of the story? Why is this event important?
- c** Why might the people who first heard this myth or legend believe it was important for them to know?
- d** Give two reasons why we should continue to read and explore the myths and legends of other cultures and countries.
- 3 a** Choose a group of people from the following list, then find one of their important myths, legends or traditional stories.
- Native Americans
 - Indigenous Australians
 - Polynesians
 - Aztecs
 - Indonesians

- Chinese
- Vietnamese
- Japanese
- Germans
- Scandinavians
- Indians
- a people of your own choice.

b Select one of the following ways to present your chosen story.

- Create a children's picture book for a Year 1 or Year 2 student.
- Form a small group and create a mini-play or short movie to retell the story.
- 'Interview' the main characters in the story about their experiences.
- Give a live dramatic reading or create a podcast.
- Create a digital story using this myth, legend or traditional story.
- Create a poster version of this story for exhibition.

4 Use your internet research skills to locate other urban legends. Select one and make some of the following changes.

- Change the gender of one of the main characters (you might have to change the name as well).
- Change the age of one or more of the main characters.
- Turn some of the characters into different creatures, for example dogs into horses or humans into cats.
- Change the location, for example try a different place or a different country.
- Change part of the setting, for example the time of day or the season.
- Change some of the objects featured, for example weapons, clothing, cars or other things people use.

Read your new version to a small group and see how many people can work out what changes you made. Discuss in your group how the changes altered the meaning or interest level.

DID YOU KNOW...

The idea of urban legends has existed for a long time. 'Playground stories', 'pub yarns' and 'old wives' tales' are all names for urban legends.

Fables, fairytales and twisted tales

Ever since we were little children we have read, seen and been told fables and fairytales. There are hundreds of books and films in which fables and fairytales from around the world are retold in their original form, or changed to suit an audience in the twenty-first century.

In our globalised world, many people from different cultures are familiar with characters such as Cinderella, the Three Little Pigs, the Seven Dwarves, Pinocchio and the Gingerbread Man. In past centuries, fables and fairytales were passed down to teach lessons, give warnings or offer wise advice to people, long before reading and writing were widespread. Different countries and cultures developed their own fables and fairytales, and travellers often adapted and retold stories they heard to create new versions of old fables and fairytales.

Many of these stories are hundreds or even thousands of years old, and today twisted tales continue to entertain us. Think about these very popular modern fables and fairytales: *Shrek*, *The Princess Bride*, *Toy Story*, Roald Dahl's *Revolting Rhymes* and *The Wizard of Oz*. Classic and modern fables, fairytales and twisted tales take us into worlds beyond our own, but teach us about the world we live in.

? DID YOU KNOW...

Famous collections of fairytales include the *Tales of the Arabian Nights*, and the European fables collected by Hans Christian Anderson and the brothers Grimm.



Fables—foxes, lions, mice and elephants

Some of the most famous fables were those told by a Greek man in ancient times, about 2500 years ago. His name was Aesop, and one legend explains how Aesop gained his freedom from slavery by telling his fables to King Croesus. A fable is a brief story, and usually includes animal characters. Each fable will include a moral or a lesson that emphasises the good or bad qualities in a person's character or actions. One famous Aesop's fable you might already know is the story of the hare and the tortoise. Following is another Aesop's fable.



THE FOX AND THE GOAT

By Aesop

A fox had the bad luck to fall into a well, and no matter how much he tried, he just couldn't get out. Just as he was beginning to worry that he would never escape, a goat came along to drink from the well.

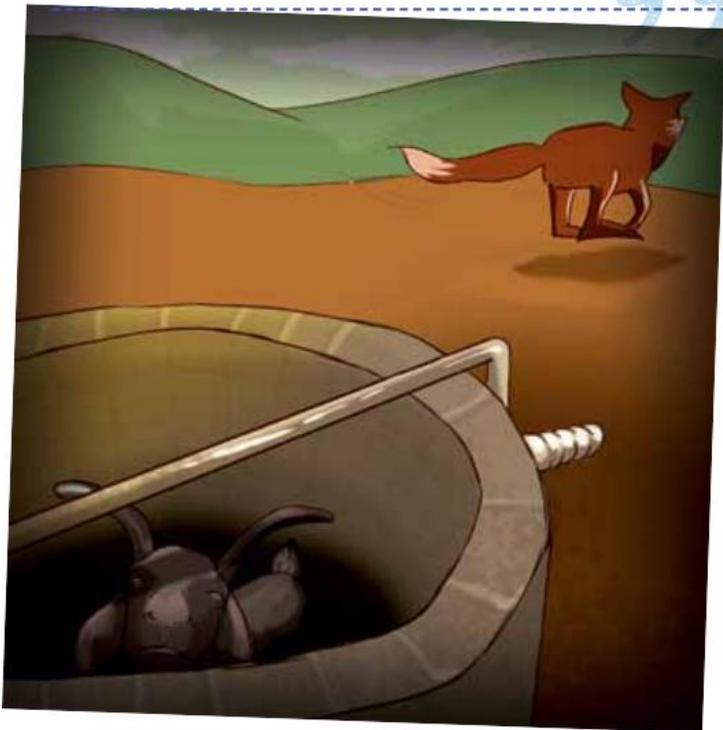
'Why, dear fox, what are you doing down there?' he exclaimed.

'What, haven't you heard about the terrible drought, my good friend?' the fox replied. 'When I heard I rushed to this well and jumped straight down. The water down here is cool and the best I have ever tasted. There is so much down here you should jump down and join me.'

When the goat heard all this he didn't hesitate. He leapt down into the well to where the fox was waiting. Immediately the fox jumped on the goat's back, climbed up his long horns, and then hauled his way out of the well. The goat was left confused at the bottom. The fox looked back down at the unhappy goat, and said,

'Next time, friend, be sure to look before you leap.'

Moral: it is not safe to trust the advice of a person in difficulty.



Breakaway tasks

Understanding

- 1 Why do you think Aesop chose a goat and a fox for this story?

Applying

- 2 Describe two situations when you know it is always better to 'look before you leap'.

Analysing

- 3 How did the fox trick the goat and why did the goat fall for the trick?
- 4 How is this story typical of a fable?

Evaluating

- 5 Explain what each of the following expressions or sayings from Aesop's other fables mean:
 - a wolf in sheep's clothing
 - sour grapes
 - a dog in a manger.

Creating

- 6 Certain human qualities are often associated with particular animals. A parent might call their mischievous child 'a little monkey', or a journalist might describe a runner as being 'as swift as a gazelle'. Choose three more animals and create your own similes or metaphors to describe the way a person might act or perform, and then turn one of these into your own 100-word fable.



SIMILES AND METAPHORS

A **simile** is a comparison of two objects or ideas to make a point. A simile always uses the words 'like' or 'as' in the comparison. For example, 'He was as cool as a cucumber'.

A **metaphor** is a direct comparison between two objects to emphasise the quality of one of them. For example, 'The moon is a silver coin'.

Fairytales

Fairytales are the earliest forms of fantasy stories, and were often told to teach people how to live in a world filled with good and evil. Today, fairytales are often retold in different ways for small children.

Fairytales are stories about the fortunes and misfortunes of a hero or heroine. They go on adventures and often have magical experiences, but end by living happily ever after. 'Any Prince to Any Princess' is a modern poem written in the form of a letter from a fairytale prince to a princess. In this letter, the prince talks about different fairytale characters, objects and events. Read the poem and then answer the questions that follow.

ANY PRINCE TO ANY PRINCESS

By Adrian Henri

POEM August is coming
and the goose, I'm afraid,
is getting fat.

There have been
no golden eggs for some months now.
Straw has fallen well below market price
despite my frantic spinning
and the sedge is,
as you rightly point out,
withered.



I can't imagine how the pea
got under your mattress.
I apologise humbly.
The chambermaid has, of course, been sacked.
As has the frog footman.
I understand that, during my recent fact-finding
tour of the Golden River,
despite your nightly unavailing efforts,
he remained obstinately
froggish.

I hope that the Three Wishes granted by the
General Assembly
will go some way towards redressing
this unfortunate recent sequence of events.
The fall in output from the shoe-factory, for
example:
no one could have foreseen the work-to-rule



by the National Union of Elves. Not to mention
the fact
that the court has been fast asleep
for the last six and a half years.

The matter of the poisoned apple has been taken
up by the Board of Trade: I think I can assure
you the incident will not be repeated.

I can quite understand, in the circumstances,
your reluctance to let down
your golden tresses. However
I feel I must point out
that the weather isn't getting any better
and I already have a nasty chill
from waiting at the base
of the White Tower. You must see
the absurdity of the situation.

Some of the courtiers are beginning to talk,
not to mention the humble villagers.
It's been three weeks now, and not even
a word.

Princess,
a cold, black wind
howls through our empty palace.
Dead leaves litter the bedchamber;
the mirror on the wall hasn't said a thing
since you left. I can only ask,
bearing all this in mind,
that you think again,

let your hair down,
reconsider.



Source: Adrian Henri, *The Loveless Motel*, Jonathon Cape, 1980



Breakaway tasks

Understanding

- 1 What was one reason why people originally told fairytales?

Applying

- 2 Use a dictionary to explain the meaning of these words from the poem:
 - sedge (clue: you might need a large or online dictionary because this is an old word)
 - unavailing (clue: look up avail first)
 - obstinately (clue: obstinate)
 - redressing (clue: redress)
 - foreseen (clue: foresee)
 - reluctance (clue: reluctant)
 - absurdity (clue: absurd)
 - reconsider (clue: consider).

Analysing

- 3 a Which fairytales is the prince referring to in his letter when he mentions the following?
 - a goose and golden eggs
 - spinning straw
 - a pea under a mattress
 - three wishes
 - elves who make shoes
 - a poisoned apple
 - a princess letting down her hair
 - a mirror that talks
- b Select two of the fairytales the prince refers to and, in about fifty words, tell the traditional story.

Creating

- 4 With a partner, interview one of the characters from a famous fairytale to humorously show the other side of the story from a modern viewpoint. Present a two-minute interview live to the class, or as a podcast or digital story. Here are some character ideas:
 - 'The pigs are liars' (Mr Wolf about the three little pigs)
 - 'I was betrayed' (The Giant of beanstalk fame)
 - 'The truth about my sister Cinderell.' (An Ugly Stepsister)
 - 'She wasn't as nice as you think. (one of the dwarves of Seven Dwarves fame)
 - 'No one understands me' (Mr Dragon, Mr Troll or Mr Ogre).

Twisted tales— funny stories with a modern twist

Here is a well-known fairytale that has been 'twisted'. This means a modern writer has taken an old story and played around with some of the story's ingredients to give a new message or idea for today.

THE LITTLE GIRL AND THE WOLF

By James Thurber

One afternoon a big wolf waited in a dark forest for a little girl to come along carrying a basket of food to her grandmother. Finally a little girl did come along and she was carrying a basket of food.

'Are you carrying that basket to your grandmother?' asked the wolf.

The little girl said yes, she was. So the wolf asked her where her grandmother lived and the little girl told him and he disappeared into the wood.

When the little girl opened the door of her grandmother's house she saw that there was somebody in bed with a nightcap and nightgown on. She had approached no nearer than twenty-five feet from the bed when she saw that it was not her grandmother but the wolf, for even in a nightcap a wolf does not look any more like your grandmother than the Metro-Goldwyn lion [the lion of movie studio fame] looks like Calvin Coolidge [the American President in the 1920s]. So the little girl took an automatic out of her basket and shot the wolf dead.

Moral: It is not so easy to fool little girls nowadays as it used to be.

Source: James Thurber, *The Thurber Carnival*, Harper and Row, 1945



Breakaway tasks

Remembering

- 1 Make a list of all the elements in the previous story that are exactly the same as the traditional Little Red Riding Hood story.

Understanding

- 2 Why is this new Little Red Riding Hood so different from the traditional one?

Applying

- 3 What do you think might have been the moral or lesson of the original story?

Analysing

- 4 Do you think this new version is designed for children or for older people? How can you tell?

Evaluating

- 5 Do you agree with the new moral of the story? Give some reasons for your answer.



ADJECTIVES

Writers and storytellers use **adjectives** because they help create interesting characters, unusual creatures and magical places. This is because adjectives are describing words for people, creatures, places, tastes, smells, feelings, sights and sounds. If you describe a witch as 'an evil, ugly, hunchbacked, old and dangerous hag', you are using adjectives to describe her. These adjectives tell us a great deal about the witch.

Adjectives also come in different sizes and strengths. For example, a magic wand might be a powerful wand, a more powerful wand or the most powerful magic wand in the world. You can decide how much or to what extent the quality applies to the character or the object. There are three degrees of adjectives, and they are called **positive**, **comparative** and **superlative**.

Strands in action

Core task

In a small group, draw up a table like the one on the right, and have a race with another group to think of three adjectives that would suit a traditional fairytale stereotype for each character. An example is given to show you what to do.

Character	Adjective 1	Adjective 2	Adjective 3
dragon	fierce	ferocious	terrifying
unicorn			
wizard			
giant			
ogre			
prince			
elf			
wolf			
spell			
castle			
forest			

Extra tasks

1 Use the table below to guide you as you create some powerful, more powerful and most powerful adjectives to describe the world of fables, fairytales and twisted tales. There are a few examples to start you off.

Positive adjective	Comparative adjective	Superlative adjective
evil	more evil	most evil
slimy	slimier	slimiest
magical		
		greediest
good	better	
	larger	
small		
		happiest
beautiful		
bad		
		kindest
cruel		
	more wicked	
dark		
	luckier	

- 2 In a small group, select one of Roald Dahl's revolting rhymes. Prepare a dramatic reading or a performance of this twisted fairytale and be prepared to talk about its messages and characters with the class.
- 3
- Form a small investigation team with one or two other students. Select which type of story you would like to investigate—fables or fairytales.
 - Collect fables or fairytales from as many different countries and cultures as you can in one visit to the library or one internet search session.
 - Take a close look at the fables or fairytales and see if there are any that have similarities. They might have similar characters, settings, messages or storylines. Select two that are similar to share with the class.
 - Select your favourite fable or fairytale. Be prepared to explain what makes it your favourite above all the others.
- 4 Now you are going to write your own twisted fairytale. It should be about 300 words and use some of the ingredients in the table below. Try to mix and match in ways that create a weird, funny, unusual, horrible or amazing twisted fairytale.

Character ideas	Magic ideas	Plot ideas	Setting ideas	Theme ideas
dragon	rings	trapped	dark forests	good versus evil
wizard	swords	escape	magic castles	greed is punished
fairy godmother	spells	survival	strange towns	kindness is rewarded
wicked witch	curses	a happy future	secret passages	bullies are punished
good witch	lucky charms	a tragic end	cold corridors	courage is rewarded
prince	unlucky charms	an awful fate	empty rooms	looks can be deceiving
princess	cloaks	saved	busy streets	learn from your mistakes
ogre	mirrors	buried alive	pirate ships	luck shapes your destiny
elf	shoes	exiled	lonely seas	
troll	wands	journey		
cat	broomsticks			
frog	magic stones			
dwarf	magic powder			
king	magic books			
unicorn	magic numbers			
wolf				

Ancient tales and epic sagas

The earliest folktales and epic sagas were told to pass on traditional beliefs and customs. They were later written down, about 10 000 years ago, in the form of long tales of heroic adventures and brave deeds by legendary figures.

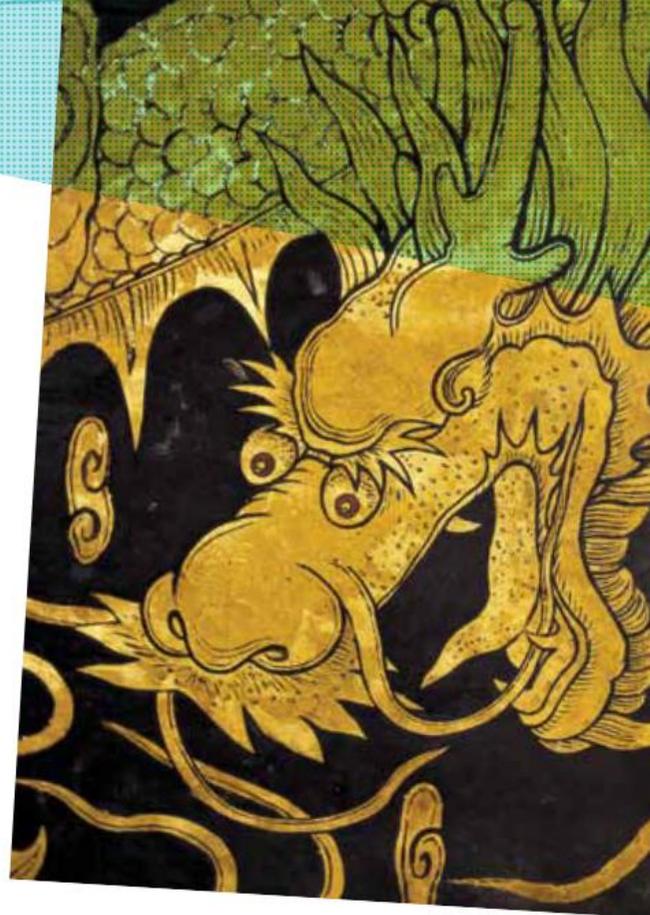
These early tales told of gods who could change their shape or form, talking snakes or huge natural disasters such as plagues and floods. They were first spoken as epic poems or stories many thousands of years ago in early civilisations in Europe, Asia, Africa and the Middle East. Only much later were they written down on tablets of stone, painted on walls or recorded in parchments that we can still look at today.

Many of these ancient tales have now been retold in modern films and books, with characters and settings changed to suit an audience in the twenty-first century. Blockbuster movies of heroes and villains, dangerous adventures and courageous actions are often inspired by these ancient tales. Even modern superheroes such as Spiderman, Superman and Wonderwoman can be traced back to these ancient heroes.

An early epic

Ancient tales and sagas are the ancestors of modern fantasy stories such as the tales of Harry Potter, *The Lord of the Rings* or *The Chronicles of Narnia*. One of the most famous early examples is the *Epic of Gilgamesh*, from the ancient kingdom of Babylon.

The *Epic of Gilgamesh* on an ancient stone tablet



THE EPIC OF GILGAMESH

Gilgamesh was the king of the ancient city of Uruk. He was two-thirds a god and one-third a man, but he was also a tyrant who treated his subjects cruelly and selfishly lived in great wealth and pleasure. The other gods created Enkidu, who became a friend to Gilgamesh. He helped change Gilgamesh into a more kindly and friendly individual, and together they had many heroic and brave adventures. When Enkidu died, Gilgamesh was left alone and became deeply unhappy, and he began to think only of his own death. He decided to find the immortal one, Utnapishtim, and so discover the secret of eternal life ...



Breakaway tasks

Remembering

- 1 What is an epic saga?
- 2 When were the first epic sagas created?
- 3 What were the main topics of these earliest tales?
- 4 Who was Gilgamesh?

Understanding

- 5 Why did early civilisations create epic sagas?
- 6 Why did Gilgamesh want to discover the secret of eternal life?

Analysing

- 7 Use your research and internet skills to locate an early epic saga from ancient Sumer, Assyria, China, India or Egypt. What does your chosen saga have in common with the earliest epics and sagas described in this section?

Tales of ancient Greece and Rome

Following the earliest epic tales came two huge and powerful civilisations that dominated large parts of the known western world—the ancient Greeks, followed by the ancient Romans. They also created stories to explain the origins of the world they knew, and to explain their own place in the world around them. These classic stories became the Greek and Roman myths and legends we know today.

Their great tales included stories about the world of the gods becoming involved in the lives of mortals on Earth, as well as heroes and heroines having mighty adventures and undertaking supernatural deeds. Well-known classic stories of this era include the following tales.

The Iliad by Homer (Greek)

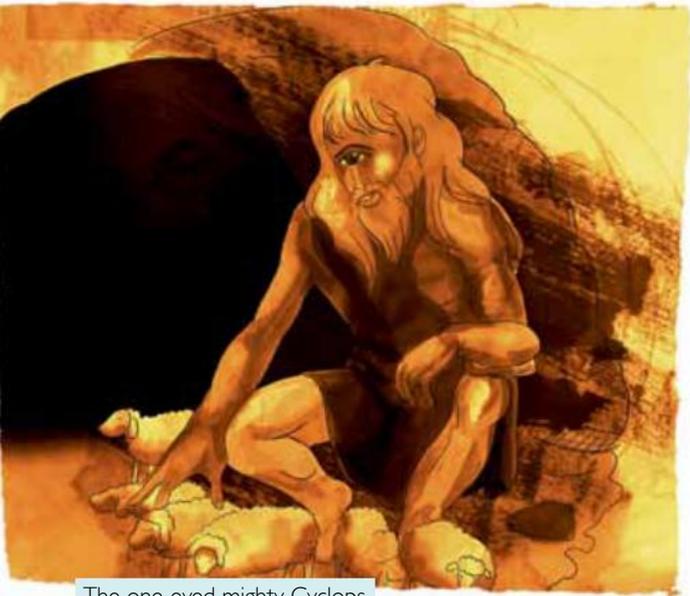
In this collection of ancient Greek classic tales you'll find famous stories about legendary Greek heroes such as Achilles, Hector, Odysseus, Agamemnon, Priam and Paris, as well as stories about the gods and goddesses—Zeus, Athena, Poseidon and Apollo.



Poseidon, the god of the sea

The Odyssey by Homer (Greek)

The *Odyssey* presents more classic tales by Homer, including those of the Cyclopes, as well as more about the gods, goddesses and legendary heroes.



The one-eyed mighty Cyclops with his sheep near his cave

The plays and poems of Sophocles (Greek)

These explore the world of the gods and famous heroes and heroines such as Antigone, Ajax, Electra and Oedipus.

Plays and poems by Euripides (Greek)

In this collection you'll find classic tales about heroic figures such as Medea, Electra and the Bacchae.

Histories by Livy (Roman)

Among Livy's early stories is the legend about the founding of Rome by Romulus and Remus, as well as stories about the hero Hercules, the god Jupiter and many others.

The brothers Romulus and Remus being fed by the she-wolf

The Aeneid by Virgil (Roman)

In this Roman collection of great tales you will find stories about gods and goddesses such as Jupiter, Venus, Ulysses, Mercury, Diana and Cupid, as well as stories of Aeneas and other legendary Roman heroes.

Here is a classic Roman legend about how the mighty city of Rome began.

ROMULUS AND REMUS

The goddess Rhea was married to Mars, the Roman god of war. Rhea had two sons, they were twins, and she called them Romulus and Remus. She loved her boys, but some of the other gods and goddesses began to hatch evil plots to harm her father, herself, her husband and her children. To protect her twin boys, she set them adrift on the river, hoping someone would find them and save them from danger.

They floated to the bank of the river and there they were found by a she-wolf. This she-wolf fed them and cared for them for some time. Then a shepherd and his wife found the twins and adopted them.

As the twins grew older, they decided they did not want to stay at this shepherd's farm and take care of sheep. They wanted to be kings. They decided to build a city on the shores of the River Tiber. But they both wanted to be the only king. This began many quarrels between them, and they fought bitterly. In a fit of rage, Romulus picked up a rock, killed his brother and made himself king.

And that is how the mighty city of Rome began.



Breakaway tasks

Remembering

- 1 Why did the ancient Greeks and Romans create their own classic tales?
- 2 Name four famous Greek gods, goddesses or heroes.
- 3 Name four famous Roman gods, goddesses or heroes.
- 4 Who are two famous Greek writers?
- 5 Who are two famous Roman writers?

Understanding

- 6 Livy called his legend about the beginning of Rome a 'history'. What might make you think his view of history is different from our view of history?

Applying

- 7 Why might the ancient Romans want the story of their great city to include the gods?

Analysing

- 8 Why do you think the ancient Romans might have wanted their capital city, Rome, to be founded by a boy who killed his brother? (Clue: Who was his father?)

Evaluating

- 9 What does the story of Romulus and Remus tell you about what the ancient Romans believed were the most important qualities and values in their world?

Creating

- 10 Write your own tale that involves 'modern' gods and goddesses founding your own town or suburb. Use clues from local street names or other landmarks in your area to tell a mythical story about how and why your area was first settled. You should write a maximum of 200 words.

Medieval classic tales

Many of the medieval tales included individual heroes battling against evil forces—sometimes human and sometimes supernatural. Some stories of the Middle Ages retold religious stories, with fantasy ingredients. Many of these medieval stories involved dragons, magic and monsters. Read the following extract about a great warrior hero, Beowulf.

THE STORY OF BEOWULF, AN EARLY ENGLISH MEDIEVAL TALE

Beowulf was a great warrior. He sailed to Denmark to save his relative King Hrothgar from a terrible monster, a swamp demon called Grendel. There was a huge battle, and Beowulf tore off Grendel's arm. Grendel fled from the battle and quickly sped home. But it was too late, and he bled to death.

Beowulf was a hero. But the next night Grendel's mother came to get revenge against Beowulf for killing her son. She attacked King Hrothgar's hall, so Beowulf fought and then killed her with a magic sword. Beowulf was again a hero and received many rewards from the King. Beowulf went on to have many more heroic adventures. He helped repel a Viking raid on Frisia led by King Hygelac. Eventually he became King of the Geats, and he ruled the Geats for over fifty years, until he was an old man.

Then he heard about a new monster that was scaring everybody, but this time it was a dragon. Even though he was very old, Beowulf was still a hero, so he went out and after a mighty battle finally killed the dragon. But the dragon had succeeded in fatally wounding Beowulf, and he died.



Breakaway tasks

Remembering

- 1 Who was Beowulf?
- 2 What was the name of the swamp monster Beowulf defeated?
- 3 How did Beowulf die?

Understanding

- 4 Why was Beowulf honoured as a hero?
- 5 Why would Beowulf's achievements have been so important to his people?

Creating

- 6 Draw or create your own design for the swamp demon Grendel. You could do an internet search on Grendel images to help you.

?

DID YOU KNOW...

Beowulf is pronounced *Bay-oh-wolf* and Grendel is pronounced *Grenn-dell*.

Beowulf finally kills the evil Grendel's mother.

Enter the dragon

Dragons have been part of myths and legends since ancient times. There were dragons in stories from ancient Greece and India, as well as ancient China and Japan.

It was in medieval times that the figure of the dragon really became popular in European countries, but these dragons were a little different to Asian dragons.

Dragons are now a big part of the modern fantasy world. Just think of the different dragons in *Shrek*, *The Lord of the Rings*, the Harry Potter series, *The Chronicles of Narnia*, *The Wizard of Earthsea* and *The Neverending Story*. On the following page is a poem that explores the evidence for dragons still existing in our world. By looking at the pointers beside the poem you will also see how the descriptive power of poetry creates images of dragons right before our eyes.



Rhyme: the poem is written in a pattern of six-line verses with each pair of lines rhyming (called couplets—linked to the word 'couple'), except for the last two lines that stand alone. This rhyming pattern gives a flowing and regular rhythm that makes us want to listen.

Alliteration: repeating the beginning sounds of words. 'Starts up storms' has the 'st' sound to reinforce the sudden, sharp and fierce power of the dragon.

Repetition: repeating the word 'dragon' so many times emphasises the power and presence of the dragon. We are continuously reminded how well-known and ever-present different types of dragons really are.

Last two lines: these are separate from the rest of the poem because they draw the reader's attention to the poem's main argument—even a dragon landing on their own roof won't be enough proof for some people, when there is plenty of proof around the world.

EVIDENCE

By Nick Toczek

Dragon in computer games.
Places bearing dragon names.
Dragon used as skin tattoo.
Ship to carry Viking crew.
Sleeping now, but when it wakes, starts up storms and makes earthquakes.

Dragon drawn on early maps.
Gardens where the dragon snaps.
Ponds controlled by dragonflies.
Dragon donning human guise.
Serpent circling the globe.
Dragon on a Chinese robe.

Dragon flown as paper kite.
Effigy in tribal rite.
Dragon as a kids' cartoon.
Origin of word 'dragon'.
Dragon that the hero slew.
Biggest thing that ever flew.

Dragon landing on your roof.
You still saying: 'Bring me proof!'

Unusual sentences: many of the lines have a full stop but the line is not a complete sentence. This pattern creates a large and varied list of quick dragon images, reinforcing the idea that the evidence for dragons is everywhere.

Pun: 'dragon snaps' is a play on the word 'snapdragon', the name of a common garden flower which is thought to resemble a dragon as it opens and closes its mouth.

Contrast: there are many contrasting images of dragons in the poem—from beasts circling the globe, to tiny insects, to designs on kites and cartoon characters. This emphasises how popular and universal the idea of the dragon really is.

Source: Nick Toczek, *Dragons!*, Macmillan Children's Books, London, 2005



Breakaway tasks

Understanding

- 1 How many times is the word 'dragon' used in the poem?
- 2 List five very different images of dragons the poem presents.

Applying

- 3 With a partner, find the word in the poem that means:
 - a permanent design on the body
 - European traders and pirates who attacked by sea and raided towns
 - a plant with brightly coloured flowers
 - harmless insects with long bodies and wings
 - putting on clothes or costumes
 - an appearance that is put on for an effect
 - an image or likeness of a person
 - a formal and solemn ceremony
 - a cavalry soldier trained to fight on foot
 - slaughtered or killed.
- 4 How do you think the meaning of 'dragoon' might be linked with dragons?
- 5 With a partner, explain the following examples of alliteration in the poem:
 - 'Ponds controlled...'
 - 'Serpent circling...'

Analysing

- 6 Why does the word 'dragon' exist in different English words such as 'dragonfly', 'snapdragon' and 'komodo dragon'?

Evaluating

- 7 Do you agree with the poet's key message in the last two lines of the poem?
- 8 Why do you think images, films and stories about dragons have been so popular for thousands of years?

Creating

- 9 Sketch or paint your own picture of the dragon landing on the roof in the final two lines of the poem. Conduct an internet search for dragon images to give you ideas—look at the interesting differences between European and Asian dragons.

- 10 Create your own rhyming couplet poem about dragons—describing the legendary powers of dragons, their unique appearance and how they live. Use the images of dragons on these pages to give you ideas, and the rhyming words below to start you thinking:

- wings/brings
- flames/claims
- claws/roars
- scales/tails
- treasure/pleasure
- fly/cry
- death/breath



Strands in action

Core task

Classic tales and stories often include magical creatures and fearsome monsters. Use your research skills to locate information about one of the following classic creatures:

- unicorns
- Cyclops
- bunyips
- the Minotaur
- Pegasus
- trolls
- Titans
- hydra
- Chinese dragon
- leviathan
- the Kraken
- goblins
- elves
- ogres
- gorgons
- fairies
- pixies
- nymphs
- centaurs
- satyrs
- gnomes
- fauns.

For your chosen classic creature, create six to eight slides for a slide show to present to the class. Include:

- what your creature looks like—size, shape, physical features and colours
- the time and place your creature existed
- your creature's powers and abilities
- important stories about your creature.

Alternatively, you could create a podcast or digital story with sound effects.



Extra tasks

1 Flying fantasy creatures have been an important part of many famous myths, legends and fantasy stories. Select one of the following flying fantasy creatures and create a six- to eight-panel comic strip on paper or in a slide show presentation to show a Year 3 or 4 student the story of this creature, what it looks like and its powers. Use your internet research skills and library resources to learn more about:

- the Firebird
- the Garuda
- the Phoenix
- the Gryphon
- harpies.

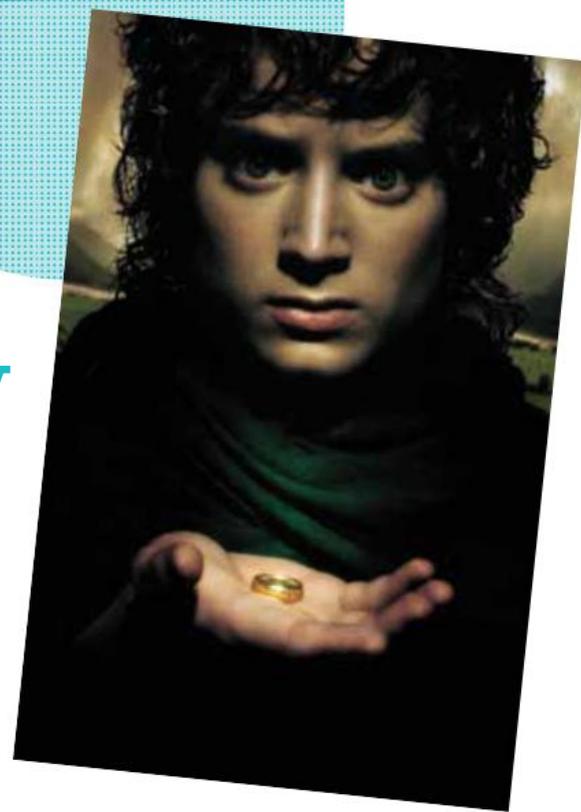
2 Use your imagination to design and draw or make a model of a new fantasy creature. Make sure you include the following items:

- a list or description of its powers
- details of its colours and physical features
- information about its food, living place and daily habits
- one story of 100 words about the life of your fantasy creature.

Modern fantasy

Think about the blockbuster films of recent times. Many of them have used the world of fantasy fiction to create great stories, such as *The Lord of the Rings*, *The Chronicles of Narnia* and the Harry Potter series. Even though we live in a high-tech world, we still love to experience the power of stories that take us into worlds beyond our own.

The modern world of fantasy stories is a world still filled with imaginary creatures such as ogres, fairies, elves, dragons, wizards, goblins and humans with supernatural powers. But the modern fantasy worlds we see created through films, books, computer games and TV also reflect the fears, hopes, dreams and beliefs of the world we live in.



THE MAGICIAN'S NEPHEW

by CS Lewis

'The last great battle,' said the Queen, 'raged for three days here in Charn itself. For three days I looked down upon it from this very spot. I did not use my power till the last of my soldiers had fallen, and the accursed woman, my sister, at the head of her rebels was halfway up those great stairs that lead up from the city to the terrace. Then I waited till we were so close that we could see one another's faces. She flashed her horrible, wicked eyes upon me and said, "Victory". "Yes," said I, "Victory, but not yours." Then I spoke the Deplorable Word. A moment later I was the only living thing beneath the sun.'

'But the people?' gasped Digory.

'What people, boy?' asked the Queen.

'All the ordinary people,' said Polly, 'who'd never done you any harm. And the women, and the children, and the animals.'

'Don't you understand?' said the Queen (still speaking to Digory). 'I was the Queen. They were all my people. What else were they there for but to do my will?'

'It was rather hard luck on them, all the same,' said he.



The Pevensie children enter Narnia

‘I had forgotten you are only a common boy. How should you understand reasons of State? You must learn, child, that what would be wrong for you or for any of the common people is not wrong in a great Queen such as I. The weight of the world is on our shoulders. We must be freed from all rules. Ours is a high and lonely destiny.’

...

‘And what did you do then?’ said Digory.

‘I had already cast strong spells on the hall where the images of my ancestors sit. And the force of those spells was that I should sleep among them, like an image myself, and need neither food nor fire, though it were a thousand years, till one came and struck the bell and awoke me.’

‘Was it the Deplorable Word that made the sun like that?’ asked Digory.

‘Like what?’ said Jadis.

‘So big, so red, and so cold.’

‘It has always been so,’ said Jadis. ‘At least, for hundreds of thousands of years. Have you seen a different sort of sun in your world?’

‘Yes, it’s smaller and yellow. And it gives a good deal more heat.’

The Queen gave a long drawn ‘A-a-ah!’ And Digory saw on her face that same hungry and

greedy look which he had lately seen on Uncle Andrew’s. ‘So,’ she said, ‘yours is a younger world.’

She paused for a moment to look once more at the deserted city—and if she felt sorry for all the evil she had done there, she certainly didn’t show it—and then said:

‘Now, let us be going. It is cold here at the end of all the ages.’

‘Going where?’ asked both the children.

‘Where?’ repeated Jadis in surprise. ‘To your world, of course.’

Source: C. S. Lewis, *The Magician’s Nephew*, The Bodley Head, 1955



Breakaway tasks

Remembering

- 1 How did the Queen defeat her sister and the rebels in the great battle?

Understanding

- 2 Why are Digory and Polly shocked by what the Queen tells them?

Applying

- 3 Make a list of five differences between this fantasy world and our own world.

Analysing

- 4 Why do you think the Queen cast strong spells to make herself sleep for many years until someone came and struck the bell to wake her?

Evaluating

- 5 Why does the Queen decide to travel to the ordinary world of Digory and Polly?

elven-cloaks: I cannot see you in the shadow even at a few paces. And I've heard that he doesn't like Sun or Moon.'

'Then why is he coming down just here?' asked Sam.

'Quietly, Sam!' said Frodo. 'He can smell us, perhaps. And he can hear as keen as Elves, I believe. I think he has heard something now: our voices probably. We did a lot of shouting way back there; and we were talking far too loudly until a minute ago.'

'Well, I'm sick of him,' said Sam. 'He's coming once too often for me, and I'm going to have a word with him, if I can. I don't suppose we could give him the slip now anyway.' Drawing his grey hood well over his face, Sam crept stealthily towards the cliff.

'Careful!' whispered Frodo coming behind. 'Don't alarm him! He's much more dangerous than he looks.'...

They could hear him snuffling, and now and again there was a harsh hiss of breath that sounded like a curse. He lifted his head, and they thought they heard him spit. Then he moved again. Now they could hear his voice creaking and whistling.

'Agh, sss! Cautious, my precious! More haste less speed. We musn't rissk our neck, mustt we, precious? No precious—*gollum!*' He lifted his head again, blinked at the moon, and quickly shut his eyes. 'We hate it,' he hissed. 'Nassty, nassty shivery light it is—sss—it spies on us, precious—it hurts our eyes.'

He was getting lower now and the hisses became sharper and clearer. 'Where iss it, where iss it: my Precious, my Precious? It's ours, it is, and we wants it. The thieves, the thieves, the filthy little thieves. Where are they with my Precious? Curse them! We hates them.'

'It doesn't sound as if he knew we were here, does it?' whispered Sam. 'And what's his Precious? Does he mean the—'

'Hsh!' breathed Frodo. 'He's getting near now, near enough to hear a whisper.'

Indeed Gollum had suddenly paused again, and his large head on its scrawny neck was lolling from side to side as if he was listening. His pale eyes were half unlidded.

Source: J.R.R. Tolkien, *The Lord of The Rings*, HarperCollins, 1968

LORD OF THE RINGS

By JRR Tolkien

Down the face of a precipice, sheer and almost smooth it seemed in the pale moonlight, a small black shape was moving with its thin limbs splayed out. Maybe its soft clinging hands and toes were finding crevices and holds that no hobbit could ever have seen or used, but it looked as if it was just creeping down on sticky pads, like some large prowling thing of insect-kind. And it was coming down head first, as if it was smelling its way. Now and again it lifted its head slowly, turning it right back on its long skinny neck, and the hobbits caught a glimpse of two pale gleaming lights, its eyes that blinked at the moon for a moment and then were quickly lidded again.

'Do you think he can see us?' said Sam.

'I don't know,' said Frodo quietly, 'but I think not. It is hard even for friendly eyes to see these



Gollum approaches the hobbits Sam and Frodo

Breakaway tasks

Remembering

- 1 How does Gollum know Sam and Frodo are there, according to Frodo?

Understanding

- 2 How does the writer, J.R.R. Tolkien, show us the character of Gollum in this extract?

Applying

- 3 Make a list of Gollum's words and actions that appear threatening to Sam and Frodo.

Evaluating

- 4 How might Sam and Frodo escape Gollum without getting hurt?

Creating

- 5 Create another three lines of dialogue for Gollum, using his way of speaking to explain what he thinks of elves, hobbits and outsiders.

- 6 Using the description in this extract and an internet search on Gollum images, design and draw your own representation of Gollum.

Inside modern fantasy worlds

Inside the modern fantasy world you will usually find archetypes. An archetype is an original model, or prototype, of a creature who represents the most typical features we expect to see. For example, Voldemort in the Harry Potter series is the typical archetype of a villain, someone who fights against good and tries to win using evil powers. There are actually hundreds of archetypes in fantasy texts, and you will recognise them as you look at different fantasy films, play varieties of fantasy computer games or read a wide range of fantasy books and stories. When we meet archetypes in these texts, we expect them to act in a certain way, and to reflect the beliefs and behaviour of the archetype they represent.

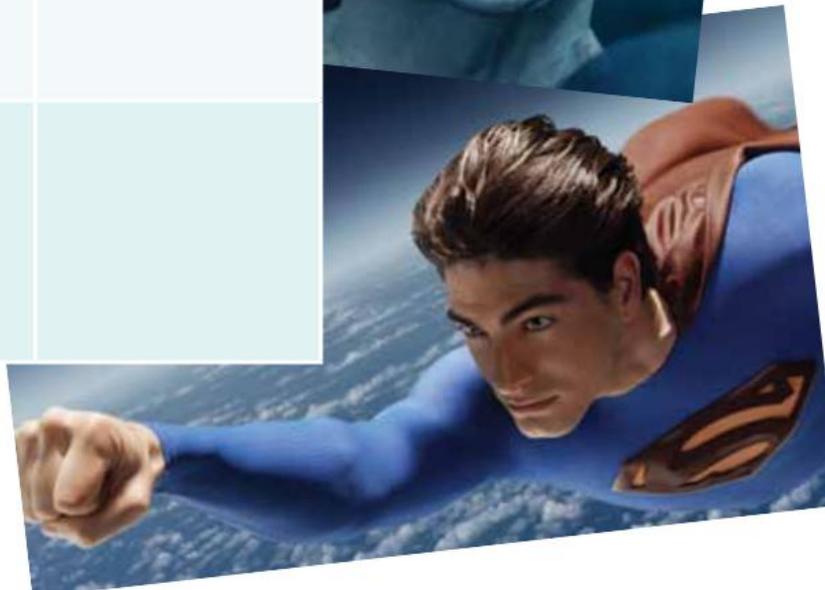
Breakaway tasks

Analysing

The table below outlines some common archetypes. Form a small group and see if you can think of other characters and events from fantasy books, games or films to complete this table. Use your internet research tools to help you. Some examples of each archetype are given to start you off.



Archetype	Characters	Events
<p>The Innocent One This character is honest, vulnerable and good.</p>	<ul style="list-style-type: none"> • Neville Longbottom (in the Harry Potter series) • Liane (in <i>Galax-Arena</i>) • Mowgli (in <i>The Jungle Book</i>) • • 	
<p>The Hero This character possesses powers beyond the ordinary and can perform great deeds and achieve great fame.</p>	<ul style="list-style-type: none"> • Luke Skywalker (in <i>Star Wars</i>) • Indiana Jones • Hua Mulan (in <i>Mulan</i>) • Superman • Harry Potter • • 	
<p>The Wise One This character is a source of great knowledge and wisdom, and often gives good advice and guidance to younger characters.</p>	<ul style="list-style-type: none"> • Dumbledore (in the Harry Potter series) • Gandalf (in <i>The Lord of the Rings</i>) • Merlin (in <i>King Arthur and the Knights of the Round Table</i>) • • 	
<p>The Jester or Fool This character thinks it is funny to play tricks on others and often lacks responsibility, but can often see things clearly and speak the truth.</p>	<ul style="list-style-type: none"> • Donkey (in <i>Shrek</i>) • Ron Weasley (in the Harry Potter series) • Dory (in <i>Finding Nemo</i>) • • 	
<p>The Villain This character is the opposite of the hero. Villains have powers, but they are used for evil and to fight against the hero and other good characters.</p>	<ul style="list-style-type: none"> • Voldemort (in the Harry Potter series) • Lord Farquaad (in <i>Shrek</i>) • The White Witch (in <i>The Chronicles of Narnia</i>) • • 	





Donkey, Shrek, Princess Fiona and Lord Farquaad—the main characters in *Shrek*

? DID YOU KNOW...

The character of Shrek was drawn and redrawn over fifty times before the film makers were happy with the way he looked. It is hard to make an ogre look ugly and friendly at the same time!

Shrek and fantasy

In the films *Shrek*, *Shrek 2*, *Shrek the Third* and *Shrek Forever After*, the creators have played with many typical archetypes, sometimes turning them into the opposite of our expectations for a humorous effect. For example, Princess Fiona first appears to be the archetypal damsel in distress, waiting to be rescued by the hero. But we soon find out she is quite capable of defeating a whole gang of attackers by herself. Shrek himself is an ogre and should be a villain, but he turns out to be a good person and a reluctant hero.

Breakaway tasks

Analysing

After viewing *Shrek 2*, use your knowledge to complete the following table, showing the way the creators of *Shrek* have played with the typical archetypes people expect in the fantasy genre in order to communicate new messages to a modern audience. The first one is done for you.

Shrek character	Traditional archetype character	Modern archetype character
Shrek	ogre—evil, dangerous, ugly, angry, selfish	Shrek is badly misunderstood. He really has a good heart, courage, honesty, loyalty and a caring nature. The message is not to judge someone on appearances.
Princess Fiona	damsel in distress	
Prince Charming	handsome prince	
Fairy Godmother	woman with special powers	

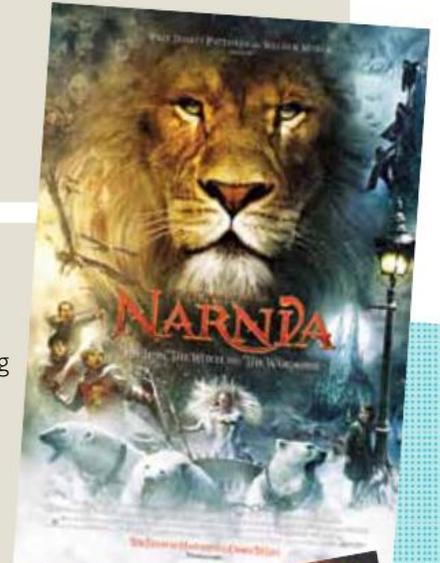
Strands in action

Core task

Films are a very popular way of showing the world of fantasy because they allow the film maker to use very creative set designs and special effects to visually create the fantasy world. If the film has been created from an original fantasy book, then the film maker has the special challenge of creating characters and settings that have already taken shape in the imagination of the readers. For example, many readers of the *Harry Potter* series already have in their mind what Harry, Ron and Hermione look like, and also how such places as the Hogwarts School of Witchcraft and Wizardry might appear.

Below is a poster from the popular fantasy film series *The Chronicles of Narnia*. Use this and one other, or another two fantasy films (approved by your teacher), and then in a small group create a podcast, an electronic slideshow or a mini-movie to compare and explain the following film features in your two nominated fantasy films:

- fantasy settings
- fantasy characters
- fantasy special effects
- modern fantasy messages.



Extra tasks

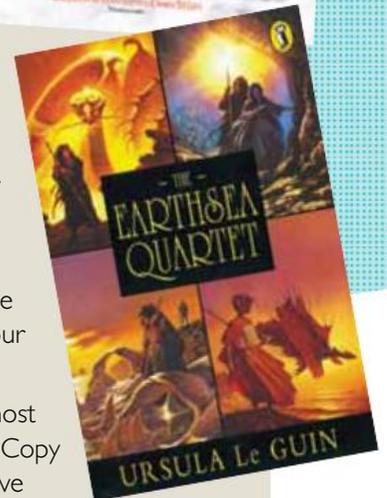
- 1 Fantasy texts often focus on important themes, messages or issues, and through the heroes' adventures teach strong lessons or important truths. For example:
 - Harry Potter teaches us that good will triumph over evil if we show courage, loyalty and determination.
 - Shrek teaches us that we should always look beyond first impressions, and test a person's true character by their actions and beliefs.

Use your own knowledge of two other fantasy books, games or films to explain how some of the following themes, messages or issues are revealed in them.

- Courage is important in life.
- Loyalty shows a person's true character.
- Truth and honesty are important qualities.
- Luck shapes your destiny.
- Good will triumph over evil.
- True friendship survives the biggest tests.
- A quest teaches important lessons.
- We should always learn from our mistakes.
- It is important to discover your true self.

- 2 Visit your library and look for fantasy fiction. Working with a partner, do the following tasks.

- a Choose the two books with the most eye-catching titles. Give reasons why you made these choices.
- b Choose the two books with the most interesting cover illustrations. Give reasons why you made these choices.
- c Which two blurbs are the most interesting? Copy out the blurbs and give reasons for your selection.
- d Which two books have the most attention-grabbing beginning? Copy out the two beginnings and give reasons for your selection.
- e With your partner, prepare a live, two-minute presentation for the class to promote and advertise two of the books you selected. You might choose to focus on titles, covers, blurbs or beginnings, or a mixture of these fantasy features. 'Sell' your two books to the class in just two minutes so they will want to know more!





A good novel tells us the truth about its hero; but a bad novel tells us the truth about its author.

Gilbert K. Chesterton (1874–1936),
journalist, novelist and essayist

LITERATURE

Chapter overview

The beauty of the novel is in its ability to let us explore different places, times, cultures and events that we could not possibly ever really experience. Novels take us into the lives of extraordinary people and we get to know them, feel for them and care about them. Some novels can make us consider ideas that we may not have thought of before. They invite us to question why people behave the way they do, why things happen and how different people cope with different problems. There is nothing better than finding a really comfortable spot and a fantastic book and losing yourself for hours in the world of the novel. As novels are long texts, they are usually introduced to readers of about eleven years of age.

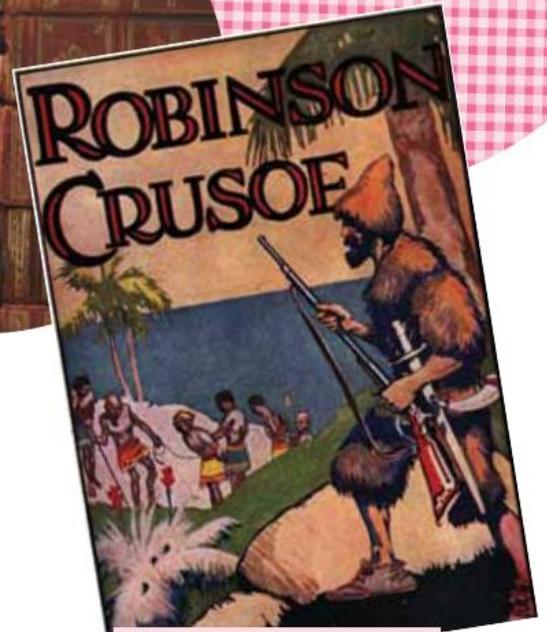
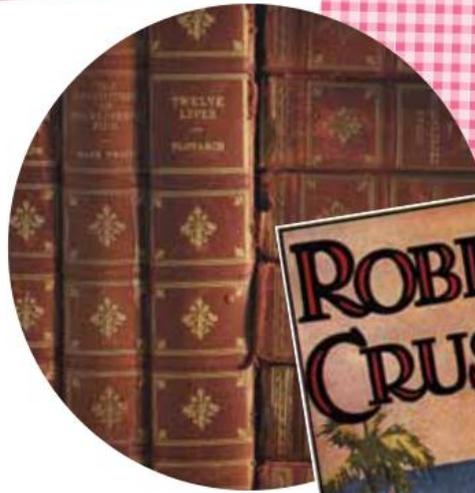
The novel

A novel is an extended (over 50 000 words) fictional (not fact, made-up) narrative (story). Novels are meant to focus on the human condition—that is, how humans behave and why they behave as they do. The novel as a text type was born in the eighteenth century. This is because around this time, many more people were able to read and write. Also, because they had more time to read, they were looking for something longer than the texts they were used to. Before the birth of the novel, people had to satisfy themselves with plays, poems, letters and other short texts.

There is enormous debate as to who wrote the first novel. Many think it is probably Daniel Defoe, who is considered the father of the English novel. His first novel was *Robinson Crusoe*, published in 1719. Others argue for Samuel Richardson, for his novel *Pamela*, which he wrote in 1740. Despite the time difference, the argument is about style. Defoe's novels involved a protagonist struggling through life, while Richardson's characters were more complicated.

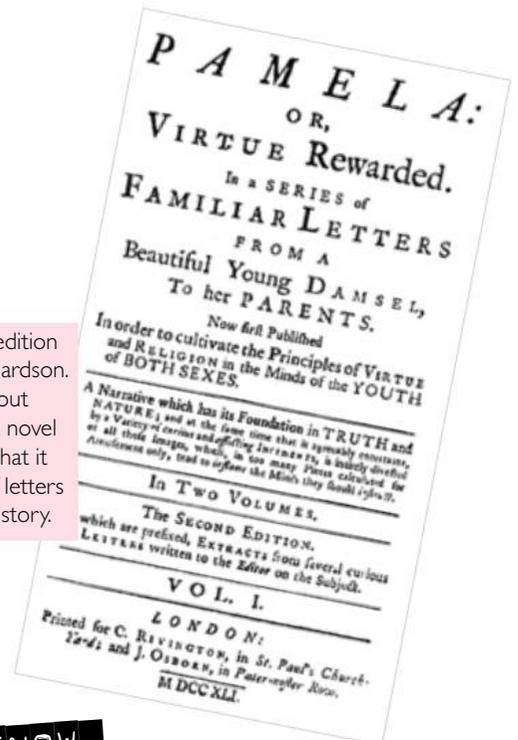
Approaching the novel

A novel is long and some readers find it hard to just get started, particularly if they find reading difficult or they forget what they have just read. Sometimes people who find reading difficult don't actually know what good readers do. So, here are some of the things good readers do before, during and after they read.



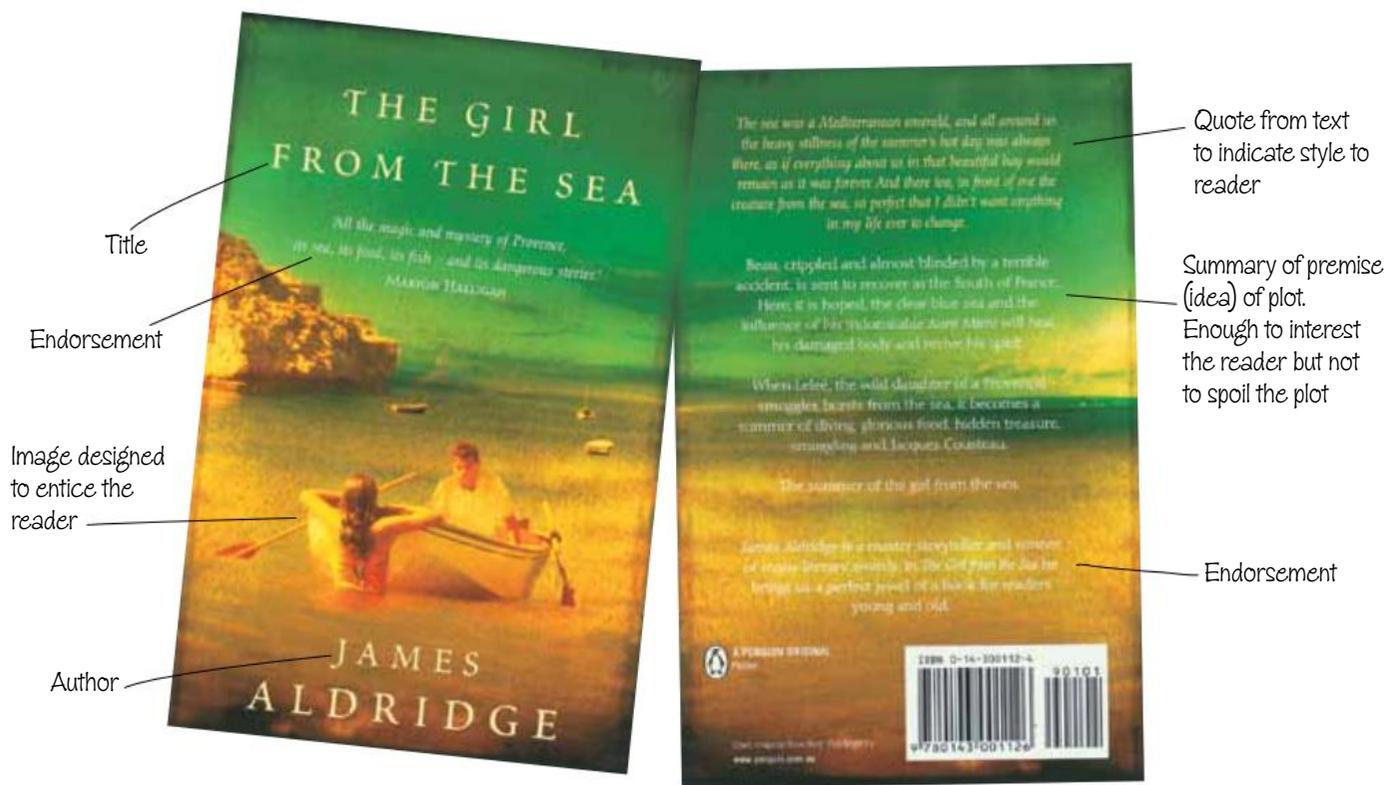
Front cover of the 1939 edition of *Robinson Crusoe* by Daniel Defoe. By 1902 it was in its fiftieth edition, which tells you something of its popularity.

Front cover of the 1811 edition of *Pamela* by Samuel Richardson. Perhaps the argument about whether this was the first novel or not is due to the fact that it was written as a series of letters rather than as a narrated story.



DO YOU KNOW...

The word 'novel' did not exist in the English language until the eighteenth century, when it was adapted from the Italian word *novella*, which means 'short, compact tale'.



These are the usual features of a novel's front and back cover.

Before reading

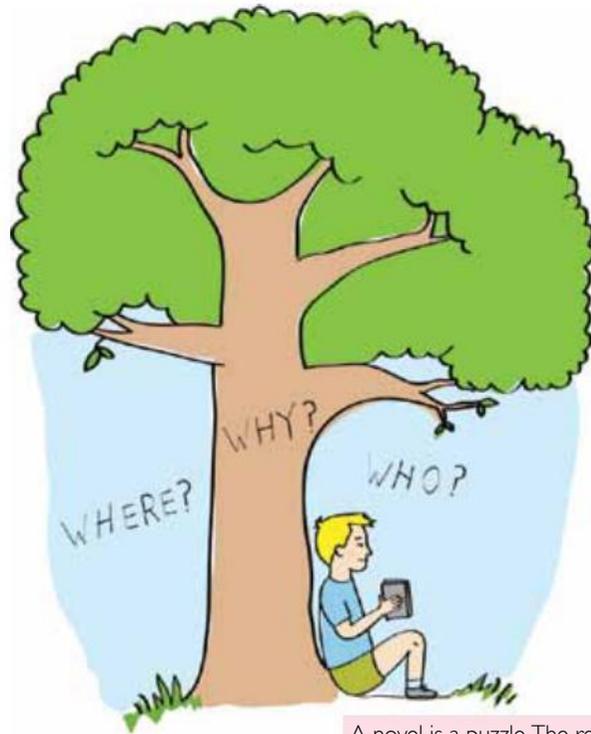
Before reading, good readers look for clues about what it is they are going to read. Where are these clues?

- 1 The title of the book is a good start. A book's title means something. What is the title and what might it mean? Think about the words and what those words mean.
- 2 Is there a picture on the front cover? What is the picture showing? What does it make you think of?
- 3 Read the 'blurb' on the back cover of the novel. It will give you a brief summary of the main theme or idea of the text and often identify the protagonist. It will not tell you how the novel concludes.
- 4 If you feel the need for more information, you could try an internet search for information on the novel itself but don't spoil it by finding out how it ends. Also on the internet, you might find information about the author and what they usually explore in their texts.

While reading

- 1 Good readers do not read every word. They skip words and phrases—even paragraphs—if they know what is happening. However, if they skip and find themselves unsure, they go back and read the section they skipped.
- 2 Good readers make predictions continually. What is likely to happen next? What is this character most likely to do in this kind of situation? What is that character likely to say?
- 3 Good readers undertake repair when they are lost. When they come across a word they don't understand they don't just ignore it, they deal with it. They read on to see if they can make sense of the word by the sentence around it (its context). If that doesn't work, they look it up to find out what it means. Then they use that dictionary definition in the sentence to see if that works. Only when they have understood do they move on. People who find reading difficult often don't take the time to repair what they have missed. Because of that they go on without the necessary information and get even more lost.

- 4 Good readers question what is happening. They might wonder why a character does what they do. They might wonder what a character means by something they have said. They might think about why the author moves from one thing to another. They might talk about it with others—ask others what they thought. That way the reading becomes interactive and, therefore, easier to remember.
- 5 Good readers stop as soon as they are lost. They will then go back over what they haven't understood until they reach the last point where they were clear about what was going on. Then they reread slowly and deliberately to make sure they understand it. Going on when lost is a certain way of not understanding what happened.



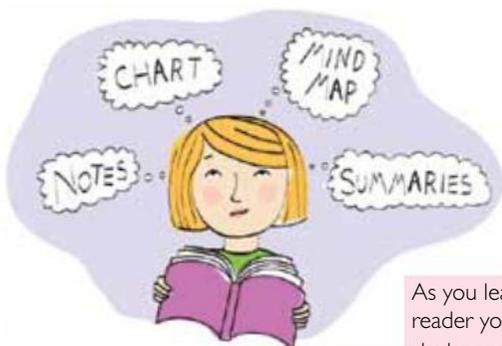
A novel is a puzzle. The reader has to uncover the truth.

After reading

- 1 Good readers think about what happened and make judgements about it.
- 2 Good readers talk about what happened with others.
- 3 Good readers ask the 'What if ...' questions about the text. What if something didn't happen—what would the outcome be? What if something did happen—how would that character react?
- 4 Good readers do some research about what they have read to deepen their understanding of the novel. This becomes even more important at school as you move towards the senior years.



Try to take a strategic approach to reading.



As you learn more about yourself as a reader you will discover which reading strategy suits you best.

Breakaway tasks

Remembering

- 1 Name one of the things a good reader does before, during and after reading.

Understanding

- 2 What is meant by the word 'repair' in the activities that good readers do?
- 3 What is meant by being 'lost' in the text?

Applying

- 4 What kind of reader are you? How many of the activities listed above do you do?
- 5 Make up two more words to describe a reader to include between 'good' and 'struggling'. Take a survey of the class. What percentage think they are good readers? What percentage think they are 'struggling' readers? What percentage are in between?
- 6 What do you think could be done to make this outcome more positive?

Analysing

- 7 Why do you think it is important to complete activities before, during and after reading?

Evaluating

- 8 Are there any activities you think are more important than others? Which ones and why?
- 9 Are there any activities you think are irrelevant? Which ones and why?
- 10 Given the number of students in your class who consider themselves to be struggling readers, what do you think needs to be done to help them become 'good' readers?

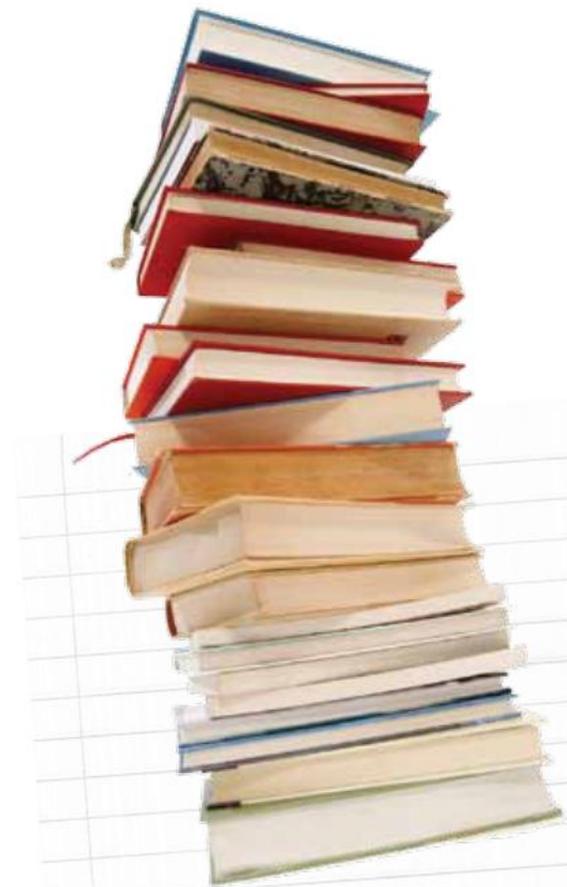
Creating

- 11 Make up a bookmark with the top tips for reading on it, for your reference.

Tracking a novel

Because novels can be quite long, it is important to develop a system for keeping track of the elements in them. When you have finished reading a novel, you will need to complete tasks and activities on that novel so you have to have information about it ready. What kind of information do you need to keep track of and how is it best to do so? These are the most important:

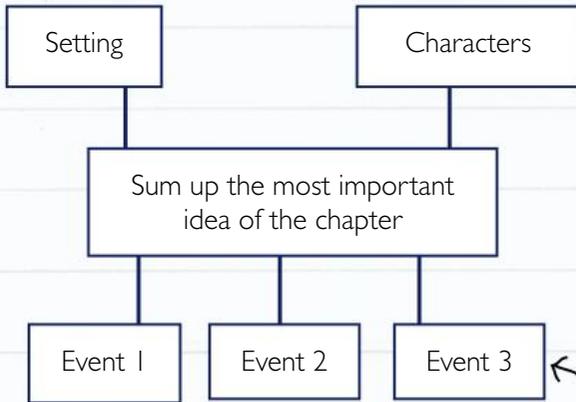
- the plot (what happens—the important events)
- the characters (who is in it, how they behave, why they do what they do)
- the theme (the ideas under the story—what you think the author is saying through the text).



Try one or more of the following strategies to keep track of a novel.

- 1 Construct a *story map* for each chapter. Give each chapter a title that sums up the most important idea of the chapter. If the chapter has a title, make up a different one.

Story map



(add events if you need to and if they're really important)

- 2 Construct a *knowledge chart* for each chapter, like the one below, which will show what you already knew and what you have learnt during the reading.

Knowledge chart

Prior knowledge:	New knowledge:
1 Chris had a bad temper	1 Chris's bad temper started after the bullying began at school. Before then he was okay.
2	2
3	3
4	4
5	5

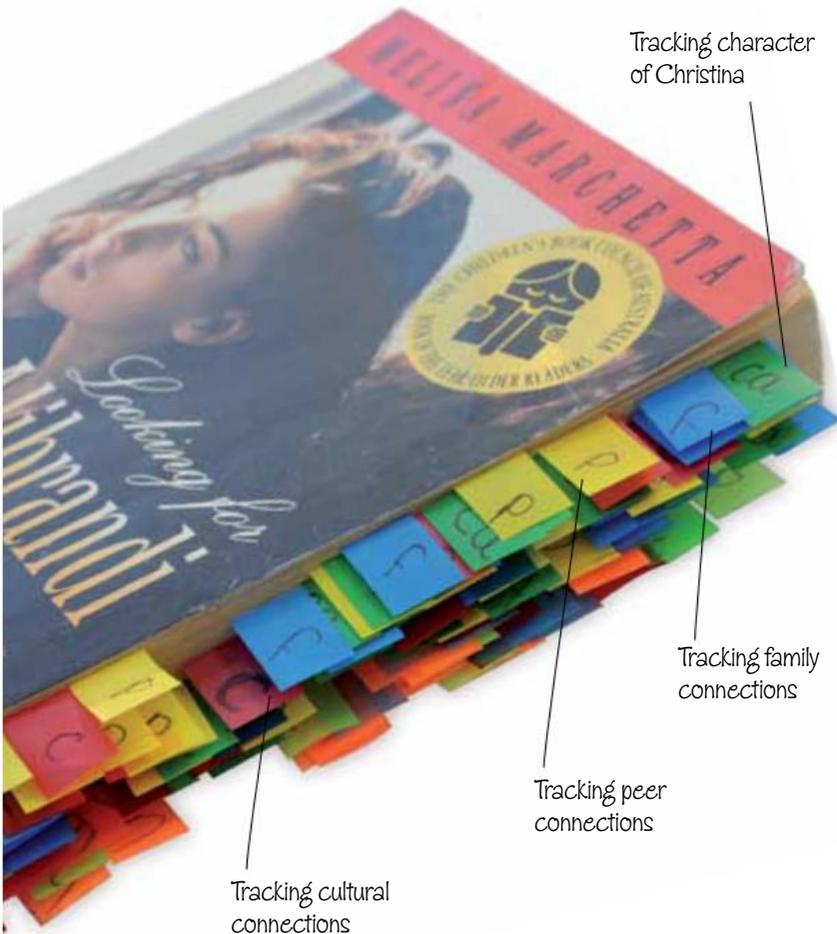
- 3 Construct a *knowledge organiser* of the important information you have learnt for each chapter.

Knowledge organiser

Who is the chapter/section talking about?	When did it happen?	Why did it happen?	Where did it happen? How did it happen?
What is the main idea?	Where did it happen?	How did it happen?	Who was involved?

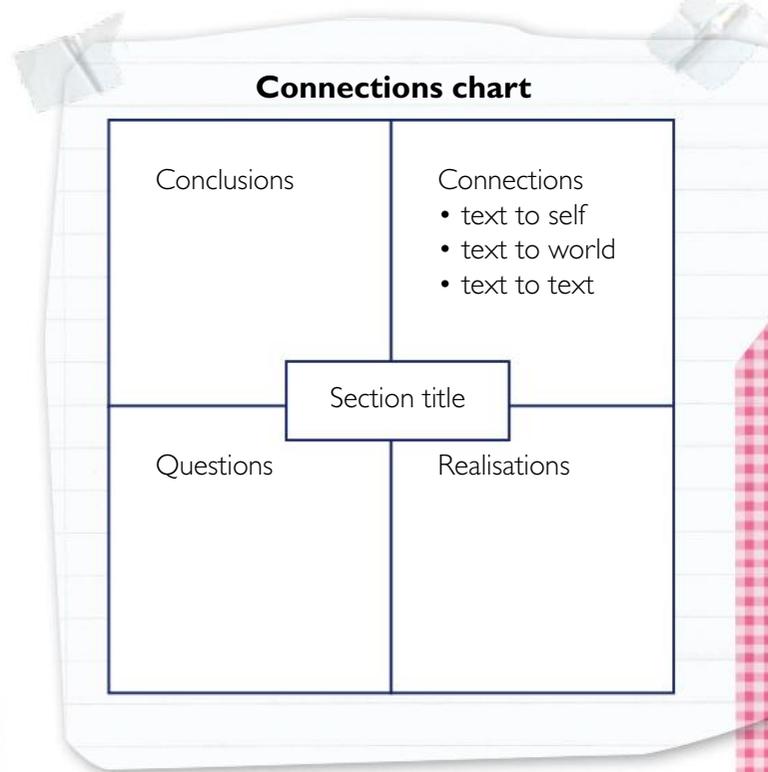
- 4 Purchase a number of different coloured sticky notes. Give each colour a name—that could be a character’s name, a theme or an important event. As you read, place the correct sticky note in the margin of the text. On the note write a very brief note or letter about what is on that page that is important.

Knowledge organiser



Keep track of a number of features of the text at the same time.

- 5 Construct a *connections chart* for each chapter.



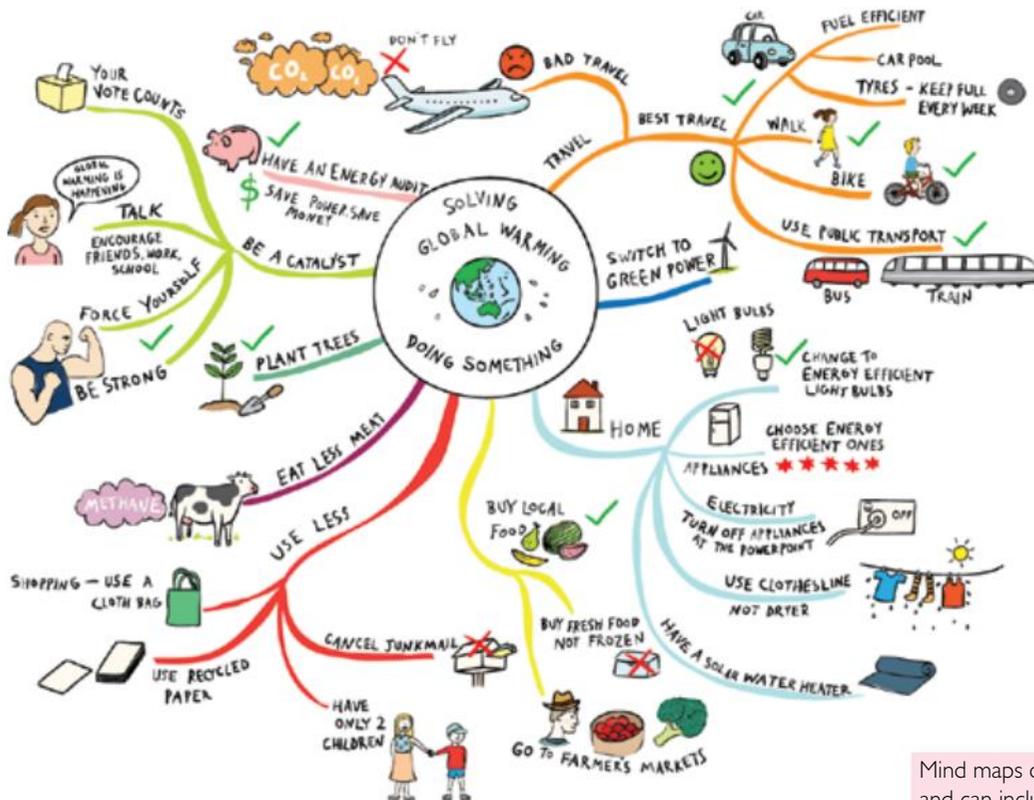
- 6 For each chapter:
- write a summary of what happened (100 words)
 - write five questions you need to ask about the chapter
 - predict what is going to happen in the next chapter
 - with a partner, discuss the answers to your five questions and their five questions. Write down what you think the correct answers are.
- 7 Draw up a *Quote me chart* like the one below. As you read through the text, fill out the chart with quotes that sum up an idea (theme), character and event. Each quote needs to sum up all three areas at the same time.

Quote me chart

Quote	p. no.	Who said it?	To whom?	About what?	Its importance

- 8 Mind maps can be used to explore themes and issues. Draw up a mind map for each chapter, with the central idea of a chapter in the middle and each arm pointing to evidence from the chapter. The arms are characters and events. For each arm there should be quotes to support the beliefs you have of the chapter.

Mind map



Mind maps can be very colourful and can include images as well as words.

Narrative perspective

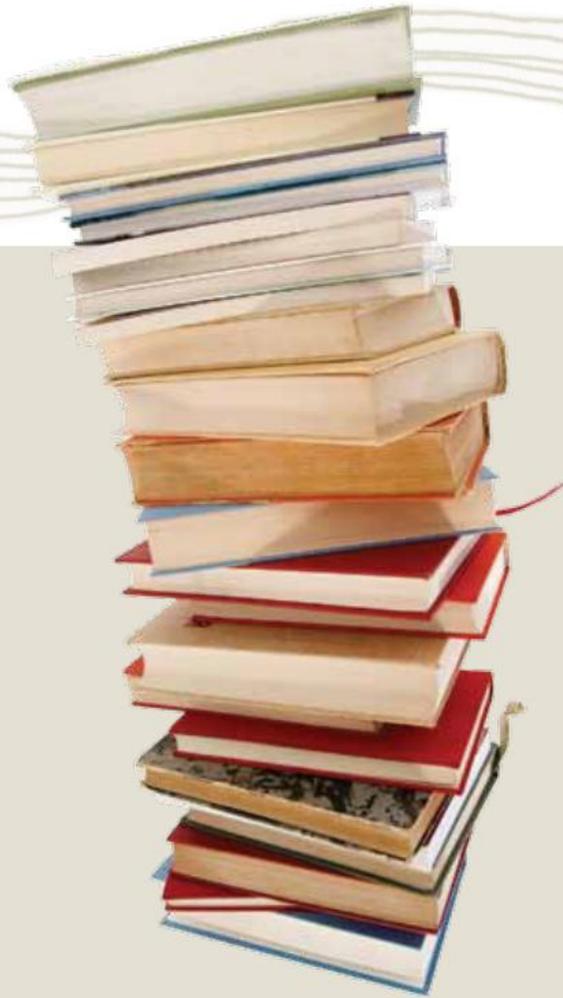
Many writers think long and hard about the narrative perspective they will take. There are three possible narrative perspectives: first person—written as 'I' (I think, I knew, I wished...) second person—written as 'you' (you think, you knew, you wished) and third person—written as 'he' or 'she' (she thinks, she knew, she wished). It is very rare to find stories written in the second person. The second person is used mainly in informative or instructional writing (you do this and then you do that).

All three perspectives have advantages and disadvantages. When writing as 'I', you cannot know what another character thinks because you cannot get into their head. You can only report what you see, hear and believe. In third person narrative you can pop from one head to another and you can know what everyone thinks. You don't have to let the reader know everything, but you can if you want to.

Strands in action

Core tasks

- 1 Think about yourself as a reader—how you have always approached a new reading task. How positive are you about your skills? Do you doubt your abilities? Write a 100–200-word letter to your teacher, telling them what you think your strengths and weaknesses are as a reader. You might include the strategies you already use to keep track of a text or ideas that you think might help you and, in addition, what more you think you can do to make yourself an even more competent reader.
- 2 Select a passage from one of your favourite novels or stories. What is the narrative perspective of that text? Rewrite two paragraphs of the text into another narrative perspective. For example, if it is in the third person, change it to the first. If it is in the first person, change it to the third. If you're really brave, try the second person. Show your revised text and its original to a partner and read their texts. What difference did the change in perspective make to your relationship with the text?



Extra tasks

- 1 Why do you think making predictions about what is going to happen might help you understand a text better?
- 2 Do you use any of these strategies already? If so, which ones? Where did you learn about them?
- 3 Why do you think all these strategies ask you to lift information out of a text and organise it in different ways? What benefit is there in moving information around?
- 4 Design a chart of these strategies for inclusion in your notebook. The chart has to have a section to allow you to indicate the times when you used the strategy and what you thought about it when you used it.
- 5 Do you think that being a 'good' reader is important in life? Why or why not?

Love, Aubrey

Suzanne LaFleur, author of *Love, Aubrey*, began writing stories when she was nine and entering the fourth grade. Her teacher gave her a blank book and told her to write five lines every day—from that moment it became five pages a day, which evolved into a novel. It was then that she announced that when she grew up she would write books for kids her age. She never lost that vision, finishing school and going to college (in the United States of America) to study History and English.

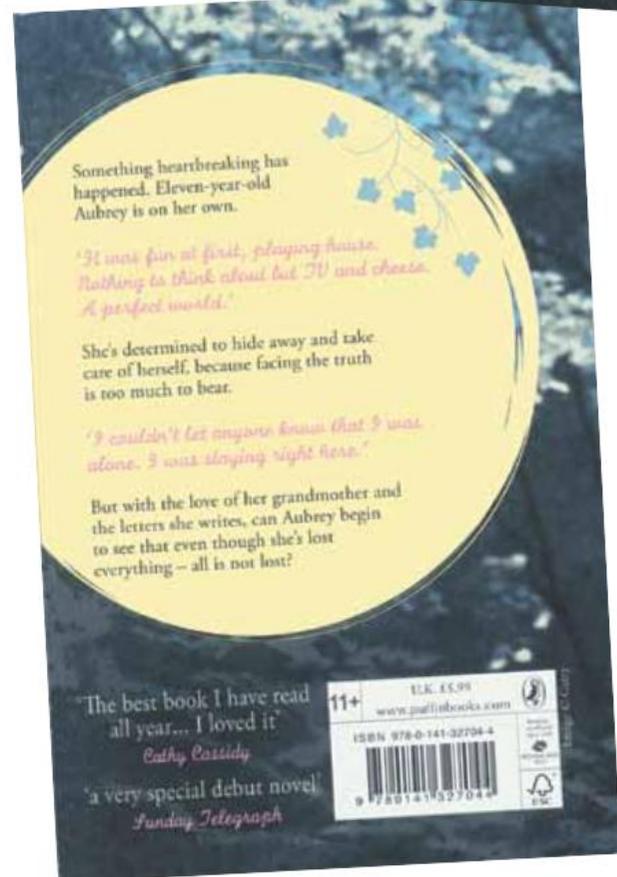
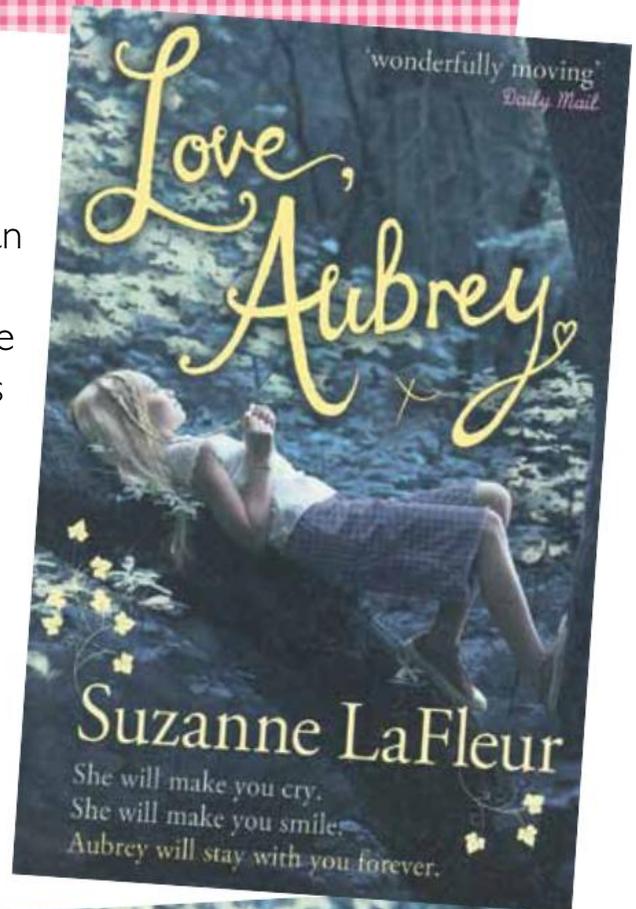
The title itself tells us something about LaFleur's belief in writing as a way to express feelings and emotions that are not easy to talk about. *Love, Aubrey* is the way you would sign off a letter—and for Aubrey, writing letters about the difficult situation she is in is essential to her healing. While there are very sad elements to this novel, *Love, Aubrey* has humour and love, and demonstrates how young people can make very good decisions in hard times.

Before reading

Let's start looking for clues about the novel by exploring what is on the cover.



When writing about subjects that are very sad, it is important not to allow the text to become too depressing, or it will turn readers off. It might even be too exhausting to read. LaFleur avoids this by ensuring that the sad events are not constantly the focus of the novel. When you write about sad events, try to avoid this too, to strengthen your stories.



Breakaway tasks

Remembering

- 1 What is the girl on the cover doing?

Understanding

- 2 Do you think the girl on the cover is Aubrey? What is her facial expression? What do you think this might indicate about the outcome of the novel?

Applying

- 3 Look at the setting of the novel. Have you ever done what 'Aubrey' is doing? How did you feel when you were doing this?

Analysing

- 4 The title of the novel is *Love, Aubrey*. What kind of text usually ends with 'Love,...'? What might you expect to find in the novel?
- 5 What can you see on the cover that reminds you of girls? (Think of colours, images and handwriting.)

Evaluating

- 6 Read the writing on the front and back covers. What do you learn about Aubrey?
- 7 What kind of person do you assume Aubrey's grandmother to be? Which of these images of a grandmother do you think would be appropriate for Aubrey's grandmother? Why?

- 8 Write a summary of what you think this novel is going to be about.

Creating

- 9 Predict the answer to the question on the back cover, '... can Aubrey begin to see that even though she's lost everything—all is not lost?' What clues are you using from the cover to answer that question? What other information, for example the audience of the novel, are you using?



While reading

You will need to use reading strategies to keep track of the novel. For each different section, choose a new reading strategy. At the end of each section, make some comments about how successful that strategy was for keeping track of events, characters and themes.

You need to track:

- the characters: Aubrey, Gram, Bridget, Mum (Lissie)
- the events: the significant moments in the text when we learn about the characters and their lives
- the themes of the text: belonging, grief and growing up.

At the end of each reading period, make sure you have finished the strategy so you are ready for the next reading session.

Stop-and-question moments

As you now know, good readers stop and question what's happening. The questions should include the following.

- Why did this happen?
- What have you learnt about a character, a group, or a theme through this happening?
- Why did the author choose to include this scene?
- What evidence (quotes) can you find here to support what you think?

Chapters 1 to 3: 'Virginia'

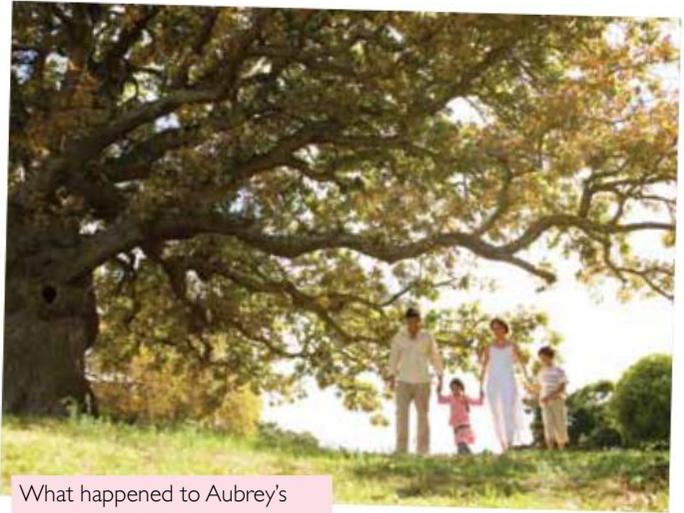


Virginia, USA

In this section we meet Aubrey and watch her, at age eleven, try to live on her own. We are also introduced to her grandmother, 'Gram', who realises, very quickly, what has happened and, also, that it is up to her to help her granddaughter, Aubrey.

Stop-and-question moments

- Savannah (page 4)
- Sammy (page 6)
- The house (page 9)
- Gram (pages 11–12)
- The truth (pages 14–15)
- Lissie (pages 18–19)
- Gram's decision (pages 23)
- The photo (pages 25–26)
- The ticket (pages 28)



What happened to Aubrey's once happy family?

Breakaway tasks

Remembering

- 1 What do you recall of daily life for Aubrey?
- 2 Who said that Aubrey was 'crazy as ants on a popside'?
- 3 What music reminds Aubrey of her father?
- 4 How long ago did 'the wreck' occur?

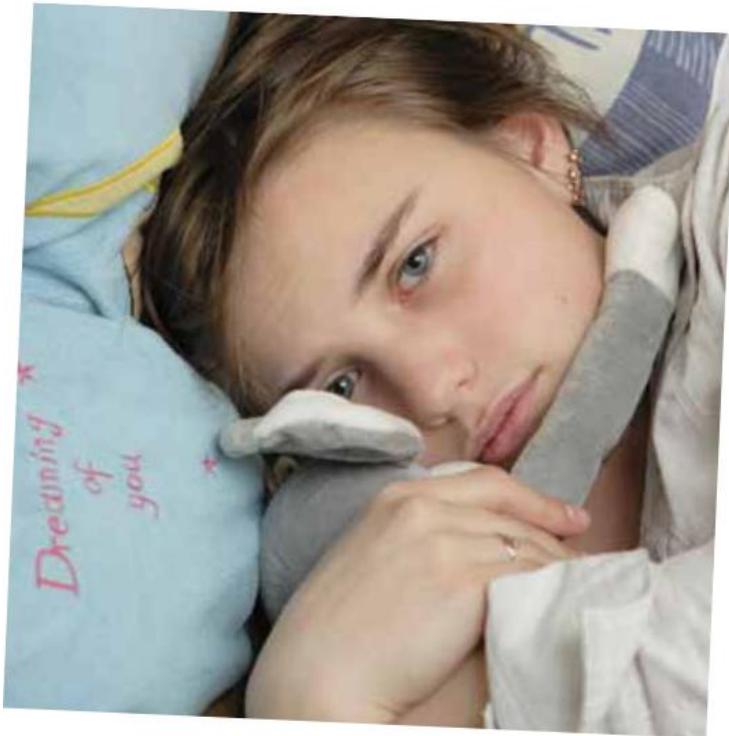
Understanding

- 5 Why does Gram put her head on the table and start shaking?

- 6 Why did Gram go to the bathroom?
- 7 What is the significance of the fact that the small green book was gone?
- 8 Why doesn't Aubrey have any friends any more?
- 9 When Aubrey says, 'I doubted it' (page 31), what is she talking about?

Applying

- 10 Have you ever been home alone over night? What was the experience like?



- 11 What would you do if you were Gram? Would you make Aubrey help you look for Lissie or not?
- 12 If you were Aubrey, how would you feel about your mother?

Analysing

- 13 How does the author manage to make you aware of Aubrey's pain and grief without ever mentioning it specifically? What, for example, is the difference between 'Savannah likes ...' and 'Savannah had liked ...'?
- 14 The section is titled 'Virginia'. Why is it called 'Virginia' and what might that tell us about what is going to happen?
- 15 What might the 'chocolate-ice-cream incident with Pennie Layne' have been? (page 21)



Evaluating

- 16 Why do you think Aubrey bought Sammy?
- 17 Why couldn't Aubrey tell her Gram about her mother not coming home?
- 18 Aubrey didn't know 'which would be worse' (page 18). Which do you think is worse and why?
- 19 What is the importance of the fact that 'you couldn't tear just one of us out of the picture without ripping someone else'?

Creating

- 20 Create a job advertisement for someone like Gram.



We know that good readers make predictions about what is going to happen. Some of these predictions are about what happens in the short term and some about what happens by the end of the novel. Make some long- and short-term predictions about *Love, Aubrey* from this first chapter. How helpful was this for you?

Moving on: 'Vermont', Chapters 4 to 9

Choose another reading strategy for this section. In these chapters, Aubrey arrives at Gram's house in Vermont and meets a girl, Bridget, who is the same age as she is. Bridget has been told what happened to Aubrey and we watch her try to help Aubrey come to terms with her losses gently and sensitively.



Stop-and-question moments

- Arrival (page 38)
- Letter to Jilly (page 45)
- Meeting Bridget (pages 48–50)
- Bridget's mum (pages 59–60)
- Note at school (pages 66–67)
- Frustration meets sadness (pages 76–78)
- Chasey (pages 8–84)

Breakaway tasks

Remembering

- 1 Describe Bridget.
- 2 What items can you recall from Gram's list of things to do?

Understanding

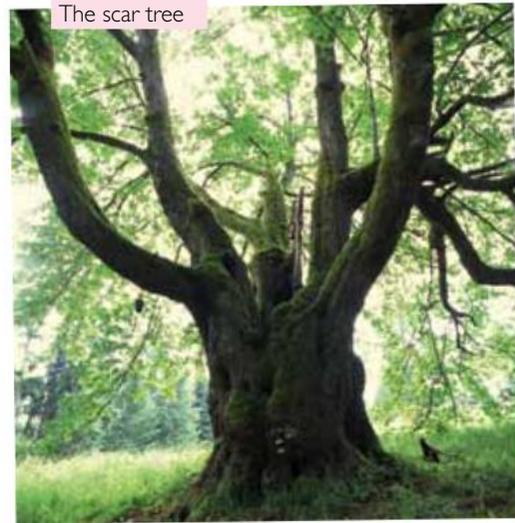
- 3 What are Gram's and Aubrey's reaction to arriving in Vermont? Why do you think they have this reaction?
- 4 Why does Aubrey want Mabel to play too? (page 49)
- 5 What does Aubrey learn about Bridget when she meets Bridget's mother?
- 6 Bridget gets cross with Aubrey in this section. Why?
- 7 Write a summary of what happened to Aubrey's family.



Applying

- 8 Draw Aubrey's room at Gram's house from her description.
- 9 What does Aubrey's third letter (page 62) tell you about her experience of grief? Why do you think the children acted the way they did to her?

- 10 What do you think of how Gram handles Aubrey's distress? (pages 84–86) How would you have handled it?



Analysing

- 11 What does the following question mean? 'Was that really from the train ride?' (page 39)
- 12 LaFleur uses italics a lot. What are those italics for? Do you think they work well? Why?
- 13 The first of Aubrey's letters appears in Chapter 4. Who is it to? What do you think of this technique by the author? Predict who will receive one of Aubrey's letters by the end of the novel.
- 14 What do you learn about Savannah's personality during this section?
- 15 What happens in the game of chasey that changes the world for Aubrey?
- 16 What clue is there in Aubrey's talk with Bridget about the wreck that explains why her mother has disappeared?

Evaluating

- 17 Why do you think Gram keeps giving Aubrey lists of things to do?
- 18 What does Aubrey's second letter tell you about her feelings for her mother? Do you think she has a right to feel that way? Why?
- 19 Why do you think Aubrey puts the letters in the scar tree?
- 20 Do you think Aubrey needs counselling? Why?
- 21 Why does Aubrey ask Gram about her mother? (page 69)
- 22 Which sentences in Aubrey's fourth letter and her fight with Bridget gives you a clue that Aubrey is starting to deal with her losses? (pages 70 and 78)

Creating

- 23 Create a picture of Bridget's scar tree, including the letters Aubrey has put in it.
- 24 Write a newspaper report of the accident in *The Virginia Times*.



Checking in

How did your predictions work out? Did you predict correctly or did the novel twist in some way you hadn't anticipated? What about your reading strategy? Did it work for you? Make some more predictions for the next section. Choose another reading strategy for this section.



In novels, as in life, there are always forks in the road—which way do we go?

Moving on: chapters 10–13

In this section, Aubrey begins attending school. She begins her counselling sessions with Amy, the school counsellor, although she doesn't really think they will help her at all. She reaches yet another crisis as she faces more about her past.

Stop-and-question moments

- Buying a present (pages 109–111)
- Meeting Savannah (pages 111–112)
- Aunt Janet's phone call (pages 118–121)
- Mum's phone call (page 127)
- Gram (page 139)

Breakaway tasks

Remembering

- 1 What is the date on which Aubrey returns to school?
- 2 How does Aubrey physically respond to bad or difficult news?
- 3 Where do Aubrey and Gram go to spend some meaningful time together?

Understanding

- 4 What is significant about the date on which Aubrey begins school?
- 5 What might be the significance of the line, 'I didn't have an alarm clock'?
- 6 Explain the difference between Aubrey's mother being 'okay' and 'safe'.

Applying

- 7 What would you do to mark the occasion that is the focus of the first day of school?
- 8 Has your teacher ever given you the 'My Summer Vacation' for a holiday assignment? What do you think of this assignment?
- 9 What would you have bought Savannah for her birthday?
- 10 What is your opinion of Amy's counselling style? Would it work for you? Why or why not?



Analysing

- 11 What does Gram mean when she says, 'You can't seal that day off forever. You need to keep living'?
- 12 What does Aubrey say and do that would lead you to think she is beginning to change her view on things?
- 13 Aubrey asks, 'Can you hear me, Mama? Can you hear what I am asking you?' What does she want?

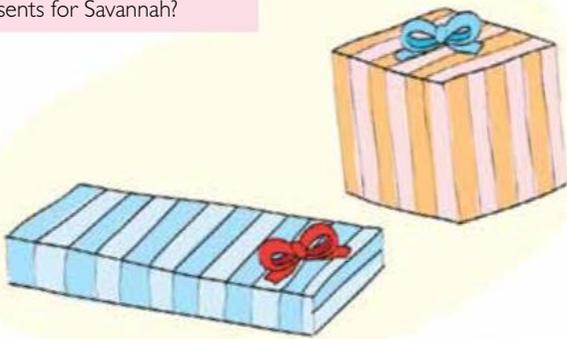
Evaluating

- 14 Was Gram right to make Aubrey go to school? Why?
- 15 Why do you think Aubrey told Bridget about Jilly and her letter writing?
- 16 Explain why Aubrey recalls Savannah's birth at the end of Chapter 11.
- 17 Why was Aubrey going to run away and why doesn't she end up leaving?

Creating

- 18 Create a birthday card for Savannah from Aubrey.

Presents for Savannah. What do you think it meant to Gram and Aubrey to buy presents for Savannah?



Checking in

Review your chosen reading strategy and determine its strengths and weaknesses. Which features of the strategy might you choose to use again? Look back on your predictions—is the novel turning out how you thought it would? Choose a different reading strategy for the next section and, with a partner or a small group, make some predictions for Section 4.

Chapters 14–17

In this section Gram goes to visit her daughter and Uncle David comes to look after Aubrey. Aubrey's feelings about what happened to her become more intense and reach a high point at Thanksgiving. Aubrey reconnects with her father and reaches greater understanding about her mother.

Stop-and-question moments

- About mother (pages 143–148)
- Letter about mother (page 149)
- Marcus (pages 157–160)
- Thanksgiving dinner (pages 168–169)
- Letter to Daddy (pages 170–171)
- Christmas (pages 183–187)
- Letter to Baby Jesus (page 188)

Breakaway tasks

Remembering

- 1 How does Gram feel about flying?
- 2 How does Aubrey feel about the bus trip in the rain?
- 3 What were they looking for in the photograph of Lissie as a young person?
- 4 Who does Aubrey really want to talk to?



Understanding

- 5 How did Aubrey cope during the first week without her mother?
- 6 What do you learn about Marcus from this section? Which one of these images is most like Marcus for you?



- 7 Why is Christmas so important to Aubrey?
- 8 Where was Lissie going to be for Christmas and why?

Applying

- 9 Do you think it matters where you are when you want to have a serious talk? Where are you most comfortable talking?
- 10 Have you ever used writing to explore your feelings? Did writing about them change them?

Analysing

- 11 What happens in this section that leads you to think that Aubrey is improving?
- 12 What does the letter on page 161 tell you about Aubrey?
- 13 What do you learn about Aubrey from the letter on pages 170–171?

- 14 What is it about Aubrey's actions leading up to Christmas that makes her so pitiable?
- 15 What does the letter on page 188 tell you about Aubrey?

Evaluating

- 16 Why do you think that Aubrey doesn't want to talk about Thanksgiving?
- 17 Aubrey is able to remember her father and Savannah. Why does she still struggle with her mother, who is, of the three of them, still alive?
- 18 Do you think Aubrey's family noticed her waiting for her mother? How do you know?

How painful must it be for Aubrey to wait with such hope for her mother who doesn't come?



- 19 Aubrey claims, 'She was the parent. It was her job to try'. Is this always true? Is Lissie wrong?

Creating

- 20 Design a Christmas card from Lissie to Aubrey or Aubrey to Lissie.
- 21 Sometimes people make or purchase special Christmas ornaments to commemorate someone special that are hung each year on the Christmas tree. Draw the Christmas ornament you would make for either Savannah or Daddy if you were Aubrey.

Checking in

By the end of this section Aubrey has made great progress in her grieving over her father and sister but her resentment towards her mother is growing. What will happen next? What predictions can you make? Have any of your predictions been proven correct yet? How did that reading strategy work out? Is it one you would recommend to a friend? Why or why not?

Moving on: chapters 18 to 22

In this section Aubrey meets her mother again and we learn about what happened when her father and sister died. Aubrey is able to remember her sister without trauma. We learn the question that Aubrey was too afraid or sad to ask her mother and we confront possible futures. Here predictions are very important. What do you think is going to happen?



Stop-and-question moments

- Mother arrives (pages 192–195)
- The first meeting (pages 198–199)
- The question (pages 204–205)
- Hospital (pages 213–217)
- Savannah (pages 220–221)
- The talk (pages 239–214)

Breakaway tasks

Remembering

- 1 At what time does Lissie arrive?
- 2 What fears does Aubrey have about her mother's arrival?
- 3 Why do they have to go to the hospital?



Understanding

- 4 Why does Aubrey's stomach start to hurt?
- 5 What is it that Aubrey thinks Gram doesn't understand about Lissie?
- 6 Why does Lissie believe she 'lost them for you. I lost them'?

Applying

- 7 Aubrey says that both she and her grandmother had resolutions but lied about not having any. What do you think those resolutions really were? Why would they have lied about it?
- 8 If you were Aubrey, would her mother's answer to her question satisfy you? Why?



- 9 Aubrey wonders what happens to Savannah after she dies (page 221). What do you think happens after death, if anything at all?
- 10 Aubrey observes, 'But, really, anybody could die any day, whether you were ready or not'. This is true. Have you ever thought about it? Would thinking about it make you live a better life or make you too sad?

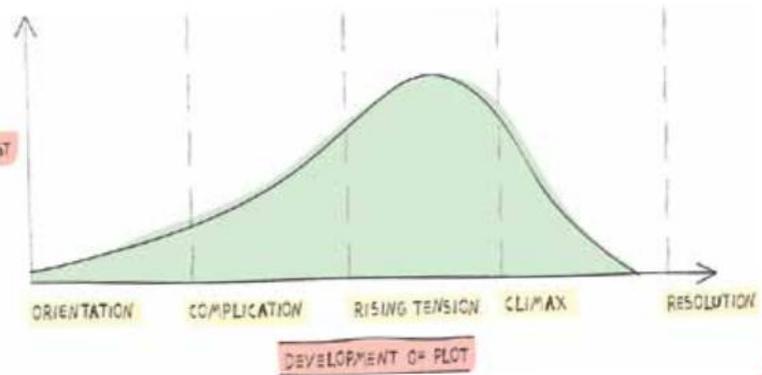
Analysing

- 11 How do you know that not thinking about her mother was very difficult for Aubrey?
- 12 What signs are there that Lissie is getting better?
- 13 What was the question that Aubrey was so afraid to ask?

- 14 What do you learn about Aubrey from her recollection of her time in the hospital after the accident?
- 15 Aubrey comments that the brand 'Hoover' has become a word that means 'to vacuum.' Can you think of any other product brand names that have become actions?
- 16 What does the letter on page 245 tell you about Aubrey's thinking?



This is a Hoover. In some parts of America, this brand name has become the word to describe any vacuum cleaner.



Any story or novel can be graphed like this. Notice how your interest rises as the novel progresses and is at its lowest at the start of a novel. This is why you should always give a novel 20 per cent of its length before you decide you don't like it. That means, for a 200-page novel, you need to read forty pages before you decide that it is not right for you.

Evaluating

- 17 Was Lissie right to demand to see Aubrey at night or was Gram right in telling her to wait for the morning?
- 18 Is it better to have been forgotten or left behind on purpose?
- 19 Create a list of advantages and disadvantages of Aubrey staying with her grandmother or leaving with her mother. What do you think she should do?
- 20 Do you think Lissie's choice of job is a good one for her?
- 21 Aubrey thinks that Bridget is being selfish when she is talking about going to live with her mother. Is she?

Creating

- 22 Create a birthday card for Aubrey from her mother.
- 23 Design a birthday cake for Aubrey.
- 24 Can you think of a better birthday party than the one Aubrey came up with? What is it?

Checking in

The novel is reaching its climax—that moment when the complication that was established (Lissie leaving Aubrey on her own) is resolved. Is Aubrey going to live with Lissie or Gram?

Many predictions that you have been making since the start of the reading of this novel would have been proven or disproven but the last prediction, about where Aubrey is going to live, remains unanswered. What do you think is going to happen? Choose one last strategy for the final section of the text.

Moving on: chapters 23 to 24

In this section the questions are answered. We find out what Aubrey's big decision is.

Stop-and-question moments

- Bridget (page 247)
- Amy (pages 248–249)
- Decision making (pages 251–252)
- The letter from Mama (pages 256–257)
- The chosen memory (pages 258–260)
- The letter to Mama (page 262)

Breakaway tasks

Remembering

- 1 What does Aubrey forget to think about while she is talking to Amy?
- 2 What's for lunch for Marcus?

Understanding

- 3 Why does Bridget cry on the bus?

Applying

- 4 Not everyone has the traditional family structure of mum, dad and kids. What are some of the different family structures that you know of?



There are lots of different kinds of families. What is your family like?

- 5 Aubrey says, 'I had thought we were gone forever, but it wasn't true'. Have you ever had a friend, family member or pet die or move far from you? Is Aubrey right?

Analysing

- 6 Examine Amy's logic on page 248. Based on her logic, what should Aubrey do?
- 7 Aubrey talks about a train station (page 252). What does this idea tell you about what she is thinking?

- 8 At the end of Chapter 23, LaFleur definitely leads you to expect one kind of conclusion to the novel. What is that expectation? Why would the author choose to do this?
- 9 How does Mama's letter make you feel about Aubrey's mother and what do you think Aubrey should do?
- 10 How does the memory Aubrey chooses show you how she can now remember her family without trauma? (pages 258–260)

Evaluating

- 11 Should Aubrey be asked to make this decision herself? Why?
- 12 Do you agree with Bridget that 'kids are supposed to be with their moms, if they can'?
- 13 The last chapter is called 'Home'. When you know Aubrey's decision, what do you think Aubrey would call home?
- 14 What does this line tell you about Aubrey's grieving process, 'I could feel the memories right there, close, but they weren't drawing me inside like they sometimes did'? (page 257)



Creating

- 15 Write an alternative ending to the novel.
- 16 Write Mama's letter to Aubrey after receiving Aubrey's decision.

Strands in action

Core tasks

1 Create an anthology of texts in response to *Love, Aubrey* about one of the following:

- family
- loss
- mental health
- fathers
- grandmothers
- love
- grief
- mothers
- sisters
- children.

The texts you create could include:

- poems
- images
- letters
- memoirs
- emails.
- lyrics
- very short stories
- journal/diary entries
- SMS exchanges

The presentation of your anthology is important—it can be illustrated, decorated and bound for greatest effect.

Remember that all these features, even the colour of the paper, reflect your thinking about the text and its issues.

2 You are a reporter for a TV station in the place in which *Love, Aubrey* is set. You can be an on-the-spot reporter, a TV anchorperson or a current affairs presenter who is doing a background exposé of the events. You have to write the report that is suited to your particular type of reporting on the two events you choose to be the most important. You will need to choose locations for your reports that are appropriate for the kind of report you are choosing to make. You will need to use some friends to be eye-witnesses, participants or even as townspeople who may not have seen what happened, but have something to say about the situation in their town. Film your reports. If you can, use the computer to edit your work so that it runs smoothly. Present your reports to the class.

Extra tasks

- 1 Write a biography of one character's experiences through the text. For each experience, explain how your character reacted and why you think they did so.
- 2 Find an image or piece of music that you think sums up the character you chose in question one. Explain why you have chosen the art or music you have.
- 3 Working with a partner, dramatise a scene in which we learn something about both of the characters that you and your partner have explored.
- 4 Examine a number of photos of trees on the internet or go outside and take photos of trees. Explain the significance of this element to the story and to us as a culture generally.
- 5 A production company is hoping to make a film version of *Love, Aubrey*. They want to shoot it somewhere in Australia that is relevant and contemporary. You are keen to become the co-director of this film with a partner. In order to sell them your ideas, you need to create a storyboard for each of the two events you think will sell them on it. You will need to find a suitable location for filming that has a background you think is relevant. Your storyboard must include a series of

eight images from the event using a variety of camera shots to emphasise different aspects of the image. You must include a caption for each image that sums up the importance of the image to the story that is being told. You also need to choose a piece of music that would be the soundtrack to that moment in the film.

- 6 Select passages from *Love, Aubrey* that highlight for you what the novel is saying about its themes. Read the passages to the class. At the end of each reading, stop and explain the significance of the passage. What does that passage highlight about one of the themes that is so important? What did you learn from that passage?
- 7 Create a pamphlet on each of the novel's themes for students who will study the text in future years. Use a computer to create these pamphlets. Each pamphlet has to have the theme, your statement on what it is saying and evidence from the text. It must also be visually appealing and easy to follow.
- 8 Of all the reading strategies you tried, were there any that worked for you? Which one(s)? Why do you think it suited you? Survey the class for the best reading strategies.

Interrogating texts

So, you get to the end of a text and you have ‘work’ to do on the text. The work on a text is always about showing how well you have understood it. There are three levels on which you can have an understanding of a text and the second and third are both dependent on the first:

- literal
- inferential
- interpretative.

Literal understanding

Literal interpretation is the most fundamental level of understanding of a text. It means you can outline the *who*, *what*, *where*, *why*, *when* and *how* of what has occurred in the text. The answers are right there on the page for you to find. They are most often the remembering and understanding questions in a series of comprehension questions. Let’s have a look below.

And the answers are all easily located in the text by scanning the text for the key words in the question—the *who*, *what*, *where*, *why*, *when* and *how* of these questions. Or you can skim the text looking for the answers. Skimming means you are only looking to get the basics and you can skip words as you go if they are not relevant to what you are looking for.



Literal questions look like this:

- Who is the main character in this text?
- What was his favourite pastime?
- Where did Jonas like to read?
- When did Jonas read?
- Why wouldn't his mother call him when he was reading?
- How might others view Jonas?

Who was the main character in this text? Jonas

Jonas was a gentle boy whose sole delight in life was reading. He wasn't a boy interested in sports or TV or computers—just books. If his mother needed him, she knew there was no point trying to call him because when he was immersed in a book, he didn't hear the world around him. He was lost in the book he was reading. Some might say that made him boring, but when other kids were trying to kick an inflated piece of pig-skin through a couple of upright sticks, he was taking on pirates on the high seas, adventuring into unknown worlds, meeting famous people and visiting times long past or not yet possible. His was a fascinating world. Just one great big comfortable chair in a corner became a playground of infinite possibilities. Maybe he liked books so much because the worlds they gave him were much more interesting than going to school or staring at a screen watching other people have great times. Whenever he wasn't needed elsewhere you would find Jonas lost in a book.

What was his favourite pastime?
Reading

Why wouldn't his mother call him when he was reading? He didn't hear the world around him when he was reading.

How might others view Jonas? Some might view him as boring.

Where did Jonas like to read? In one particular chair.

When did Jonas like to read? Whenever he wasn't needed elsewhere.



When answering reading questions you should always do so in full sentences (unless it is a quiz) so that you link the text and the question. For example: When did Jonas like to read? 'Jonas liked to read when he wasn't needed elsewhere'. This is a much better response than: 'When he wasn't needed elsewhere'.

Inferential understanding

To infer something is to develop a conclusion that is based on a text but that is not directly stated in the text. This is usually done by putting two or more pieces of evidence from the text together to show that this conclusion is valid. So, it is in the text but not directly stated in the text.

The literal answers are easy:

The umpire blew his whistle and the game commenced. Rain fell on the thirty-six men who struggled against the icy conditions to try to get the ball through the goals. It was going to be a gruelling four quarters for them, but for me? I couldn't wait—nor could the near 100,000-strong fans who could hardly keep their seats on this, the final day of the season. Where else would you be than Melbourne on a day like today?

What? A ball game

Who? The narrator and almost 100 000 other fans

How were they feeling? Excited

When? The final day of the season

Why? To watch the game

Where? Melbourne

Using inferential understanding we can conclude that this passage is about the AFL Grand Final at the MCG, but nobody mentioned the MCG or what kind of game was being played. So, how did we know this? Because we put two or more pieces of information together to draw a conclusion. What are the clues?

Evidence that this is a winter sport

A physically demanding game—not darts!

A stadium large enough to seat almost 100 000 people—has to be the MCG given we are about to be told it is in Melbourne

It's the last game of the season—usually this is a grand final

The umpire blew his whistle and the game commenced. Rain fell on the thirty-six men who struggled against the icy conditions to try to get the ball through the goals. It was going to be a gruelling four quarters for them, but for me? I couldn't wait—nor could the near 100,000-strong fans who could hardly keep their seats on this, the final day of the season. Where else would you be than Melbourne on a day like today?

Very few sport have thirty-six players—eighteen per side.

This is not a sport we associate with women.

More evidence that this is a winter sport

A game played over four quarters—lots of sports have two halves

The fans of this sport are really vocal and physical in their support of their teams

So draw an educated conclusion from these clues:

- a winter sport
- thirty-six players on the field at any time
- generally associated with men
- a four-quartered game

- being played at a huge stadium in Melbourne
- the last game of the season
- really outspoken fans.

All those clues together allow us to make an educated conclusion—infer—that this is the Grand Final of the AFL at the MCG in Melbourne, the last Saturday in September.

Interpretative understanding

When you are asked your opinion on a text—what you think the author is trying to say through the text—you are being asked for your interpretation of the text. It is similar to inferential understanding in that the text has to support your belief, but the clues are not as clear as they are in inferential understanding and must cover the entire text (which could be a short story or a novel or film).

In interpretative understanding you look through the clues on the page to what you think the whole text is saying about a particular idea. It is in this level of understanding that you find the greatest difference of opinion but, in the end, the text itself—the evidence from the text—will prove an interpretation to be correct or incorrect.

Interpretive questions on a text are always broad and ask for you to find your own opinion. For example: 'Love, *Aubrey* tells us that young people are more capable of handling grief than adults. Do you think this is true?'

There is no place in the novel that you can locate that says this is true (literal understanding). There is no one passage you can interrogate to prove this is true or otherwise (inferential understanding). You, as the reader and analyst, must search your understanding of the novel to formulate your opinion of this question (interpretative understanding). So, how do you do this?

Any question has key words. Instead of trying to handle everything about a novel at once, the key words limit what you are looking at. Here, the key words are:

- capable
- grief
- young people
- adults
- more.

Now you have to define those key words—but that's not just a matter of looking up a dictionary.

Have you ever looked up a word in a dictionary and found it had lots of meanings? Have you ever wondered which of those meanings is right? The right meaning for a word is when it meets the context in which you use the word. For example: power. What does 'power' mean?

Context	Meaning
mathematics	multiplying by itself
politics	authority to control others
science	source of energy
religion	spiritual activation
sport	physical capability

Every word has a context that gives it meaning and you need to contextualise a word to make it make sense. In this essay question example, we have to define those key words in order to use them. If the word is unfamiliar to you, look it up in the dictionary. However, the word has to be defined in the context of the novel itself—what that word means in the novel. Let's take 'capable' as the example:

Dictionary definitions of capable:

- 1 having room for
- 2 roomy
- 3 comprehensive
- 4 open to, susceptible
- 5 having fitness or power for
- 6 having legal capacity or qualification

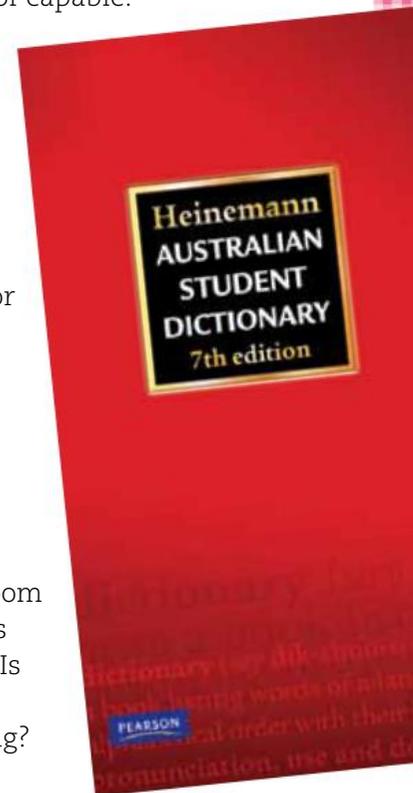
Which one is right?

Interpret the word in the context of the novel. Do

some questioning: What is it to be capable in the novel? Is it to have room?

The grandmother made room in her house for Aubrey? Is it about accommodation? Is it to be open to something or susceptible to something?

There are terrible things that happen to Aubrey but she's still open to ideas and susceptible to being hurt—particularly by her mother. Is it about being fit or powerful? Aubrey spends most of the novel feeling powerless in her own life but she is really quite powerful—she looks after herself and makes decisions all the time? Is anyone in this novel a lawyer? Nope... this one isn't useful.



Once you have done the questioning, you need to define 'capable' in the context of the novel. Here are some examples of contextualised definitions of 'capable' in *Love, Aubrey*:

- Capable in *Love, Aubrey* is to be able to deal with your situation rather than running away from it.
- Capable in *Love, Aubrey* is to get over your grief and resume a new kind of normal life.
- Capable in *Love, Aubrey* is to just survive grief.
- Capable in *Love, Aubrey* is to be able to say goodbye to those you have lost.
- Capable in *Love, Aubrey* is to allow yourself to feel your grief.

The next key word is 'grief'. What is the contextualised definition of 'grief' in the novel? Again, do some questioning. Is grief the death of Dad and Savannah or is it something more? How many kinds of grief are there in the novel?

- the loss of the family
- the mental breakdown of the mother
- the abandonment of Aubrey
- the guilt over the deaths
- the loss of a husband
- the loss of a sister
- the loss of a grandchild/son-in-law
- the loss of friends (Remember Aubrey tells us that her friends decided she was 'crazy as ants on a popsicle' and stopped playing with her.)

So, what is your contextualised definition of grief? In short, the feelings over the loss of people you love.

The next key word is 'adults'. Who are the adults in this novel? And which ones are suffering grief?

- grandmother
- mother

They are the only ones we are interested in. This is how key terms allow you to limit your focus on the text because not all adults in the book are involved in grief.

The next key word is 'children'. Who are the children in the novel that are dealing with grief? They're the only ones we need to bother with.

- Aubrey

The next key word is 'more'. What does 'more' here mean? It suggests that one is better at something than another.

With all these definitions, go back to the question and unpack it.

Love, Aubrey tells us that young people are more capable of handling grief than adults. Do you think this is true?

Becomes:

The novel tells the reader that Aubrey was able to get over her loss and resume a new normal life better than her mother and grandmother did.

Now comes the interpretation: is this true?



Discussing interpretative and inferential questions is often a very helpful way of refining what you think. If your interpretation cannot stand up to someone's questioning, then it probably needs some adjustment.

Think about the novel—look through the individual incidents to find a pattern—that's where the interpretation becomes solid.

- What do you know about how Aubrey deals with her loss?
- What do you know about how her mother deals with her loss?
- What do you know about how her grandmother deals with her loss?

Only through answering these questions can you formulate an interpretation. For example:

How do these characters deal with their loss?



Aubrey	Mother	Grandmother
hides from the world	acts erratically—one day normal, the next lost	cries for her granddaughter and starts the search for her daughter
cries for her losses	runs away, abandoning her child	sets about healing her granddaughter and, though this, herself
feels her grief and accepts her loss	stays away from her remaining daughter for birthday and Christmas in an effort to overcome her grief	celebrates her grandchildren's birthdays, supports her daughter
is still hurt by the loss of her mother	visits but remains aloof	helps Aubrey come to terms with her loss
comes to understand her mother's behaviour	sends letters about how much better she is and asks Aubrey to return to her	visits her daughter and enables Aubrey to make decisions about her future
accepts her mother and her new life		accepts Aubrey's decision to stay

On the basis of this, is it true that Aubrey coped with her losses better than her mother and her grandmother? This is where interpretation happens. Discussing your interpretations with others can really sort out what you think, because you will have to defend your opinion and this means using evidence from the text to do it. Questioning is vital here.

All three characters resume a new kind of life and they all come to terms with their grief. Does Aubrey do it better? Is hiding better than running away? Who, in the end, deals with grief best or do they all deal with it equally well? Does the grandmother deal with it best because she helps her grandchild and daughter to cope? Has she lost as much as her daughter did?

Only you can decide. Once you have decided, then you argue it.

Breakaway tasks

Remembering

- 1 What was the name of the boy who liked to read?
- 2 List three inferential clues that were used to identify the event in passage two.

Understanding

- 3 Why are both inferential and interpretative understandings reliant on literal understanding?

Applying

- 4 Have you ever developed a full interpretation of a text? What was the text? What was your opinion? How did you formulate that opinion? Was your interpretation the same as the example above?
- 5 What can you now do/understand better than you could before?

Analysing

- 6 What is your literal understanding of the novel *Love, Aubrey*?
- 7 Why would a teacher demand more of you than just that understanding?

Evaluating

- 8 Do you think that using essays that demand an interpretation of a novel or film should be used as a way of grading students in Year 12 exams? Why or why not?

Creating

- 9 For the next group of Year 7 students, create a flowchart to help them formulate interpretative understandings of texts.

Now prove it

Only when you use evidence from the text can your interpretation or inference be proved to be true.

There are two kinds of textual evidence:

- direct
- indirect.

They are both very important in proving your findings to be true.

Direct evidence

Direct evidence is when you use a quote (words) straight from the text in your own work. This is not as simple as it seems. The best direct evidence is very well chosen. This means that the quote is between one and twelve words long and is full of important information. These are what we call the 'quotable quotes' of a text and being able to find them is a real skill.

For example, you are trying to prove how important Aubrey's mother coming to see her at Christmas is to Aubrey. Here are some quotes from the text:

Christmas Eve always seems like the longest day of the year.

Out of breath, I searched every room downstairs, but she wasn't there.

She would come tomorrow. She had to.

Using your skills in inferential understanding, look at the words in the quotes for what they might mean.

Christmas Eve always seems like the longest day of the year.

In this quote the word 'always' tells us that there is nothing new here; that this is the way she felt every year so it doesn't tell us how important this one is to her because her mother might be there.

Out of breath, I searched every room downstairs, but she wasn't there.

In this quote, the phrase 'out of breath' might tell us about her emotional state (that she's so excited she's run out of breath) or her physical state (she's been searching every room downstairs so she's been running down stairs and into rooms, which would leave you breathless). However, the word 'searched' suggests a sense of a real determination to find her. The comma before 'but' emphasises it, which tells us of her disappointment. So this quote does indicate something of the importance of her mother's visit.

She would come tomorrow. She had to.

In this quote the two short, sharp sentences do indicate her desperation. 'She had to' sounds like a plea rather than a statement. Therefore, this is the most 'quotable quote' for the purpose of proving how important her mother's visit was to her.

Indirect evidence

Indirect evidence is when you cite an example from the text but you don't quote it directly. So much can happen in a text that it may be impossible to find a quote for all of it, so using indirect evidence is a handy way of showing that you know where the evidence is without the need for a quote.

For example, you are trying to prove that Bridget is a really good friend to Aubrey. Here are some examples from the text:

- Bridget asks Aubrey over to her house.
- Bridget cries and tells Aubrey she believes her and gives her a hug after Aubrey tells her what happened to her.
- Bridget tells Aubrey that everything will be OK and that she's still her best friend even if she returns to her mother to live.

Again, it is the inferential skills that tell you which is the most valuable as evidence.

Bridget asks Aubrey over to her house.

This example is from early in the novel and it's a simple invitation which might be made by any little girl to another when they meet. There is no developed friendship here, which is what the question is about.



Bridget cries and tells Aubrey she believes her and gives her a hug after Aubrey tells her what happened to her.

In this evidence, the word 'believe' is important because a friend believes what you say. The fact that Bridget also hugs her, tells us that their relationship has developed beyond just two children living next door to each other.

Bridget tells Aubrey that everything will be OK and that she's still her best friend even if she returns to her mother to live.

In this evidence—Bridget's reminder that they're still best friends even if they are separated—we come to see that Bridget is putting Aubrey's needs before her own, which is the mark of a true friend.

Both the second and third pieces of indirect evidence would be good, but the most impressive is the third because of what it says about her. It is about choosing the best evidence, not just any evidence.

Now use it

You have found some good evidence to support your opinions, but how do you actually include it so that it sounds good? Beginning writers tend to put the evidence in as a separate sentence and link it to their own writing, which sounds clunky. For example:

This is a very common phrase, but an overused one. Avoid it at all times.

Aubrey desperately wants to see her mother and this is most apparent at Christmas. A classic example of this is when she says that 'Out of breath, I searched every room downstairs, but she wasn't there'. This shows that she was desperately looking for her mother. Another example is when she is going to her room and she says, 'She would come tomorrow. She had to'. This shows she could not bear to think she might stay away, with the emphasis on 'had to', as though life would not be the same if she did not come.

When you use the term 'example' this way, you set the evidence apart from your own argument.

A better way is to insert the evidence into your own sentences. This makes your writing more mature and sophisticated—because it's not clunky.

Aubrey desperately wants to see her mother and this is most apparent at Christmas. The reader sees Aubrey 'out of breath' as she 'searched every room downstairs, but she wasn't there', and hears how desperately she is looking for her mother. As she goes to her room, her final thoughts are that 'she would come tomorrow. She had to' as though Aubrey could not bear to think her mother might stay away. The emphasis is on 'had to', as though life would not be the same if she did not come.

Making it work

You will notice with the first piece of direct textual evidence that the sentence is broken up. In order to make the quote work with the sentence, it is sometimes necessary to remove words (or even sometimes add simple words). When you remove words, you replace the missing words with an ellipsis (...) and when you add words, you put the added words into square brackets.

For example, Anthony was mowing the lawns and was doing a fantastic job, even though he found it boring.

When quoted could be:

Anthony finds '...mowing the lawns...boring.'

I wanted him to know that '[he] was doing a fantastic job...'

Sometimes it is necessary to change the form of a word, most often the tenses change. Because all essays are written in the present tense, anything written in the past or future tense can be changed into the present tense. These changes, too, are indicated by putting only the changed part of the word into square brackets.

For example, 'Bridget wrapped her arms round me and hugged', when quoted could be: Bridget demonstrates her long-lasting friendship with Aubrey by '...wrap[ping] her arms around [her] and hug[ging].'

It looks a little odd, but it tells the person reading your work that you understand that the quote is different to the original and it also enables them to read your work smoothly.

All three levels, all at once

Read the following text and answer the questions that follow. Make sure you discuss your findings with at least one classmate to make sure you can defend your position.

SALLY'S STORY: MY PLACE FOR YOUNG READERS

By Sally Morgan

'We'll never know for sure,' Jill said one night. 'Mum will never tell us.'

'Hmmm, I might start pestering her again. We're older now, we've got a right to know.'

'What does Paul think?'

'When I asked him whether he thought Nan was Aboriginal, he just laughed and said, "Isn't it obvious. Of course she is.'" Paul, of course, had been brought up with Aboriginal people.

'I don't think we can really decide until we hear Mum admit it from her own lips.'

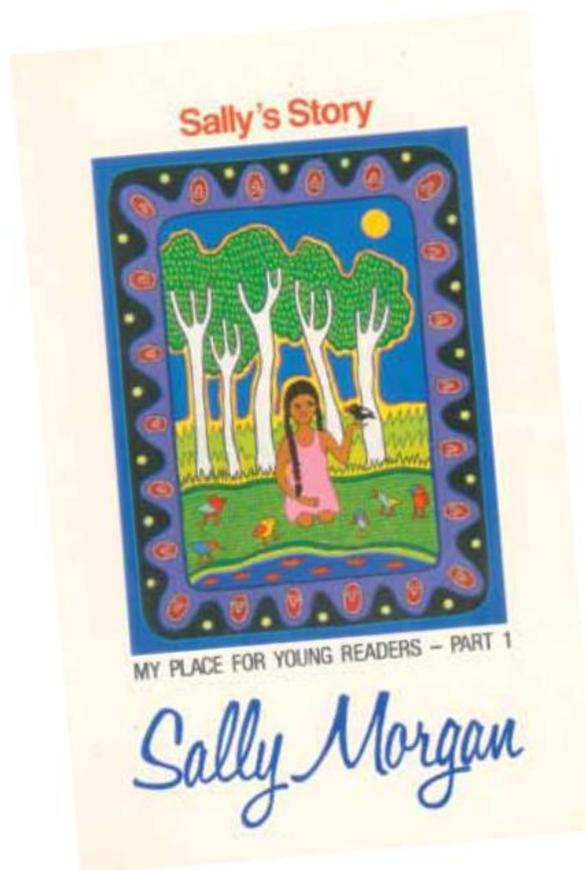
'That'll be the day.'

A few weeks later, Mum popped in for her usual visit, laden with cakes and eager to tell me about the latest bargain she'd bought at auction. I'd been to too many auctions with Mum in the past; I knew that many items that looked like bargains at first glance turned out to be a total waste of money on closer inspection. The auctioneers had become so used to Mum buying things no one else would buy that they often knocked things down to her without taking any bids from the floor.

'One-o-four will have it,' they'd shout, as a hammer without a handle or a duplicating machine that didn't duplicate came up for grabs. 'You'll have it, won't you, one-o-four, you buy anything for a dollar.' One-o-four was Mum's permanent bidding number.

'Come out to the car and see what I've bought,' Mum said excitedly. 'You won't believe it.'

As she opened up the back of the car, she said generously, 'You can have whatever you like, there's plenty here.' Mum always bought in bulk.



Apart from the usual assortment of rusty tools and various other odds and ends, Mum had, in fact, actually bought something useful: a box of Indian cheesecloth shirts. There were another seven boxes that had to be picked up later. Approximately 140 shirts in all.

'I'll sell what we can't use at Trash and Treasure,' Mum said. That wasn't a good suggestion—Mum always came home from those markets with more than she had taken.

'Aargh! I don't even want to think about it. Let's go and eat that cake you brought.'

We settled down in the kitchen and I made a cup of tea. Mum was soon in a relaxed and talkative mood. After a while there was a lull in the conversation, so I said very casually, 'We're Aboriginal, aren't we, Mum?'

'Yes, dear,' she replied, without thinking.

'Do you realise what you just said?' I grinned triumphantly.

Mum put her cake back onto her plate and looked as though she was going to be sick.

'Don't you back down now!' I said quickly. 'There've been too many skeletons in our family closet. It's time things came out in the open.'

After a few minutes' strained silence, Mum said, 'Why shouldn't you kids know now? It's not as though you're little any more. Besides, it's different now.'

'All those years, Mum,' I said. 'How could you have lied to us all those years?'

'It was only a little white lie,' she replied sadly.

I couldn't help laughing at her unintentional humour. In no time at all, we were both giggling uncontrollably. It was as if a wall that had been between us suddenly crumbled away. I felt closer to Mum than I had for years.

Source: Sally Morgan, *My Place* for Young Readers: *Sally's Story*, Fremantle Arts Press, 1990

Breakaway tasks

Remembering

- 1 What has Mum bought at auctions? (literal understanding)
- 2 How much would Mum pay for anything? (literal understanding)

Understanding

- 3 Why wasn't the narrator happy that her mum was going to the trash and treasure market to sell the shirts? (literal understanding)
- 4 What did the girls need from their mother? (literal understanding)

Analysing

- 5 How does Mum feel about telling her girls the truth about their Aboriginality? What words/phrases tell you so? (inferential understanding)
- 6 What clues tell you that the situation for Aboriginal people has changed? What would it have been and what is it now? (inferential understanding)
- 7 How do you know the lie had kept them distant from each other? (inferential understanding)

Evaluating

- 8 Write a paragraph that argues your interpretation of each of the following statements about the passage. Be sure to follow the steps to establish your opinions, and use both direct and indirect evidence.
 - a Honesty is vital for good relationships.
 - b The family is going to be closer in the future.
 - c Mum's deception is unforgivable.(interpretative understanding)

Strands in action

Core task

For years you will be answering questions about texts. How about you get to ask some? Choose a short story or a passage from a novel that is widely available. For the text you have chosen create an 'Understanding My Text' worksheet. On this worksheet:

- write a 50–100 word summary of the text you have chosen
- write ten literal understanding questions that cover the who, what, where, why, when and how questions for the text
- write five inferential understanding questions that will require your 'student' to find two or more pieces of evidence from the text that enables them to draw conclusions
- write two interpretative statements about the text that will require your 'student' to give an opinion and defend it.

Like all good worksheets, it needs to have an answer sheet—so you'll have to provide that too. For the literal understanding questions, underline and identify where the answers are (like the example on the second page of this module). Write a list (like the example on the third page of this module) of the 'clues' provided in the text that would enable a student to draw a conclusion. For the interpretative questions, outline as many opinions as you can think of that might be valid (provable with the text) and identify the one you think is most correct.

Extra tasks

- 1 With inferential understanding you have to interrogate a passage for the meanings of words. Slang presents really excellent opportunities for seeing the difference between the literal meaning and the intended meaning.

Expression	Literal meaning	Intended meaning
His <i>blood is worth bottling</i> .	His blood is so good he should preserve it in jars.	He is an excellent man.
She's got <i>a few kangaroos loose in the top paddock</i> .	There are wild kangaroos hopping around in a paddock some distance away.	
That wasn't a game—that was <i>a massacre!</i>		
He <i>cracked me up!</i>		
Now <i>the flood-gates are open</i> , I can't get her to stop!		
It was <i>sold lock, stock and barrel</i> .		
She's got <i>ants in her pants</i> .		
His <i>heart broke</i> .		
She's as <i>sharp as a tack!</i>		
He talks <i>a mile a minute</i> .		

- 2 Find two quotable quotes from *Love, Aubrey* that would be effective evidence to prove each of the following statements to be true. Then explain your choices.
- Aubrey's mother was trying hard to reconnect with her daughter.
 - Aubrey's grandmother was deliberately finding ways to help Aubrey heal.
 - Bridget's mother was important in Aubrey overcoming her grief.
 - Aubrey is going to be alright.
 - Aubrey loved her family very much.
 - Aubrey's father was a great dad.
- 3 Literal understanding is considered to be the most basic form of understanding, inferential understanding is considered higher and interpretative the highest. What do you think of this ordering? Why would interpretative understanding be the most complex?
- 4 Using the passage you chose for the Core Task, write a paragraph on one of the interpretative questions you wrote. You must use at least three examples of direct evidence and one of indirect evidence to support your interpretation.





Words—so innocent and powerless as they are, as standing in a dictionary, how potent for good and evil they become in the hands of one who knows how to combine them!

Nathaniel Hawthorne (1804–1864), author

Words and more

Chapter overview

The English language is sometimes puzzling, often frustrating, and always a challenge. It provides many, many possibilities for expressive, colourful and interesting speaking and writing.

Words are the basic building blocks that help us make meaning. Clear and accurate communication requires a good knowledge of words. Knowing the difference between similar words, which word to use at which time, and the precise definitions of words helps to improve your writing and speaking.

Your communication is more vivid, colourful and interesting when you choose the best words.

the quick brown fox jumped over
the lazy dogs

the quick brown fox jumped over
the lazy dogs

the quick brown fox jumped over
the lazy dogs

the quick brown fox jumped over
the lazy dogs

the quick brown fox jumped over
the lazy dogs

**THE QUICK BROWN FOX JUMPED OVER
THE LAZY DOGS**

The origins of English

English is the most widely spoken language in the world. It's not the language spoken by the most people—that is Mandarin Chinese—but English is spoken in more places around the world than any other language. Some experts estimate that one person in five speaks English to some degree. It is the second language of many, many people and so it helps people to communicate around the world.

The English language began in Britain. As Britain grew in power, sending explorers and merchants around the world, the language went with them. The reach of English grew with the expansion of the British Empire, especially from the eighteenth century onwards. The British Empire—and the use of English—eventually extended across the globe, to North and South America, through Africa, to India and, of course, to Australia and New Zealand.

If you look at a map of the world and note the countries in which English is the main language, you'll see that they are roughly the same as the countries that were once part of the British Empire.

! DID YOU KNOW...

Eighty per cent of the information stored in the world's computers is in English.

English is like a huge stew with lots of different ingredients that come from all over the place—and it continues to grow, develop and change. Look at this sentence, for example, and the languages from which English has borrowed the words:

The abusive (French) bully (Dutch) ran amok, (Malay) shouting slogans (Scottish Gaelic) and throwing away his yo-yo (Tagalog) because his comrade (Spanish) said he looked like a zombie (West African).

Countries of the world where English is an official or de facto official language, or national language, are in dark blue; countries where it is an official but not a primary language are in light blue. Countries in yellow do not count English as a primary language.



QUESTION DID YOU KNOW...



Web Destination

Go to the web destinations for a website that will show you how English is spoken in different places. Simple words such as 'cow' and 'brother' are spoken in accents as varied as Nigerian English, New York English and Liverpool English.

QUESTION DID YOU KNOW...

According to the University of Reading in the United Kingdom, 'I', 'we', 'who' and the numbers 'one', 'two' and 'three' are the oldest words in English.

Old English

Most experts agree that what we call English really started in around about the fifth century. That's when Britain began to suffer a series of invasions from north-western Europe. Tribes such as the Angles, the Saxons and the Jutes brought their languages when they crossed the North Sea. English arose from the interaction of these languages with the Celtic languages already spoken in Britain and the remains of Latin, spoken by the Romans who ruled Britain until about 410.

The English language in this period (approximately 450–1100) is known as Old English. It included a number of letters quite different from the twenty-six we know today, as well as many words that have since disappeared.

Originally, Old English was written as runes—straight lines that were easy to carve into rock.

Later, as Christianity spread and with it knowledge of Latin, a 'latinised' script eventually took over.

Old English runes

					
feoh (cattle, wreath) f	ur (aurochs) u	þorn (thorn) þ	ōs (god) o	rād (journey/riding) r	cen (torch) c
					
giefu (gift) g[ɪ]	wyn (joy) w	hæg (hail) h	nīd (necessity/trouble) n	is (ice) i	gear (year) j
					
eoh (yew) 3	peor (?) p	eolh (sedge?) x	sigel (sun) s	tiw/tir (Tiw—god) t	beroc (birch) b
					
eoh (horse) e	man (man) m	lagu (water/sea) l	lng (a god) ng	epel (land estate) œ	dæg (day) d

Beowulf (Bay-oh-wolf)

One of the most important surviving works in Old English is the long poem called *Beowulf*. It was probably first written down in about 800. It is the story of the hero Beowulf as he battles monsters and dragons. As well as being an exciting tale of warriors, magic and adventure, the details of everyday life contained in the poem give us insights into the way people lived in those times.

Gareth Hinds is an American illustrator and writer. His version of *Beowulf* follows the original story closely, but uses the graphic novel form to bring us a visual depiction of the story. He said he wanted to bring one of the original superheroes to a new generation.

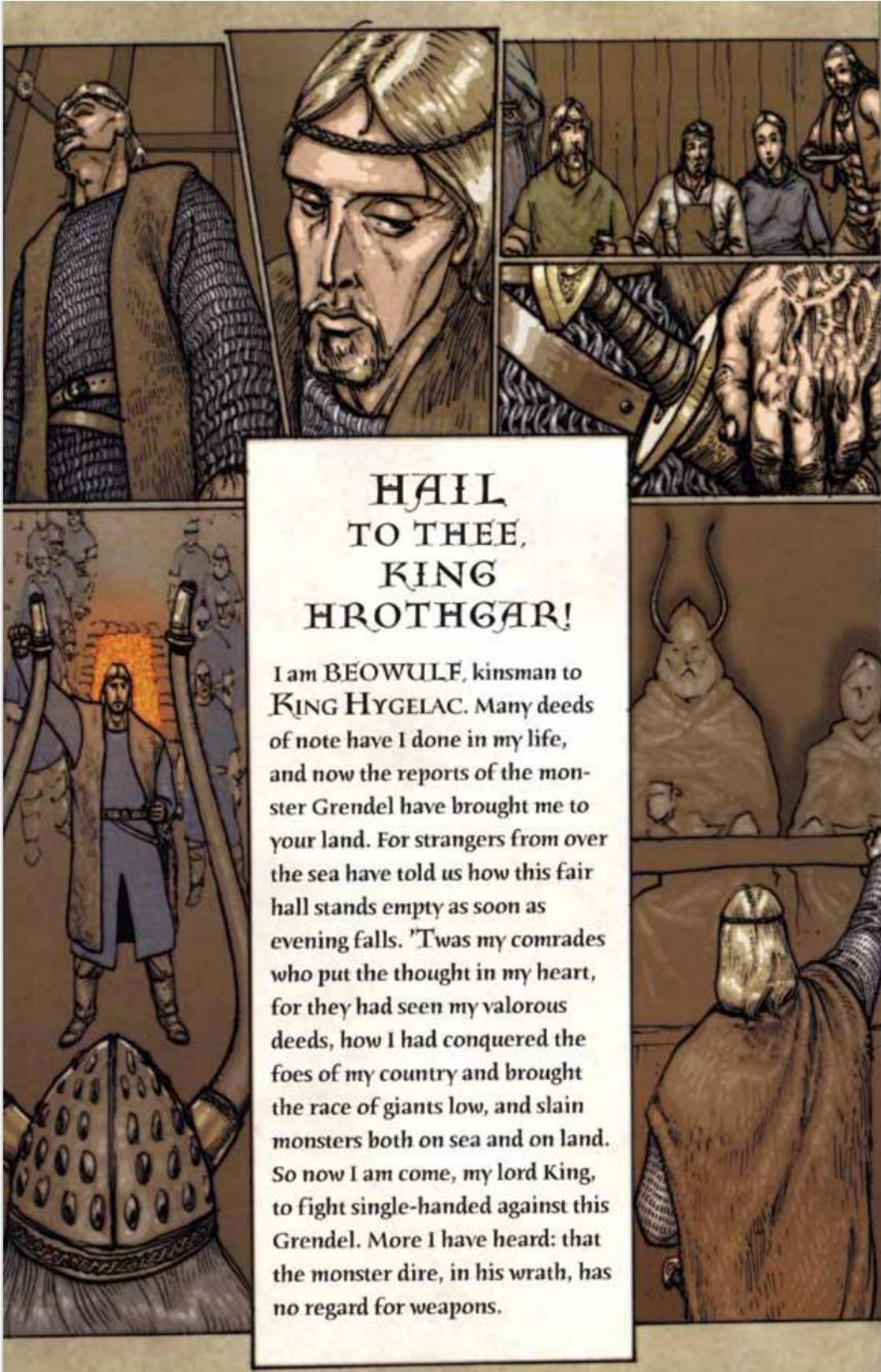
In this first extract, Beowulf has travelled over the sea from the land of the Geats to Heorot, the great hall of King Hrothgar. The great hall has been terrorised by the monster Grendel, and none of King Hrothgar's warriors have been able to stop him—but Beowulf thinks that he can. When reading, look at how the text and the graphics work together.

An early copy of Beowulf



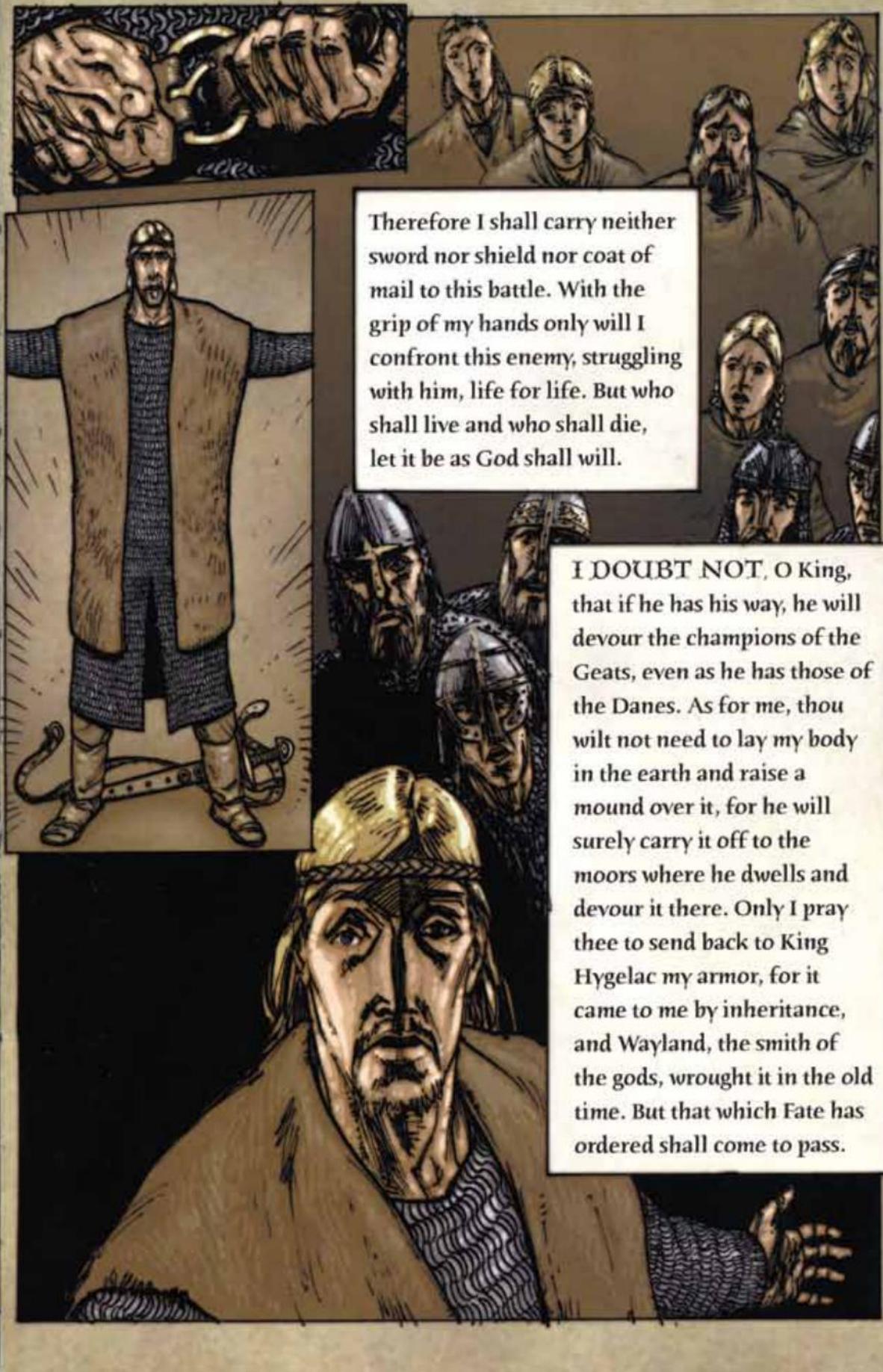
BEOWULF

By Gareth Hinds



HAIL TO THEE, KING HROTHGAR!

I am BEOWULF, kinsman to KING HYGELAC. Many deeds of note have I done in my life, and now the reports of the monster Grendel have brought me to your land. For strangers from over the sea have told us how this fair hall stands empty as soon as evening falls. 'Twas my comrades who put the thought in my heart, for they had seen my valorous deeds, how I had conquered the foes of my country and brought the race of giants low, and slain monsters both on sea and on land. So now I am come, my lord King, to fight single-handed against this Grendel. More I have heard: that the monster dire, in his wrath, has no regard for weapons.



Therefore I shall carry neither sword nor shield nor coat of mail to this battle. With the grip of my hands only will I confront this enemy, struggling with him, life for life. But who shall live and who shall die, let it be as God shall will.

I DOUBT NOT, O King, that if he has his way, he will devour the champions of the Geats, even as he has those of the Danes. As for me, thou wilt not need to lay my body in the earth and raise a mound over it, for he will surely carry it off to the moors where he dwells and devour it there. Only I pray thee to send back to King Hygelac my armor, for it came to me by inheritance, and Wayland, the smith of the gods, wrought it in the old time. But that which Fate has ordered shall come to pass.

Source: Gareth Hinds, *Beowulf*, Candlewick Press, 1999

This next extract is a wordless section that works totally through the illustrations. (Remember—we don't just read words, we read images too.) Grendel the monster comes to Heorot, to find Beowulf waiting for him.

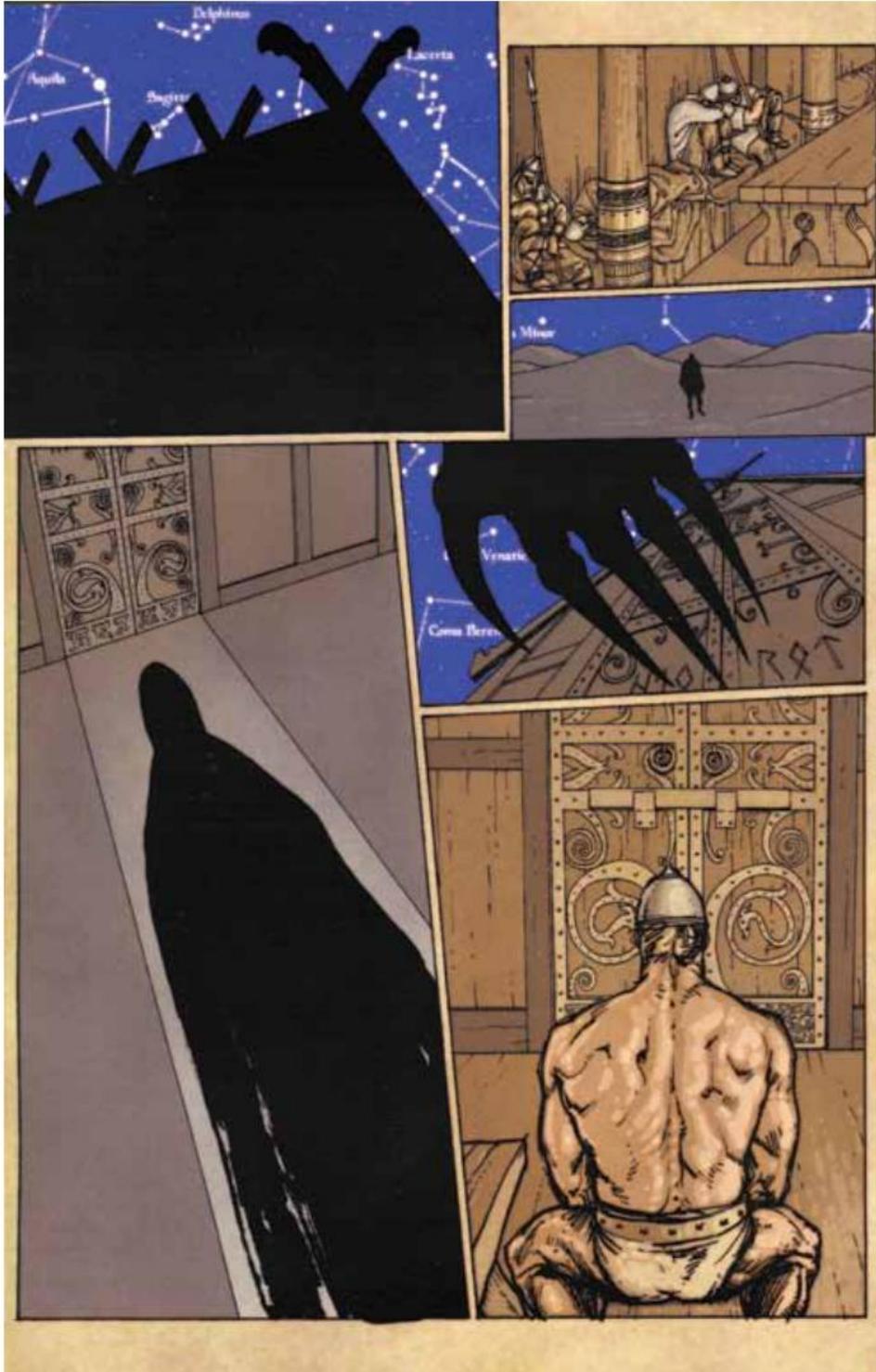
QUESTION DID YOU KNOW...

The story of Beowulf has been adapted many times. It has been turned into a novel, a movie, an animated feature, an opera, a graphic novel and a computer game.

BEOWULF

By Gareth Hinds

GRAPHIC NOVEL





Source: Gareth Hinds, *Beowulf*, Candlewick Press, 1999

Breakaway tasks

Remembering

- 1 Read the first part of the *Beowulf* extract and answer the following questions.
 - a One of Beowulf's relations is a king. What is his name?
 - b Who made Beowulf's shield?
 - c Where does Grendel live?

Understanding

- 2 Read the first part of the *Beowulf* extract and answer the following questions.
 - a Why is Beowulf not wearing armour to go into battle with Grendel?
 - b Why does Beowulf say that King Hrothgar will not have to bury him after the battle with Grendel?
- 3 After looking at the second part of the *Beowulf* extract, answer the following questions.
 - a Why is Grendel shown as a silhouette (all black, no details) until the second last panel?
 - b Why do the stars have names?

Applying

- 4 What do you think happens next in the first part of the *Beowulf* extract? Remember, Beowulf has no weapons.
- 5 In the second part of the *Beowulf* extract, what do you think Beowulf is thinking while he is sitting and waiting for Grendel?

Evaluating

- 6 Which part of the extract do you like better, the first or the second? Why?
- 7 What is shown in the top left-hand corner panel of the second part of the extract? Why?

Creating

- 8 Write a caption for each of the panels in the second extract.
- 9 The original long poem of *Beowulf* was meant to be said aloud, often in front of a group of people. Recreate the setting of the first extract—the great hall of Heorot with King Hrothgar on his throne, frightened people and warriors gathered around. Then take turns as the great warrior Beowulf. Stride in and read his lines aloud from the first part of the extract.

Middle English

The English language in the period 1100–1500 is known as Middle English. English in this time changed dramatically because of the Norman invasion in 1066. The invaders came from what is now France, and their Norman language brought many new words to Britain. For some time after this invasion, the upper classes spoke Norman, while the lower classes kept their English. Gradually, the languages blended and Middle English was born. If you look at anything written in Middle English, it still looks strange—but not as strange as Old English. Many of the words are recognisable, even if they are spelt differently. But the pronunciation



You can listen to what Middle English sounds like. Go to the web destinations for spoken extracts from Geoffrey Chaucer's *The Canterbury Tales*, the most famous work written in Middle English.



is very different from modern English. If you went back in a time machine to the fourteenth century, you might be able to read some of the writing, but you would find it very difficult to understand what people were saying to you.

Early Modern English

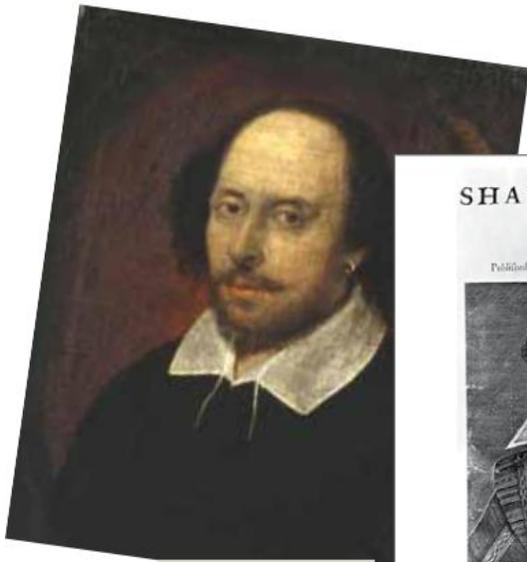
The next major step in the development of English was the beginning of what's called Early Modern English, which developed in the period 1500–1800. Early Modern English was the language that Shakespeare used. Paper and printed books became more common and, as a result, English began to become standardised in spelling and grammar. Early Modern English was a step closer to the language we use today.

Shakespeare

William Shakespeare lived and worked towards the end of the sixteenth century and into the seventeenth. He was an actor and a writer of thirty-eight plays that were popular in his own time and continue to be performed today. A number of his

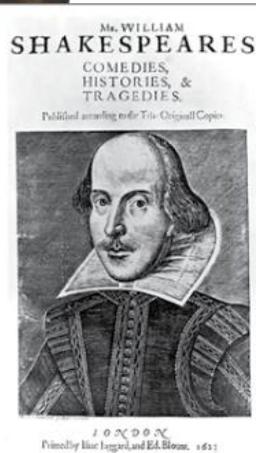
plays have been turned into films and TV series. Some of his characters, such as Romeo and Juliet, are so famous that they are known by people who have never been in a theatre. Thousands of people have acted in Shakespearean plays, some with greater success than others.

William Topaz McGonagall (1825–1902) was an eccentric Scot who is renowned as one of the worst poets of all time. In 1880, he decided to try his hand at acting. He chose to attempt the role of Macbeth, the main character in one of Shakespeare’s finest plays.



William Shakespeare

The First Folio, an early edition of Shakespeare



? DID YOU KNOW...

Shakespeare used many words we now consider common, such as ‘eyeball’, ‘blanket’, ‘champion’ and ‘rant’, for the first time. He may even have simply made up some of them!

THE WORST MACBETH

By Stephen Pile

William McGonagall’s first stage appearance was as Macbeth at Mr Giles’s Theatre in Dundee. Realising what a talent McGonagall had, Mr Giles said that he could only appear if a large sum of money was paid to the theatre in cash before the performance.

McGonagall said he considered this ‘rather hard’, but his fellow workers at the Seafeld Handloom Works in Dundee had a whip round. They had heard him reciting Shakespeare at

work, in his own unique way, and were keen to see him turned loose amidst professional actors.

‘When the great night arrived,’ McGonagall wrote in his diary, ‘my shopmates were in high glee with the hope of getting a Shakespearean treat from me. And I can assure you, without boasting, they were not disappointed.’

When he appeared on stage, he was received with a perfect storm of applause. When he uttered his first line—‘So foul and fair a day I have not seen’—there was a deafening ovation.

The high spot came in the final scene, when Macduff is supposed to kill Macbeth in a sword fight. Unwisely, the actor playing Macduff told McGonagall to ‘cut it short’.

Suspecting that the actor was jealous of the acclaim he was receiving, McGonagall refused to die. A new ending to ‘Macbeth’ seemed imminent.

‘I continued the combat until he was fairly exhausted, and there was one old gentleman in the audience cried out: “Well done, McGonagall! Walk into him!” And so I did until he (Macduff) was in great rage, and stamped his foot, and cried out “Fool! Why don’t you fall?” And when I did fall, the cry was “McGonagall! McGonagall! Bring him out! Bring him out!” until I had to come out and receive an ovation from the audience.’

Source: Stephen Pile, *The Book of Heroic Failures: The Official Handbook of the Not Terribly Good Club of Great Britain*, Futura, 1980



Breakaway tasks



Go to the web destinations to find out more about William Topaz McGonagall.



Remembering

- 1 Where did William McGonagall work?
- 2 What was William McGonagall's first line as Macbeth?
- 3 Who was the owner of Mr Giles's theatre in Dundee?

Understanding

- 4 Why was the actor playing Macduff angry with McGonagall?
- 5 Why did Mr Giles ask McGonagall to pay a large sum of money to the theatre before he agreed to put on the play?

Applying

- 6 List ten words you would use to describe McGonagall's performance.
- 7 You conduct an interview with McGonagall immediately after he finishes his performance. Write it up for your local newspaper.

Analysing

- 8 What does the old man in the audience mean when he cries out 'Walk into him!'?
- 9 How is *Macbeth* meant to end?

Evaluating

- 10 Put yourself in the shoes of the actor playing Macduff. Write a note to McGonagall rating his performance, with some suggestions for the future.

Creating

- 11 Write a review of the performance of *Macbeth* starring William McGonagall.
- 12 Imagine you are William McGonagall. Make a poster advertising your performance of *Macbeth*. Include the following details:
 - name of the play
 - name of the star (in big letters)
 - date
 - venue.

Late Modern English

The language described as Late Modern English developed about 1800. The main difference from Early Modern English was the huge increase in vocabulary, mostly because of the dramatic changes in science and technology. Late Modern English is the English we use today.

Folk etymology

Etymology is the study of words, their origins and their development over time. Folk etymology or popular etymology, is the name given to common but false explanations of the origins of words and phrases. For instance, the slang word 'Pom' (meaning someone from England) has often been said to come from convicts in the early days of British colonisation of Australia. According to the story, these convicts would be labelled 'Prisoner of Mother England' (POME) or 'Prisoner of Her Majesty' (POHM) and these initials eventually led to the word 'Pom'. The trouble is, there is no evidence to support this story! The truth is that the word 'Pom' isn't very old at all. The first example in print was in 1912, and the origin is in rhyming 'immigrant' with 'pomegranate', believe it or not!

Origins of words and phrases

Michael Quinion is an adviser to the *Oxford English Dictionary* project, the world's most extensive English language dictionary, and has been an English language researcher for more than forty years. He runs a popular website that explores the meanings and origins of words and phrases. The extract opposite provides an example of how a language detective goes about finding where words and phrases come from—and how difficult that can be.





PIG

By Michael Quinion

There are several puzzles about this inoffensive little animal, not least that it isn't a pig and it doesn't come from Guinea. It's actually a rodent from central South America, though the variety that children have as pets doesn't occur in the wild.

Why it should have that name is a mystery; the *Oxford English Dictionary* guesses that it might have been confused with the Guinea hog, a hardy species of pig from the Guinea coast of Africa, which was taken to the USA as part of the slave trade and was at one time a common homestead animal in rural America. The problem with this, as the OED's editors surely knew, is that *guinea pig* is actually about a century older as a term in English than *guinea hog*, being known from 1664. The guinea pig was early on also called the Spanish coney (coney being the old name for a rabbit, which was applied by sailors and explorers to several small, furry, vaguely rabbit-like animals that they encountered; Spanish because it came from the Spanish colonies in South America); it has been suggested that coney became corrupted to guinea, which seems only marginally probable.

Yet a third story suggests that it was first brought to Britain in Guineamen, vessels that made the triangular voyage to Guinea and the New World as part of the slave trade, but similar problems about dating crop up here. A story, widely held, says that the first sailors who brought them to Britain sold them for an

English guinea (£1.05), though this seems a large sum, even for an exotic rarity, at a time when a household servant earned £5 a year, and I've found no evidence that they ever actually did so.

Whatever the origin, it may have ended up being called a pig because it does squeal a bit like one. The animal was domesticated three centuries ago and became widely distributed in Europe and America.

In the nineteenth century the phrase was also a dismissive term applied to midshipmen in the ships of the East India Company, possibly because they paid their dues to the captain in guineas. It was also a deeply sarcastic expression for men ('of more rank than means' as one writer put it) who took on notional duties as directors of companies, lending out their names for a good dinner and a guinea fee.

Guinea pig was first used by George Bernard Shaw in 1913 to refer to a human who was being experimented upon and this sense has if anything become more common than the literal one. Quite where he got it from is a mystery. The guinea pig was used for medical experimentation in the nineteenth century—there are many examples mentioned in the literature going back at least as far as the 1850s. But it has proved impossible to connect these experiments to the expression or to say why they should have so caught the imagination that the term was taken up as a metaphor.

My suspicion—I can hardly rate it better than that—is that it was the famous experiments of Louis Pasteur in Paris on infectious diseases, rabies in particular, in the 1880s and 1890s that brought the guinea pig to wide general attention in this context. I've been able to establish that he did in fact test vaccines on them and that this became widely known at the time. But, as so often, key links in the chain of evidence are missing.

Source: Michael Quinion, *Port Out, Starboard Home and Other Language Myths*, Penguin, 2005

Breakaway tasks

Remembering

- 1 Where do guinea pigs come from?
- 2 Who first used the term 'guinea pig' to describe a human who is being experimented on?

Understanding

- 3 What are 'Guineamen'?
- 4 What is a metaphor?

Applying

- 5 Find Guinea on a map of the world. Then find Brazil. Trace the voyage of a ship from Guinea to Brazil across the Atlantic Ocean.
- 6 The term 'guinea pig' is often used to describe a human who is being experimented on. List ten other animal terms you could use to describe a human. For example, someone who is courageous is like a lion.

Analysing

- 7 Why does Michael Quinion think that the term 'guinea pig' didn't come from 'guinea hog'?
- 8 Why were guinea pigs called 'Spanish coney's'?

Evaluating

- 9 According to Michael Quinion, what is the most pig-like feature of a guinea pig?
- 10 What evidence is there to explain why George Bernard Shaw used the term 'guinea pig' to describe a human being experimented on?

?

DID YOU KNOW...

Your most useful tool when it comes to improving your vocabulary is a dictionary—but you should learn how to use it properly. Just about every dictionary has an introduction that explains how to use it to get the most out of it. Read it!

The Dictionary Game

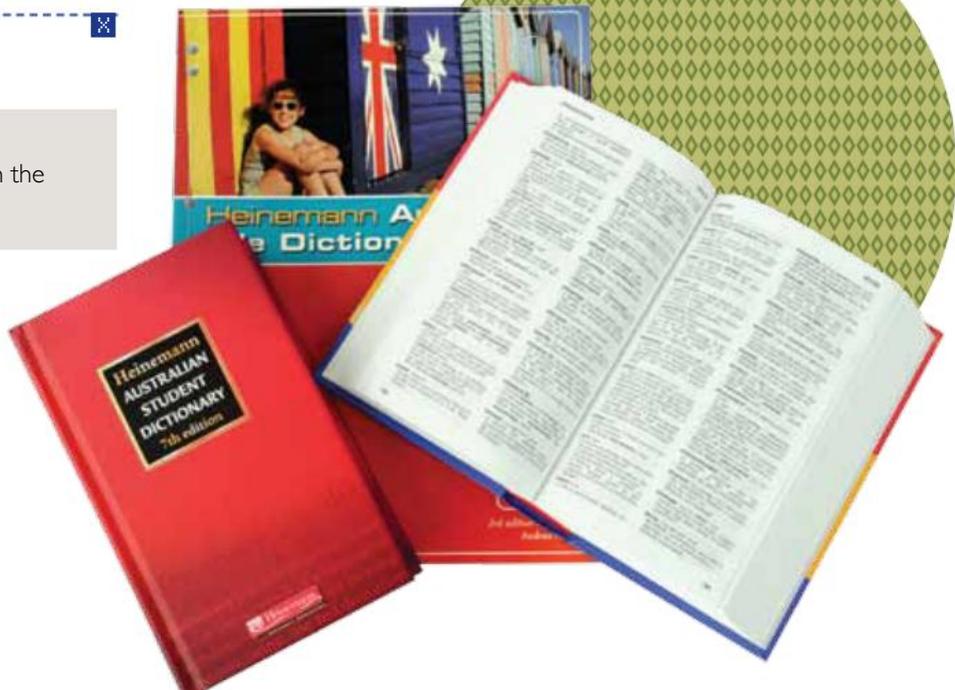
Good for groups of four to eight players.

- 1 Player 1 is the host and reads out an interesting word. It must be a word that no one knows—and the stranger the better.
- 2 The players write down the word and then a possible definition, written just like a proper dictionary definition.
- 3 Player 1 gathers all the definitions, then one by one reads them out to the group—and includes the real, proper definition of the word as one of the options.
- 4 Each player tries to guess the correct definition.
- 5 For every player who chooses your made-up definition, you get a point. Every player who guesses the correct definition gets a point. If no one guesses the correct definition, Player 1 gets 5 points.
- 6 Player 2 is now the host and reads out an interesting word and its definition. The game continues until every player has had a turn at being host.

?

DID YOU KNOW...

The word 'strengths' is the longest common word in the English language containing only one vowel.



Strands in action

Core tasks

Here are twenty-six unusual and interesting words.

- acerbic • bombazine • calumniate
- dwang • encomium • floe
- glib • hoopoe • infundibular
- jaggery • klaxon • linstock
- major-domo • newel • oolong
- perturb • quash • roister
- sphragistics • tawdry • umber
- vitreous • wimple • xebec
- yarrow • zedoary

- 1 Find the meaning of each word and write it down.
- 2 Give the word a rating out of five stars. One star is 'boring'. Five stars is 'incredibly interesting.' Base your rating on whether the word had an interesting meaning or an interesting sound, or whether you think you could find an interesting use for it.
- 3 Find another interesting word for each letter of the alphabet. The word should:
 - have a curious meaning, or
 - sound appealing, or
 - be a useful word to use.

Extra tasks

- 1 Contribute your ten most interesting words to a class word bank. This can be an online document (blog, wiki) or a paper publication.
- 2 Make a diorama (a model in a box with the front open to view, like a miniature theatre stage) featuring ten image representations of your words, a list of your words and an answer sheet. Let your fellow class members try to guess which item in your diorama matches the words.
- 3 In a group of four, play the Dictionary Game (see opposite) using your interesting words.
- 4 Write a story that includes all of your interesting words. Your story must show what each word means by the way you use it in the story.
- 5 Design a children's alphabet book with a single word and a picture on each page.
- 6 Language adapts to meet the needs of its speakers and listeners. Sometimes this process needs to be sped up to meet the special needs and abilities of certain sections of the communities. Auslan was developed to help our deaf society communicate effectively. Use the table of Auslan sign language provided to perform the following tasks:
 - a Practise the alphabet with a partner. See if you can work your way through all twenty-six letters without making a mistake.
 - b Write some simple sentences and then practise saying them in Auslan. Say your sentences to a partner and see if they can decode your meaning.
 - c Take a short scene from the novel you are studying (or a newspaper article if you have one available) and 'speak' it in Auslan.



Codes and ciphers

Codes and ciphers have existed for centuries. Language is about making communication easier, but codes and ciphers exist to make communication more difficult. Codes and ciphers are used by leaders of countries and generals of armies to send and receive secret messages. Codes and ciphers make it difficult for an enemy to read and understand the messages, even if they are intercepted.

Technically, a code is different from a cipher. In a code, a word (or a phrase) is replaced by another word, or sometimes a number or symbol. For instance, the message 'Meet at the bridge' could be replaced with a single codeword—'elephant'—and then sent. The person receiving 'elephant' would know what the code word meant and make their way to the bridge.

A cipher, however, is more complicated. Words and sentences are broken into letters and then each letter is replaced. Using a simple cipher 'Meet at the bridge' becomes 'Ldds zs sgd aqhcfd' if we substitute each letter with the letter before it in the English alphabet.

- Most 'codes' today are actually ciphers.
- The study of codes and ciphers is called cryptography.
 - An expert in codes and ciphers is called a cryptographer.
 - Turning a message into a code is called encryption.
 - In the technical language of codes and ciphers, plaintext is the original message; ciphertext is the message once it has been encoded.

Secret writing

Many methods have been used to keep messages secret. One of these ways is through the use of steganography, or hidden writing. The idea is that the best secret message is one that can't be found. If you send a message that is really well hidden, you don't need to go to the trouble of messing about with codes and ciphers. The use of lemon juice instead of ink is a good example of steganography.

One clever user of steganography was the wealthy ancient Greek merchant who shaved the head of one of his slaves, then tattooed a message on the slave's scalp. After the slave's hair grew back, the merchant sent him (with his hidden message) to a distant friend who simply had to give the slave a very good hair cut in order to read the message.



Mary Queen of Scots was sentenced to death after the code she used in her secret letters was cracked and her part in plotting to overthrow Queen Elizabeth I was revealed.

One of the most unusual codes in history helped the allied forces in the Pacific in the Second World War. Native Americans of the Navajo tribe were recruited because their language was unique and absolutely unknown outside their tribe. In the end, 420 Navajo code talkers served in the American Armed Forces. Their efforts were appreciated by the soldiers around them, who knew that these messages were crucial in saving lives.

Today, codes bring together language and some very high-powered mathematics. Complex computer-based codes are used to make sure our online banking and purchasing systems are secure. But the bad guys are always looking for ways to crack codes, which means that new codes and ciphers are always being investigated. If anyone could invent a code that can't be broken, they could be worth a lot of money!

DID YOU KNOW...

Go to the web destinations to access some useful coding methods on the internet



Deltora Quest

Emily Rodda's *Deltora Quest* series is one of the most successful series of books in Australian history, selling more than eight million copies throughout the world. In the following extract, Lief is tormented by the Shadow Lord speaking in his mind after he finds that the land of Deltora is in trouble.



DRAGON'S NEST

By Emily Rodda

A black bird was swooping down towards him from the pale blue sky. It was holding something in its claws.

Kree! Lief thought, his spirits lifting. Kree, bringing me word from Jasmine! Perhaps Jasmine has decided to leave Mother and Doom in the west, and return to Del sooner than expected. Perhaps she is here now!

Eagerly he looked towards the road. But he could see no familiar black-haired figure among the people streaming towards the palace. And as the bird plunged downward he realised that it was not Kree at all.

He stood motionless, watching it. The bird wheeled above him, its yellow eye marking his position. Then a tiny package dropped at his feet with a muffled clang.

He picked up the package and raised his hand. The bird gave a harsh cry and soared away, towards the north-west.



The people on the stairs eyed the package nervously. Jasmine had begun training messenger birds not long ago, so they were still an uncommon sight in Del. And black birds had not always meant well in the days of the Shadow Lord.

'It is just a message from Dread Mountain,' Lief called as casually as he could. He pulled off the package's outer covering and showed the note wrapped tightly around an arrow head and tied in place with twine.

You have stopped again, coward. Very wise. Now turn and run, like the snivelling blacksmith's son you really are.

Lief moved quickly through the palace doors, into the vast, echoing space of the entrance hall.

The hall was already crowded with chattering people. Lief knew that the noise must be great, but to him it seemed nothing more than a low drone. It was as though he was trapped inside a bubble.

Every sound outside the bubble was muffled. Only the evil whisper inside it seemed real.

Ah, you are closer to me now. Do you see your people before you, swarming like starving rats?

Lief looked down at the jewelled Belt. The ruby was pale. The emerald was dull. The gems felt danger. Evil...

'Lief! What news?'

The voice rang out, confident and strong, shattering the bubble, setting him free.

Lief looked up and saw Barda striding towards him, dressed for the meeting in his uniform of chief of the palace guards.

The pale blue uniform trimmed with gold was very different from the rough clothes Barda had worn when Lief first met him. But Barda's brown, bearded face was the same, though his broad grin was a little forced, and he looked at Lief closely as he clasped his hand.

Wordlessly Lief showed him the arrow head.

Barda glanced around the crowded entrance hall, then jerked his head towards a roped-off hallway at one side. 'We will get some peace in the new library,' he murmured. 'Old Josef is still at breakfast.'

Lief nodded and together they stepped over the rope barrier and hurried down the hallway. Soon they were standing in the huge, box-filled

room that was Josef the librarian's despair.

Josef had not wanted to move the library down to the ground floor. The old library on the third floor of the palace had been his pride and joy. He wanted it to stay exactly as it had always been.

But Lief had insisted. The third floor of the palace was not safe. It had to be closed, and never used again. For on the third floor, at the end of a sealed hallway, in the centre of a bricked-up white room, was...

You will never be free of me, Lief of Deltora. Whenever I wish I can speak to you—and to others, when I am ready. Ah, I look forward to playing with those weaker, flabbier minds. They bend and break so easily. So easily...

Lief felt Barda's hand grip his shoulder.

'Do you hear him too?' Lief asked dully.

The crystal is the window through which my mind and voice can reach you. You will never be free of me. Never...

'Not as you do, I think,' Barda said. 'For me, there is only a feeling. A bad, bad feeling...'

Lief looked at his friend. Barda's face was grim. 'You should not be sleeping at the palace, Barda,' he said. 'This is getting worse.'

'Far worse for you than for me,' Barda said. 'You should not have come.'

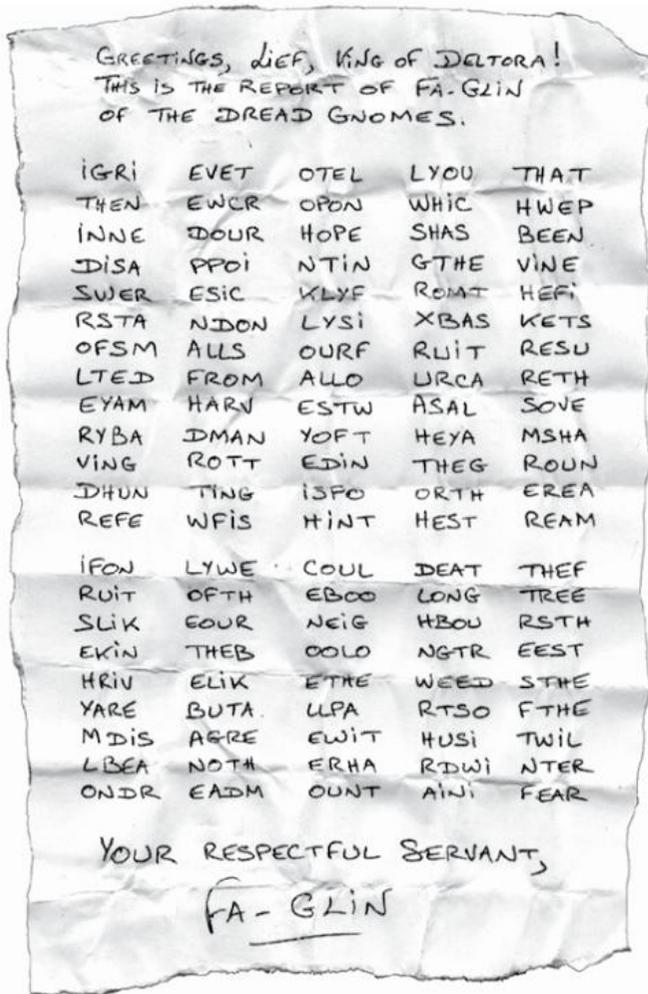
'Even at the forge the whisperings enter my dreams,' Lief muttered. 'And, in any case, the palace is the only place big enough for the monthly meeting.'

'Then stop the meetings for a time,' Barda said. 'Until we can build—'

'No!' Lief broke in. 'That is what he wants, Barda! He is trying to make me break faith with the people. Things are bad enough as it is. I should not be holding these meetings only in Del, leaving all the travelling to Mother and Doom. But I cannot take the Belt away, leave Del unprotected from that—that *thing* upstairs!'

Blindly he tore at the twine around the arrow head and freed the note. As he smoothed the paper out, Barda gave a snort of disgust. 'Why does the old fool write in code?' Barda exploded. 'We are supposed to be living in a time of peace!'

'The Dread Gnomes have always been suspicious folk,' Lief said. 'Perhaps the young ones will change in time, but old ones like Fa-Glin never will.'



He shrugged. 'And in any case, this code is as simple as can be—only intended to baffle the quick glances of strangers. See? Fa-Glin has just written out his message putting all the letters into groups of four, with no full stops.'

Barda snatched the note, cursed under his breath because he had not seen the trick at once, then haltingly began to read the message aloud.

'I grieve to tell you that the new crop on which we pinned our hopes has been disappointing. The vines were sickly from the first, and only six baskets of small, sour fruit resulted from all our care. The yam harvest was also very bad, many of the yams having rotted in the ground. Hunting is poor. There are few fish in the stream.'

He broke off, shook his head, then read on:

'If only we could eat the fruit of the boolong trees like our neighbours the Kin! The boolong trees thrive like the weeds they are, but all parts of them disagree with us. It will be another hard winter on Dread Mountain, I fear.'

He handed the note back to Lief, his face very grave.

Source: Emily Rodda, *Deltora Quest #1: Dragon's Nest*, Scholastic, 2003

Breakaway tasks

Remembering

- 1 What colour uniform is Barda wearing?
- 2 Who is the librarian?
- 3 Which floor of the palace isn't safe?

Understanding

- 4 Why does Barda suggest they go to the library to read the message?

Applying

- 5 Write a message using the same code used in this extract. Swap with a partner. Decode the message and check with your partner to see if you have done it correctly.
- 6 Take the decoded message in the extract and use a different method to make it harder to break. Swap with a partner. Decode the message and check with your partner to see if you have done it correctly.

Analysing

- 7 In your own words, describe how the code works in this extract.
- 8 The coded message describes a disaster. What's happened to the Dread Gnomes?

Evaluating

- 9 Rate the code in this extract on a scale of one to ten (one is easy to break, ten is impossible).

Creating

- 10 Emily Rodda describes Barda in some detail here. Draw a picture of him, using her description as a guide.



DID YOU KNOW...

The sound 'ough' can be pronounced in eight different ways. This sentence contains them all:

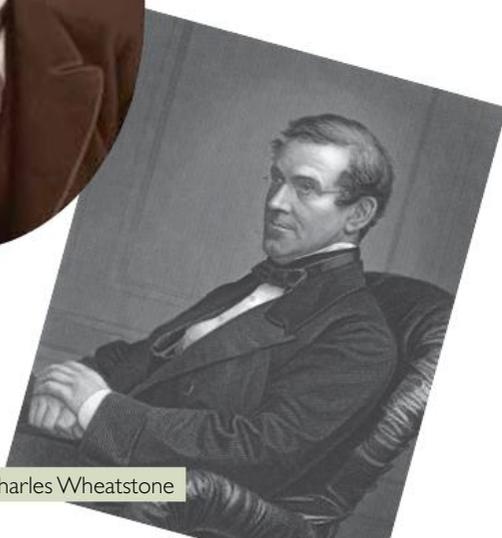
A rough-coated, dough-faced ploughman wandered through the streets of Scarborough, coughing and hiccoughing thoughtfully.

The Playfair Cipher

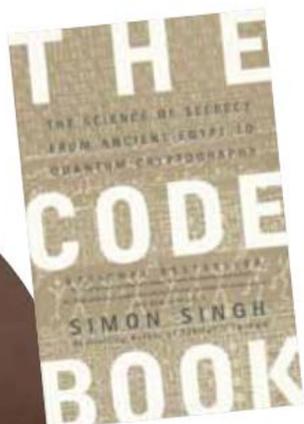
Simon Singh is a British writer who specialises in writing about science and mathematics. In *The Code Book* he presents a detailed history of codes and ciphers from ancient times to hyper-modern computer-based security, with many examples—one of which is below.



Sir Lyon Playfair



Sir Charles Wheatstone



THE PLAYFAIR CIPHER

By Simon Singh

The Playfair Cipher was popularised by Lyon Playfair, first Baron Playfair of St Andrews, but it was invented by Sir Charles Wheatstone, one of the pioneers of the electric telegraph. The two men lived close to each other, either side of Hammersmith Bridge [in London], and they often met to discuss their ideas on cryptography.

The cipher replaces each pair of letters in the plaintext with another pair of letters. In order to encrypt and transmit a message, the sender and receiver must first agree on a keyword. For

example, we can use Wheatstone's own name, CHARLES, as a keyword. Next, before encryption, the [remaining] letters of the alphabet are written in a 5 x 5 square, beginning with the keyword, and combining the letters I and J into a single element:

C	H	A	R	L
E	S	B	D	F
G	I/J	K	M	N
O	P	Q	T	U
V	W	X	Y	Z

Next, the message is broken up into pairs of letters, or digraphs. The two letters in any digraph should be different, achieved in the following example by inserting an extra x between the double m in *hammersmith*, and an extra x is added at the end to make a digraph from the single final letter:

Plaintext **meet me at hammersmith bridge tonight**

Plaintext in digraphs **me-et-me-at-ha-mx-me-rs-mi-th-br-id-ge-to-ni-gh-tx**

Encryption can now begin. All the digraphs fall into one of three categories—both letters are in the same row, or the same column, or neither. If both letters are in the same row, then they are replaced by the letter to the immediate right of each one; thus *mi* becomes *NK*. If one of the letters is at the end of the row, it is replaced by the letter at the beginning; thus *ni* becomes *GK*. If both letters are in the same column, they are replaced by the letter immediately beneath each one; thus *ge* becomes *OG*. If one of the letters is at the bottom of the column, then it is replaced by the letter at the top; thus *ve* becomes *CG*.

If the letters of the digraph are neither in the same row nor the same column, the encipherer follows a different rule. To encipher the first letter, look along its row until you reach the column containing the second letter; the letter at this intersection then replaces the first letter. To encipher the second letter, look along its row until you reach the column containing the first letter; the letter at this intersection replaces the second letter. Hence, *me* becomes *GD*, and *et* becomes *DO*. The complete encryption is:

Plaintext in digraphs	me	et	me	at	ha	mx	me	rs	mi	th	br	id	ge	to	ni	gh	tx
Ciphertext	GD	DO	GD	RQ	AR	KY	GD	HD	NK	PR	DA	MS	OG	UP	GK	IC	QY

The recipient, who also knows the keyword, can easily decipher the ciphertext by simply reversing the process: for example, enciphered letters in the same row are deciphered by replacing them by the letters to their left.

As well as being a scientist, Playfair was also a notable public figure (Deputy Speaker of the House of Commons, postmaster general, and a commissioner on public health who helped to develop the modern basis of sanitation) and he was determined to promote Wheatstone's idea among the most senior politicians. He first mentioned it at a dinner in 1854 in front of Prince Albert and the future Prime Minister, Lord Palmerston, and later he introduced Wheatstone to the Under Secretary of the Foreign Office. Unfortunately, the Under Secretary complained that the system was too complicated for use in battle conditions, whereupon Wheatstone stated that he could teach the method to boys from the nearest elementary school in 15 minutes. 'That is very possible', replied the Under Secretary, 'but you could never teach it to attachés.'

Playfair persisted, and eventually the British War Office secretly adopted the technique, probably using it first in the Boer War. Although it proved effective for a while, the Playfair cipher was far from impregnable. It can be attacked by looking for the most frequently occurring digraphs in the ciphertext, and assuming that they represent the commonest digraphs in English: *th, he, an, in, er, re, es*.

Source: Simon Singh, *The Code Book: The Secret History of Codes and Code-breaking*, HarperCollins, 2000

Breakaway tasks

Remembering

- 1 When did the British War Office probably first use the Playfair Cipher?
- 2 What is a digraph?
- 3 Who invented the Playfair Cipher?

Understanding

- 4 Who did the Under Secretary from the Foreign Office think was smarter: a school boy or an attaché (military adviser)?
- 5 Sir Lyon Playfair became Commissioner on Public Health. What is his greatest achievement in this role?

Applying

- 6 Translate your name and address into digraphs.

Analysing

- 7 Make a list of common words that use the most common digraphs: *th, he, an, in, er, re, es*.

Evaluating

- 8 How easy do you think it is to use the Playfair Cipher?

Creating

- 9 In pairs, create 5 × 5 Playfair Cipher grids using your own keyword, then encode a message and give to your partner—with the key. Decode it and see if you get it right. Note: Your keyword must not repeat any letters.

ENIGMA

While Japan was sending out messages in Purple, Germany was using the most famous code of all: 'Enigma'.

As early as 1939, the British Government realised that if they were ever to defeat the Germans, Enigma had to be cracked. So they set up a special training centre at Bletchley Park, not far from London, and filled it with experts in maths and languages. The aim was to train them all in codebreaking skills, and then put them to work exploring the secrets of Enigma.

The Enigma cipher machine had been invented in the 1920s and patented by a man called Arthur Scherbius. It had a typewriter keyboard, a panel covered with letters that could light up, a series of rotor wheels and a plugboard. What made it so powerful was that the rotors could be inserted in any order, and the wiring on the plugboard could be altered easily. This meant that Enigma was always changing and was therefore even harder to crack.

To turn a message into code, the operator first had to set up the machine, fitting the rotors and plugs according to special instructions. Once this was done, he simply typed out his message. As each letter was entered, a different letter would light up on the indicator board—and the code would begin to appear.

The complex wiring inside the machine changed the connections after every letter. This meant that if you typed 'H' five times, you could get five different code-letters.

The Germans considered Enigma to be unbreakable. Even if the Allies got hold of an Enigma machine, they would still need details of the daily settings to make it work.

The activity at Bletchley was never-ending. The cryptanalysts had to 'crack' Enigma again and again—although they did have some new equipment of their own, along with the genius of a man called Alan Turing.

Turing was a mathematical whizz-kid. He had drawn up some of the first plans for electronic computers, and at Bletchley Park he created Colossus, the first real 'computer' ever built.

When Turing arrived at Bletchley, huge machines called 'bombes' were being used

to decipher Enigma. They were mechanical monstrosities, invented in Poland before the war, and day and night they churned through different combinations in search of the right settings. The bombes worked, but they were terribly slow, and the Germans were making Enigma more and more complex.

Alan Turing added twenty-six new electrical relay switches to the bombes, and this made them much faster and a lot more efficient. But even with this added power, a great deal of human guesswork and calculation had to be put in. The codebreakers made deductions about the messages they were intercepting, compared messages written in different levels of code, and looked constantly for clues which would give them the daily settings for the machines.

An important discovery in the Enigma machine was that no letter ever stayed the same. An 'f' could never be coded as an 'F', or a 'p' as a 'P'. This tiny flaw in the system gave the codebreakers somewhere to start, but there were still a great many variations to try out. On an Enigma machine with three rotors, the number of different set-up positions was about 150 000 000 000 000 000 000.

Coping with Enigma was literally a matter of life and death. The Germans trusted it so much that every military base, railway station, ship and submarine was equipped with an Enigma machine. If the codebreakers could read the messages being sent and received, the Allies would know not only how best to plan their attacks, but also how to protect both troops and civilians.

Through a combination of brainpower and some of the world's earliest computer technology, their success at keeping up with Enigma saved countless lives. The work carried out by the men and women at Bletchley Park was a crucial factor in the Allied victory in 1945.

Source: Jonathan Hancock, *Codebreakers*, Hodder Headline, 1997

An Enigma machine



Strands in action

The Caesar Shift Cipher

Julius Caesar (100–44 BCE) was emperor of Rome, but before that he was a great military general. Naturally, as a military general he had to send secret messages all the time. His favourite cipher became known as the Caesar Shift Cipher. The key to this code is to substitute each letter in your message with one that is a certain number of places down the alphabet. For example, here is a Caesar Shift Cipher where the alphabet has been shifted four places. So 'a' becomes 'e' in the coded message, 'b' becomes 'f' and so on.



Plain alphabet	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
Cipher alphabet	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	a	b	c	d

Core tasks

- 1 Choose a number from one to twenty-five and shift the alphabet that number of spaces as in the example above. You now have a Caesar Shift Cipher key.
- 2 Choose a novel from your library. Take the first 100 words (or close enough—take it to the end of the nearest sentence). This is your plaintext.
- 3 Use your Caesar Shift Cipher key to encode this plaintext.

Extra tasks

- 1 Encode two verses of a song using your Caesar Shift Cipher key.
- 2 Pair up and swap encoded texts. Try to crack your partner's text before they can crack yours. Time yourself and keep track of how long it takes.
- 3 Present a report to the class on the Enigma machine, an important code-breaking device used during the Second World War. Use the extract on the page opposite as your starting point.

Did you know...

You can find out how to crack an encoded text if you don't have the key by using a technique called 'frequency analysis'. Go to the web destinations for more information and some handy tools to help you crack your partner's code.



Web Destination

Word play

English is a playful language, full of opportunities for fun and games. This may be because it is so flexible and contains so many words. English offers many chances for rhyming, for instance, simply because it has so many words. This means that there are many, many opportunities for puns—which means many, many groans.

One long-lasting example of word play is the knock-knock joke.

It is uncertain when or where the knock-knock joke originated from. The earliest written example comes from South Africa in the 1950s, but it is thought that they were around for a long time before that—particularly in schools and playgrounds.

The knock-knock joke is presented in the following format.

Person A: 'Knock-knock!'

Person B: 'Who's there?'

Person A: gives the response, often including a person's name.

Person B: repeats the response and adds 'who?' at the end.

Person A: gives the punch line, which usually involves a pun on the response in line 3.

For example:

'Knock-knock!'

'Who's there?'

'Leaf!'

'Leaf who?'

'Leaf me alone!'

DID YOU KNOW...

A lipogram is a form of writing in which the writer is not allowed to use a particular letter. In English, the first lipogram novel was *Gadsby*, written by Ernest Vincent Wright in 1939. It is 50 000 words long and the letter e—the most commonly used letter in the English language—does not appear in it once!



Secret languages

Some groups of people form their own varieties of English. Sometimes, it is to keep the business of the group secret, such as 'Cant', the secret language of thieves in England. When you speak Cant, ears become 'luggs' and your face becomes your 'fizzog'.

DID YOU KNOW...

Go to the web destinations to learn more about Cant vocabulary.



Web Destination

Sometimes it is a way of speaking that identifies you as belonging to a certain group or admiring a special group. That is why there is an annual Talk Like a Pirate Day on 19 September every year.

DID YOU KNOW...

Go to the web destinations for a playful take on how to talk like a pirate.



Web Destination



Pig Latin

Ursula Dubosarsky is one of Australia's most respected writers for young people. She has written *Abyssinia*, *The White Guinea Pig* and *The Red Shoe*. She proudly admits that she loves words and her book *The Word Spy* is full of fascinating stories about the English language.



PIG LATIN

By Ursula Dubosarsky

Have you ever wanted to speak a secret language? Here's an easy one to learn. It's called Pig Latin.

Now, Latin is the language that the ancient Romans used to speak, and you know what pigs are. (Hint: they go oink, oink!) Can pigs really speak Latin? Well, no, actually. Pig Latin has got nothing to do with Latin or pigs. It's just a funny kind of language-game children and adults have been playing for years. Like rhyming slang, it may have started as a kind of thieves' language, a way of disguising what you were saying to confuse anyone who might have been listening.

Even though nobody really knows who started it, or why it's called Pig Latin, we do know that it's been around since at least the 1920s—in the playground, in movies, in songs and in stories. The famous old movie star Ginger Rogers sang a song in Pig Latin in the movie *Gold Diggers of 1933*. And if you ever get a chance, listen to the wonderful folk singer Lead Belly singing 'The Pig Latin Song', which he recorded way back in the 1940s. Do some spying and see if you can still find a recording of it online.

When the *Word Spy* was at school, all the children in the playground spoke Pig Latin. Maybe your teacher knows it, or your parents, or your grandparents. But it's not just old folks. Even Krusty the Clown on 'The Simpsons' has been known to speak a bit of Pig Latin!

Here's how it works. It's pretty easy, once you get the hang of it. Take away the first letter of the word you want to say, and put it at the end

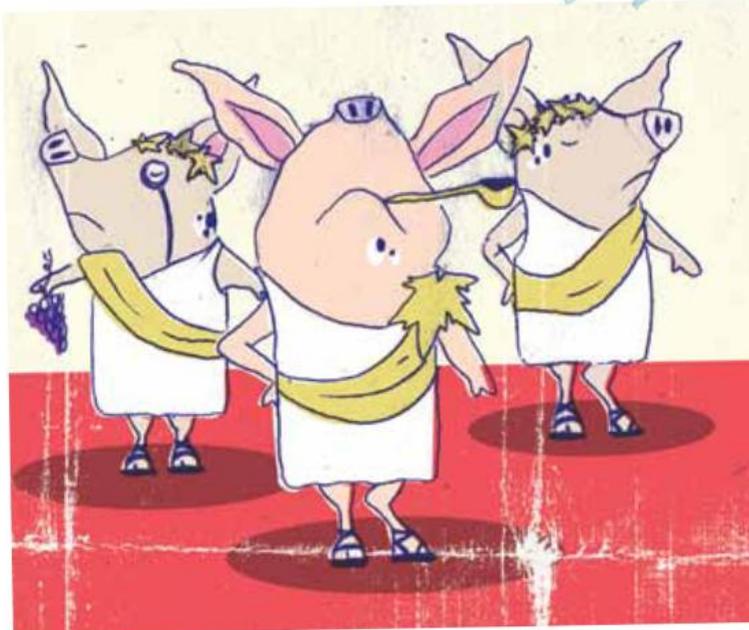
of that word. So for the word DOG, for example, take away the D and put it at the end, so you've got OG-D. Then you follow it by the two letters AY. That's it! So DOG in Pig Latin becomes OG-DAY. Can you work out what CAT would be? Think about it. That's right—AT-CAY!

See! Easy-ay! Oh! That reminds me. There's just one more rule. If a word begins with a vowel (a, e, i, o, u) then you just put AY on the end of the word, without taking the first letter away. So the word EASY, as you see, just becomes EASY-AY. And if a word begins with something like a CH or a TH or a SH, like SHAKE THAT CHOP, you take the whole sound, not just the first letter—AKE-SHAY AT-THAY OP-CHAY! (Not that hard!)

At first it might seem difficult to remember, but once you get a bit of practice you'll be able to say whole sentences quite easily. Somebody has even translated the Bible into Pig Latin. Wow! I mean, OW-WAY!

Pig Latin is a game for the English language, but lots of other places in the world have similar secret languages that children love to play around with, although some of them are a lot more complicated than Pig Latin. In Argentina there's something called *Jeringozo*, in France there's *Verlan*, and in Japan *Ba-bi-bu-be-bo*. Maybe you or someone you know speaks a language that has its own kind of Pig Latin?

Source: Ursula Dubosarsky, *The Word Spy*, Penguin, 2008



Breakaway tasks

Remembering

- 1 Who used to speak Latin?
- 2 Who sang a Pig Latin song in the movie *Gold Diggers of 1933*?
- 3 What is the name of the French secret language that is like Pig Latin?

Understanding

- 4 What does OG-DAY mean in Pig Latin?
- 5 How do you make a word that starts with a vowel into a Pig Latin word?

Applying

- 6 What is your name in Pig Latin?
- 7 What does this mean? 'AUSTRALIANS-AY ALL-AY ET-LAY US-AY EJOICE-RAY, OR-FAY E-WAY ARE-AY OUNG-YAY AND-AY EE-FRAY.'

Analysing

- 8 List twenty common words that begin with vowels. Write down their Pig Latin equivalents.

Evaluating

- 9 How easy is it to speak Pig Latin? In pairs, choose a nursery rhyme each and try translating it into Pig Latin without writing it down. Say it aloud to your partner; then swap roles.

Creating

- 10 Make up another secret language that works like Pig Latin and name it after an animal. Remember, you have to have rules, so keep it simple.
- 11 In a group, present a news report to the class—entirely in Pig Latin. Make sure you have:
 - two general presenters (anchor people)
 - a sports presenter
 - a weatherperson.

The hardest tongue-twister in English is said to be 'The sixth sick sheik's sixth sheep's sick'.



Word games

Word games have existed for as long as language has existed. When you were young, you probably played simple games such as 'I Spy' for fun, but they also helped you learn how to use English. Tongue-twisters are good for a laugh, but can teach useful pronunciation. Word knowledge is a vital part of success in board games such as Boggle, Scrabble and Scattergories.



Palindromes

Palindromes are words (or numbers) that read the same way backwards as forwards. A palindrome can be a single word, such as 'noon' or 'pop' or 'radar', or it can be a sentence like 'Madam, I'm Adam'. You'll notice that in a palindromic sentence, you sometimes have to shift the letters around a little to get the breaks between words correct. You may also have to move the punctuation. Here are some fun palindromes:

- Flee to me, remote elf.
- Rise to vote, sir.
- Del saw a sled.
- Race fast, safe car.
- You can cage a swallow, can't you, but you can't swallow a cage, can you?



The longest single-word palindrome in the Oxford English Dictionary is 'tattarrattat', which was invented by the writer James Joyce in 1922. It means 'a knock on the door'.



Lawrence Levine wrote a palindromic novel of 31 957 words, *Dr Awkward and Olson in Oslo*, in 1986. Naturally, the whole book reads the same way backwards as forwards.

Anagrams

An anagram is a word (or a phrase) that is made by rearranging the letters in another word (or phrase). For example, 'horse' is an anagram of 'shore' and 'eleven plus two' is an anagram of 'twelve plus one'.



Go to the web destinations for a website that helps you find an anagram for a word or a sentence.



Here are some single word anagrams:

- evil = vile
- football = flab tool
- sleep = peels
- platter = prattle
- site = ties
- satin = stain

Here are some phrase and sentence anagrams:

- a decimal point = I'm a dot in place
- astronomer = moon starrer
- the eyes = they see
- William Shakespeare = I am a weakish speller
- prime minister = premiere tinsmith
- alien forms = life on Mars



'Conservationalists' and 'conversationalists', each eighteen letters long, are the longest non-scientific English words that are anagrams of each other.

Crosswords

Bill Bryson is an American writer who is famous for his travel writing. His first book was *The Palace Under the Alps and Over 200 Other Unusual, Unspoiled, and Infrequently Visited Spots in 16 European Countries*, published in 1985. He also writes about the history

of science (*A Short History of Nearly Everything*, 2003) and language (*Mother Tongue: The Story of the English Language*, 1990). In *Mother Tongue* he writes about cryptic crosswords, a playful use of English that has puzzled him for a long time.



WORDPLAY

By Bill Bryson

Six days a week an Englishman named Roy Dean sits down and does in a matter of minutes something that many of us cannot do at all: he completes the crossword puzzle in *The Times*. Dean is the, well, the dean of the British crossword. In 1970, under test conditions, he solved a *Times* crossword in just 3 minutes and 45 seconds, a feat so phenomenal that it has stood unchallenged for twenty years.

Unlike American crosswords, which are generally straightforward affairs, requiring you merely to fit a word to a definition, the British variety are infinitely more fiendish, demanding mastery of the whole armoury of verbal possibilities—puns, anagrams, palindromes, lipograms, and whatever else springs to the deviser's devious mind. British crosswords require you to realise that *carthorse* is an anagram of *orchestra*, that *contaminated* can be made into *no admittance*, that *emigrants* can be transformed into *streaming*, *Cinerama* into *American*, *Old Testament* into *most talented*, and *World Cup team* into (a stroke of genius, this one) *talcum powder*. (How did anyone ever think of that?) To a British crossword enthusiast, the clue 'An important city in Czechoslovakia' instantly suggests Oslo. Why? Look at *Czech(OSLO)vakia* again. 'A seed you put in the garage' is *caraway*, while 'HIJKLMNO' is *water* because it is H-to-O or H₂O. Some clues are cryptic in the extreme. The answer to 'Sweetheart could take Non-Commissioned Officer to dance' is *flame*. Why? Well, a noncommissioned officer is an NCO. Another word for sweetheart is *flame*. If you add NCO to flame you get *flamenco*, a kind of dance. Get it? It is a wonder to me that anyone ever completes them. And yet many Britons take inordinate pride not just in completing them but in completing them quickly. A provost at



Eton once boasted that he could do *The Times* crossword in the time it took his morning egg to boil, prompting one wag to suggest that the school may have been Eton but the egg almost certainly wasn't.

According to a Gallup poll, the crossword is the most popular sedentary recreation. The very first crossword, containing just thirty-two clues, appeared in the *New York World* on December 21, 1913. It had been thought up as a space filler by an expatriate Englishman named Arthur Wynne, who called it a word-cross... It became a regular feature in the *World*, but nobody else picked it up until April 1924 when a fledgling publishing company called Simon and Schuster brought out a volume of crossword puzzles, priced at \$1.35. It was an immediate hit and two other volumes were quickly produced. By the end of the first year the company had sold half a million copies, and crossword puzzles were a craze across America—so much so that for a time the Baltimore and Ohio Railroad installed dictionaries in each of its cars for the convenience of puzzle-solving travellers who had an acute need to know that Iliamna is the largest lake in Alaska or that oquassa is a kind of freshwater fish.

Despite this huge popularity, the most venerable papers on both sides of the Atlantic refused for years to acknowledge that the crossword was more than a passing fad. *The Times* held out until January 1930, when it finally produced its first crossword (devised by a Norfolk farmer who had never previously solved one, much less constructed one). To salve its conscience at succumbing to a frivolous game, *The Times* printed occasional crosswords in Latin. Its namesake in New York held out for another decade and did not produce its first crossword until 1942.

Source: Bill Bryson, *Mother Tongue: The Story of the English Language*, Penguin, 1991

Breakaway tasks

Remembering

- 1 When did the first crossword appear in a newspaper?
- 2 What is an oquassa?
- 3 Who invented the crossword?

Understanding

- 4 What was Roy Dean good at?
- 5 Why did the Baltimore and Ohio Railroad put dictionaries in their carriages?

Applying

- 6 Here is a list of some words from the article above. Change each into an anagram.
 - puns
 - Eton
 - cars
 - once
 - crossword (two words)

Analysing

- 7 What do the following words mean?
 - venerable
 - fledgling
 - salve
 - sedentary
 - frivolous

Evaluating

- 8 Why do you think that crosswords were considered frivolous by *The Times*?

Creating

- 9 Make a crossword using an online crossword maker.



'Spoonfeed' is the longest English word whose letters are in reverse alphabetical order.

Strands in action

Core task

The Lost Island

In a dark and musty attic you come across an old, decrepit trunk. When you gingerly lift the lid you discover some yellowed pages. With shaking hands you unfurl the delicate parchment to find a treasure map.

You decide that you will recruit some trusted companions to share your journey. But before they can join the crew, they have to prove their worth by deciphering the many codes and word plays that lead to the treasure.

Your task is to do the following:

- Draw and illustrate a map of the Lost Island. Make it as interesting and as colourful as you can.
- Use Pig Latin to name your island.
- Mark in all the villages and the one small town on your island. Use palindromes to give them appropriate names.
- Mark in all the mountains, rivers and other landscape features on your island. These must be named using anagrams.
- Draw a cartoon strip to sit in the bottom part of the map (under the island) that tells a traditional story about how the treasure came to be on the island.
- In the top right-hand corner of the map, there are a series of runes explaining the curse that has been placed on the treasure.
- In the top left-hand corner of the map, written in secret codes are the directions to the treasure.
- When you have finished your map join your group of trusted companions and share your map, with them. They will have their own maps to share with you. See if they can work out where the treasure is and what the names you have chosen really are!

Extra tasks

- 1 List three word games that are not covered in this module. This may require research or you may already know some. The games can be board games, written games or spoken games—or a combination of these. Provide the following information for each game:
 - name
 - number of players
 - equipment needed
 - object (aim of the game)
 - method (a detailed description of how you play the game—this can be a step-by-step list)
 - illustrations (if needed).
- 2 Imagine you've created a new word board game. Design and create the box for it. Make it flashy, attractive and impossible to resist. Don't forget that you have to give your game a name.
- 3 As a class, make and film a TV advertisement for one of your games.
- 4 Form a group of four. Each group member chooses a game from the core task and teaches it to the other group members. Then you play the games. You must rate your fellow group members out of ten, based on how well they taught you their game.
- 5 Run a knockout tournament for one of your games that involves the whole class. This will require you to work out an elimination tournament bracket diagram.
- 6 Imagine you are the world champion at one of the games on your games list. Write a story about your most difficult game.
- 7 Work with three other students and combine your games lists. Design and print the combined collection as a book, with illustrations and a cover.

?

DID YOU KNOW...

Go to the web destinations for a website that will automatically generate an elimination tournament bracket diagram for you after you enter names.



Web Destination

Playful poetry



Poetry is a special way to use words and language. For centuries, poems have been created to bring us new insights into the world around us, all because of the new and refreshing way the language has been used.

Poetry comes in many, many different formats. Each format follows special rules. These rules can apply to:

- the way a poem rhymes
- how many words are used in each line
- how many syllables are in each line—and how they are arranged
- the visual shape of the poem.

In many cases, the rules involve all of these things—and more.

Poetry is often thought of as very serious—and much of it is. But that doesn't mean that all poetry is serious. Many poets have had fun writing poems that entertain, amuse and even make people laugh out loud.

Poetry can be playful for a number of reasons. Sometimes, the subject matter is funny (see Doug MacLeod's 'Spiky'). Sometimes the poet works with a particular form of poetry, such as the limerick. And sometimes a poet just has fun with words!

Limericks

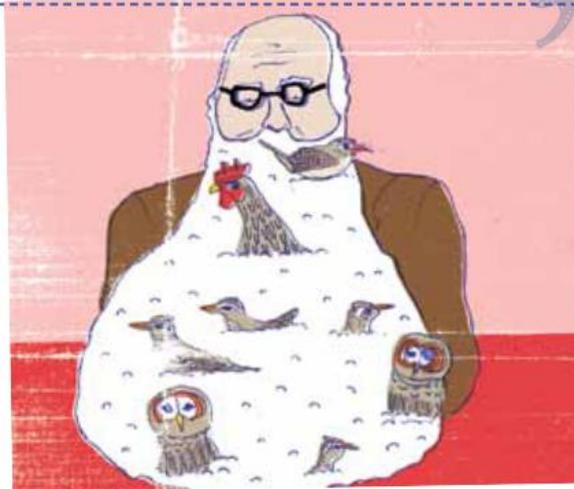
The limerick is a form of humorous poetry. It was first made popular by Edward Lear in England in the 1840s. The following is one of his more famous limericks.

By Edward Lear

LIMERICK

There was an old man with a beard,
Who said, 'It is just as I feared!
Two owls and a hen,
Four larks and a wren,
Have all built their nests in my beard!'

Source: Edward Lear, *Book of Nonsense*, 1846



Limericks follow a particular format:

- The last words in lines 1, 2 and 5 rhyme.
- The last words in lines 3 and 4 rhyme.
- Lines 1, 2 and 5 have the same number of syllables—usually eight, sometimes nine.
- Lines 3 and 4 have the same number of syllables—usually five or six.

Important: if a poem doesn't follow this scheme of rhymes and syllables, it isn't a limerick!

Michael Palin limericks

Michael Palin is a comedian, actor and travel writer. He wrote a whole book of limericks, just for fun.

By Michael Palin

LIMERICK

There once was a camper called Jack
Who found a huge snake in his pack.
He cut it in two,
Gave half to the zoo,
And then gave the other half back.

* * *

A man on a length of elastic
Decided to do something drastic.
When he jumped off the cliff he
Came back in a jiffy,
And screamed to his friends, 'It's fantastic!'

* * *

A lady from Brighton called Palmer
Became quite an expert snake charmer.
The snakes called her Miss,
And gave a loud hiss
When it looked as if someone would harm her.

Source: Michael Palin, *Limericks*, Hutchinson, 1985

Colin McNaughton

Colin McNaughton lives in England and has published more than seventy books since 1976. Just about all them are full of strange and humorous stuff.

IF YOU FIND THAT YOUR DINOSAUR'S LAZY AND SLOW

By Colin McNaughton

POEM

If you find that your dinosaur's
Lazy and slow,
Won't do what he's told,
Lost his 'get up and go',
Then take my advice,
I won't charge you a cent,
Just follow these rules,
It's money well spent.

You must really get cross
And show him who's boss.
Give him a smack
And shout 'GET MOVIN' MAC!'
Then punch his nose
And step on his toes.
If he starts to complain
That you're causing him pain,
Twist his arm up his back
Till his bones almost crack
And say:
'Now will you do what you're told?'

Source: Colin McNaughton, *There's an Awful Lot of Weirdos in Our Neighbourhood: A Book of Rather Silly Verse and Pictures*, Walker Books, 1989

I DON'T WANT TO GO INTO SCHOOL

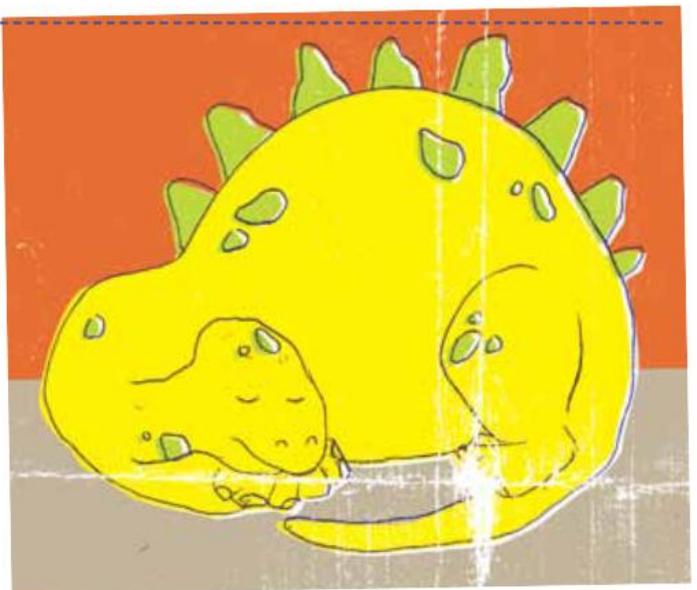
By Colin McNaughton

POEM

I don't want to go into school today, Mum
I don't feel like schoolwork today.
Oh, don't make me go into school today, Mum,
Oh, please let me stay home and play.

But you must go to school, my cherub, my lamb.
If you don't it will be a disaster.
How would they manage without you, my sweet,
After all, you are the headmaster!

Source: Colin McNaughton, *There's an Awful Lot of Weirdos in Our Neighbourhood: A Book of Rather Silly Verse and Pictures*, Walker Books, 1989





RHYME SCHEME

A **rhyme scheme** is the pattern of rhyming in a poem. For example, the rhyming scheme 'ABAB' means that in each verse, lines 1 and 3 rhyme with each other, and lines 2 and 4 rhyme with each other. 'ABCB' means that lines 2 and 4 rhyme with each other, but lines 1 and 3 don't rhyme with each other—and they don't rhyme with lines 2 and 4 either. 'ABCABC' means that lines 1 and 4 rhyme with each other, lines 2 and 5 rhyme with each other and lines 3 and 6 rhyme with each other.

- AABB example

Incy-wincy spider climbed up the water spout. **A**

Down came the rain and washed the spider out. **A**

Out came the sun and dried up all the rain **B**

So incy-wincy spider climbed up the spout again. **B**

- ABCB example

Mary had a little lamb. **A**

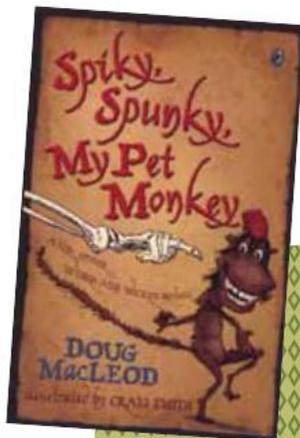
Its fleece was white as snow. **B**

And everywhere that Mary went, **C**

The lamb was sure to go. **B**

Doug MacLeod

Doug MacLeod is a writer and TV producer. He has written many books, including *Sister Madge's Book of Nuns* and *The Clockwork Forest*. He has a wicked sense of humour.



SPIKY

By Doug MacLeod

POEM

The restaurant was Japanese
And Mum and I were there,
For trying foreign dishes
Is a passion that we share.

I said, 'I'll have the sea urchin.'
The waiter said, 'You're sure?'
I lied to him, 'I've eaten it
A hundred times before.'

The waiter said, 'For you, madame?'
Politely Mum replied,
'I'd like the pickled octopus
With seaweed on the side.'

The food appeared and mine looked weird—
A nasty, spiky ball.
The sludgy thing that lurked within
Did not appeal at all.

'You really needn't eat it, dear.'
My mother seemed concerned
(And possibly discouraged by
The colour that I'd turned).

'You're welcome to my octopus.'
But I refused to budge,
And though it tasted horrible
I ate the awful sludge.

The image of those ugly spikes
Refused to leave my head.
I spent a long, disturbing night,
Perspiring in my bed.

Next morning, as I groomed myself,
I splashed my face to see
A vision in the mirror
That was not entirely me.

Along my fingers, up my arms,
And right across my back
Were rows and rows of ghastly spikes,
All glistening and black.

Breakaway tasks

At school, I prayed my spikes would go,
But nothing changed at all.
The sports instructor hated me;
My prickles burst the ball.

The currawongs that swooped upon
The children running by
Just looked at me and plummeted
Unconscious from the sky.

Whatever would my girlfriend think?
I told her on the phone
About the sharp monstrosities
I recently had grown.

She answered me invitingly,
'My love for you won't sway.
Appearance doesn't mean a thing.
Come over straight away.'

But when she saw my spiky limbs
And clothing all in tatters,
She said to me, 'I've changed my mind,
Appearance is what matters.

Distressed, alone, I roamed the streets,
Abandoned by my lover.
Some skinheads tried to hassle me
Then screamed and ran for cover.

And that was when I woke in bed,
A sweaty, shaky mess.
It might have been a nightmare,
But I shivered nonetheless.

'You should have had the octopus!'
Said Mum, 'It was delicious!
If only you'd had octopus,
The tastiest of dishes.'

She put her hand upon my brow.
'Relax, you're safe with mother!'
Then cuddled me with one arm
And another and another.

Source: Doug MacLeod, *Spiky, Spunky, My Pet Monkey: And Other Weird and Wicked Rhymes*, Penguin, 2004

Remembering

- 1 What two dishes are eaten at the restaurant?
- 2 What sort of restaurant is it?

Understanding

- 3 Why does the speaker in the poem grow spikes?
- 4 Why does the sports teacher hate the speaker?
- 5 What happens at the end of the poem?

Applying

- 6 Find the following words in the poem and write down another word that would be a good substitute for each. The new word must have the same number of syllables as the original—and it must fit in with the rhyme scheme of the poem.
 - passion
 - seaweed
 - sludgy
 - ghastly
 - tastiest

Analysing

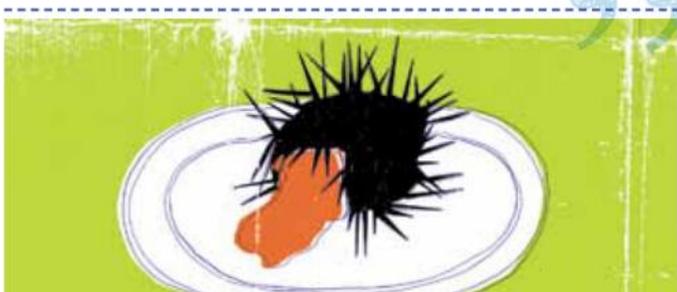
- 7 Describe the rhyme scheme for this poem. Which lines rhyme with each other?
- 8 How many syllables (or range of syllables) are in each line?

Evaluating

- 9 Choose your favourite verse from this poem and explain why it is your favourite.
- 10 What is the worst thing about becoming spiky for the speaker?

Creating

- 11 Draw a picture of the speaker of this poem after he'd grown his spikes.
- 12 Write a poem in which something weird happens to you.



Strands in action

Core tasks

1 Limerick Lines

Use these opening lines to make your own limericks:

- There once was a lady from ...
- A young boy who couldn't ...
- Sarah, Sally and Mary Jane ...
- My maths teacher wore a ...

2 Poetry Push

Use the opening lines below to create your own nonsense poems:

- When the circus wagons rolled into town ...
- By the time you read this, dear Mother ...
- Pretty Polly and Rotten Ron, decided to enter a ...
- It was then that I knew ...
- When I turn forty ...

3 Valentine's Day Cards

You have been commissioned by a card company to write the poetry for their Valentine's Day card. Design the card and write the verse that will appear inside the card. Remember that your card should be aimed at a particular audience and that you can be as creative with the design as you like!

Extra tasks

1 Present a mock TV show to your class: *10 to 1: Best Poems*. Read your poems to the class in reverse order, ending with your ultimate favourite. For each poem, give some quick snippets about why it's good, some interesting facts about the poet, or get someone who loves the poem to say why they love it.

2 Record a CD of you reading your poems. Include a music soundtrack and a designed CD cover with illustrations, track listing and acknowledgements.

3 Choose one of your poems and present it using multimedia software. Your production should have the text of the poem, someone reading the poem aloud and illustrations to accompany the reading.

4 Organise and run a Poetry Jam. You'll need at least half a dozen contestants who will perform a poem aloud to an audience. You'll pick three audience members to be judges who will award points out of ten for each presenter, so each presenter will get a score out of thirty. Your job will be as MC (master of ceremonies). You'll have to introduce the Poetry Jam and each contestant, organise the judges and scorers, and announce the winners.

5 Write a poem and submit it to a publisher either online or in a magazine.

6 Collect ten poems that you like. Copy them out and for each one:

- write a short biography of the poet
- write a paragraph explaining why you like this poem
- list who else you think would like it
- give the poem a star rating out of five
- provide an illustration—you can draw your illustration, cut one from a magazine or download one from the internet.

Media

Chapter overview

We live in a vibrant and rapidly changing world. Globally, people are becoming more aware of the rest of the world through improved technology and forms of communication. We now access our news media on-line, through mobile devices, computers and, still, via daily print. However, whatever way this information is delivered there are specific conventions at play that you need to be aware of. This chapter aims to analyse the 'tricks of the trade' so that you can become a more discerning consumer of the news media.

Four hostile newspapers
are more to be feared
than a thousand
bayonets.

Napoleon Bonaparte (1769–1821),
military and political leader

Newspaper terms

All newspapers have certain features in common. You will need to know what these are in order to talk the language of newspapers.

? DID YOU KNOW...

Language that talks about language is called 'metalanguage'. Here we are going to use the metalanguage of newspapers.

The *masthead* tells you the name of the newspaper and is found in a bold, often decorative font at the top of the front page of the newspaper.

The *headline* is the line at the top of a news story that tells the reader what the story is about. It is designed to interest the reader and make them want to keep reading.

A *subheading* is not present in every news story but, when it is, it offers additional information about the story.

The *byline* tells you who wrote the story. Every journalist is on the hunt for a great story that they can 'break', so it is important that the author is credited with their own work. When two or more journalists are involved, the byline lists all their names.

The *caption* is the line or two of text beside or underneath a photograph that explains who is in the photo or what is happening in it.

While some of these are fairly obvious, some are less so. Let's have a look at some of the more complex aspects of newspaper features.



Headlines

A headline is usually written by the subeditor of a newspaper. Its principal purpose is to interest the reader and to draw them into, firstly, the newspaper itself and, secondly, the story. Therefore, a headline needs to be catchy. Subeditors will often use alliteration (repetition of the first letter across a number of words) to achieve this, as in the examples opposite.

Journalists, newspaper editors and subeditors are very aware of the power of words and the way language works. In fact, they use techniques such as exaggeration in their headlines to do just that—entice us or ‘hook’ us into the story.



To **exaggerate** something is to make it seem bigger or more important or significant than it really is.

Here are some more headlines for you to think about. The second in each pair is exaggerated.

Olive branch offered over oil disaster

Ruin for refugees in ragged seas

Crunch time for Aussie cricketers

Conscience vote on climate crisis



A **metaphor** is a language device that calls something by another name to suggest that the two things are alike. For example, in the headline ‘Australians go into battle against climate change’ the use of the word ‘battle’ suggests that people are at war against climate change even though there is not literally a war taking place.

Plain	Exaggerated	How it works
Trees cut down in South Australian forest	Disaster for koalas as habitat razed to the ground	The second headline exaggerates the importance of the removal of trees by making it appear deadly to the wildlife in the area.
Lost sailor found after 7 days at sea	Perilous rescue at sea for dying sailor	The second headline emphasises the risky nature of the rescue and increases the sense of the urgency of the situation.
Recycling rates on the rise	Australians go into battle against climate change	Stresses the importance of recycling, suggesting a cause-and-effect relationship between recycling and climate change through a war metaphor.
Smith wins State election comfortably	Smith gains power in a landslide	Exaggerates the extent of the victory and suggests a cause-and-effect relationship between the win and what Smith will be able to do (exercise power).
Christmas carols banned in public schools	No place for Christmas for Victorian kids	Draws sympathy for the children by calling them ‘kids’ and making it seem as though they will not have Christmas—a highly emotional suggestion. It also exaggerates how many will be affected by the ban.

Breakaway tasks

Remembering

- 1 Can you recall the topic of each of the headlines you have just read?

Analysing

- 2 In your notebook, create a blank table like the one on the previous page. Look through a newspaper. As you read, make a list of all the headlines you see. If you think a headline is exaggerated, write it in the middle column. If you think a headline is not exaggerated, write it in the left-hand column. Now complete the table. For each exaggerated headline, write a plain version of it. For each plain headline, write an exaggerated version. For all of them, explain how the exaggeration works.
- 3 Of the headlines you have found, how many are full sentences? Rewrite those that are not, this time as full sentences. What impact do the additional words have on you as a reader? What is lost or gained through the removal of words in a headline?

Applying

- 4 Try your hand at making the following headlines more sensational:
Toddler found
Species dies out
17-year-old wins Olympic gymnastics
Car crash kills family
A new zoo opens
Rubbish at school

Evaluating

- 5 From the table on the previous page, list the plain versions of the headlines in order according to how important the issues are to you, from the most to the least important. Now, look at the exaggerated versions and list them in order from most to least important. Are there any differences between your two lists? What does this tell you about the purpose and the effect of exaggeration?

Creating

- 6 You are going to create a new newspaper. What will your newspaper be called? Create a masthead for your newspaper.

Subheadings

These are not seen very often in small or minor news stories. The function of a subheading is to offer a little more information than is possible in the headline and to draw readers into the article itself. A subheading must relate directly to the issue in the text and it will usually identify the main player or idea. The font is usually much smaller than that of the headline but bigger than the body of the article. Here are some examples of headlines and subheadings.

WikiLeaks creator finally sprung from jail

Julian Assange is granted bail by British court

Desalination plant in chaos

Workers down tools as union discussions fail

Aussie team smashes the Ashes

Australians stage an improbable comeback to hold onto the cricketing crown

Tragedy off Christmas Island

Over thirty asylum seekers lose their bid for life and freedom in stormy seas

Captions and photographs

The photograph that accompanies a news story is part of the storytelling process. The photo should enhance, but not replace, the content of the story. While it is a cliché to say that a picture is worth a thousand words, photographs can quickly and simply convey a particular point of view.

Behind each photograph is a photographer, and the photograph they take is what they want you to see, or gaze upon. A photograph isn't always objective (without a point of view): images can be manipulated to encourage the reader to take a particular point of view on the issue that they depict.

Framing and shots

When you take a photograph, you put the subject of the photograph into the frame of your lens. If you want less in the frame, you will take a close-up. If you want more in the frame, you will take a wide (or wide-angle) shot. The amount of subject in the frame helps to define what kind of shot you have taken. Visit web destinations to see some examples of different kinds of shots. The photographer determines what the reader sees by the shot type he/she chooses. In this way, a picture can be as persuasive as a written piece.



In this first photograph, the reader sees children on a beach engaged in a 'nippers' surf lifesaving class. The reader's eye is drawn to the line of children and the teacher teaching them the rules of surf lifesaving. The reader would view this as a group of happy, healthy people doing something socially responsible. The focus is on the children and their teacher. The reader feels as though he/she is standing close to the children thanks to the choice of framing and shot.



In this second photograph, the reader's eye is drawn past the children to the two mounted police in the background. The emphasis shifts from what the children are doing to the parents and other surf lifesavers looking at the police. One onlooker is pointing at them, which makes it even more obvious that it is not the children who are the subject of the photograph—it is the police officers. The reader feels close to the children but far from the police, as is emphasised by the row of parents and lifesavers between them. Like the people in this row, the reader wonders what the police are doing on the beach.



Police show their presence at Cronulla for the media to show they will be ready if there are any more riots this summer.

In this version, the caption answers the question: what are the police doing there? The content of the frame and the caption together offer the reader the full story: there were riots in Cronulla the previous day, and the police are ready for trouble to flare up again.

Framing and shots, therefore, tell stories of their own as well as enhancing the news story.

The three photographs below are of the same terrible incident in December 2010, when a boat carrying asylum seekers crashed into the cliffs of Christmas Island.



In this wide shot, the reader is confronted by the full scale of the disaster.



In this mid-shot, the reader views the boat in peril and is drawn to the boat in its terrible context.



In this close-up, the reader sees the human face of the disaster.

Angles

Camera angles create relationships between the photographer and the subject and, therefore, between the reader and the subject. If the lens is lower than the subject, it looks up to the subject and thus makes the subject seem important. If the lens is higher than the subject, it makes the subject seem small and vulnerable, or less important, because it is looking down on the subject. When the lens is at the same level as the subject (eye level), it suggests equality.



In this frame, the reader's eye is drawn to the man in the centre of the frame. Even though the flooding is widespread, the photograph personalises it by putting him in the centre of the frame. The focus of the photograph is the man's response to the disaster, rather than just the disaster itself. It attempts to have the reader respect him for his ability to laugh despite the difficulty he is in. The flood itself is bad enough, but his dual disability (note the absence of one arm, emphasised by placing his left hand in the centre of the frame, and the scooter on the verandah) makes his laughter even more amazing. The eye is then drawn out from the man to the water around him. It makes him seem a long way from his house, suggesting how vast the water is. His house looks like an island. There is a slight upward angle to the shot, which further implies that we should admire this man.

Captions

Accompanying most photos is a caption. A caption emphasises the main idea of the story. Sometimes it provides background information or identifies

key players in the story. The captions for the photographs you have just viewed all attempt to flesh out the story for the reader.

Photograph	Caption	What the caption does
Cronulla beach	Police show their presence at Cronulla for the media to show they will be ready if there are any more riots this summer.	We see the police in the shot but it is only the caption that tells us why they are there: not in response to a riot, but to reassure the media that they are ready for a riot. Without the caption, we might think that the riot was actually going to happen.
Christmas Island disaster	Asylum seekers fight for their lives in wild seas off Christmas Island moments after their stricken boat was hit by huge waves and smashed into the jagged coastline. Authorities said last night 27 people had died in the disaster and 41 had survived.	The caption tells us who is on the boat, where they are and what happened to the boat, and gives some statistics about survival rates.
Flood	Bill Perry has a laugh at the plight of his house in Charlton, Victoria, which he evacuated due to the floods.	Like the photograph, the caption puts the figure in the centre of the disaster. It personalises a general disaster by giving us his name and telling us what happened.

Breakaway tasks

Understanding

- 1 In the beach photograph, the majority of the adults are looking outwards but there are two who are not. What might they be thinking?

Analysing

- 2 In the three photographs of the asylum-seeker disaster, list the features of the boat that you can see that would indicate that the voyage was an unsafe one.
- 3 In the wide shot, what aspects of the environment emphasise the peril in which the asylum seekers found themselves?
- 4 For each of the photographs, analyse the shot type and angle to work out what the reader would be drawn to, and what the effect of these framing choices would be on the reader.
- 5 Have a look at the front page of the *Sydney Morning Herald* on the following page. How do the headline and the photograph make a good match?
- 6 What do each of the subheadings on the front page of the *Sydney Morning Herald* point to as the most important aspect of the issue they are responding to?

Evaluating

- 7 Which of the photographs discussed in this section affects you most? What is it about the photograph that appeals to you?
- 8 Taking a full picture and cutting it down (the Cronulla beach photograph series is an example of this) is called 'cropping'. Do you think cropping a photograph is dishonest? Why, or why not?

Creating

- 9 Conduct an internet search for photographic images from 2011. Choose what you regard as the ten most effective photographs of the year. Design an anthology of these photographs. For each one, create a headline and a subheading, and frame it to enhance what you consider its strengths to be. Under each one explain, using the correct metalanguage of photographs (colour, light, framing, shot, angle, relationship with audience, where the audience's eye is drawn etc.), why you think it is such an effective image.

Strands in action

Core task

As you have seen, images, like words, can be manipulated to tell certain stories. Spend some time taking photographs of something you think is important and its context. For example, a photograph of your migrant grandmother surrounded by her photographs of Cambodia or Italy. Or your compost heap in the context of your amazing garden. Or your tiny car, which uses very little petrol, next to a great big four-wheel drive. The photograph you end up with must have at least two different aspects: one in the foreground (closest to the viewer) and one in the background (furthest from the viewer). If you're really clever, you could have a mid-ground too (for example, the second Cronulla beach scene discussed earlier in this section has all three). As you are taking the photograph, think carefully about shot and angle.

- a Using computer technology, play with the image, changing shot type, colour, contrast (light against darkness) and cropping. Crop it so that we only see the foreground (if possible), then the mid-ground or background without the foreground, and then the whole shot. Your photographs should now tell different stories.
- b Position your photographs on a large piece of cardboard with the cropped pictures first and the whole picture last, one under the other. (If you can, create this poster using a computer, then print.) For each picture, create a headline and a subheading that reflect the shifts in focus of the story from one image to the next. Create a caption for each photograph. When you are happy with the layout, paste it onto the card or print it.
- c Put your 'Telling Stories with Images' poster on the board with those of your classmates to create a wall of photo stories.

Extra tasks

- 1 In this task you are going to see an issue or event from more than one side. You may have to 'create' this news event. You must remain objective even if you have a strong opinion on the issue. Here is how it works.
 - a First, find an issue that divides people's opinions, such as detention centres, bullying, desalination plants, school uniforms—anything that people strongly disagree about.
 - b List the various 'players' in the issue you have chosen and what each one's position or point of view would be. A chart like the one on the following page can help you organise your thoughts.

Issue: Mobile phones in schools

Players	Points of view
Students with a phone	They see a phone as necessary to their social life. Some view it as a safety measure in case they have to organise rides home or if timetables change.
Students without a phone	If there are any, they would probably see a phone as distracting and annoying and, because they don't have one, unnecessary.
Teachers	Most teachers would prefer students to keep their phone in their locker or bag, since ring tones and texting can be very distracting for everyone in the classroom.
Parents of students with a phone	Parents who send their children to school with a mobile phone probably see it as an important way to get in touch with their son or daughter easily, particularly if they are working parents whose schedules change.
Parents of students without a phone	Parents who don't allow their children to have a phone at school would see them as a distraction and would resent other kids using them and making learning for their own child more difficult.
School administration	Principals and other school administrators want classrooms to be places for learning but don't want the legal responsibility of confiscating phones, and so would rather students leave their phones at home.

- c** For each player, take a photograph (you may have to ask your friends to help you out here) or find a photograph that expresses their position on the issue. For example, you might choose a photograph of a boy in school uniform talking happily on the telephone to represent students with phones, or one of a principal with a very cross face holding a mobile phone while lecturing a student. Write your issue at the top of a piece of paper as a heading, and then put all the photos of the players next to each other, like the mug shots on an old 'Wanted' poster. See whether your classmates can work out who the players are and what each one's position would be.
- 2** Play the role of the editor for the following issues. Write a headline and a subheading, find a suitable photograph and write a caption for each of these issues:
- a** the launch of a car that runs on air
 - b** the first colony of humans on Mars
 - c** cloning *Tyrannosaurus rex*
 - d** reversing the negative effects of climate change
 - e** world peace.



What is news?

Print and digital media outlets make most of their money by selling advertising space, not news. But the news they tell us, their readers—what has happened in our world that we didn't know but that the media outlet thinks we ought to know—is what makes us buy newspapers and visit websites (and thus see the advertisements).

We, the readers, are the audience. The purpose of publishing newspapers, either digitally or in hard copy, is to sell that news, so the news they tell us must be news we want to buy. Different audiences demand different news or, if they get the same news, it might be told in different ways to suit particular audiences.

This is news—an event that is important enough that the general population needs, or would like, to know about it. The election of a new prime minister is important to the general population and is, therefore, newsworthy.

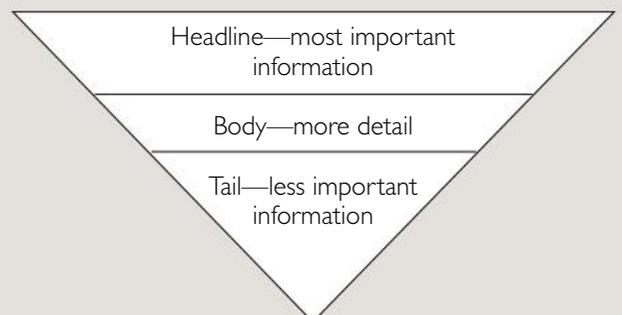
Sometimes the editors of newspapers put 'human interest' stories into their publications. While these are not *important* to the general

population, they are of general interest. For example, the personal lives of politicians or athletes, the plight of animals or a celebrity romance are not important to most people because these things don't directly affect their lives. The election of a prime minister, however, does affect the reader. So why put in 'human interest' stories? They make people want to buy papers and that, after all, is what it's all about.



QUESTION DID YOU KNOW...

Well-written news stories generally follow the inverted pyramid (upside-down triangle) structure. This places the most important information first, at the top of an imaginary inverted pyramid, and the least important information last, at the bottom.



The news story

A news story communicates global, national or local breaking news. Its purpose is to inform the reader of the significant events that have occurred in the world that day. It concerns itself with the following aspects of the event it reports:

- *what* the issue is
- *who* is involved in the issue
- *where* the issue is taking place
- *when* it happened
- *why* it has happened
- *how* it happened.

It is important to note that a news story should be objective—that is, the reader should not know what the author’s opinion is on the issue that is the subject of the story. News stories are not supposed to be persuasive; they are informative.

Let’s take a look at a news story.



If a news story is meant to report **objectively** but does not—if it tries to make you view something in a particular way—it is called a **biased** piece of journalism. To have a bias is to prefer one side to another. It is dangerous to have biased media. That’s why it is important that news is objective and that you get the facts, not opinions.

Many young analysts use the term ‘bias’ incorrectly. The word ‘bias’ is a noun—as in ‘She demonstrated her complete bias towards wind power.’ The word ‘biased’ is a verb form that works as an adjective—as in ‘She is biased’ or ‘That opinion is biased.’

We do not refer to opinion pieces as biased because it is their function to present one argument.

headline → **WINDS OF CHANGE ANGER LOCAL RESIDENTS**

subheading → **Local and national interests clash in Lorchester**

byline → **By Jan Stoltz**

what the issue is → **T**he proposal to erect twenty wind turbines on the hills outside Lorchester has angered local residents, who declare they have not been consulted about the proposal. The site was chosen because of its particular geographic positioning, facing east to west, which will enable the maximum amount of energy to be generated with the smallest number of turbines. The amenity of the area for the proposal, however, is not matched by community sentiment.

where it is located → the hills outside Lorchester

how it happened → The site was chosen because of its particular geographic positioning, facing east to west, which will enable the maximum amount of energy to be generated with the smallest number of turbines.

why it is an issue → The amenity of the area for the proposal, however, is not matched by community sentiment.

who is involved → Bill Gregor, local councillor, expressed the general concern of the community. ‘Well, we’re obviously very disappointed in the decision and we intend to lodge an appeal with the governing body



The type of wind turbines the residents are objecting to. Here there are 14—there are 20 proposed for Lorchester:

offers additional information

to get this overturned. It's difficult enough to attract tourists to this remote location; imagine how hard it will be if those great eyesores are going to destroy the beauty of our Dongelore Hills.' However, Belinda Crowley of WindSure, the company with the contract to build the turbines, defended the proposal: 'We've done a lot of research into this and we haven't made the decision lightly. This is a unique opportunity to generate sustainable energy for Australia and while it is unfortunate that there are some who would oppose it, it is important for the nation that we press ahead.' WindSure will send delegates to the next meeting of the Lorchester Council in the hope of settling the unrest in the township. Until then, there is no guarantee the construction will continue.

who is involved

when it happened/
is happening

If the proposal goes ahead, the project should be complete within two years. With construction set to begin in March, it remains to be seen if there will be sufficient protest from the townspeople of Lorchester to stop the winds of change.



Breakaway tasks

Remembering

- 1 What place is at the heart of this news story?
- 2 Name the two speakers who are quoted in the story.
- 3 How many turbines are proposed for this place?

Understanding

- 4 Why are the residents unhappy about the turbines?
- 5 What reason does the councillor give for rejecting them?
- 6 What is unique about the place that makes it ideal for wind energy?

Applying

- 7 Who reads news in your house? Conduct a survey to find out how many people in your family read the news daily, every 2–3 days, every 4–6 days, weekly, fortnightly and monthly. Create a graph that indicates the frequency of your family's engagement with news stories.

Analysing

- 8 In pairs, read a newspaper and cut out a story that you find interesting. Paste your news story onto a larger piece of paper and annotate it to highlight the *who*, *what*, *where*, *why*, *when* and *how* of the story.
- 9 Is the news story 'Winds of change anger local residents' biased? Explain your answer.
- 10 Is your news story biased? Explain that answer, too.
- 11 What is the purpose of the word 'however' in the middle of the second paragraph?
- 12 The function of a topic sentence is to introduce what a paragraph is going to discuss. Identify the topic sentence of each paragraph in both 'Winds of change anger local residents' and your own news story. Are these effective topic sentences?
- 13 Identify the final sentence of each paragraph in both 'Winds of change anger local residents' and your own piece. Final sentences can either conclude the matter in the paragraph or link to the next paragraph. Either approach is suitable so long as it is consistent. Do these sentences conclude the content of the paragraph or do they link with the next paragraph? Rewrite them so that they do the opposite. Which do you prefer, and why?
- 14 What does the conclusion suggest to you is likely to be the future of the wind turbine issue?

- 15 Does this piece indicate to you as the reader that there is certainty about the proposal or uncertainty? Which words tell you this?

Evaluating

- 16 Do you think that you can write objectively about something you feel strongly about? Why, or why not?
- 17 Do you think the news you listen to, watch or read is really objective? About which issues might you hear, see or read bias? Do you think a bit of bias in the media matters?

Creating

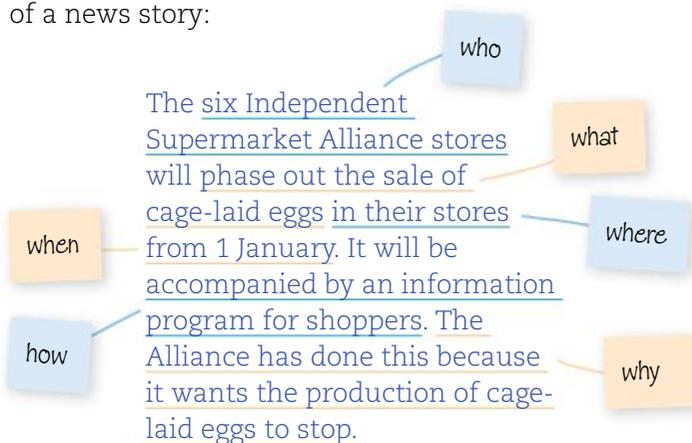
- 18 It's time to write. Create or investigate an issue you are interested in—it can be a local, national or an international story. Write a short news story about that issue focusing on the features of a news story as you see it. Swap with a classmate and identify the features of their story. Are there any features that you or your partner missed?

Building the news

Now that you know the basics of a news story, let's look at some of the more detailed features of news writing that are found in the body paragraphs.

The topic sentence introduces what the paragraph is going to be about, and the function of the paragraph is to elaborate on that topic sentence. The sentences in the body paragraphs can be quite complex because they carry more information. They offer full explanations of the *who*, *what*, *where*, *why*, *when* and *how* of the story.

The following paragraph is a very brief summary of a news story:



This is all the basic information that is essential to a news story, but that's not all we read. What is all the other stuff? Elaboration, detail, evidence, supporting testimony—all of which expand on the basics of the story and give us a deeper understanding of the issue itself. The full version of that news story appears below.

BUYING OUT OF THE PROBLEM

By Chris Lewis

Over the past three decades, consumers have had the opportunity to make decisions about the eggs they buy at the supermarket. Currently, there are three choices: eggs from caged hens, barn-laying hens and free-range hens. Over the past five years there has been a growing campaign against the availability of cage-laid eggs and a recent move by independent supermarkets suggests that the campaign is working.

Six of Australia's biggest independent supermarkets will phase out cage-laid eggs on their shelves after Christmas this year. During a six-month-long phase-out process, the stores will run an in-house program to inform shoppers of their choices and the reasons why the stores are phasing out the cheaper option of cage-laid eggs. Bronwyn Schuster, President of the Independent Supermarket Alliance, believes that this is an important and progressive step and one that shoppers will support if they are well informed. In the Alliance's newsletter she stated that 'Shoppers can buy out of the inhumane problem of caged hens and feel good about their purchases.' The Alliance hopes that 'other supermarkets will follow suit' so that cage-laid eggs are no longer produced in Australia.

At the supermarket shelves, however, there is not unanimous support. Of the twelve random shoppers interviewed, eight supported the

Annotations:

- headline:** BUYING OUT OF THE PROBLEM
- byline:** By Chris Lewis
- the issue:** Over the past three decades, consumers have had the opportunity to make decisions about the eggs they buy at the supermarket.
- more detail about the issue—background information:** Currently, there are three choices: eggs from caged hens, barn-laying hens and free-range hens.
- cause of the supermarkets' change of mind:** Over the past five years there has been a growing campaign against the availability of cage-laid eggs and a recent move by independent supermarkets suggests that the campaign is working.
- the effect of that cause:** Six of Australia's biggest independent supermarkets will phase out cage-laid eggs on their shelves after Christmas this year.
- where:** During a six-month-long phase-out process, the stores will run an in-house program to inform shoppers of their choices and the reasons why the stores are phasing out the cheaper option of cage-laid eggs.
- details of how it is going to happen:** Bronwyn Schuster, President of the Independent Supermarket Alliance, believes that this is an important and progressive step and one that shoppers will support if they are well informed.
- more details about the motivation of the Supermarket Alliance:** In the Alliance's newsletter she stated that 'Shoppers can buy out of the inhumane problem of caged hens and feel good about their purchases.'
- evidence that not everybody is happy—a survey:** The Alliance hopes that 'other supermarkets will follow suit' so that cage-laid eggs are no longer produced in Australia.
- topic sentence two: how it is being received:** At the supermarket shelves, however, there is not unanimous support. Of the twelve random shoppers interviewed, eight supported the
- who:** Six of Australia's biggest independent supermarkets
- what:** will phase out cage-laid eggs on their shelves after Christmas this year.
- when:** During a six-month-long phase-out process,
- how:** the stores will run an in-house program to inform shoppers of their choices and the reasons why the stores are phasing out the cheaper option of cage-laid eggs.
- more details about why it is happening:** Bronwyn Schuster, President of the Independent Supermarket Alliance, believes that this is an important and progressive step and one that shoppers will support if they are well informed.



The Independent Supermarket Alliance is buying out of the cage-laid egg industry and is hoping that its shoppers will, too.

Alliance's move while two said they felt like as though they were being 'treated like children who don't know better' and one was outspoken that she would move to another store where she could buy the cheaper cage-laid eggs. 'It's no big deal,' Anna Smith of Croydon said. 'I'll just go down the road to Skyler's where I can get the others, but I'll bet there's lots more like me.' The Alliance's figures suggest that, if Anna Smith is right, there will be a loss of profits for these independent stores. When asked about this, Ms Schuster replied that it was 'a minor loss for a huge gain'.

The phase-out is scheduled to begin in January. The effect of this move will not be felt in the short-term. Over time we shall see the impact on shoppers, stores and producers of the Alliance's attempts to 'buy out' of the cage-laid egg business.

evidence that not everybody is happy—a survey

example of opposition to the idea

looking forward to the possible outcomes of the change

more evidence of the 'why' of the article

future view of the program

Now, in other news ...

Not only do we read the news in print, we hear it, we watch it and we read it digitally. Is it all the same news?

What happens in the world (the news) is all the same, but the way it is reported differs depending on the medium (singular of 'media') used. We have already seen how print media report news, but what about radio, TV and the internet?

Radio news

Every hour, radio stations broadcast the news. On commercial radio (radio with paid advertisements), the hourly news bulletin lasts approximately five minutes and gives only a very brief overview of what happened and the key players. There is little elaboration beyond the facts of the matter. Often, news on commercial radio includes human interest stories, particularly as the closing story. If something really urgent happens between hourly news bulletins, the broadcast will usually be interrupted to give the listener a brief overview of what happened. People tune in to commercial radio to listen to music and the hosts, and it is there that you will hear advertisements—which are, after all, how the radio stations make their money. There are fewer advertisements in the news so it's short. If you listen to non-commercial radio (ABC Radio for example), there are no advertisements, so these broadcasters can spend more time on news and often offer background information, interviews and supporting detail. The voice of the newsreader is not emotional because the news is meant to be objective.

Television news

Like commercial radio and print media, commercial TV stations make their money from advertising, so the news is interrupted by advertisements. In TV news, a newsreader in the studio presents the headline of the news story and, if there is no reporter to 'go to' (switch the viewer to), will also flesh out the headline. The story might last between thirty seconds and a minute, depending on its importance. The bigger the story,

the more people will want to watch it and the more advertising the station will be able to sell. Consequently, TV news tends to run those stories with the greatest public interest. The reporter in the field will often offer more elaboration and background information on a story and then 'go back to' the studio for the next story. The order in which news stories appear is determined by their urgency and level of interest to the audience.

A commercial TV news bulletin generally consists of between ten and twelve minutes of general news, five minutes of sports news and two minutes of weather. In a thirty-minute news program there will often be two commercial breaks (between general news and sport, then between sport and weather) of approximately three minutes each, which means you're really only getting approximately twenty minutes of news to start with. Often, the news finishes with a human interest story. The voice and facial expression of the newsreader and reporters match the content of the story. So if the story is comical, the tone of voice is lighter and the reader will often smile. If the news is grave, the voice takes on a more sombre note and the reader looks very serious.

Net news

Net news (news presented online) is not a path that is offered to you, like TV or radio news, but a trail you create. Like flicking through a newspaper, you can click to the news that interests you. Newspaper readers who are sports fans can start at the end of the paper, where the sports news is; net readers can click straight to the sports news. You follow lines of news as they appeal to you.

All TV and radio networks and newspapers publish online news. Going to a broadcaster's or publisher's home page takes you to its news site. You can decide if you want international, state or even state capital news. What you are offered is a list of news stories that you can click to if you are interested in them, or a series of tabs displaying the type of news featured in each section. There is a headline and a subheading for each story to help you decide if you are interested in it. Some sites show images too, to tempt you to click to individual news stories. You should be able to find the date, time and source of each news item.

When you click a headline, image or other link such as 'Read more', you are taken to the news story. You will notice that the layout of the story online is different from the layout you would see in a newspaper. Text is no longer divided into columns. The image may have been removed and a video inserted instead. The paragraphing is gone, too. Each sentence becomes its own paragraph, so the structure of the story differs as well, tending to follow a *who*, *what*, *where*, *why*, *when* and *how* structure, with little additional information. Notice, too, that the text is often spaced around advertisements designed to attract your attention and draw you away from the news.

You are able to follow the story backwards through the site's archives (past stories) with a simple search, so if you have come across a story you find interesting, you can follow it up. Some sites enable you to comment on stories, and those comments then become news, too. Notice when you visit these sites how much advertising confronts you. News sells!

Newscast

Here are the basics of a news story:

- *who*: four children
- *what*: found alive after three days in the bush
- *where*: Northern Territory
- *why*: they had become separated from their school group after being distracted by some cave paintings.
- *when*: 4 July at 7.30 a.m.
- *how*: by members of the Northern Territory Emergency Service, who had been searching for two days

Radio news

ANNOUNCER: Parents of four Melbourne schoolboys were given the news today that their sons, Rigby Nolan, Jason Sutra, Warren Smith and Anthony Johns, were found safe and well after spending three days in the Australian outback. Northern Territory Emergency Service rescuers found the boys, who had become separated from their school group in the Northern Territory during a visit to a cave containing Aboriginal paintings. The boys were in remarkable spirits given their ordeal, and have been taken to the local hospital for examination.

TV news

NEWSREADER: A harrowing ordeal ended this morning when members of the Northern Territory Emergency Service located four boys lost for three days in the often deadly Australian outback. In treacherous bushland in the Northern Territory, the boys, Rigby Nolan, Jason Sutra, Warren Smith and Anthony Johns, had become separated from their group while visiting caves noted for their unique ancient Aboriginal paintings. Parents were fearing the worst when the news came through. Elise Vancourt has the latest.

REPORTER: Thank you, Joanne. Yes, the boys are very well. The NTES members who worked tirelessly to locate them were impressed by their maturity

and focus during the ordeal. I have here Peter Ryan of the local NTES branch, who found the boys. Peter, tell us about the conditions the boys had to endure.

INTERVIEWEE: The boys were very lucky, actually, Elise. The weather's been unusually mild over the past three days. The boys did a great job in staying together, looking for foods—actually, they told us that their Science teacher had spent a lot of time in class telling them about bush tucker and so they were able to find something to eat out here.

REPORTER: How did your members manage to locate the boys in this very dense bushland?

INTERVIEWEE: Following standard procedures, we swept through the area, calling out to the boys and, after two days out, we saw some smoke and, well, were pretty stoked it was the boys' fire that we'd seen. I can't tell you how important it is to be prepared for emergencies, and these boys were. We're really impressed.

REPORTER: Thank you very much for your time. So, Joanne, a happy ending to what could have been a dreadful tragedy.

NEWSREADER: Thank you, Elise. We now cross live to Brian Daly, who is waiting at the hospital. Brian, we hear the boys are about to be released. Is there any sign of them or their parents?

REPORTER: Look, Joanne, I spoke with the parents just as they were going in and, needless to say, they are grateful, amazed and simply overwhelmed that their children are safe. They did say that all the boys had been Scouts and that they'd been

hoping their sons' years in that organisation would have equipped them to handle the situation. Thankfully, it seems they have. We'll report to you if there are any developments here at all.

NEWSREADER: Thank you very much, Brian. Great work there by the NTES and the boys. A good outcome. Scott?

ANCHOR: In other news ...

Net news

TRAGEDY AVERTED AS LOST BOYS FOUND

ONLINE NEWS

Four Victorian schoolboys are found alive and well after three days lost in the Australian outback. [Read more](#)

Four Victorian schoolboys were today found alive and well after three days lost in the Australian outback.

The boys had been travelling through the Northern Territory when they became separated from their group while looking at cave paintings.

Northern Territory Emergency Service members located the boys after searching for two days when they spotted a fire the boys had lit.

The four boys, Rigby Nolan, Jason Sutra, Warren Smith and Anthony Johns, used their knowledge of the bush and survival techniques learned in the Scouts to help them survive.

The boys have been taken to a local hospital for examination and will be released soon.



Print news

NEAR TRAGEDY IN THE BUSH

The parents of four Victorian schoolboys rushed to the Northern Territory after hearing that their sons had been found alive and well in the harsh Australian outback.

Rigby Nolan, Jason Sutra, Warren Smith and Anthony Johns were part of a school trip to the Northern Territory. The trip went awry when the boys became separated from their group while examining local caves displaying ancient Aboriginal artwork. The boys' teacher, Robert Grandin, called in the emergency services only thirty minutes after the boys were discovered to be missing, but already they had wandered off the track into a separate rock cave. Mr Grandin told the media that the trip had been well planned and that the boys had a sound knowledge of bush tucker from a unit in the Science program. The rest of the party stayed together as they searched the nearby bush for their classmates, but to no avail as the cave trip was the last of the day and it became dark and too risky to search further.

The following morning the Northern Territory Emergency Service began a sweep of the area, calling out to the boys. Peter Ryan of the NTES spoke of the conditions: 'The boys were very lucky, actually. The weather has been unusually mild over the past three days. The boys did a great job in staying together, looking for foods.' Frustrated by not finding the boys, the NTES searchers doubled their efforts the next day and one of them spotted smoke in a further valley around 4 p.m. A small party of searchers rushed to locate the smoke and were thrilled to find the boys well and unharmed. The boys were taken to the local hospital for examination and are expected to be released later today.

Peter Ryan was glowing in his praise for the boys' behaviour: 'We were pretty stoked it was the boys' fire that we'd seen. I can't tell you how important it is to be prepared for emergencies, and these boys were. We're really impressed.'

Breakaway tasks

Remembering

- 1 How many names can you recall from the incident?
- 2 Where were the boys lost?
- 3 Where were they from?

Understanding

- 4 From the sources, for approximately how many hours were the boys lost?
- 5 How were they found?
- 6 List all the things they did that helped them to survive.
- 7 To whom should the boys' parents be grateful that their sons are alive?

Applying

- 8 Have you ever been lost? What were the *who*, *what*, *where*, *why*, *when* and *how* of your experience? Share them with the class.

Analysing

- 9 Create a chart such as the one below. We know that each of the different news media included the *who*, *what*, *where*, *why*, *when* and *how* of the story, but what else did they include? For each text type, make a list of the additional information offered by that medium. What is your opinion of those inclusions?

Text type	Additions
Radio news	'remarkable spirits'—more detail about how they are after the experience
TV news	
Net news	
Print news	

- 10 The news outlets for this story all use the word 'tragedy'. What do you understand tragedy to mean? Is this incident something you would call tragic?
- 11
 - a In net news, each sentence becomes a paragraph. Does that make every sentence a topic sentence?
 - b Does the text hold together as well for you as a reader (is it cohesive) when it is structured this way?
 - c Why do you think the text is structured this way for the web version?

Evaluating

- 12 a Give each of the media above a star rating out of five for its news story on each of the following criteria:
- interesting to read
 - satisfying to read
 - informative
 - objective.
- b Compare your findings with the rest of the class. Which medium wins on each criterion?
- c Is there any medium that is more popular than the others overall?
- d How would you explain its popularity?

How to record and reference internet sites

When you research on the internet you should always record the website addresses of any sites that you use for ideas or quotes and the title of particular articles and the author if available—write them down, or copy and save on the computer. Make a note of the date you last viewed the site—if it disappears you can possibly trace it. You should always use credible websites (such as those with ‘.gov’, ‘.org’ or ‘.edu’ as part of the address) in order to ensure that your information is reliable, factual and accurate.



Here are some tips for writing a good feature article.

- Research your topic thoroughly.
- Write an opening sentence to hook the reader.
- Give the reader the details of who, what, when, where and how.
- Include quotes and other evidence to support your writing.
- Write in third person ('he', 'she', 'it', 'they').
- End with a quote or powerful phrase.

... take notes

When starting your research for your feature article, ask yourself the following questions.

- Who is involved in the story?
- What did they do to achieve recognition?
- Where did the event, action or achievement take place?
- When did the event or actions take place?
- Why does this person, place, event, or thing deserve recognition?
- Why is it newsworthy?

Write these questions down. As you find the answer to each of the questions, write it down and include as much extra information as you can find.



When you write a news story or do any assignment you should always remember to record the website details if you use the internet or the publishing details for books or magazines.

... insert quotes

You can choose to use quotes in your feature article. A quote is something that someone else has written or said.

When interviewing or researching someone for a feature article you should take notes about what they say. When you record a direct quote, or something that someone has said, you place quotation marks around the words they said. You then reference this in brackets in the text, giving the author and date, for example ‘The black and white dog barked’ (McAlister, 2009). This is called in-text referencing. There are many other ways to do this, for example: ‘According to Rosie Lawson, Sally McLellan is a very inspiring athlete who sets and achieves her goals’ (McAlister, 2009)

Remember that cutting and pasting large chunks of information from internet sites without acknowledging where they come from—known as ‘plagiarism’—is unacceptable.

Avoid this by:

- reading what is written
- writing down key words rather than all the words
- telling the story back in your words.

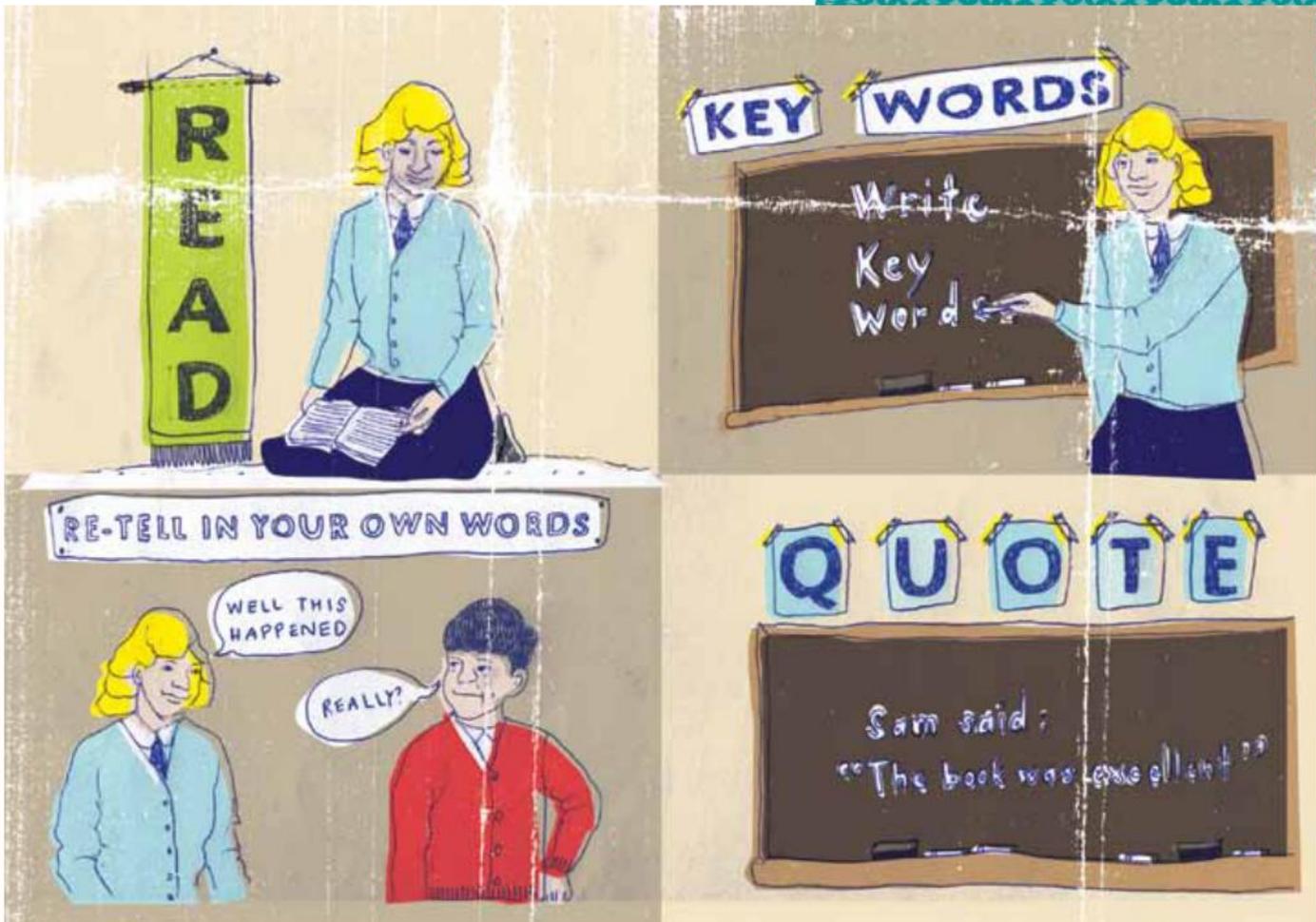
If you use a quote, reference it correctly.



Quotation marks are used to show the reader that someone is speaking or that the information has come from somewhere else.

QUESTION MARK DID YOU KNOW...

Plagiarism (use of someone else's work without their permission) is a serious issue. It is very common in schools and universities where students use the internet and copy from a website without referencing.



Strands in action

Core task

Choose an issue that you think is newsworthy—that is, of general interest to the public (even if you have to make one up). Use this issue as the basis for two versions of a news story, in two different media. One medium must be spoken and the other must be written. You need to consider the following as you prepare your news story:

- a** Your texts must follow the structures and features of your chosen media.
- b** You must present spoken texts orally.
- c** Written texts must be laid out according to the standards of the medium you have chosen.
- d** You must pay attention to your language choices.
- e** You must include the *who*, *what*, *where*, *why*, *when* and *how* in each version.
- f** Proofread and edit your work for clarity.
- g** Be objective—remember, this is news and it should not have an opinion.
- h** Think carefully about the structure and organisation of your ideas.
- i** Source information from news outlets or the internet, but be sure to let your teacher know where you got your information.
- j** Engage your audience. Remember, it's all about advertising dollars raised through persuading the reader/listener/viewer to read/listen/look further.
- k** Source appropriate images to accompany the story.

When you have written and rehearsed your pieces, present the spoken piece to the class and put the written piece up on the board for others to read.

Extra tasks

- 1** Write a news story with a focus on nature that examines how newspapers could be recycled.
- 2** In small groups of three or four, use digital video cameras to create a series of recordings that use a 'reporter on location' style. Keep the stories brief, and ensure that each person in the group records all or part of their own story.
- 3** Go online and investigate the websites of the following newspapers:
 - *The West Australian*
 - *Sydney Morning Herald*
 - *Courier Mail*
 - *Northern Territory News*Investigate stories (using the online archive if necessary) about recycling. In groups, discuss:
 - a** the topic or issues in the stories you have found
 - b** how the language used differs between papers, and why this might be the case
 - c** how the content differs between the papers and why that might be the case.
 - 4** Search through a current newspaper to find a story that is of general interest to you, and then find its digital version online. After reading both, which text made you feel you understood the issue better?
 - 5** Write a paragraph setting out your opinion of one of the following statements:
 - a** Print media are no longer relevant.
 - b** A website is not a real news outlet.
 - c** If I want to know what's going on, I'll read/watch/listen to...
 - d** I don't trust the media any more because...
 - e** There's no such thing as real news—it's all relative to the individual.

The feature article

The feature article is different from the news story, as it is written for a different purpose. The news story gives the audience information, but the feature article goes further. While also delivering information it aims to provide another angle on a news event or news story.

A feature article covers many spheres, from stories about new discoveries and inventions to profiling famous or influential members of society. The feature article is designed to entertain and inform. Some of the most interesting feature articles are written about people who have made a difference in the world. Feature articles are designed to provide stories of triumph and tribulation for the reader.

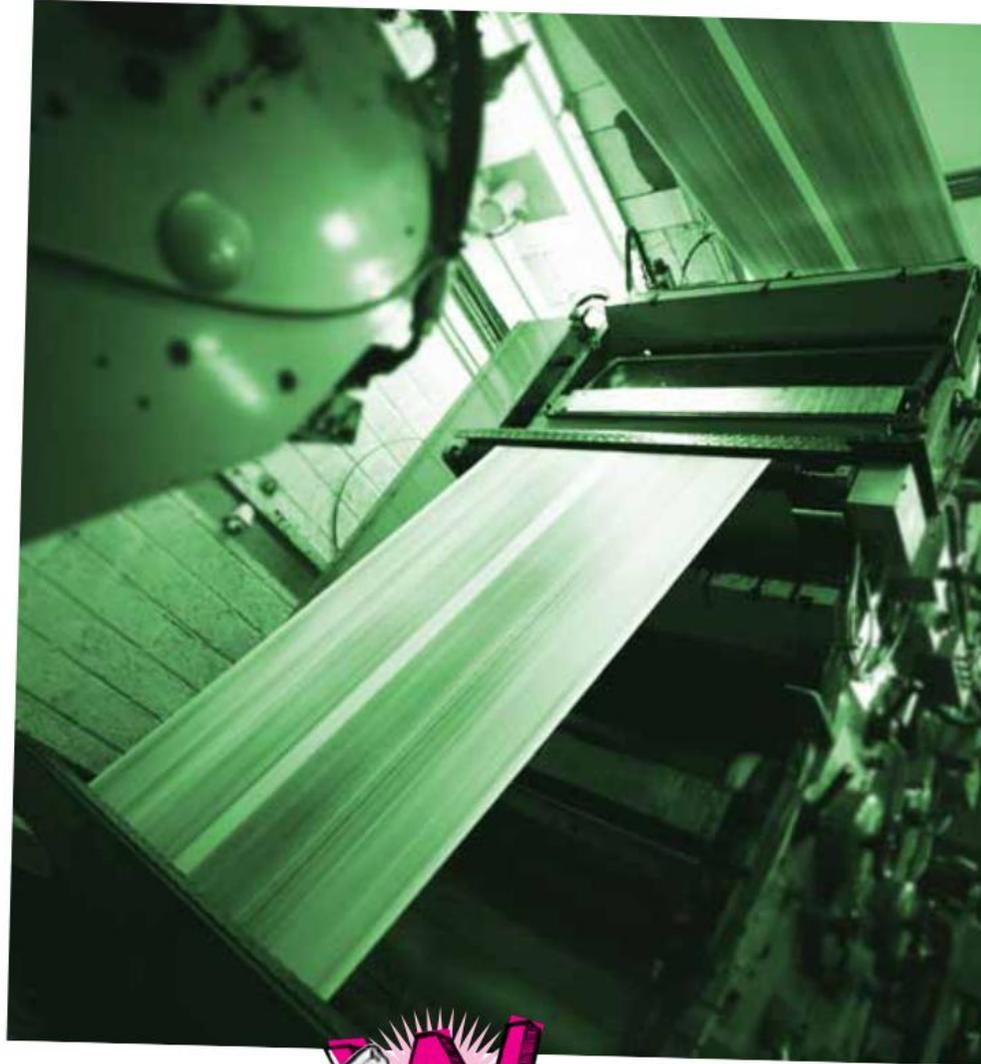
What is a feature article?

A feature article is similar to a news story, as it:

- aims to capture the audience's attention
- uses the inverted pyramid style
- communicates a story about something that is newsworthy
- is often found in newspapers and magazines.

However, there are some significant differences between the feature article and the news story.

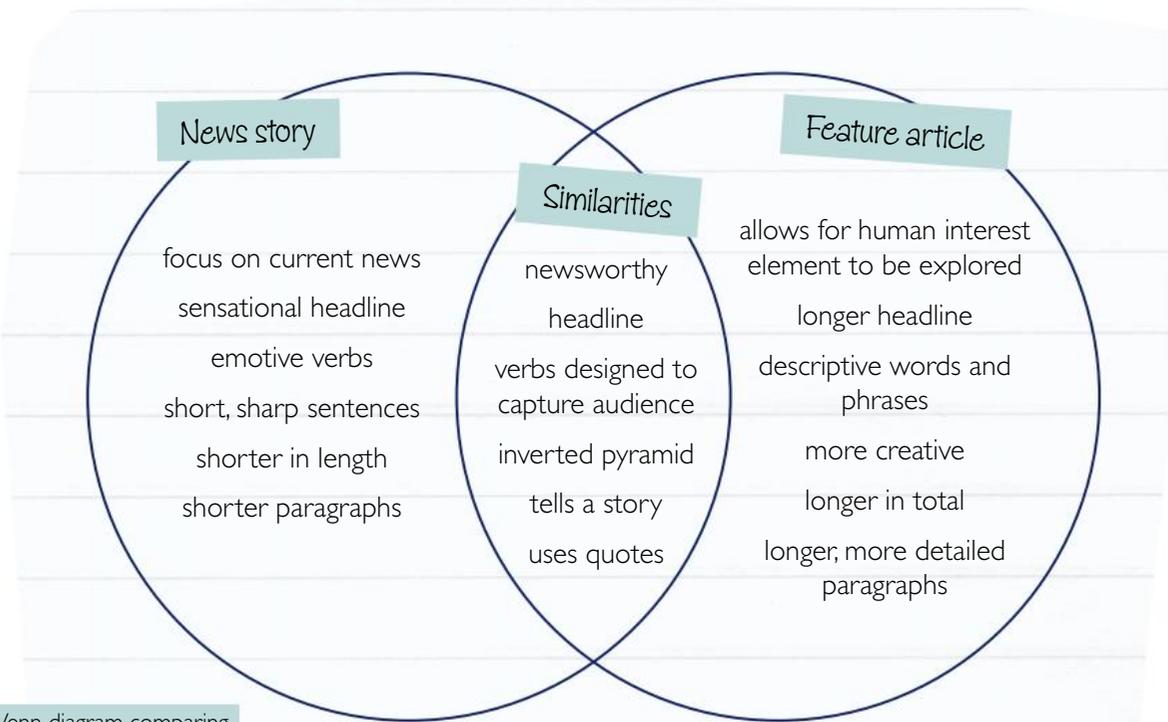
The feature article gives greater depth to the human interest side of the story rather than just focusing on the news element. The feature article



A news report gives the facts and details of a recent event that would be of interest to the general public.

A feature article is a combination of a newsworthy story and a human interest story. It presents newsworthy information with extra details designed to elicit sympathy or interest.

allows for more detail, more description and more creativity in how the words are used. The sentences are longer and encourage a slow read rather than the faster pace often used in a news story.



A Venn diagram comparing and contrasting news stories with feature articles



A **Venn diagram**, which consists of two or more overlapping circles, is useful for organising similarities and differences. You can set out the characteristics that are shared in the overlap and those that are unique in the outer segments.

Feature article structure

A feature article, like a news story, uses the inverted pyramid structure. The feature article answers the reader's questions, such as 'who', 'what', 'when', 'where', 'why' and 'how'. The feature article on the following page is an example of an informative article about a very special after-school sports program. You will see that the author has used the following features. As you read, look out for these:

- **Introduction:** provides background information on the issue. It often begins in a measured and considered way. Take note of the author's word choice when you read the introduction. What is the tone? What facts are included? How are key people introduced?
- **Body:** elaborates on the information given in the introduction, but explores the topic in greater depth, often using quotes and detailed descriptions. Writers may also include excerpts from interviews, evidence from notable

researchers or interesting anecdotes (short accounts of a humorous or interesting incident) to add depth to their story.

- **Conclusion:** summarises the issue or recommends how the issue could be resolved. As with the introduction, consideration of tone is essential. An effective conclusion doesn't overuse clichés. It should leave the reader satisfied that they have all the information they need.

A feature article provides 'more' and 'interesting' information to encourage the reader to keep reading. The tone of a feature article is often more calm and rational, using longer and more descriptive phrases and sentences rather than the short, sharp phrases used in a news story. Look at the feature article about an after-school sports program in the west of Melbourne. As you read, think about how the writer wants you to feel about the program.

AFTER-SCHOOL SPORT BREAKS DOWN BARRIERS FOR SUDANESE REFUGEES

Taking part in an after-school sport program is changing the lives of 30 young Sudanese refugees in west Melbourne.

The funding of a specialist multicultural aide at St Albans Primary School in Melbourne has been crucial to forging links between the Sudanese community and the Australian Sports Commission's Active After-school Communities (AASC) program.

AASC Regional Coordinator Dominic Tulloch says the program's success is directly attributable to the aide's presence.

'Most of the Sudanese children have limited knowledge of English and many have had no previous experience of schooling or structured sporting activities and so the aide plays a critical role in linking the community and the program.

'The aide is from the Sudanese community [which] assists in breaking down the language and cultural barriers for the children and their parents, and supports the non-Sudanese coaching staff in achieving their program goals,' Tulloch said.

Thirty Sudanese children take part in the fully booked program, held every Monday, Tuesday and Wednesday from 3.30–4.30 pm.

'Many have faced traumatic experiences before arriving in Australia and so it's heartening to see that being part of the AASC program can bring them so much joy.

'They definitely prefer sports that are free-flowing, and don't have complex rules, such as soccer, basketball, athletics, softball and dance. We are also creating transitional links to sporting clubs in the area, such as Keilor Little Athletics Club, so they can continue to participate in sport outside of our program,' Tulloch said.

The AASC program, an Australian Government initiative, is delivered by the Australian Sports Commission and provides primary school children with fun, free and safe introductions to over 70 sports and 20 structured physical activities.

Approximately 150 000 children participate in the AASC program, which is run in up to 3250 schools and after-school care centres across every state and territory.

Source: Australian Sports Commission, 29 June 2009



Breakaway tasks

Remembering

- 1 The program described in the feature article takes place in which school in Melbourne?
- 2 What is given to this school?
- 3 When does the program take place and who is the program open to?
- 4 How does the aide help the children in the program?
- 5 Why is the program being aimed at Sudanese children and what are the benefits for them?
- 6 How many sports are introduced through the program?
- 7 How many children participate in the program and how many schools and after-school care centres across Australia also take advantage of the program?



Comprehension is very important. It means the ability to read something, process it in your head and then answer questions about it. It is about understanding what you read.

Applying

- 8 Plan your own feature article on a sports person in your school or a sports person that you admire. You will need to have a headline that appeals and makes the reader want to continue reading. Make sure you include the basic elements of a feature article and that your language is creative, with descriptive words and detail. Start by interviewing or researching and then ordering your information in dot points.

Once you have ordered your research you can start writing your article. Remember that you need a topic sentence to start each paragraph. The lead sentence needs to be interesting and capture the audience.

What to write about

Think about some of the topics that you could write a feature article about. You may like to choose an environmental issue from the first section of this chapter; or focus on an athlete such as Rosie Lawson; or brainstorm a topic as a class; or choose a topic from the list below:

- A young person has developed a computer program to educate others about climate change.
- A young person accepts an award for bravery.
- A young inventor has developed a new type of roller skate.
- A person has been rewarded for their community service work as a volunteer.
- A large new-growth forest boasts a new species of marsupial.
- A house/school has burnt down and the witnesses tell their story.
- A sporting team's success.
- Youth debaters win their state competition and head to the nationals.



Peer editing involves someone else in your class looking at your work so they can tell you where your errors are.

- Make sure the article works. Sometimes you need to rearrange your words or ideas so the article flows nicely. It is like getting all the pieces of a jigsaw puzzle in the right spot.
- Ensure that similar information is grouped together in paragraphs.
- Ask if there are any unanswered questions.
- Ensure that the information is accurate.

The craft of writing

All media should be written in formal language. What is formal language? When we speak or write to friends, we use informal language; when we speak or write to unfamiliar audiences, then we apply the rules of formal language.

Language type	Usage and features	What it looks/sounds like
Formal language	<ul style="list-style-type: none"> • Use formal language when speaking/writing to unfamiliar audiences, such as when giving a presentation to business colleagues or writing an essay. • There are no contractions (<i>don't</i> and <i>won't</i> become <i>do not</i> and <i>will not</i>). • There is no slang or swear words, such as 'That's stuffed!' • There are no colloquialisms, such as 'It's a ripper!' • Words are tightly packed into sentences, which are nominalised—that is, the emphasis is on nouns, not verbs. So, for example, 'They should be really pleased with the results' becomes 'The results should please them'. • Polysyllabic words (words with more than one syllable, such as <i>polysyllabic</i>) are used frequently. 	The establishment of a new regime of discipline in the school should result in an increased retention rate and higher learning outcomes for students.
Semi-formal language	<ul style="list-style-type: none"> • Use semi-formal language when speaking/writing in an authoritative capacity but to a reasonably familiar audience, such as when speaking to fellow students at a school assembly or writing to an aunt. • Contracted words are OK provided they are written and used correctly. (Insert an apostrophe where one or more letters are missing, so, for example, <i>do not</i> becomes <i>don't</i> because the second <i>o</i> is missing.) • Slang is still inappropriate. • Some colloquialisms are acceptable, but only if they are known to the audience. For example, there is no point saying 'Being a grommet is cool' to someone who doesn't know what a 'grommet' is. • Words are less tightly packed, but you need to stay on task and not waffle. • Polysyllabic words are used infrequently. 	The new system of discipline the school wants to introduce should mean that more kids stay in school and get better grades.
Informal language	<ul style="list-style-type: none"> • Use informal language when speaking/writing to familiar audiences in casual settings. It is also appropriate in narrative writing for characters and narrators. • Contractions are appropriate. Sometimes even 'sound' contractions can be used to make the reader 'hear' the voice of the speaker—for example, <i>shouldn't've</i>. • Slang is appropriate if it is part of the general language of the group. • Colloquialisms are OK too provided everyone understands them. • Language is loosely packed and can go off on tangents or include pauses such as <i>um</i> and <i>er</i>. • There is minimal use of polysyllabic words. 	The new punishments they're bringing in should mean not so many kids drop out early and some'll get better marks.

Formal language and complex sentences

As shown in the table opposite, formal language (the type used in media writing) is tightly packed language. Part of that ‘packing’ is writing complex sentences. Complex sentences have more information in them than simple sentences. A simple sentence includes a noun and a verb—for example,

She sat

‘She’ is the noun and ‘sat’ is the verb. This is a whole sentence, otherwise known as an independent clause. You’ll notice it doesn’t offer much information. In media texts, the simple sentence or independent clause is added to with one or more dependent clauses (otherwise known as subordinate or, in some cases, embedded clauses).

? DID YOU KNOW...

‘Sub’ as a prefix—as in ‘submarine’, ‘subtitle’ and ‘subordinate’—means ‘below’.

A dependent clause can often be identified by the word that precedes it. Such words are referred to as ‘dependent markers’ and they include *after*, *although*, *as*, *as if*, *because*, *before*, *even if*, *even though*, *if*, *in order to*, *since*, *though*, *unless*, *until*, *whatever*, *when*, *whenever*, *whether* and *while*. They also include words called relative pronouns, which include *who*, *whoever* and *whose*.

Let’s look at how complexity is made. We start with the simple sentence:

She walked.

One dependent clause tells us when she walked:

She walked before dinner.

One dependent clause tells us how long she walked for:

She walked before dinner until she felt hungry.

One dependent clause tells us why she walked:

She walked before dinner until she felt hungry in order to get fit.

One dependent clause tells us the conditions she preferred for her walk:

Unless it was raining, she walked before dinner until she felt hungry in order to get fit.

One dependent clause tells us even more about her walk:

Unless it was raining, she walked before dinner until she felt hungry in order to get fit—even though she was tired.



Embedding clauses

Sometimes it is useful and effective to put a clause in the middle of a sentence. This adds complexity and can emphasise the additional information in the clause more than adding it to the end of the sentence would do. An embedded clause should have a comma before and after it.

You can work out if you have written a sentence with an embedded clause because the simple sentence or independent clause stands by itself if you skip over the embedded clause.

Let’s look at an example. Again, we start with a simple sentence:

She walked.

One dependent clause tells us where she walked:

She walked in the park.

One embedded clause offers more information about this sentence:

She walked, as she always did, in the park.

Embedding the clause emphasises that information: this is something she does habitually, which implies that she is a woman of habit, of regularity. If we use it as just another dependent clause, it doesn’t have the same emphasis:

She walked in the park as she always did.

Here are some more examples to think about.

Simple sentence:

Alex loves her dog.

Add a dependent clause:

Alex loves her dog, *whose name is Sammi*.

Add an embedded clause:

Alex, *who has never owned a dog before*, loves her dog, *whose name is Sammi*.

Simple sentence:

Anthony is now a firefighter.

Add a dependent clause:

Anthony is now a firefighter *who loves his job*.

Add an embedded clause:

Anthony, *who used to be a fitter and turner*, is now a firefighter *who loves his job*.

In a news report it works like this:



Peak-hour traffic was in chaos this morning, even more so than usual. The driver of a truck, misjudging the height of his load, crashed into the mouth of the city-centre tunnel, causing the load of fertiliser to spill across four lanes of traffic. One driver, whose window was open, found himself sitting in a pile of the fertiliser. Witnesses reported angry drivers and a terrible smell that dominated the area. While no one was hurt—a miracle in itself—the inconvenience was considerable.



For really interesting writing, vary your sentence length. For example, read this: 'High school can be scary. Kids can be really mean. The teachers can be tough. The work is always so boring.' These sentences are all of similar length. Vary the length to develop interest. Now read this: 'High school? Scary. Kids can be really mean, and the teachers, they can be tough. The work—don't even get me started! It's always so boring.'



Breakaway tasks

Remembering

- 1 What are the key features of formal language that you can recall?
- 2 What are the key features of informal language that you can recall?
- 3 When is it appropriate to use semi-formal language?

Understanding

- 4 Why did the truck's load end up all over the ground?
- 5 List all the reasons why you think the drivers in the tunnel incident would be angry.

Applying

- 6 a Draw up a three-columned table like the one below. In each column, list all the times you can think of over the past year when you created a text for a formal/semi-formal/informal audience.

Formal	Semi-formal	Informal
The oral book report to the class on <i>Love, Aubrey</i>	My email to my friend's mum asking if Tracey could stay over	My email to Tracey asking if she wanted to stay over

- b Think about those times. Now that you know about the styles of writing/speaking you should have used, do you remember writing/speaking in the correct way for your audience?
- c How will you use the rules to improve your writing?

Analysing

- 7 In each of the following complex sentences, identify the simple sentence and any dependent clauses or embedded clauses.
 - a The boy ate an apple, a fruit he despises, when there was nothing else to eat in the house.
 - b The cat was tired so she slept on the mat at the front door.
 - c Newspapers are useful, depending on which newspaper it is, for knowing what is going on in the world.
 - d Graduating from primary school is a huge step and one that is usually met with both excitement and some fear.

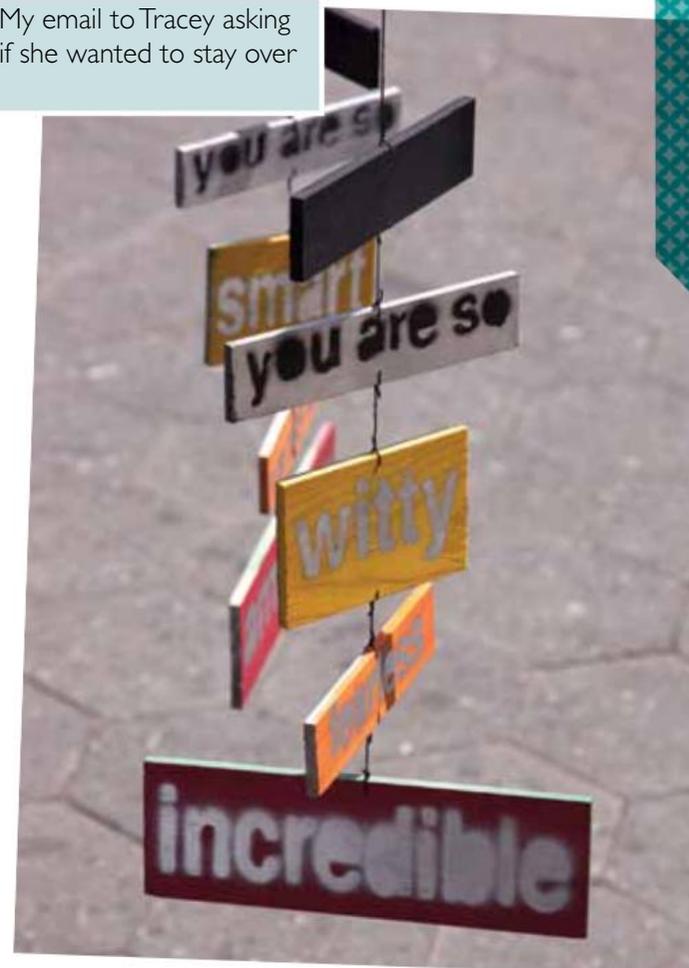
- 8 Make these simple sentences into complex sentences by adding dependent and/or embedded clauses.

- a My mum is funny.
- b I do.
- c I like tea.
- d Cars go fast.
- e The grass is long.
- f I am hungry.

- 9 Select a paragraph in one of your novels. Write the paragraph out on a page. Then annotate the paragraph you have typed, as follows:

- a Underline all the independent clauses in red.
- b Underline all the dependent clauses in blue.
- c Underline all the embedded clauses in green.
- d Count the number of words in each sentence.

Make a judgement: has this author made an effort to make this an interesting piece of writing? Justify your belief.



Strands in action

Core task

Think of a topic that you could write a feature article about. It could be anything from a social justice issue to a favourite actor. Try brainstorming in small groups or as a class. If you are stuck for ideas, use one of the following.

- A young person has started a charity to help homeless people.
- A group of high school students have designed a car and entered it into a solar-powered vehicle race.
- A community project is helping young people to become involved in street art as a way to reduce vandalism.
- A young person is awarded for their fundraising efforts to help victims of a recent natural disaster.
- A young sports person has been selected to represent their state and is heading to the national competition.
- A young person has just returned from volunteering in an animal sanctuary overseas.

Write a feature article, including one or more images, about your chosen topic. Focus on ensuring you have covered the *who, what, where, why, when* and *how* of the topic. Play around with the structure so that it flows logically and well from one idea to another. Once you have planned your feature article, write it.

Swap articles with a partner. They will be your editor and you will be theirs. Read their work, taking note of the following:

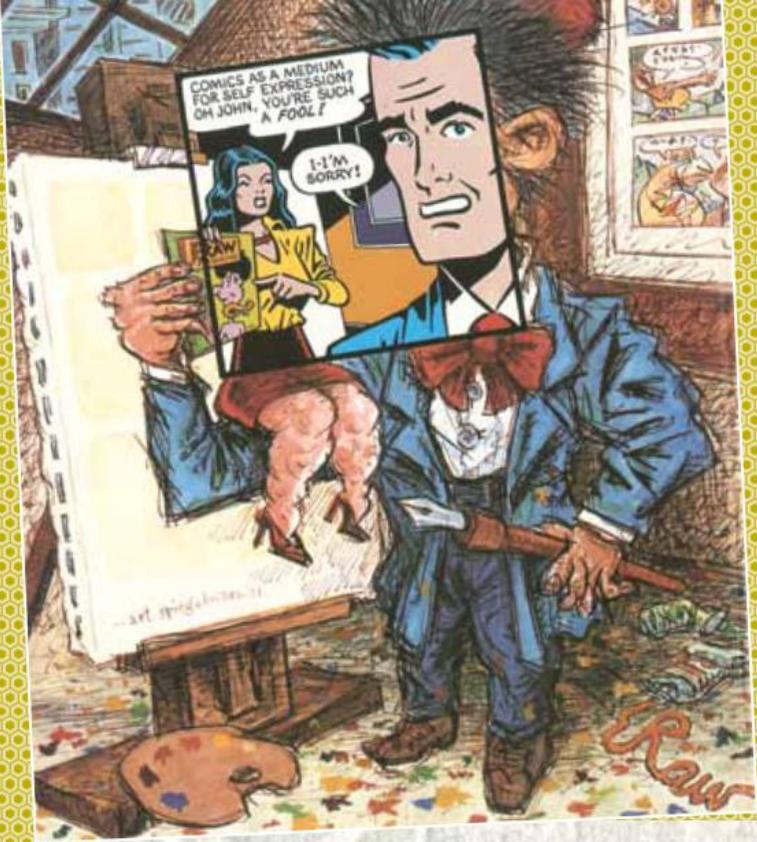
- a Does the structure hold together logically and clearly?
- b Can you find the *who, what, where, why, when* and *how*?
- c Have they used material quoted from other sources?
- d Have they added elaboration, detail, evidence, supporting testimony—all of which expand on the basics of the story and give us a deeper understanding of the issue itself?
- e Have they written in formal language? Circle any language features that are not formal for your partner to correct.
- f Have they made spelling errors? Circle them for your partner to correct.
- g Have they varied the length of sentences? Underline sentences that could be altered in length for greater interest.

Hand back your partner's work. Discuss your work with each other so that you are both clear about what has been suggested.

Rewrite your feature article, taking in all your partner's editorial comments. Publish and submit your feature article with the first draft attached so your teacher can see how hard you have worked to make it a polished piece of work.

Extra tasks

- 1 Read some newspapers and select three news reports that you think represent really good writing in the media. Explain what features of each of your chosen articles make you think it is good.
- 2 Write a short speech on a subject you think is important. Write it for a formal audience, then rewrite it for a semi-formal audience, and then rewrite again, for an informal audience.
- 3 Write a fifty-word news article. Here's the thing, though—no two sentences can be the same length.
- 4 Write a fifty-word short story in which you use only simple sentences.



Art Spiegelman (b. 1948), comic book artist and editor

VISUAL LITERACY:

COMICS AND GRAPHIC NOVELS

Chapter overview

Words are not the only way to tell a story or to get a meaning across. Sometimes words are best, but at other times words can just get in the way. Signs, symbols, pictures and images can tell a story in themselves or when combined with words. Cartoons, comics and graphic novels entertain, amuse and enlighten us. They can make us see things in a new and different light and they can give us large amounts of pleasure.

Words, images and communication

When we think of language, we usually think of words—words that are written down or words that are spoken. But there are many other kinds of language. There are sign languages, such as Auslan (the Australian sign language of the deaf community), and we have all heard about body language. There is also a visual language, made up of pictures, images and symbols.

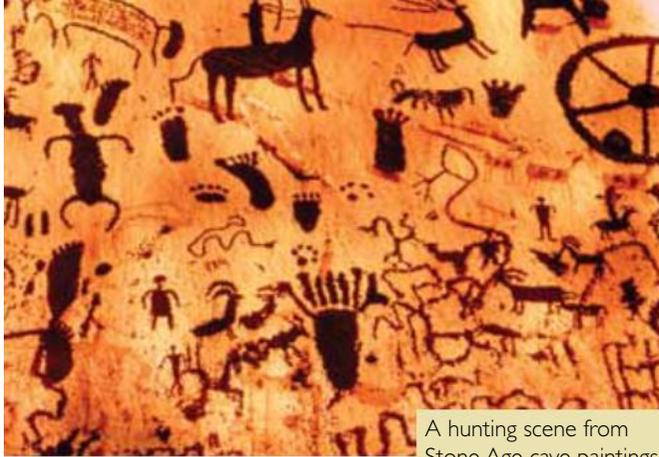
We learn to read a visual language just as we learn to read written words. You may think that a picture just shows something that exists in reality, but really a picture is just a collection of squiggles on a page and a photo is just a collection of dots of light on a screen or dots of ink on a page. We have been taught to read those lines or dots and to make sense of them, just as we have been taught how to read the lines on this page as words and to put a meaning to the words. This usually happens when we are young and our parents, teachers and others point out things to us from picture books and photos. That is how we were taught to read a visual language.

Using the terms

We talk about pictures and images and writing and text. So which terms do you use? While it is acceptable to use either, it is generally considered more accurate to use the terms 'image' and 'text' rather than 'picture' and 'writing'. This is because, while a picture will always be an image there may be images that are not pictures, such as a still frame from a movie or a symbol; similarly, while writing is text, text may include more than writing.



The word 'word' in sign language



A hunting scene from Stone Age cave paintings

Visual language

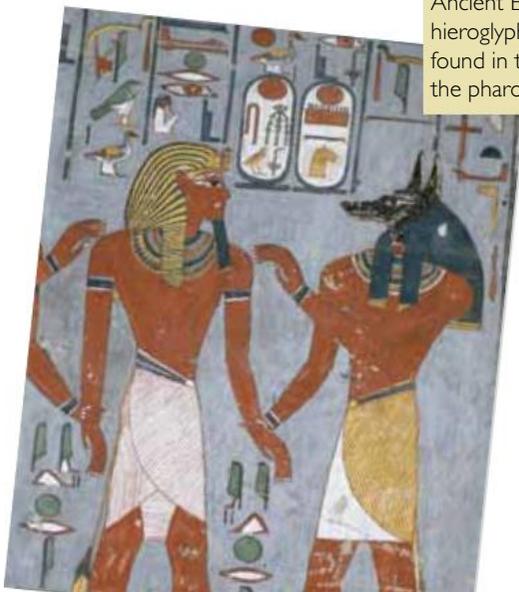
People have been using visual language for a very long time. The original inhabitants of Australia, the Aboriginal people, painted images in caves and on rocks. Cave paintings have also been found in Asia, Africa, America and Europe.

Experts are still unsure of the meanings or uses of many of these images. Some may have been to express an idea or wish, some may have been early religious symbols or part of a ceremony, and some may have marked a tribe's territory.

The one thing we can be sure of is that these images had a purpose and that purpose was to communicate an idea, a thought or a concept to someone other than the artist.

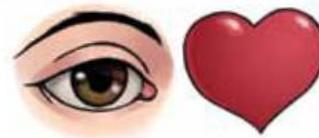
Some of the earliest written examples of language used a number of visual signs or images to create meaning. When we think of visual languages, we often think of the ancient Egyptians and their written language, hieroglyphics.

It is thought that Egyptian hieroglyphics started out as single images that communicated single ideas, so that an image of an eye meant an eye. This then began to develop into a more complicated system in which the eye became a symbol and its meaning changed depending on the use of other symbols around it.



Ancient Egyptian hieroglyphics were often found in the tombs of the pharaohs.

In modern languages we sometimes use this idea to play a simple language game called a rebus.



A rebus: 'eye', 'heart', 'OZ' is understood as 'I love Australia'.



Breakaway tasks

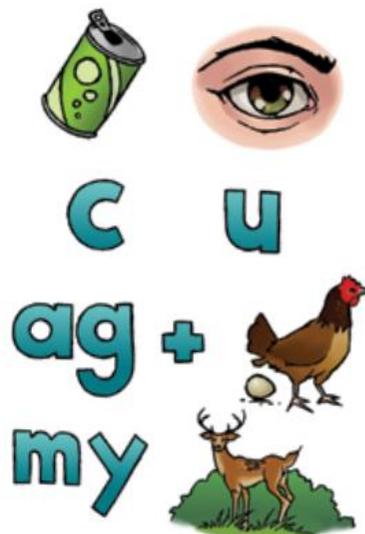
Remembering

- 1 How do we learn to read images?
- 2 Where have cave paintings been found?
- 3 Why do we use visual language?

Understanding

- 4 a Look at the rebus below. What do each of the individual symbols mean?
- b How do they work together to create a meaning? Is there any other meaning you could make from these symbols?

Creating



Over time, rebuses have become popular puzzles to send to friends or family.

- 5 Create a rebus of your own. It might be about something you like doing, somewhere you like going or even someone or something you like seeing.
- 6 Imagine you are in a small band of Stone Age hunters; create an image telling other tribe members that there is good food or water in this area.

Symbols and characters

Traditional Chinese writing is very visual and many ancient symbols are still in use and readable today. Unlike European and many other languages, Chinese is not phonetic. A phonetic language is one in which the written signs represent the sounds of the language. For example, the word 'door' in English looks nothing like a door but the letters make the sound of the word 'door'.

In Chinese, the traditional symbol for the word 'door' just means 'door'. It is not a combination of sounds that add up to 'door'. The image equals the idea or object.

You can see that the symbol for door looks like a traditional door in a Chinese house.

QUESTION DID YOU KNOW...

You do not have to be able to speak Chinese to read it. Because the symbols stand for an idea, as long as you know the system of symbols, you can read it. This means that people in countries that have used the Chinese system of visual language, such as Japan, can read Chinese writing even though they can't understand the spoken Chinese language.

The Chinese sign for the country of China is another good example of this type of visual language.

In ancient China they called their country the Middle Kingdom. The first sign means 'the middle' and the second sign is a stylised drawing of a bird's eye view of a city or kingdom.

The use of images to carry a single meaning is common across the world. We use an international visual language to communicate simple ideas and instructions. This language of signs is all around us and is used to enable quick, easy and understandable communication. It is especially useful in places where a large number of people who speak many languages gather, such as airports and railway stations. The information it gives is

used for a variety of purposes, ranging from safety instructions to helping people avoid embarrassment.

We also see these signs on our roads and in public buildings such as schools and libraries. Imagine the traffic chaos if we did not use the international signs for driving on our roads.



Breakaway tasks

Remembering

- 1 What do we call the visual language used by the ancient Egyptians?
- 2 What is a phonetic language? Give an example.
- 3 What does the Chinese symbol for a door look like?
- 4 What does the Chinese symbol for China mean literally?

Understanding

- 5 Write down any symbols you can see in or from the classroom. What do they mean? Can you think of another way to communicate the meaning that does not use words?
- 6 In pairs, take five minutes to walk around the school. List the signs and symbols you see and what they mean. How do you think they communicate the idea? If you were an alien who landed in your school, what other meanings could you give these signs?
- 7 The following is one of the very few signs that does not use symbols. Why do you think that might be the case?



Analysing

- 8 Write down what you think these signs mean.



- 9 Do you think they are effective? Do they communicate the idea easily?
- 10 Which do you think is the most effective and why?
- 11 Which do you think is the least effective and why?

Creating

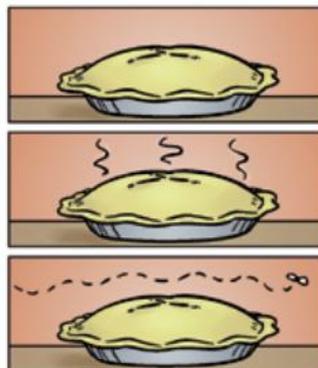
- 12 Create new international visual symbols for the following—you can draw them by hand or use a computer drawing program:
 - people studying
 - silence
 - fruit picking allowed
 - no phone texting.
- 13 Imagine what the world would look like without signs and symbols. Think of ten signs you see on your way to school. Write a short description of what would happen if they suddenly disappeared. You may want to write this as a diary entry, a news report or a descriptive piece of writing.

Visuals: changing meaning

When artists create illustrations they have at their disposal a number of techniques that they can use, some quite simple. And often these changes will alter the way you interpret things quite significantly. Below are two examples of how minor visual alterations to an object or person can alter the meaning of the illustration.

Take a moment to look at the three frames on the right and consider why the simple additions in frames two and three change our view of the pie.

Although illustrations such as the example on the right are static images, through the simple addition of lines the illustrator can change your perception of a character.



The visual and the written

Images and words have long been placed together and writers have found that the combination of image and text is very powerful. In our everyday lives there are many occasions when you would want to put words and images together. You might place them together to emphasise a point, like on a birthday card. You might want to put them together to illustrate a point, such as in a scientific diagram, or you might put them together to create a bit of fun, as in a cartoon.

The important thing is that we are trying to communicate an idea or send a message. The idea might be a very simple one, like 'happy birthday', or 'vote for X party', or it might be complex, like labelling the parts of a plant.

Images and words can also be combined to tell a story, to poke fun at someone, or to say something new, important or interesting. Combining images and words is also a powerful way of making a comment or statement.

Breakaway tasks

Understanding

- 1 Use your dictionary to find the meaning of the following words:
 - a connotation (*noun*)
 - b static (*adjective*).
- 2 Look at each of the pie frames carefully and then choose two words for each frame that best describe what is happening to the pie.
- 3 Which frame suggests that the pie is hot? Why is this so?
- 4 Looking at the skateboard illustration, what is achieved by adding lines behind the skateboarder?

Creating

- 5 Using your knowledge of visual language, add an additional frame to each of the illustrations opposite to alter their meaning once again.

Combining image and text

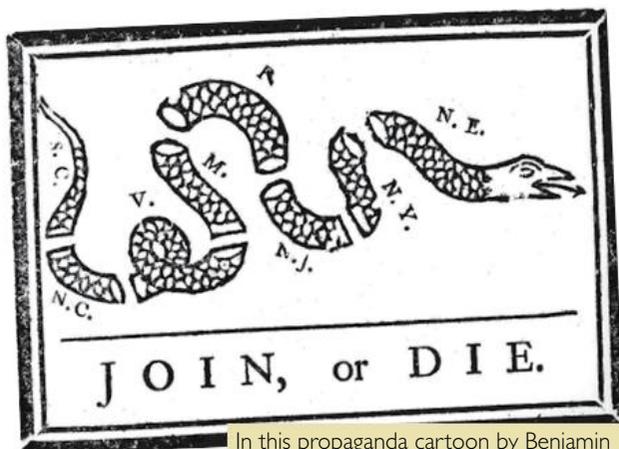
Artists and authors have used the combination of images and writing to communicate ideas or to make points for centuries. In ancient Rome, people often used a combination of images and text to inform and warn.



Cave canem is Latin for 'Beware of the dog'.

In the American War of Independence (1775–83), writers used images and text to make political points. The example below gives the initials of the states that were rebelling against England and the writer is emphasising the point that if the states do not join together they will lose.

This cartoon by Benjamin Franklin is a good example of the use of a combination of image and text for propaganda purposes.



In this propaganda cartoon by Benjamin Franklin, the initials represent the states that were rebelling against England.

Modern artists and writers also use the combination of image and text to make a point. The British artist Banksy uses a combination of image and text in his street art and in his gallery works. Banksy often uses his combination of image and text to question authority and to provide us with a different way of seeing things. In the following example you might think that he is making a comment on a number of things. These could range from how we see our relationship to animals and the environment to how we might see authority. Remember, our interpretation can depend a great deal on who we are and what our position in society might be. This work could be interpreted differently by an animal rights activist, a politician or a police officer.



The works of British artist Banksy are found everywhere, from art galleries and museums to the streets.



Propaganda is information that promotes a cause or political party. It often presents the opposition in a bad light.

Breakaway tasks

Analysing

- 1 Look at the Roman mosaic on the opposite page. What reasons can you think of for there being images and text?
- 2 Look carefully at the Benjamin Franklin cartoon on the opposite page.
 - a Do you think it would work without the text? What or who do you think the word 'join' is referring to?
 - b Do you think there might have been a reason that Franklin used the image of a snake? Why do you think this?

Storytelling

A single cartoon tells a story, but that story is really only a snapshot. It is about a moment in time and the reader chooses to see it as a single event. You can choose to continue the story in your imagination but that takes you outside the cartoon.

You can choose to tell your own stories by placing frames of a cartoon together. In this way you

create a comic. Comics are popular across a large range of peoples and cultures. As you will see later, comics evolved into graphic novels.

The comic is not a modern invention; some people argue that the Bayeux tapestry (below) is a giant comic.

Time is an important part of a comic; to tell a story, the events have to happen over time. In a comic, the passing of time is usually represented by the movement from one frame to another; that is, as readers we imagine that time has passed between one frame and the next.

The space between the frames is called the gutter and it is sometimes said that the gutter is just as important as the frames. The gutter not only tells you that time has passed, it gives you the opportunity to fill in gaps and use your imagination, or to think about the situation.

On the following page, Gene Luen Yang explores the concept of time and place further in his comic *American Born Chinese*.



One definition of a comic is a series of connected images, usually with text, that tell a story that happens over time.

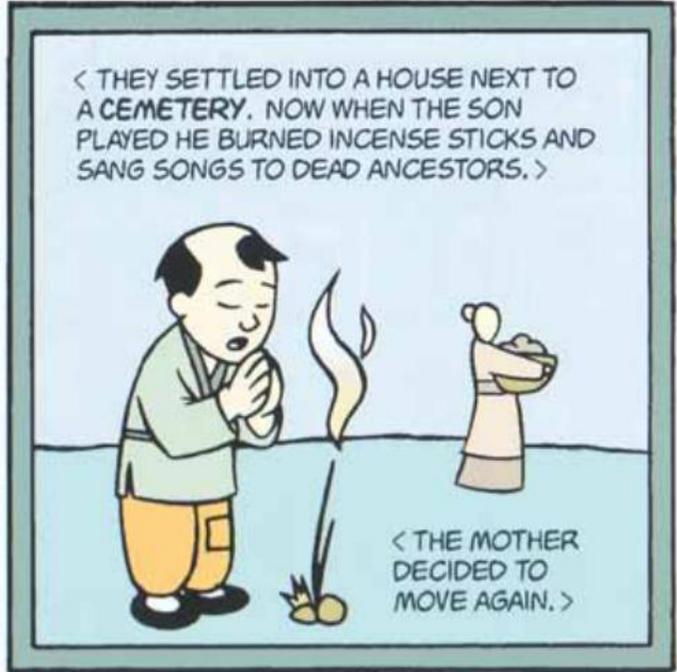


The Bayeux tapestry was created in about 1077 to celebrate the invasion of England by William the Conqueror in 1066. It is a series of images with text underneath that tells the story of the invasion and victory. The tapestry is 70 metres long and is preserved in a gallery in the French town of Bayeux.

AMERICAN BORN CHINESE

By Gene Luen Yang

GRAPHIC NOVEL





Source: Gene Luen Yang / Lark Pien, *American Born Chinese*, First Second Books, 2006

Breakaway tasks

Remembering

- 1 Why was the Bayeux tapestry made?
- 2 What is one definition of a comic?

Understanding

- 3 What does the word 'parable' mean? Use your dictionary to find out.

Analysing

- 4 How long do you think the conversation takes in *American Born Chinese*?
- 5 Gene Luen Yang has shown time passing in two different ways. What are they?
- 6 What is the point of the Chinese story Gene's mother tells him?

Creating

- 7 Draw and write another two frames at the end of *American Born Chinese*.

Cartoon structure

It is very easy to indicate time passing with words; you can simply say 'the next day' or 'one hour later'. With cartoons, you assume that time has passed because that is how you have learnt to read the series of frames. When it comes to telling a story, you can use words, images or a combination of the two. As you saw earlier in this chapter, you learnt to read images just as you learnt to read words. You looked at examples of single images then. The same thing is true when you look at storytelling with images. There is a visual language that you have learnt that helps you to understand and make sense of the images.

Breakaway tasks

Most short comic strips in newspapers and magazines use what is called a three-act structure. This term originally came from the theatre. This three-act structure is very common and it is what we are accustomed to when we read a comic. In fact, the three-act structure is used in most plays, films, books and many other types of storytelling. At its simplest it means that we expect a story to have a beginning, a middle and an end. This is what generally happens:

- beginning = things are normal
- middle = a problem occurs
- end = the problem is fixed and things return to normal.

Take the story of the Three Little Pigs, for example:

- beginning (normal) = the pigs are building their houses
- middle (problem) = the wolf arrives and blows down the houses
- end (solution) = the wolf is stopped and the pigs live happily ever after.

This structure is used in a variety of genres of storytelling.

In humorous comics, the three-act structure usually looks like this:

- beginning = the scene is set
- middle = the joke is set up
- end = there is a punchline and the joke is revealed.

In the cartoon below, you see a conversation between Hagar and Lucky Eddie. It is obvious that this conversation has to take a minute or so to complete and it is the frames that tell you that time has passed. This cartoon also follows a typical three-act structure.



This is an example of a classic three-cell comic strip.

Remembering

- 1 How many miles away from civilisation are Hagar and Lucky Eddie?

Understanding

- 2 Describe the island that Hagar and Lucky Eddie are on. How do we know that they are completely isolated?

Analysing

- 3 Could the conversation between Lucky Eddie and Hagar have taken place within one frame? What would be the effect if it did?
- 4 What role does the bolded speech bubble text have in increasing your understanding of the comic?
- 5 Describe the three 'acts' of the Hagar strip.

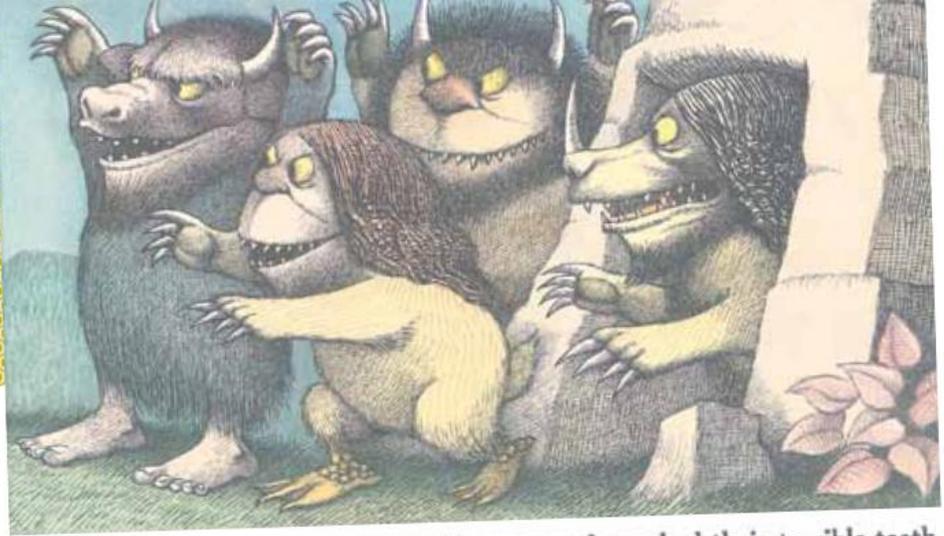
Creating

- 6 Using the Hagar comic as your template, write a new three-cell comic that includes Hagar and Lucky Eddie on the desert island.

Words

The way words are used in comics, cartoons and graphic novels is, of course, very different to the way they are used in a short story, an essay or a novel. In all of these forms, the words are the story, but in comics and graphic novels the words combine with the images to create the story. In a graphic novel or comic, words are used but the number of words will vary, depending on the purpose of the work and the audience for which it is intended. For example, in a picture book intended for children, such as *Madeline*, *Babar* or *Where the Wild Things Are*, too many words would get in the way.

Maurice Sendak wrote and illustrated *Where the Wild Things Are*.



The wild things roared their terrible roars and gnashed their terrible teeth and rolled their terrible eyes and showed their terrible claws but Max stepped into his private boat and waved good-bye

Written language

You have seen how visual language works to create shortcuts and pack meaning into a small space. The written language of comics does this too, for example in indicating sounds. How do you write down something you hear? One way of doing this is compare the sound to something, for example 'the pistol shot sounded like a twig snapping'. This is known as a simile. You use a simile when you compare one thing to another. A simile usually uses 'like' or 'as' in the sentence.

Another way to indicate sound is to write what you think it sounds like, such as 'bang' to show a loud noise. This is known as onomatopoeia.

Writers for comics are very concerned with space and they don't want to waste time and space using a simile to describe a sound when they can use words to make the sound.

Breakaway tasks

Remembering

- 1 What is a simile? Give three examples of similes.

Understanding

- 2 What actions match the following words?
 - wham
 - sobs
 - whaaaaaahhhhh
 - skreeeeek
 - splat
 - blam
 - haw, haw
 - tee hee

- 3 How many different sounds are there happening in this frame from a Batman comic? Why do you think the artist has chosen to use those words to create the sounds?



Onomatopoeia (pronounced on-o-mat-o-pea-ah) is the use of words that imitate the sounds actually produced, such as 'hiss', 'meow' and 'cock-a-doodle-do'.

- 4 Create new onomatopoeic sounds that a comic book artist could use to represent the following actions:
 - catching a fish
 - falling over on concrete
 - hitting a tennis ball.

Analysing

- 5 Who do you think is the audience for the story *Where the Wild Things Are*?
- 6 How can you tell from this extract?
- 7 How many words are there?
- 8 Try to cut the word count down by half.
 - Can you keep the meaning?
 - Does this improve or worsen things? How and why?
- 9 Why do you think the writer used this number of words?
- 10 Sendak repeats the word 'terrible'. Why do you think he uses it so often and what is the effect?

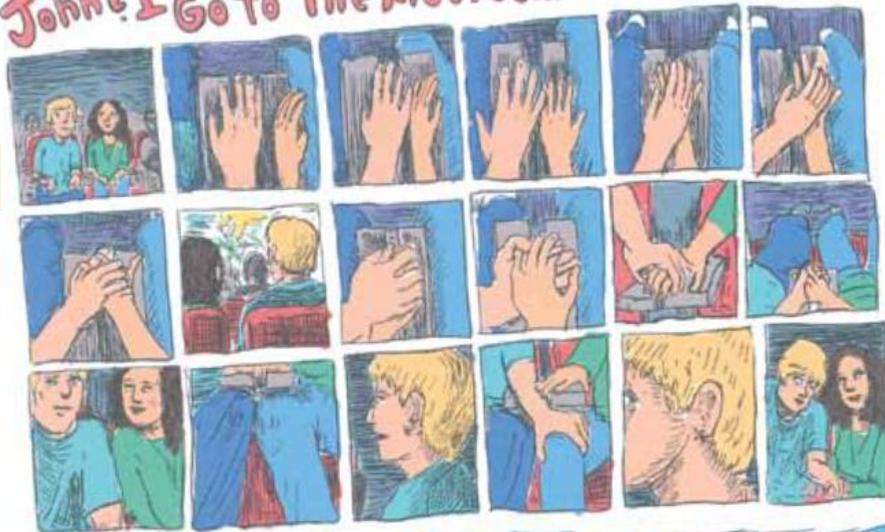
Strands in action

Core tasks

- 1 Look at the Lauren Weinstein illustration below.
 - a Write out the story in words. Which do you prefer, the comic or the words? Why?
 - b Which do you think captures the feeling better? Why do you think that?
 - c Remembering the three-act structure, divide the frames into beginning, middle and end. Justify your choice of frames for each category.
 - d Look at the last panel. How would you describe the expression Lauren and John each have?
 - e How do you think they feel? Why do you think that?
 - f Add two new frames to the start of the story.
 - g Add two new frames to the end of the story.
- 2 Think of an event in your life that would be suitable for a single-frame cartoon or a three-frame strip. It could be something that has happened to you, or to one of your family members, a pet or a friend.
 - a Write out the incident, what happened, who it happened to and where it happened. Remember if the incident is too complicated it will be very hard to tell it in a short and interesting way.
 - b Draw the main character. You need to decide whether your character will be life-like or cartoonish and exaggerated.
 - c Create the cartoon or comic strip.

Lauren Weinstein often draws scenes from her youth.

John & I Go to the Movies...



Source: *John & I Go to the Movies*, from *GIRL STORIES* by Lauren R. Weinstein

Political cartoons are usually published in newspapers. They use images, irony and humour to encourage people to think about a current situation or event.



Source: Nicholson, *The Australian*

Extra tasks

- Write a short essay giving a history of cartoons through the ages. You may want to include some or all of the following topics:
 - ancient Roman cartoons
 - political cartoons
 - newspaper comic strips.
 Make sure you consider:
 - what the cartoons looked like (find examples)
 - what you think they were about
 - what their purpose may have been
 - how popular they were and why
 - what you think of them.
- Look again at the political cartoon at the top of this page. Use the clues to find out who created it, when it was created and what it is about. What does this cartoon say about the event?
- Look at as many of the political cartoons from today's newspaper as you can. You can go online and look at the websites of the major newspapers. Try to include the *The Age*, *Sydney Morning Herald*, *Courier Mail*, *Herald Sun*, *The Daily Telegraph*, *Adelaide Advertiser*, *The West Australian* and *The Australian* newspapers. Answer the following questions.
 - What is each cartoon about?
 - Are there any you don't understand? Show it to a friend and see if they can explain it. When all else fails, ask your teacher!
 - How many papers have covered the same topic? What are the similarities or differences between the cartoons?
 - Does the cartoon relate to any articles in the paper too? How does the cartoon add to the way you understand the article?
- Create a one-page comic based on something that has happened to you or that you have witnessed. If you like you can build on your work from Core Task 2. You will need to consider:
 - if your comic will be serious or amusing
 - whose eyes the story will be seen through
 - if it will be sympathetic to one character.
 Remember the three-act structure and make sure you have a beginning, a middle and an end. You can hand-draw your comic, or your school may have access to comic-writing software. You can draft your comic page using some free software by going to the web destinations and following the links provided.



Web Destination

2

Manga



Manga is a form of comic and graphic novel that originally comes from Japan. Other countries now produce manga. Many artists have adapted the manga style, but fanatical manga fans will tell you that the only true manga is the manga that is produced in Japan.

? DID YOU KNOW...

The word 'manga' come from two Japanese words: *man*, which means 'comic', and *ga*, which means pictures. Simple really! A *mangaka* is a person who creates manga.

Manga is a huge industry in Japan and there are libraries, shops and cafes that are filled with manga. Various sources claim that between one-quarter and one-half of all publications in Japan are manga. One estimate is that there are about two billion manga comics, books and magazines produced each year in Japan.

Many people use the words 'manga' and 'anime' interchangeably but they refer to two different things. Manga comprises still images that are printed on paper. Anime are moving images that are usually seen as films or TV shows.

Origins

Japan has a long and proud history in visual art and in printmaking in particular. Hiroshige and Hokusai are two eighteenth-century artists whose work has been a great influence on artists around the world, particularly in Japan.

Cartoons and comics were produced in Japan in the early twentieth century but they were not particularly popular. The huge growth in manga happened after Japan was defeated in the Second World War (1939–45). It is believed that the

American soldiers who were in Japan after the war introduced the Japanese to American comics. Comics were hugely popular in the American armed forces, particularly superheroes such as Batman, Captain America and Superman. These comics also influenced Japanese artists. This combination of American comics and traditional Japanese art is said to have led to a new style of comic and the modern manga was born.

At the same time that American superhero comics were coming into Japan, so were Hollywood action movies. Many manga artists loved watching these movies and tried to capture the feeling and excitement of speed and movement in their work. They used film techniques such as close-ups and mid-shots and mixed these with cartoon techniques such as strong lines to make the images dynamic.



Writers use the word 'dynamic' to indicate movement, energy and power. 'Dynamic' is a word that is often used by writers and critics when talking about art. The opposite of dynamic is static.

? DID YOU KNOW...

When representing people, close-up is a photo or picture of a particular part of the body, such as a face or hand. A mid-shot shows the body from about the waist or knees up and a long shot shows the whole person.



The movement of the waves captured by Hokusai combined with the super powers and strength of Superman led to the creation of Atomu—known as Astro Boy.

Manga genres

Manga is produced for a wide range of audiences, from primary school students to adults. The two genres that are most popular are *shonen*, or boy manga, and *shojo*, or girl manga. The audience for these are usually girls and boys from late primary to the end of high school.

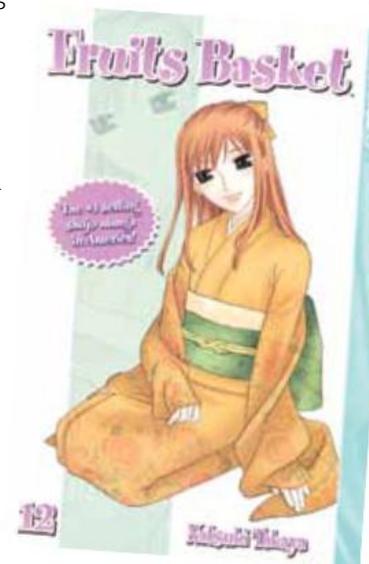
Shonen manga nearly always have a male main character and the stories are usually about things that are traditionally seen to appeal to boys. There is a lot of action and fighting and the setting is often in the future or in outer space. A typical manga male character is likeable and good but often has problems that he has to grapple with. Unlike American comics, which are usually about people with extraordinary powers, *shonen* manga concentrate on technology. Quite often the main characters are giant machines or robots.

Shojo manga usually have a female main character and the story is told from her point of view. Some *shojo* are action-packed, but usually the subject of *shojo* manga is emotions and magic rather than fighting and action. The issues are usually to do with friendship, school, family and romance. Also popular among girls are *shojo* that have a female hero who has mystical powers that she uses to defend the world. Sailor Moon and her friends are typical magical *shojo* heroes. A typical female character is usually likeable and pretty. She has a number of girl friends but



nearly always has one best friend. There is usually a romance or a boy that she secretly likes but often says she hates or pretends not to notice.

Nearly all the *shojo* books are written by women. One of the most popular writers is Natsuki Takaya, who writes the very successful *Fruits Basket* series. These are about a girl who, after her mother has died, moves in with her friend's huge family.



Breakaway tasks

Remembering

- 1 Which country does manga come from originally?
- 2 How much manga is produced there each year?
- 3 What are two of the main influences on manga artists?
- 4 What does *mangaka* mean?

Understanding

- 5 Look up the words 'dynamic', 'static', 'close-up', 'mid-shot' and 'long-shot' in your dictionary. Write out a definition of each in your own words. Try to make your definition relevant to art, comics or manga.



Source: *Astro Boy: Hero of Space* (1963)

- 6 Look at the image of Astro Boy above, and answer the following questions.
- Would you describe this as dynamic or static? Why?
 - How has the artist created movement?
 - What influences from cinema can you see?



DID YOU KNOW...

Otaku are people who are fanatical about manga and anime. In Australia, Europe and the United States, the term is applied to fans and is used with pride. In Japan, however, it also means that a person is obsessed and refuses to grow up.



How to read a manga

There is a huge debate in the world of manga about how a manga book should be read. It sounds simple—just pick it up and go—but it is not quite that simple. When we read English, we start at the left-hand side of the page and read across to the right. Just as you are doing now. In Japan, however, they start reading on the right-hand side and move across to the left. So the set of images that are a manga is read in the opposite way to the way we are used to.

The debate is about what to do when the manga is translated into English. Should it be kept in its original form and be read in the Japanese way, even though its written in English, or should it be changed to read left to right in the way English readers are used to? The *otaku* say that it must remain how it was originally written, while others say that it is the pictures and story that are important and they should be easy to read in the way each culture is used to.

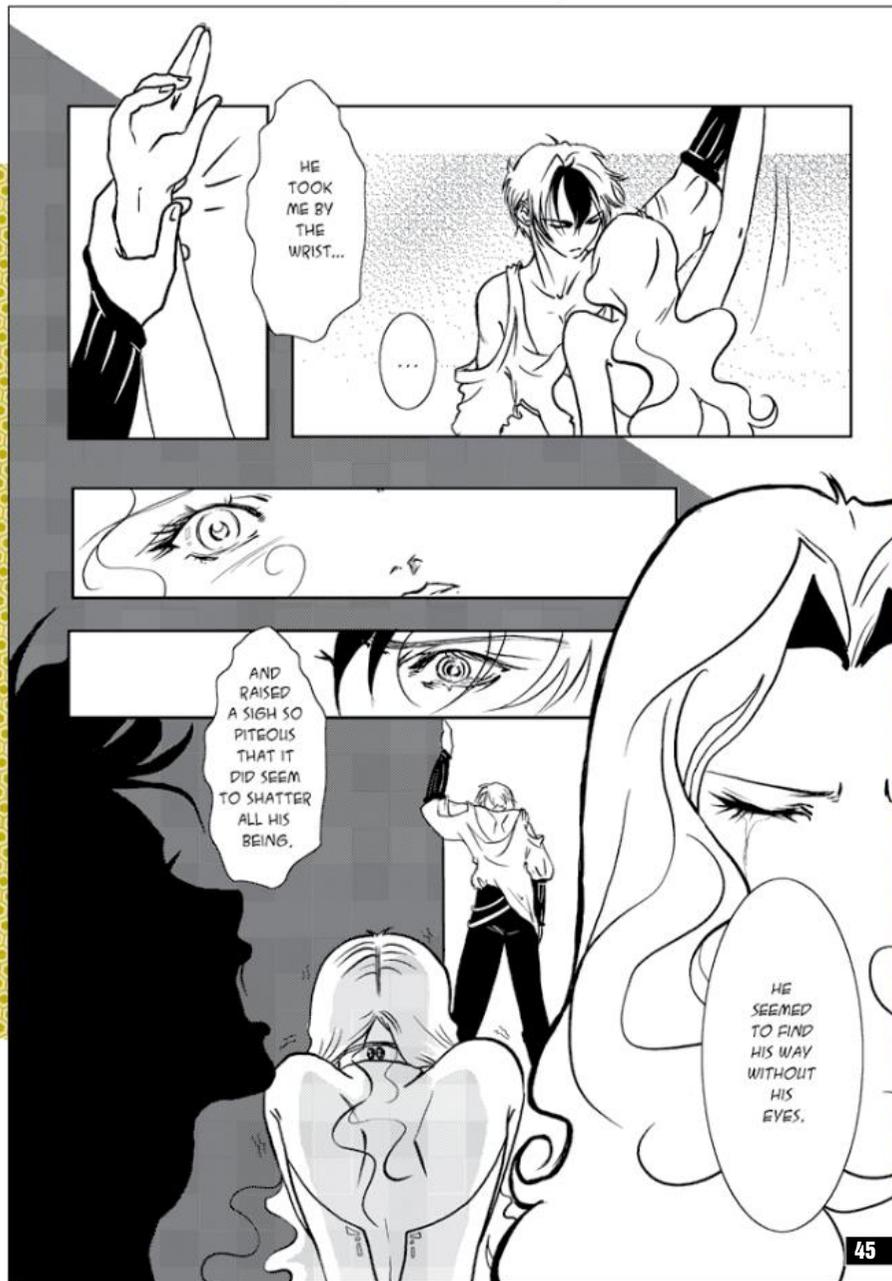
Manga and storytelling

Manga obviously uses a combination of words and images to tell a story. This is just like comics from all over the world, but there are certain things that give manga its style.

Quite often a manga will start with a character study—that is, there is a picture of each of the main characters and a short description of them. In a series, there is usually a short description of what has happened in previous episodes. Other common openings are a short title or narration that sets the scene. This can be as short as 'Tokyo 2086' or as long as one page, giving the audience information on events that lead up to where the story begins.

HAMLET

MANGA



Source: SelfMadeHero, 2007. Artist Emma Vieceli

Breakaway tasks

Understanding

Read the extract from *Hamlet* and then complete the following tasks.

- Describe the situation and the two characters in words. Who do you think is talking? What makes you think this?
- What effect do you think the close-up images of eyes have on the reader?
- Manga has been heavily influenced by movie-making techniques. What movie influences can you see in this extract?
- How do you think the illustrations have added to our understanding of the situation?

Visual storytelling

Manga has its own very distinctive visual style. It is very easy to look at a book, magazine or comic and identify it as manga. The style of manga is not a realistic one. That means it does not try to look real, like a photo. Rather than using realistic illustrations, manga artists aim to build up a feeling, mood or impression. This is called a stylised way of drawing.

A good example of this is the manga representation of people. Faces are very important in manga because the artist uses them to show the characters' feelings and moods.

There are lots of close-ups of characters' faces in manga. The faces tend to have big eyes, small noses and even smaller mouths; sometimes the mouth is just a line. The faces are large but often flat and unrealistic.

The eyes are very important in manga and the artist uses them to give information about the character, their emotions and feelings. Big, wide-open eyes suggests innocence or excitement; black or shaded eyes often indicate deep anger. Manga artists sometimes replace the eyes with symbols—hearts to show love, crosses to show unconsciousness or spirals to show confusion.

Manga artists also use symbols within the frame instead of words. These can include crossed band-aids to show pain, steam to show anger, sweat to show embarrassment, and a tear drop over a character's head to show sadness, or even just a blank speech bubble.





This comic is an example of a manga that has been influenced by a film or cinematic style.

Breakaway tasks

Applying

- 1 Use the following list to create two manga characters.
 - name
 - gender
 - age
 - special skills
 - best friend
 - school
 - best subject
 - worst subject
 - favourite food
 - favourite colour

Describe what they look like, how they act and give some family background.

Analysing

- 2 Read the comic, above.
 - a Which is the right way to read it—left to right or right to left? Why? Does it make sense if you read it the other way?
 - b Is this a static or dynamic piece of work?
 - c How has the artist created a feeling of movement?

Creating

- 3 Draw or write down the action that could have occurred in the previous three frames and what might happen in the next three frames of the comic.

Strands in action



Source: *Scott Pilgrim Vol 2: Scott Pilgrim vs. The World*, Bryan Lee O'Malley, HarperCollins 2010

Core task

Reading manga and other visual texts can be a complex task that involves making a variety of interpretations of the text. Answer the questions below and then compare your answers with others in the class. Did you all interpret the text in the same way? How did some readings differ? Can you see why they may have differed?

- a Which way do we read the comic opposite? Is this the Japanese way or the Western way?
- b Write out the story in words. Do you think having just words alters the meaning or the way we interpret this extract?

- c It is possible to view the action through the eyes of the characters or from the position of another person who is observing what is going on. How many points of view do we see in *Scott Pilgrim*? Whose are they?
- d Continue this story through to the end by drawing the next page or two. You will need to make sure the story is resolved.

Extra tasks

- 1 Research the history of manga and its influence today. You can present your research as a project on paper or as a slide presentation. Remember that it is an important part of manga to match images and words, so try to do the same in your project.
- 2 Investigate the author of one *shonen* manga and one *shojo* manga. Compare how they write, the characters in their books and what the stories are about. Give a summary of one book from each author and compare the stories and characters. How many books has each author written and how popular are they? Some authors you might like to consider are Osamu Tezuka (Astro Boy's creator), Akira Toriyama (Dragon Ball creator), Naoko Takeuchi (Sailor Moon creator) and Natsuki Takaya (*Fruits Baskets* creator).
- 3 Create the plot of a typical manga—it can be *shonen* or *shojo*. You can use the characters you created earlier or you may want to create new ones. Remember, you will need to have a beginning, a middle and an end. Write out the plot and aim for a short manga of about five to eight pages.
- 4 Turn the work you have done in Question 3 into a manga comic. You may want to hand-draw it or use a simple computer program.



Graphic novels

What is the difference between a comic and a graphic novel? Famous graphic novelist Art Spiegelman, the author of *Maus*, said, 'A graphic novel is a comic book you need a bookmark for'. He didn't just mean that a graphic novel is usually too long to read in one session—although that is often the case—he also meant that when we talk about a graphic novel we usually mean that it is one continuous story.

Unlike a cartoon or a comic strip, a graphic novel usually has a single story (or a collection of connected stories) that occurs over a period of time. Art Spiegelman also meant that a graphic novel is not a collection of cartoons or comic strips that you can open at any page and read. A graphic novel needs to be read from beginning to end like any novel.

Comics as serials

In the 1930s, comic strips were most commonly found in newspapers and, due to limited space, there were usually only three or four frames in a strip. That is plenty of space to tell a joke but the writers of comic strips wanted to tell more than jokes. They wanted to tell stories with images, heroes and adventures. They started to serialise their strips; that is, each strip told part of a bigger story and you had to read the next day's newspaper

Buz Sawyer was a popular comic strip that ran in newspapers for many years.



Breakaway tasks

Remembering

- 1 What comment does Spiegelman make about the difference between a comic and a graphic novel?
- 2 Can you start to read a graphic novel on any random page? What reasons can you give for your answer?

Creating

- 3 Continue the story of Buz Sawyer. Write two paragraphs telling the next two instalments of the series.

Superheroes

The stories of superheroes started out as serialised comic strips in daily newspapers. The earliest superheroes were detectives such as Dick Tracy or crime fighters like the Phantom.



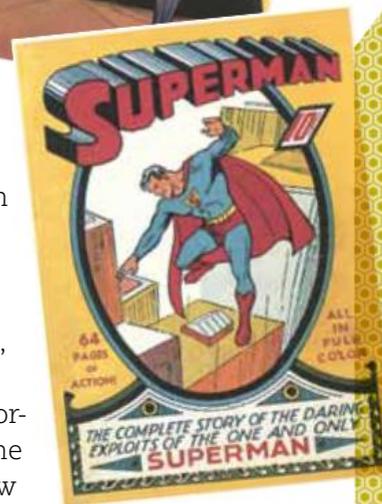
These strips were collected together and published as comic books, which told a single continuous story. These comic books were usually thirty-two pages long and became extremely popular. The detective superhero eventually gave way to the first of the modern-day superheroes, Batman; he was a human but he had very special abilities and training.



Hot on the heels of Batman came the one many considered to be the ultimate superhero, the Man of Steel, Superman.

Unlike Batman, who is a human whose power comes from special training, Superman is an alien from another planet. His father, Jor-El, sent him to Earth from the planet Krypton before it blew up. He was found and adopted by an American couple from Kansas.

These comic books remained at thirty-two pages for a long time, but the artists and writers felt constrained by that length. They wanted more space to tell more involved stories with more characters, more adventures and more action. They wanted their comics to be longer, and they wanted them to be more like the movies. The superhero graphic novel was born.



QUESTION DID YOU KNOW...

Detective Comics No. 27, where Batman first appears, is worth over \$1.7 million. Superman's first appearance was in *Action Comics* No. 1, which is now worth over \$1.5 million.

Just as film had a huge impact on manga, it also had a massive impact on how superhero comics and graphic novels were made. Most of the original superhero comics were fairly static; there was movement within the frame but the drawings (or shots, if we compare the comic to a film) tended to be drawn from one perspective or point of view. There was little or no movement across the frames.

The literary tradition

Many people think that superheroes belong in comics, not graphic novels. Some argue that a graphic novel should have a more literary or serious tone, and if the purpose is to entertain, it should stay a comic. In fact, many critics believe that the early beginnings of graphic novels were in the literary tradition.

The first person to consistently combine long pieces of text with specifically created images was William Blake. Blake was a poet and artist who worked in the late eighteenth and early nineteenth centuries. He illustrated most of his own works and also worked as an illustrator for others. His work is seen as a forerunner to the modern graphic novel because he integrated the image and the text. Each existed on the page to complement and add to the other. One of Blake's famous poems is 'A Poison Tree'.



Breakaway tasks

Understanding

- 1 How does Blake deal with the anger he feels towards his friend?
- 2 What is the result of Blake's anger to his enemy?
- 3 Describe what you see in the images that surround the text.

Applying

- 4 Use your dictionary to find the meanings of these words and write down what they mean in the poem:
 - beheld
 - deceitful
 - outstretched
 - wiles.
- 5 What do you think the phrase 'sunned it with smiles' means?

Evaluating

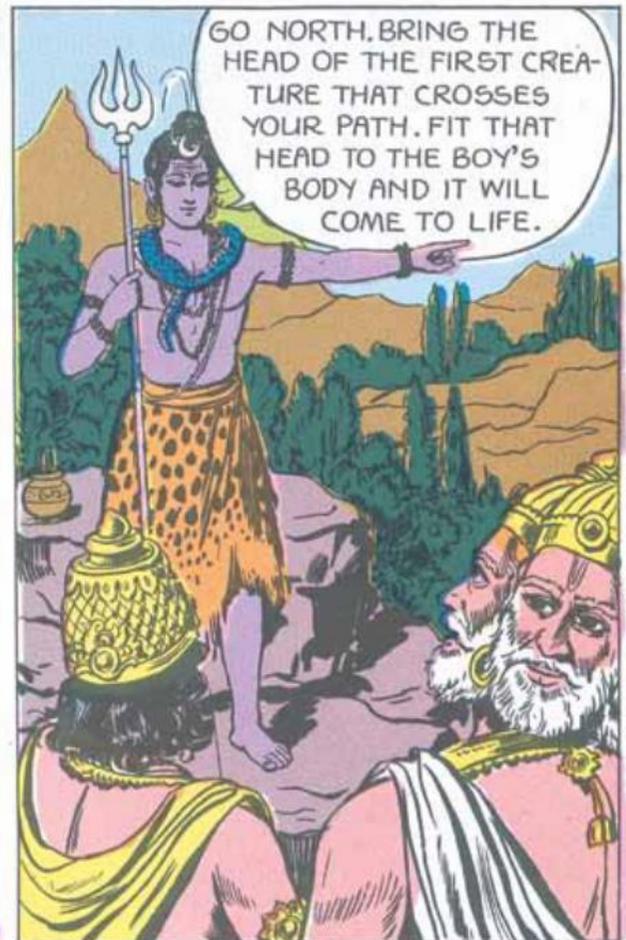
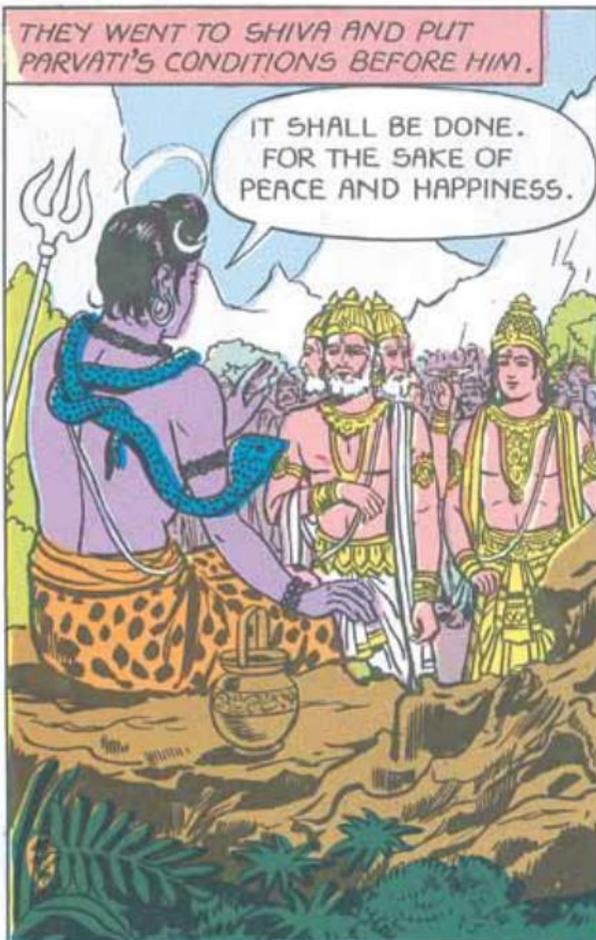
- 6 What effect does the illustration have on the viewer?
- 7 In this poem we see the effect visually (the enemy's body) and learn the cause (why it is there) from the text. How effective do you think this is and why?

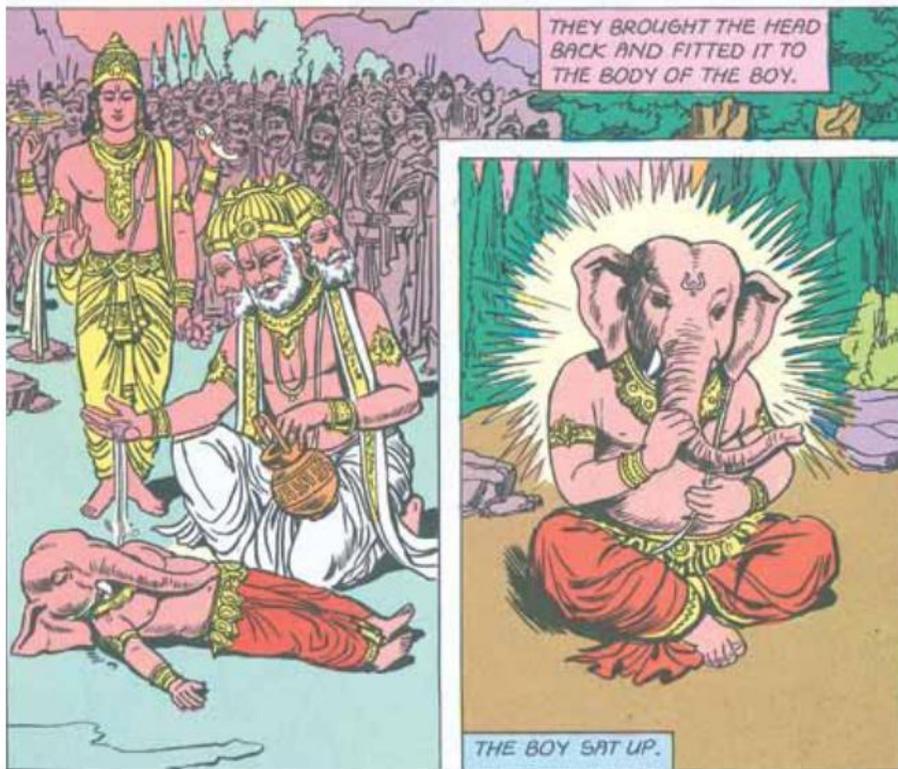
Instruction

There has been a long tradition of using images and text to educate. The Bayeux tapestry is an early example of this and the tradition is alive and well throughout the world. In India, the graphic novel is a popular form in which to inform and educate people about national heroes, such as Gandhi; major historical events, such as independence; and religious and cultural stories. This is important in a country as large and diverse as India, which has a large population and a number of different religions.



GANESHA





Source: *Ganesh*,
India Book House Inc., 1975

Breakaway tasks

Understanding

- 1 Find out the meaning of the word 'propitiated' and write the word in a sentence.

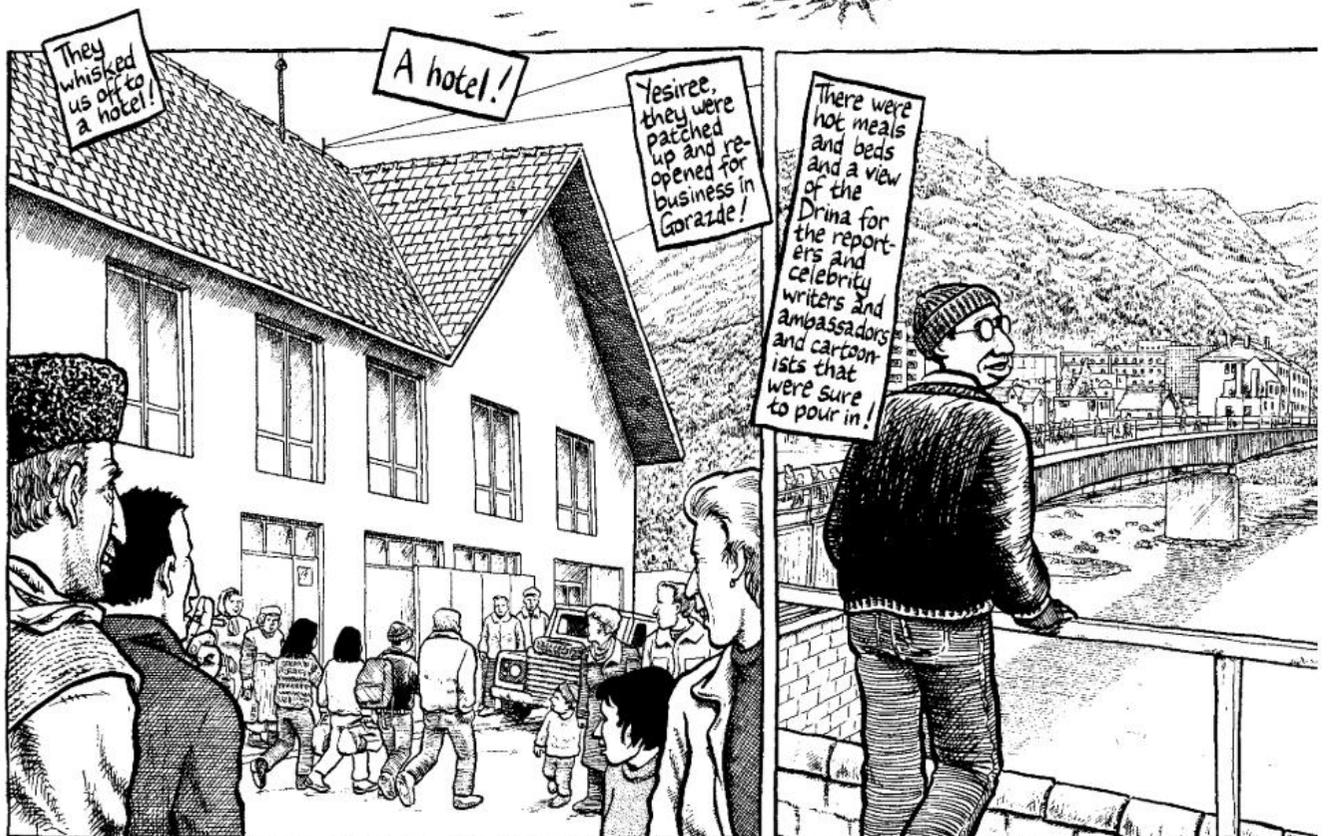
Evaluating

- 2 a Write a short paragraph about each of the following, describing their physical characteristics: Brahma, Vishnu, Parvati, Shiva and Ganesh.
- b Compare your paragraphs with their images. Which do you think is more effective in portraying them? Why? Is there anything you couldn't describe in words or that is better described in images?

Reporting

When you think of reporters and news or documentaries, you usually think of TV news correspondents broadcasting back images of war or famine, or newspaper correspondents reporting from disaster areas. However, there are also graphic novelists who work as reporters. One of the most well known is Joe Sacco, who has written graphic novel documentaries on the Balkan wars and Palestine and Israel.

RED CARPET PART I



5

Source: Joe Sacco, *Safe Area Gorazde*, Jonathan Cape, 2007

Breakaway tasks

Remembering

- 1 Where does the activity take place in the extract from *Safe Area Gorazde*?
- 2 Who has arrived in the town and how are they treated?

Understanding

- 3 Use your dictionary to give a definition in your own words of 'protocol'.
- 4 What is a 'chief of protocol'?
- 5 What does 'the red carpet' mean in this extract?
- 6 Describe Joe Sacco. Do you think he flatters himself or does he portray himself realistically? Why do you think this, and what effect do you think this has on how you see the story he will tell?

Evaluating

- 7 Do you think a graphic novelist can act as a reporter?
- 8 Rank the following types of reporters from most to least believable:
 - a newspaper reporter
 - a TV reporter
 - a newspaper photographer
 - a radio reporter
 - a reporter artist/cartoonist/graphic novelist.Prepare a two-minute oral report on why you have ranked them the way you have.
- 9 Do you think some types of images are more believable or valuable than others? Which ones and why?

Original fiction and adapted fiction

One of the oldest forms of graphic novel is the illustrated adaptation of an existing novel. Between the 1940s and 1960s, Classics Illustrated adapted literary classics such as *Oliver Twist* and *The Three Musketeers* and sold 200 million copies in total. Adaptations are still very popular today—classic novels such as *Huckleberry Finn* have been turned into manga and contemporary novels such as *Artemis Fowl* have become graphic novels.

The literary adaptation can be very difficult. The adaptor is usually working with a well-known and

much-loved text and this can cause disappointment in audiences who have imagined the character in a completely different way.

When a novel describes a character or a place we build up our own image of what they look like or how they act. This is one of the strengths of a novel and a weakness in a graphic novel. On the other hand, a graphic novel is usually better at showing us action and movement.

Read the following opening of the novel *Treasure Island* by Robert Louis Stevenson and the section of the graphic novel that tells the same part of the story.



TREASURE ISLAND

By Robert Louis Stevenson

SQUIRE TRELAWNEY, Dr. Livesey, and the rest of these gentlemen having asked me to write down the whole particulars about Treasure Island, from the beginning to the end, keeping nothing back but the bearings of the island, and that only because there is still treasure not yet lifted, I take up my pen in the year of grace 17__ and go back to the time when my father kept the Admiral Benbow Inn and the brown old seaman with the sabre cut first took up his lodging under our roof.

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow—a tall, strong, heavy, nut-brown man, his tarry pigtail falling over the shoulder of his soiled blue coat, his hands ragged and scarred, with black, broken nails, and the sabre cut across one cheek, a dirty, livid white. I remember him looking round the cover and whistling to himself as he did so, and then breaking out in that old sea-song that he sang so often afterwards:

'Fifteen men on the dead man's chest—
Yo-ho-ho, and a bottle of rum!'

in the high, old tottering voice that seemed to have been tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick like a handspike that he carried, and when my father appeared, called roughly for a glass of rum. This, when it was brought to him, he drank slowly, like a connoisseur, lingering on the taste and still looking about him at the cliffs and up at our signboard.

'This is a handy cove,' says he at length; 'and a pleasant sittiated grog-shop. Much company, mate?'

My father told him no, very little company, the more was the pity.

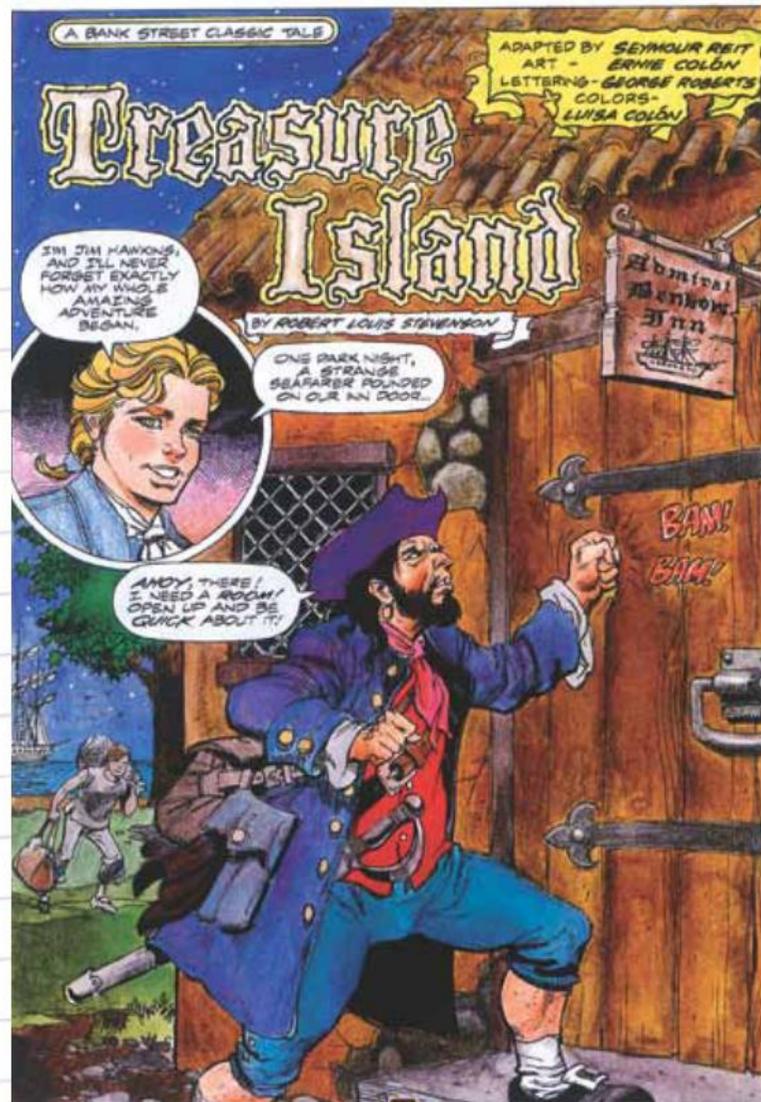
'Well, then,' said he, 'this is the berth for me. Here you, matey,' he cried to the man who trundled the barrow; 'bring up alongside and help up my chest. I'll stay here a bit,' he continued. 'I'm a plain man; rum and bacon and eggs is what I want, and that head up there for to watch ships off. What you mought call me? You mought call me captain. Oh, I see what you're at—there'; and he threw down three or four gold pieces on the threshold. 'You can tell me when I've worked through that,' says he, looking as fierce as a commander.

And indeed bad as his clothes were and coarsely as he spoke, he had none of the appearance of a man who sailed before the mast, but seemed like a mate or skipper accustomed to be obeyed or to strike. The man who came with the barrow told us the mail had set him down the morning before at the Royal George, that he had inquired what inns there were along the coast, and hearing ours well spoken of, I suppose, and described as lonely, had chosen it from the others for his place of residence. And that was all we could learn of our guest.

He was a very silent man by custom. All day he hung round the cove or upon the cliffs with a brass telescope; all evening he sat in a corner of the parlour next the fire and drank rum and water very strong.

Source: Robert Louis Stevenson, *Treasure Island*, Cassell, 1883

TREASURE ISLAND—THE GRAPHIC NOVEL



THE SEAMAN HAD A DANGEROUS AIR ABOUT HIM, BUT MOTHER SHOWED HIM TO A GOOD ROOM.

PEACEFULL AND QUIET, JUST THE THING. I'LL TAKE IT.

VERY WELL, MR.--MR.--

JUST CALL ME BILLY BONES, MA'AM.

JUST AS I WAS ABOUT TO LEAVE, THE BUCCANEER PLUCKED MY SLEEVE...

HSSST, LAD! I'LL GIVE YOU A SILVER COIN EVERY MONTH IF YOU WATCH FOR A SEAFARING MAN WITH A MISSING LEG.

ER--YES, SIR.

AGREED?

THE GRIZZLED OLD SEA DOG SEEMED FEARFUL OF SOMETHING. EVERY DAY HE PACED THE BEACH, STARING OUT TO SEA...

...AND EVERY NIGHT HE SWILLED LIQUOR, GETTING DRUNK AND FRIGHTENING THE OTHER GUESTS.

FIFTEEN MEN ON THE DEAD MAN'S CHEST! YO-HO-HO AND A BOTTLE OF RUM!

MONTHS WENT BY. BILLY BONES NEVER PAID US FOR HIS ROOM AND BOARD. ONE DAY HE HAD A VISITOR, A NASTY FELLOW LIKE HIMSELF.

BLACK DOG'S THE NAME. I'M LOOKING FOR A SAILOR CALLED BILLY BONES.

ER--YOU'LL FIND HIM IN THE PARLOR.

I HEARD THE MEN ARGUING. THEN BLACK DOG RACED OUT, CLUTCHING HIS BLOODY SHOULDER.

...AND DON'T EVER COME BACK AGAIN!

Source: adapted by Seymour Reit, Treasure Island, World Almanac, 2007

Breakaway tasks

Remembering

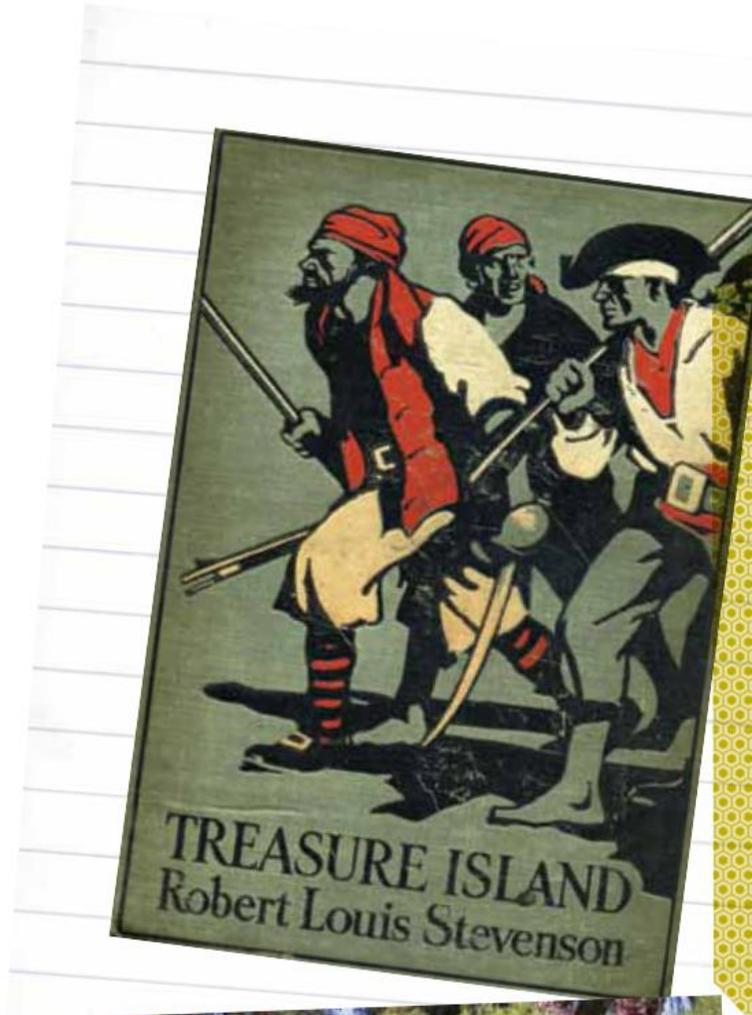
- 1 What is the name of the narrator in the extract from *Treasure Island*?
- 2 What is the name of the inn?
- 3 What is the seaman's name? Where did you get the information?

Understanding

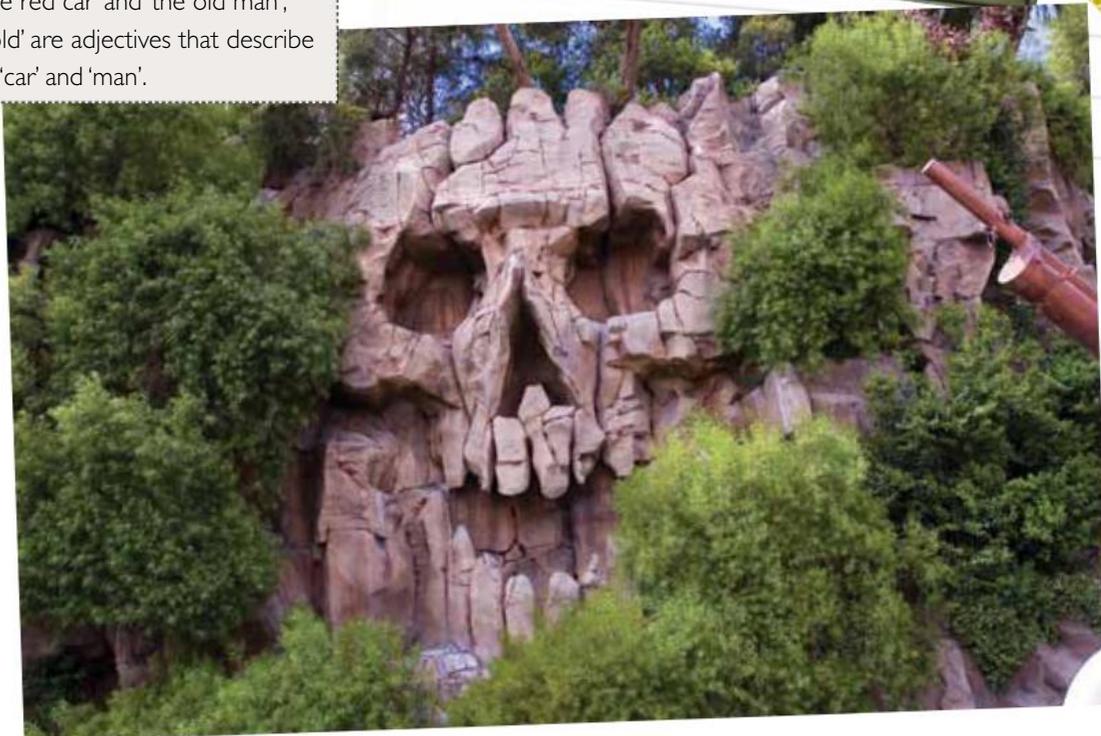
- 4 Why does the seaman choose to stay at that inn?
- 5 'Chest' can have two meanings here. What are they and which meaning do you think Stevenson meant? Do you think the use of two meanings is deliberate? If so, why?

Applying

- 6 In the written extract Stevenson deliberately spells two words incorrectly. Which are they and why do you think he spelt them incorrectly?
- 7
 - a Write down ten adjectives from the original text that are used to describe the seaman.
 - b How many adjectives are there in the extract from the graphic novel?



Adjectives are describing words. They describe nouns. For example, in the phrases 'the red car' and 'the old man', 'red' and 'old' are adjectives that describe the nouns 'car' and 'man'.



Strands in action

Core tasks

- 1 Create your own superhero by writing a simple story-line that explains how they began their career as a crime fighter. Remember the three-act structure: a clear beginning that establishes the scene, a middle in which the main action happens and an end where things are settled.
- 2 Script a dialogue between a superhero and their enemy. Make the setting the enemy's secret headquarters. What happens now? End your dialogue with a bang! Find a partner to take one of the roles and present your dialogue to the class. Do the same with your partner's dialogue.

Extra tasks

- 1 Write a review of a comic or graphic novel of your favourite superhero. You will need to include:
 - a brief summary of the story
 - a description of the major characters, including how they look and how they act (Start by writing down two nouns, two verbs and four adjectives that describe them. Using those words as a base, build up a portrait of the character.)
 - what you liked and did not like about the story
 - a description of its visual style
 - what you thought of the visual style and whether or not it suited the story
 - any special features you particularly liked or disliked
 - who might you recommend it to and why they might enjoy it.

When you have finished your review, give the text a rating. You could use a star system, for example five stars, or a score out of ten.
- 2 Some superheroes have been around for fifty or more years. Choose a superhero who has been around for at least thirty years. Write out their biography—that is, a history of their life. Be sure to include all the major events in their life. You will also need to look at how they have been portrayed visually. Is there any difference in how they have been drawn over the years?
- 3 Think of the opening or closing page of your favourite novel and convert it into a one-page graphic novel version.
- 4 Survey ten people and ask them the following questions.
 - a Do you read comics or graphic novels? If so, which are your two favourites?
 - b Do you read novels? If so, which are your two favourites?
 - c Have you ever read both the written and graphic versions of the one novel? Which did you think was better? Why?
 - d Are you for or against comics and graphic novels for children? What about for adults?
 - e Do you think classic books such as *Oliver Twist* should be turned into graphic novels? Why?

In order to get a good cross-section of views you will need to make sure you survey two people from each of the following groups:

 - your parents' age group
 - your grandparents' age group
 - your age group.

Prepare a report on your findings and present it to the class. You may wish to include charts and graphs and present it using a slide presentation.
- 5 Use the internet to research creation myths; that is, myths that different cultures and societies use to explain the beginning of the world or how humans came into being. Choose a myth you like and turn it into a short graphic novel. You may wish to hand-draw it, or use a simple computer program or specialty software.



Poetry is the music
of the soul.

Voltaire (1694–1778), writer, philosopher
and historian



POETRY

Poetry

Chapter overview

People love to put their thoughts and feelings down on paper to try to make sense of the world around them. This is exactly what poetry is all about. It is an expression of how people see the world. In this chapter you will explore different poetic genres. You will examine classic poems, contemporary poems and song lyrics while learning the basics of poetic deconstruction; that is, the ways in which we analyse and discuss poetry.

In the past, poets used their poems to communicate their ideas and comment on social and

political happenings of their time. These people were important recorders of the way people thought about, imagined, spoke about and understood their world. Many poets were also lyricists, who communicated their views of the world through song.

There are many similarities between poetry and song lyrics, although they are not the same thing. Poems are designed to be read aloud, whereas lyrics are designed to be sung. However, the ways in which they create images in your mind, use words and communicate a message are the same.

1

A world of poetry

Poetry can be found everywhere—in dusty old textbooks, in advertisements on TV and radio, on the internet, in children's books and in song lyrics. You will find poetry in every culture around the world, although the types of poetry vary from place to place.

You have probably been studying poetry—the sounds of words and their rhythms—all your life without even knowing it. As young children you might have been exposed to poetry through nursery rhymes told to you by adults. This is where you get your first taste of how the rhyme and rhythm of words work. Think about some of the nursery rhymes you may have heard as a child. Think about what made them fun. Was it the rhyme, was it the way they were told, or was it the language used?

You may be accustomed to poems rhyming but this isn't always the case with poetry. Some of the most interesting poetry is an expression of thoughts and feelings that cannot be rhymed.

Poetry can be serious and reflective or fun and imaginative, like the following excerpt from *Alice in Wonderland* by Lewis Carroll.



In a **nonsense poem**, the poet scrambles ideas, words or even lines, so that they don't make sense. This makes the poem fun and imaginative, as the reader has to work it out.



Rhyme is the repetition of similar or identical sounds.

Rhythm is any regular pattern of strong and weak beats.



THE MOCK TURTLE'S SONG

By Lewis Carroll

POEM

'Will you walk a little faster?' said a whiting to a snail.

'There's a porpoise close behind us, and he's treading on my tail.'

See how eagerly the lobsters and the turtles all advance!

They are waiting on the shingle—will you come and join the dance?

Source: Lewis Carroll, *Alice's Adventures in Wonderland*, Macmillan, 1865



Poetic devices

A poetic device is the way a poet uses words in a poem for effect. The main poetic devices that you will learn about are:

- simile
- metaphor
- personification
- onomatopoeia
- alliteration.

Simile

A simile is another name for a comparison. When you compare objects you might say:

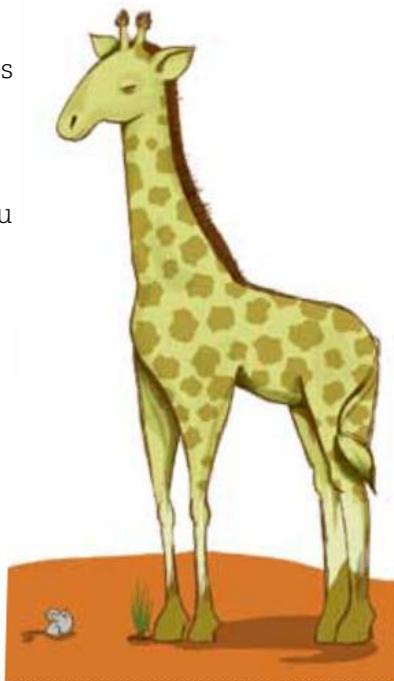
Ella is tall but Alexa is small.

You could add descriptive words in the form of similes to make it a little more interesting.

Ella is tall like a giraffe but Alexa is as small as a mouse.

These descriptive phrases (using the words 'like' or 'as') are called similes. They compare two or more things using the words 'like' or 'as'.

Read the poem 'Since Hanna Moved Away'. This poem uses similes to compare things that are not alike. See if you can find the similes as you read.



A **simile** is a 'figure of speech'. It is used to compare two things.



SINCE HANNA MOVED AWAY

By Judith Viorst

POEM

The tires on my bike are flat.
The sky is grouchy gray.
At least it sure feels like that
Since Hanna moved away.

Chocolate ice cream tastes like prunes.
December's come to stay.
They've taken back the Mays and Junes
Since Hanna moved away.

Flowers smell like halibut.
Velvet feels like hay.
Every handsome dog's a mutt
Since Hanna moved away.

Nothing's fun to laugh about.
Nothing's fun to play.
They call me, but I won't come out
Since Hanna moved away.

Source: Judith Viorst, *If I Were in Charge of the World and Other Worries*,
Lescher & Lescher, 1981



Breakaway tasks

Understanding

- 1 What do you think the poet's intention, or purpose, was in writing the poem 'Since Hanna Moved Away'?

Analysing

- 2 Provide a series of illustrations for the similes in this poem. Include captions to demonstrate your understanding of the figure of speech.

Applying

- 3 Write your own poem about your best friend, or about a family member you admire using similes.

Metaphor

A metaphor is also a comparison between two things, but while a simile says one object is 'like' another or is 'as' something as another, the metaphor omits 'like' and 'as'. For example:

Lawson is a clown.

Jim is a speeding bullet.

These sentences simply say that one thing is the other. The first example does not say that Lawson is like a clown or as funny as a clown, rather that he is a clown. The same can be said with the example about Jim: he is the bullet, he is not just 'like' it or 'as fast as' it.

DREAMS

By Langston Hughes

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.
Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Source: Langston Hughes, *The Collected Poems of Langston Hughes*, Alfred A. Knopf/Vintage, 1994

Breakaway tasks

Understanding

- 1 Read the poem 'Dreams'. How does the poet intend you to feel about life when it is compared to a barren field?

Analysing

- 2 What evidence can you find that the poem is about the dreams associated with life goals and not the dreams associated with sleep?

Applying

- 3 What is the last dream that you can remember? Use one of the images from your dream to write a metaphor. You could choose a scary scene from a nightmare to write a metaphor comparing it to a horror movie.
- 4 As a class, brainstorm other examples of metaphors then break into groups. Select the best in each group and place them on poster paper around the room.

Creating

- 5 Create your own metaphor poem. Plan your stanzas and your use of metaphors. After you have worked out your subject matter, brainstorm a list of words that you could use in the poem.
- 6 Read the following poem, 'I Told a Lie Today'. In a short paragraph, explain to a friend who does not know very much about poetry how the metaphor of a coiled spring is used in this poem.





A **stanza** is like a verse in a poem. In many rhyming poems a stanza is about four lines and has a rhyming scheme of ABAB. A stanza can also refer to any complete verse in a poem.

I TOLD A LIE TODAY

By Robin Mellor

POEM

I told a lie today
and it curled up inside me
like a steel hard spring

It was quite a clever lie,
no one guessed the truth,
they believed me.

But I've carried the twist of it
at the centre of my body, all day,
and I think it's expanding,
filling me up,
making my eyes feel red.

Perhaps it's going to uncoil suddenly
and burst me open,
showing everyone what I'm really like.

I think I had better confess,
before I'm completely unwound.

Source: Robin Mellor; from *Wicked Poems* edited by Roger McGough, Bloomsbury Children's Books, 2002



Personification

When you use personification you attribute human characteristics to objects. For example, smiling is something that humans can do. When you use personification, you might say that the sun is smiling, even though the sun cannot smile the way a human does. This creates an image of twinkling, bright rays of sunlight or the happiness of the sun, maybe even a sun with a smiling face. Or you might say that a dark cloud is shedding tears. Can a cloud cry? Not really, but if you liken rain to tears, you give the cloud human qualities.

Personification is another way in which you can play around with the way words sound and create great imaginative phrases for the reader.

WIND

By Amy Lowell

He shouts in the sails of the ships at sea,
He steals the down from the honeybee,
He makes the forest trees rustle and sing,
He twirls my kite till it breaks its string
Laughing, dancing, sunny wind,
Whistling, howling, rainy wind,
North, South, East and West,
Each is the wind I like the best.

He calls up the fog and hides the hills,
He whirls the wings of the great windmills
The weathercocks love him and turn to
discover
His whereabouts—but he's gone, the rover!
Laughing, dancing, sunny wind,
Whistling, howling, rainy wind,
North, South, East and West,
Each is the wind I like best.

The pine trees toss him their cones
with glee,
The flowers bend low in courtesy,
Each wave flings up a shower of pearls,
The flag in front of the school unfurls.
Laughing, dancing, sunny wind,
Whistling, howling, rainy wind
North, South, East and West
Each is the wind I like the best.

Source: Amy Lowell, *A Dome of Many-Coloured Glass:
verses for children*, Macmillan, 1915

Onomatopoeia

Onomatopoeia is the term used for words and noises that sound the same; that is, words that name the sound that they make, such as 'crash', 'bang' or 'boom'.

ONOMATOPOEIA

By Eve Merriam

The rusty spigot
sputters,
utters
a splutter,
spatters a smattering of drops,
gashes wider;
slash,
splatters,
scatters,
spurts,
finally stops sputtering
and splash!
gushes rushes splashes
clear water dashes.

Source: Eve Merriam, from *A Sky Full of Poems*, 1964, used by permission of Marian Reiner



Breakaway tasks

Understanding

- 1 Make a list of the ways in which Amy Lowell personified the wind.
- 2 How does the wind interact with nature?
- 3 How does the wind interact with human-made objects?

Applying

- 4 Write your own onomatopoeic poem using musical instruments as your inspiration.
- 5 Using the internet, find information about farm or factory machinery. Develop a list of words that relate to the images you see or the descriptions you find. Use this information to write your own onomatopoeic poem, complete with illustrations.

Creating

- 6 Develop your own animal poem using personification.
- 7 Shel Silverstein was an American poet, author and illustrator as well as being a renowned playwright, screen writer and song writer: Go to the web destinations to view Shel Silverstein's website, where you may find inspiration that will help you develop an onomatopoeic poem. Alternatively, use another web-based animation as inspiration. 
- 8 Develop an animation based on a poem that uses onomatopoeia.
- 9 Re-read the poem 'Onomatopoeia' by Eve Merriam. Draw the rusty spigot as you imagine it would look. Annotate your drawing with words from the poem showing what the spigot is doing.
- 10 Write an onomatopoeic poem about a machine.

Alliteration

Alliteration is the term used to describe the repetition of the same sound in a line, stanza or sometimes a poem. Silly or nonsense rhymes commonly use alliteration. For example:

She sells sea shells on the sea shore

See how many times you can say that quickly (or time it in pairs).

The image of Lazy Jane illustrates perfectly the alliteration in the poem 'Lazy Jane' by Shel Silverstein.

LAZY JANE

By Shel Silverstein

POEM

Lazy
lazy
lazy
lazy
lazy
Jane,
she
wants
a
drink
of
water
so
she
waits
and
waits
and
waits
and
waits
for
it
to
rain.



Source: Shel Silverstein, *Where the Sidewalk Ends*, Harper and Row, 1974



S...S...SNAKE

By Jill McDougall

POEM

S...s...snake is very slippery,
S...s...snake is very quiet,
Silent as a sliding shadow,
S...s...snake is out tonight.

S...s...snake is coming closer
S...s...snake is smooth as ice,
Slipping down the silvery sandhill,
S...s...snake is out tonight.

Down the sandhill, through the bushes,
Hunting frogs and hopping mice,
SNAP! She's found her slippery supper,
S...s...snake is out tonight.

Source: Jill McDougall, from *100 Australian Poems for Children*,
edited by Clare Scott-Mitchell and Kathlyn Griffith,
Random House Australia 2002

Breakaway tasks

Remembering

- 1 What is it that Jane wants?

Understanding

- 2 Why does Silverstein call Jane lazy?

Analysing

- 3 In his poem, Silverstein repeats the word 'lazy' six times at the beginning of the poem. What effect does this have on the mood of the poem?
- 4 Look closely at the first stanza of McDougall's poem. What words in it help to convey the idea that there is something sinister about the snake's actions?
- 5 Re-read the poem, this time, however, instead of reading 's...s...snake' simply say the word 'snake'. How does this change affect the way that the poem sounds?

- 6 The third line in each of the first two stanzas use alliteration to create soft sounds about the snake. What image of the snake is being created in the first eight lines of the poem?
- 7 In the third stanza, the pace of the poem speeds up as the snake readies itself for attack. How does the poet achieve this change of pace?
- 8 Copy out the following poem. As you write out the lines, decide which of the poetic devices—onomatopoeia, rhyme, alliteration, personification etc.—are being used throughout and mark these on your sheet.

THINGS THAT GO SQUARK

By Peter Wesley-Smith

POEM

There are things that go squark in the day-time
There are things that go garkling at dawn;
There are things that gruffoon
In the late afternoon
Or whenever the curtains are drawn.
There are things that go swoosh in the morning,
There are things that enfooble and fight;
Ev'ry ev'ning at dusk
There are things quite grotusque,
There are things that go bump in the night.
There are things that go squelch in the spring-
time,
There are things that go flark in the fall—
But the worst of the breed
Is a terror indeed:
It's a thing that goes nothing at all...

Source: Peter Wesley-Smith, from *Petrifying Poems*,
edited by Jane Covernton, Omnibus Books © 1986.
Used by permission of the author.

Creating

- 9 Take a clean sheet of paper and down the left-hand side of the paper write down all the consonant letters of the alphabet (i.e. no vowels). Select one of the following themes:
 - the jungle
 - at my school
 - morning at the beach.Now develop interesting alliterative sentences for each consonant letter. For example:

Melanie monkey munched on her muesli

The seagulls swooped and soared above the salty sea.

Strands in action

Core tasks

- 1 For each of the poetic devices described in this module, develop an interesting and original sentence that uses the poetic device in each segment.
- 2 Break into small groups of four or five and sit in a circle. Each person takes a clean sheet of paper. Place an interesting heading on your paper. This will become the title of the poem your group will construct.
Write the first line of your poem using a simile. When you have finished, pass it to the person on your right. They read your first line and try to add to your poem using alliteration. Continue passing the paper around the group, trying to develop interesting and engaging sentences.
Follow this formula to spice up the sentences:
simile—alliteration—metaphor—personification—onomatopoeia—simile—etc.
- 3 Create a storybook for younger children using a poem as the basis of your story.

Extra tasks

- 1 Choose a poem or song lyrics that you like and find examples of the poetic devices that you have studied in this chapter. Underline and annotate them. Write a paragraph explaining how the poet creates meaning in the poem by using these poetic devices.
- 2 Use the internet or children's books to investigate nursery rhymes or silly sayings that repeat a vowel sound. Explain why nursery rhymes for young children might do this.
- 3 Find the book *Don't Bump the Glump!* by Shel Silverstein. Look at the language patterns in the book and explain which poetic devices Silverstein uses.
- 4 How clever can you be? Write a poem about how to write a poem! Use as many devices as you can to engage your reader.
- 5 You have been asked to write a poem that helps beginning readers to learn the alphabet. Design a book that could be used at primary school to help young children to learn to read using sentences based on the same letter.

Types of poetry

There are many different types of poetry from all around the world. Some types of poems don't rhyme, some do. They are all dependent on the type of poetry style the author chooses to use.

This module examines different types, or styles, of poetry. Some of these styles have their origins in countries such as Japan, the United States, England and Ireland. Other styles of poem in this module might not originate in a particular country but have been used to shape poetry from a particular culture. An example of this is the 'ballad'. While it did not originate in Australia, the Australian bush ballad is an excellent example of this style of poetry.

In this module you will also examine some song lyrics. While song lyrics are quite different from poetry—poems are meant to be read and song lyrics are designed to be sung with a tune or melody—some of the qualities overlap.

Shape poetry

Shape poetry is an interesting way of putting your ideas about an object or emotion into the shape of the object you are writing about. For example, you might like to write a poem about a Christmas tree. You could write the poem so that the words form the shape of the tree.



CHRISTMAS TREE

By Yvette McAlister

A

Christmas tree.

So bright and beautiful

Large baubles hang

From your wispy branches

Tinsel, ornaments, decorations

Angels, lollies, stars, dolls and lights

I wonder what delights you will hold

Underneath

Your

Branches

Tonight

Breakaway tasks

Applying

- 1 Write a poem about a house in the shape of a house, a flower in the shape of a flower, or a racing car in the shape of a racing car.
- 2 Use your imagination to recreate the following poem, 'How Doth the Little Crocodile' by Lewis Carroll into a shape poem.

HOW DOTH THE LITTLE CROCODILE

By Lewis Carroll

POEM

How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile
On every golden scale!

How cheerfully he seems to grin,
How neatly spreads his claws,
And welcomes little fishes in
With gently smiling jaws!

Source: Lewis Carroll, *Alice's Adventures in Wonderland*, Macmillan, 1865



Haiku

One of the most famous types of non-rhyming poem is the haiku. This type of poem comes from Japan and is characterised by the structure of the lines. Most haiku poems focus on the natural world.

The modern-day haiku is written with a pattern of three lines of five, seven and five syllables consecutively. Haiku is now written in many languages by people from all over the world.

By Kijo Murakami

First autumn morning:
the mirror I stare into
shows my father's face.

Source: Kijo Murakami, *Autumn*, 1917

By Matsuo Basho

Won't you come and see
loneliness? Just one leaf
from the kiri tree.

Source: Matsuo Basho, circa 1600

Breakaway tasks

Remembering

- 1 What topics are explored in the haiku poems above?
- 2 Count the syllables in each line of the haiku poems above. Do they fit the haiku format?

Applying

- 3 Go outside and choose a quiet place to sit and observe nature. Jot down all the natural things you can see and jot down a few words about each one. Write your own haiku from your observations.

Creating

- 4 Provide an illustration for each haiku poem in this section.

Sonnets: Shakespeare and the love story

The sonnet is a form of lyric poetry. The word has its origins in Italy and comes from the Italian word *sonetto*, which means 'little song'. The most famous sonnets were written by the English playwright William Shakespeare. These consist of fourteen lines of ten syllables each. This structure has come to distinguish the sonnet from other lyrical poetic forms.

The sonnet has a specific rhyming scheme, which follows a pattern of ABAB CDCD EFEF GG. The last two lines of the sonnet are a rhyming couplet.

SONNET 18

By William Shakespeare

thee, thou, thy = you

Shall I compare thee to a Summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:

in the Northern Hemisphere,
May falls in spring

fair = beauty

Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed,
And every fair from fair sometime declines,
By chance, or nature's changing course untrimmed:

chance = accident

But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st,

ow'st = what you own

So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

so long lives this poem

Breakaway tasks

Remembering

- 1 Mark the rhyming pattern of the sonnet.
- 2 Count the number of syllables in each line. What do you notice?

- 6 Why do you think that the last stanza is shorter than the others?
- 7 Try translating the sonnet into modern English.

Understanding

- 3 What do you think the main ideas of the poem are? Look closely at each stanza (paragraph). What do you notice about the way the language is used in each stanza?



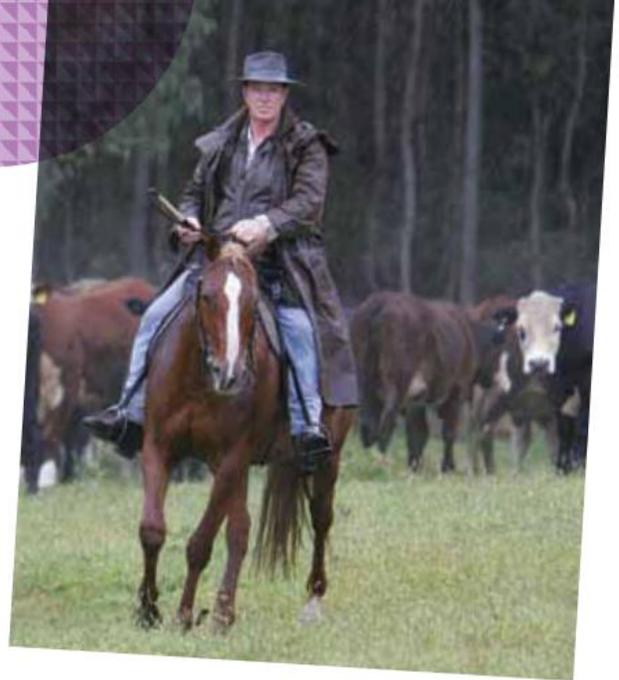
Lyric poetry is a form of poetry that has been written to enable it to be put to music.

Analysing

- 4 Who might Shakespeare have written this poem for? What makes you think this?
- 5 Even if you aren't able to translate each word of the poem into modern English, is it possible to get the general sense of each line? What is it about?

Ballads

A ballad is a poetic form that tells a story. Although all poems tell stories in one form or another, a ballad is different in that it is very similar to a folk tale, reflecting the culture, music and heritage of a particular place. Australia has some wonderful ballads that reflect European settlement. Famous Australian poets such as Henry Lawson and Banjo Paterson were some of the many poets who wrote ballads.



CLANCY OF THE OVERFLOW

By AB 'Banjo' Paterson

BALLAD

I had written him a letter which I had, for want of better
Knowledge, sent to where I met him down the
Lachlan, years ago,
He was shearing when I knew him, so I sent the
letter to him,
Just 'on spec', addressed as follows: 'Clancy, of
The Overflow'.

And an answer came directed in a writing
unexpected,
(And I think the same was written in a thumbnail
dipped in tar)
'Twas his shearing mate who wrote it, and verbatim
I will quote it:
'Clancy's gone to Queensland droving, and we
don't know where he are.'

In my wild erratic fancy visions come to me of
Clancy
Gone a-droving 'down the Cooper' where the
western drovers go;
As the stock are slowly stringing, Clancy rides
behind them singing,
For the drover's life has pleasures that the townsfolk
never know.

And the bush hath friends to meet him, and their
kindly voices greet him
In the murmur of the breezes and the river on its
bars,
And he sees the vision splendid of the sunlit plains
extended,
And at night the wondrous glory of the everlasting
stars.

I am sitting in my dingy little office, where a stingy
Ray of sunlight struggles feebly down between the
houses tall,
And the foetid air and gritty of the dusty, dirty city
Through the open window floating, spreads its
foulness over all.

And in place of lowing cattle, I can hear the
fiendish rattle
Of the tramways and the buses making hurry
down the street,
And the language uninviting of the gutter children
fighting,
Comes fitfully and faintly through the ceaseless
tramp of feet.

And the hurrying people daunt me, and their
pallid faces haunt me
As they shoulder one another in their rush and
nervous haste,
With their eager eyes and greedy, and their
stunted forms and weedy,
For townsfolk have no time to grow, they have no
time to waste.

And I somehow rather fancy that I'd like to change
with Clancy,
Like to take a turn at droving where the seasons
come and go,
While he faced the round eternal of the cashbook
and the journal—
But I doubt he'd suit the office, Clancy, of 'The
Overflow'.

Source: *The Bulletin*, 21 December 1889

Breakaway tasks

Remembering

- 1 What does Clancy do for a living? What does the narrator of the poem do for a living?

Understanding

- 2 Where does the narrator send the letter? Who replies to the letter?
- 3 What sort of activities does the narrator imagine Clancy is engaged in?

Analysing

- 4 Banjo Paterson compares life in the bush with life in the city. How do we know which one he prefers?

Applying

- 5 Find other poems by Banjo Paterson. What similarities do you notice between 'Clancy of the Overflow' and these other poems?

Creating

- 6 Try writing your own ballad. Use the image of the bush to write a modern day ballad.

Lyrics

Ballads are not the only form of poetry that are written to be sung. Song lyrics are a more popular form in which people engage with poetic forms. Many song lyrics use devices of poetry such as similes, metaphors, personification and alliteration. The use of rhyme is common, as is the vital expression of ideas, thoughts and feelings. Think of some of your favourite songs. Look up the lyrics and see if you can also recognise the devices used. Examine the lyrics of the song 'The Last Day on Earth' by Australian singer Kate Miller-Heidke.

THE LAST DAY ON EARTH

By Kate Miller-Heidke

SONG

Look down the ground below is crumbling
Look up the stars are all exploding

It's the last day on earth
In my dreams
It's the end of the world
And you've come back to me
In my dreams

Between the dust and the debris
There's a light surrounding you and me

It's the last day on earth
In my dreams
It's the end of the world
And you've come back to me
In my dreams

And you hold me closer than I can ever remember
being held.
I'm not afraid to sleep now, if we can stay like this
until

It's the last day on earth
In my dreams
It's the end of the world
And you've come back to me

In my head I replay our conversations
Over and over til they feel like hallucinations
You know me? I love to lose my mind
And every time anybody speaks your name I still
feel the same
I ache, I ache, I ache inside.

Source: Sony/ATV Music Publishing, written by Kate Miller-Heidke and Keir Nuttal, performed by Kate Miller-Heidke, from the album *Curiouser*, 2009

Breakaway tasks

Applying

- 1 Rewrite the lyrics from the perspective of the other character in the story.

Analysing

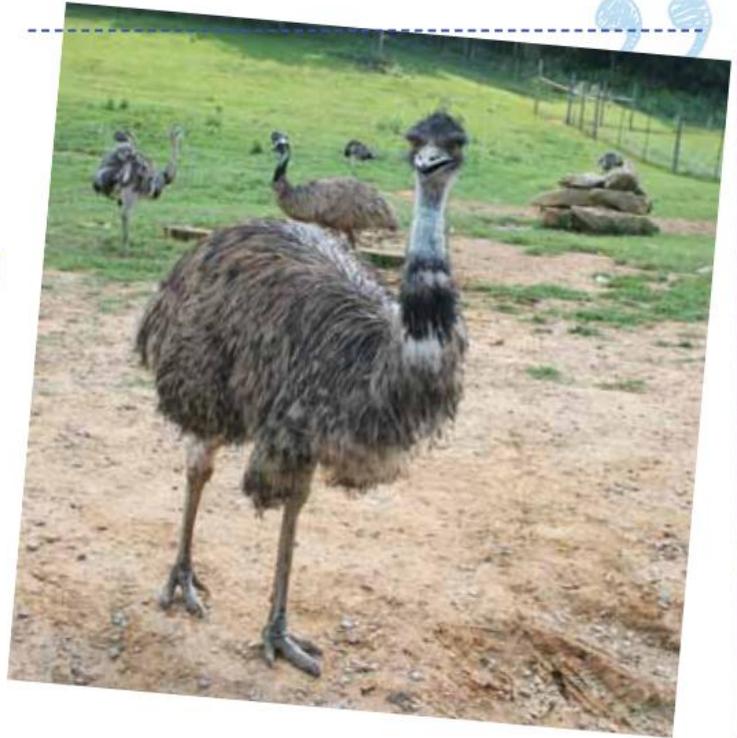
- 2 Look for examples of alliteration in the lyrics. What effect do they have on you as a reader?
- 3 Why might these lyrics use rhyme?

Creating

- 4 Create a collage to represent the first two lines of the song, using the words as inspiration.

and snatch
your ice cream
that appeals;
that,
and the way
they browse dumbly brown
in cattle-paddocks.

Source: Chris Wallace-Crabbe, from *First Australian Poetry Book*, published by Oxford University Press, 1983. Used by permission of the author.



Free verse

Some of the most interesting poetry has little to do with rhyme, rhythm or structure, but more to do with the expression of ideas. A free verse poem can rhyme, but doesn't have to. It can follow patterns, but not regularly. The term 'free verse' comes from the French phrase *vers libre*, which literally means 'free verse' or verse with varying line length and following no specific metrical pattern.

EMUS

By Chris Wallace-Crabbe

FREE VERSE

It is
particularly
the particular way
they come
stepping
warily
along the path
in dark
wrinkled
stockings
and shabby
mini fur coats,
their weaving
Donald Duck
heads
ready
to dip

Experimenting with poetry

Alfred, Lord Tennyson's poem 'The Kraken' uses one object and immortalises it with images that stimulate the imagination. It has inspired a children's book by Gary Crew and even the sea monster in the film *Pirates of the Caribbean: Dead Man's Chest*.



DID YOU KNOW...

Alfred, Lord Tennyson (1809–1892) was a Poet Laureate; that is, a poet for the royal family. Many lines from his poems have been famously quoted, such as 'Better to have loved and lost than never to have loved at all', and 'Theirs not to reason why, Theirs but to do and die'.

THE KRAKEN

By Lord Alfred Tennyson

POEM

Below the thunders of the upper deep;
Far, far beneath in the abysmal sea,
His ancient, dreamless, uninvaded sleep
The Kraken sleepeth: faintest sunlights flee
About his shadowy sides: above him swell
Huge sponges of millennial growth and height;
And far away into the sickly light,
From many a wondrous grot and secret cell
Unnumber'd and enormous polypi
Winnow with giant arms the slumbering green.
There hath he lain for ages, and will lie
Battening upon huge seaworms in his sleep,
Until the latter fire shall heat the deep;
Then once by man and angels to be seen,
In roaring he shall rise and on the surface die

Source: Alfred Tennyson, *Poems, Chiefly Lyrical*, Effingham Wilson, 1830

Breakaway tasks

Remembering

- 1 Chris Wallace-Crabbe describes the emu as wearing clothes. What items are they wearing?
- 2 Where does the Kraken live?

Understanding

- 3 Underline the key words in Tennyson's poem that create a sense of mystery about the Kraken.

Analysing

- 4 Compare the words that Wallace-Crabbe uses to describe the emu with Tennyson's kraken. How do both poets create a sense of admiration for their animals?
- 5 Find a copy of Gary Crew's book *The Kraken*. As a class, read the poem and then the book. In table form, outline the similarities and differences you can find between the two versions of the story.
- 6 Find images and scenes of krakens. How are they similar to or different from the story and the poem?

Applying

- 7 Brainstorm topics for a free verse poem. Write your own.
- 8 Edit and recreate a classmate's poem to make it rhyme.

Strands in action

Core task

Australian bush verse has been written since European settlement of Australia. Iconic writers such as Banjo Paterson and Henry Lawson typify the unique Australian experience and identity. These stories pay homage to the sheep industry, outback life, the herding of cattle and even a yarn at the pub.

Your task is to write a bush ballad of at least eight stanzas, capturing the spirit of the Australian bush.

To complete this task at the standard, you will need to work through the following tasks.

- From your initial brainstorming, decide on an 'Australian experience'.
- Decide on a suitable setting and create a personality profile of the possible characters.
- Have a logical set of events that take place during the ballad. In your plan, be certain to set a theme for each stanza of your bush ballad.
- Remember that meaningful and relevant rhyme is at the heart of any bush poem. Concentrate on choosing rhyming words at the end of each line. You will construct a ballad with an AABB rhyme scheme, like 'Clancy of the Overflow'.
- Include some poetic devices, such as alliteration.
- Write four rhyming lines per stanza. Write a minimum of eight stanzas for your bush ballad.

Extra tasks

- 1 Choose a poem from this chapter and write music for it so that it could be presented as a song.
- 2 Recite to your class a ballad you have found that demonstrates Australian bush poetry.
- 3 Use *Alice in Wonderland* as a basis for creating a series of nonsense poems that tell a bigger story of your own. You may also like to illustrate this.
- 4 Create a book of your ten favourite poems. Produce illustrations and a rationale for each page. The rationale should be at least one paragraph, outlining your reasons for including the poem in your collection.



Then, rising with Aurora's light,
The Muse invoked, sit down to write;
Blot out, correct, insert, refine,
Enlarge, diminish, interline.

Jonathan Swift (1667–1745), writer, poet and priest

Focus on language

Chapter overview

The importance of writing can never be underestimated. From the time humankind first learnt to mark walls and record information, writing has evolved into a dynamic, fluid practice. Whether you are scribbling a shopping list, writing instructions for how to make your favourite cake or penning the first draft of an award-winning novel, you begin with a blank page and an idea.

Like Jonathan Swift, you must learn to be critical of your writing to ensure that you get the best words, for the best expression, to achieve the best result you can.

The ability to transmit your message in writing and to make yourself understood is one of the most important skills you will ever learn. In fact, language may be the most powerful tool you will ever use. Whether you want to persuade your boss to give you a promotion, write a love letter or simply email your friends to tell them about your holiday, you need to make sure that you can use the right words in the right manner. Remember that to get what you want, you have to be able to express it clearly ... and that means knowing the rules of writing!



DID YOU KNOW...

Jonathan Swift's *Gulliver's Travels* has not been out of print since it was first published in 1726. In this story, Gulliver, a surgeon and a captain of a ship, visits many mythical lands, including Lilliput, where the people are only 15 centimetres tall!

1

Punctuation

Punctuation is important because it helps your reader to understand your intended meaning. Think of punctuation as road rules that help you navigate the world of reading and writing.

When you use the correct punctuation, you help your reader reach your intended destination safely. When you use the wrong punctuation, you may end up sending your reader the wrong way.



Use punctuation to point your reader in the right direction.

Finding your way

Look at the following paragraph. How hard is it to read?

melissa hurried into the schoolyard certain that yet again she would be late for homeroom her teacher hated her she knew it she knew it with the same certainty that she knew that her friend laurel would be chewing gum this morning and that her mother would ring at exactly five minutes past four this afternoon to make certain that melissa was home alone and ready to do her chores she peered cautiously through the glass in the classroom door yep there she was old mean shrivelled and with breath from hell melissa could smell it from behind her clear glass shield from inside the room she heard the usual shrill discordant sound of her morning greeting get in here right now or you can go straight to the principals office

Melissa's story might be quite interesting or it might not. We will never know because we won't bother wading through such a mish-mash. The opportunity to tell the story is lost because the author has ignored the rules of punctuation and it is hard to work out what the story means—it is just a jumble of words.

Punctuation marks

So what are these punctuation marks? And what do they do? What makes them just as important as the words we write?

In the table on the following page, the most common punctuation marks are listed, along with the purpose of each and an example of how they are used. Study the table carefully; you will need to be able to use these directions for the rest of your life.

QUESTION MARK DID YOU KNOW...

The rules of grammar and punctuation have changed over time. Originally, punctuation marks were written ways of showing how something sounded when it was read aloud and the marks indicated where, and for how long, a pause should take place.



Only three punctuation marks are appropriate to use as sentence endings—the **full stop**, the **question mark** and the **exclamation mark**.

Punctuation mark	What it looks like	What it does	Example of use
Full stop	•	• Ends a complete sentence	• I have finished the book.
		• Ends an abbreviation	• etcetera = etc.
Exclamation mark	!	• Emphasises a strong feeling or emotion	• Eureka! I have found it!
Question mark	?	• Placed at the end of a sentence to show that a question is being asked	• What would you like for breakfast?
Comma	,	• Separates additional information in a sentence or list	• The horse broke through the stable door, raced across the field, hurdled the hedge, bolted down the street and leapt into the river. • Mr Zomer, the man with the camera by his side, is our next-door neighbour.
		• Separates words spoken in direct speech from the speaker	• Kerry said, 'This will be the last time that I lend you my CDs'.
		• Separates an introductory phrase, clause or word that comes before the main clause	• After paying for his meal, Omar left the restaurant.
		• Comma plus a conjunction connects two independent clauses	• They lost the battle, but won the war.
Semi-colon	;	• Shows the connection between two statements.	• Teresa had spaghetti for dinner; Charles had steak.
		• Especially used before 'transition' words such as 'therefore', 'moreover', 'however', 'in fact' or 'consequently'	• Daniel bought a couch; however, he did not have a room to put it in.
Colon	:	• Introduces a list	• Mr Oscopy put the following items in his hospital bag: toothbrush, pyjamas, books and deodorant.
		• Introduces a summary or contrast	• The elephants' worst enemy is obvious: humans.
		• Introduces the second part of a sentence that elaborates on the ideas in the first part of the sentence	• The school camp was exactly as I expected: tiring, hilarious and exciting.
Apostrophe	'	• Indicates a contraction—shows letters have been removed	• You have = You've • Who is = Who's • He is = He's
		• Indicates possession—denotes ownership	• Belongs to John = John's • Belongs to the girls = the girls'
Quotation marks	“ ”	• Show direct speech	• 'I don't want to go to the gym,' said Joel.
		• Emphasise specific words	• It is not 'cool' to smoke.
		• Show a short quote	• The famous English author Emily Brontë wrote the line, 'No coward soul is mine'.
Brackets	()	• Include extra information in a sentence	• The two girls (who both had dark hair) sat silently side by side.
Hyphen	-	• Joins two words or parts of a word together; no spaces either side of it	• brother-in-law • self-directed learning

DID YOU KNOW...

In Greek, the word *komma* means 'a piece cut off' and refers to a line of verse that can stand alone.

Capital letters

Capital letters are used in the following circumstances.

- at the start of a sentence:
It was a dark and stormy night.
- for people's names and titles:
Mr Mark Dupont
Ms Eleanor Smith
Sir Donald Bradman
- for the days of the week and months of the year:
Tuesday
June
- to identify geographical locations:
Bondi
Taiwan
- for the opening salutation of a letter or email:
Dear Ms Wright
My dearest beloved
- for the closing of a letter or email:
Yours sincerely
Yours truly
- for the titles of books and films (except articles, conjunctions and prepositions):
Great Expectations
The Curious Case of Benjamin Button
- for the personal pronoun 'I'
- at the start of the first word of a conversation:
She said, 'Can I ask you a question?'
- for the names of organisations, teams, institutions and government bodies:
Western Bulldogs Football Club
Ministry of Defence
- for the names of historical events, eras, special events and holidays:
Christmas
Bronze Age
Russian Revolution

- for the names of specific examples of transportation:

Boeing 747

The Ghan [train]

This last rule applies only to forms of transport that have been given 'names'.



The **Look, Cover, Write, Say, Check** method of learning words involves you looking at the word, then covering it, writing the word down, repeating it to yourself or another person, and then checking that you have remembered it correctly.

Breakaway tasks

Remembering

- 1 Use the Look, Cover, Write, Say, Check method of remembering information to help you remember all the different types of punctuation marks. Repeat this exercise until you can repeat them (and write them out) without looking.
- 2 Make a set of posters for your classroom that show the punctuation marks clearly and explain, in your own words, the purpose of each.

Understanding

- 3 What are the two uses of an apostrophe?
- 4 Write a sentence explaining how and why you might use a semi-colon.

Applying

- 5 Add commas to the following sentences.
 - a I like to eat a sandwich an apple a piece of cheese and a slice of cake for lunch.
 - b After the baby eats his hands and his face should be washed.
 - c What you should do about this Mr Smith is very important.
 - d The bully the one with the tattoo and the earring is not from around here.
 - e Good workers are needed in the following occupations: nursing teaching bricklaying aromatherapy and medicine.

- 6 Place apostrophes in the following sentences.
- The mans coat hung on the hook.
 - Davids bike was parked outside the shop.
 - I borrowed my sisters dress without asking permission.
 - Theyre lucky to have so many friends to help them in their time of need.
 - Shes finally dumped him so now hes sulking and wont talk to anyone.
- 7 Rewrite each sentence with the required capital letters and punctuation marks.
- what kind of accident did alex have sue asked the ambulance driver
 - charles dickens wrote oliver twist great expectations and a tale of two cities
 - ouch who said that inoculations weren't meant to hurt
 - the dentist sadly explained you will need all your fillings removed and replaced with false teeth
 - on the lefthand side of the street is the gallery on the right is the war memorial
- 8 Rewrite the following passage using capital letters and punctuation marks where appropriate.

penelope waited every day for odysseus to return and as she waited she weaved the suitors who had come to live at the palace became more and more badly behaved they believed odysseus was dead and that one day soon penelope would have to marry one of them marrying penelope was considered a great thing among the suitors for not only was she beautiful she was also a queen if you married penelope you became king of ithaca a most prestigious role for any man penelope agreed that she would marry one of the suitors when she had finished weaving the cloth she was occupied with on her loom she knew the suitors were only after her title and so every night while they slept she undid all her weaving this meant that she never finished making the piece of cloth and she never had to decide who to marry for she did not believe that odysseus was really dead

- 9 Rewrite the story of Melissa on the first page of this chapter using appropriate capital letters and punctuation marks.



A **suitor** is a man who tries to convince a woman to marry him.
A **loom** is a tool for weaving yarn or thread into fabric.

Strands in action

Core task

In 1843, Charles Dickens wrote *A Christmas Carol*. It tells the story of Ebenezer Scrooge, who has lost the 'spirit of Christmas' and has become a mean, bitter man. One Christmas Eve, three ghosts—the Ghost of Christmas Past, the Ghost of Christmas Present and the Ghost of Christmas Future—come to visit him and each of them shows him a festive season.

In preparation for the Christmas holidays, the publishers have decided to print a new edition of Dickens' famous *A Christmas Carol*. Unfortunately, the new edition has become horribly confused on the editor's computer and there are now two or more punctuation marks where there should only be one. As the leading punctuation expert, you have been called in to help.

Your job is to choose which of the given options is the right choice. You will need to use your knowledge of punctuation to make the correct decision. Copy the text below, using the correct punctuation.

The Phantom slowly,; gravely,; silently approached. When it came near him,; **S**crooge bent down upon his knee,; for in the very air through which this Spirit moved it seemed to scatter gloom and mystery.,;?

It was shrouded in a deep black garment,; which concealed its head., its face., its form.,; and left nothing of it visible save one outstretched hand. But for this it would have been difficult to detach its figure from the night,;;! and separate it from the darkness by which it was surrounded?.

He felt that it was tall and stately when it came beside him,; and that its mysterious presence filled him with a solemn dread. He knew no more,;: for the **S**pirit neither spoke nor moved.

'I am in the presence of the Ghost of Christmas Yet To Come?' said Scrooge.

The Spirit answered not,; but pointed onward with its hand.?

'You are about to show me shadows of the things that have not happened, but will happen in the time before us,;' Scrooge pursued. 'Is that so,; Spirit?!'

The upper portion of the garment was contracted for an instant in its folds, as if the Spirit had inclined its head.!

That was the only answer he received,;.

Extra tasks

- 1 Film scripts use punctuation and formatting in a very specific way. Read *The Breakfast Club* extract. What comments can you make about the way punctuation is used in the dialogue?

THE BREAKFAST CLUB

By John Hughes

FILM SCRIPT

6. INT. LIBRARY-DAY

There are six tables in two rows of three.

Claire is sitting at the front table. Brian comes in and sits at the table behind her.

Andrew comes in and points at the chair next to Claire at the front table. She shrugs and he sits there.

In walks Bender, he touches everything on the checkout desk and takes a few things in the process.

He walks over to where Brian is sitting and points to the table on the opposite side of the library. Brian reluctantly gets up and moves.

Bender sits at the table where Brian was and puts his feet up.

Allison walks in. She walks all the way around the library and sits in the back corner table, just behind Brian.

Andrew and Claire look at each other and snicker.

Brian looks at her in confusion and then turns away.

Enter RICHARD VERNON, a teacher. He holds a stack of papers in his left hand. He addresses the group with such disrespect it makes you wonder how he ever got the job.

VERNON

Well... well. Here we are! I want to congratulate you for being on time...

Claire raises her hand.

CLAIRE

Excuse me, sir? I think there's been a mistake. I know it's detention, but... um... I don't think I belong in here...

Vernon doesn't care. He just continues to talk.

VERNON

It is now seven-oh-six. You have exactly eight hours and fifty-four minutes to think about why you're here. To ponder the error of your ways...

Bender spits into the air and catches the spit in his mouth again.

Claire looks like she is going to gag.

VERNON

...and you may not talk. You will not move from these seats.

He glances up at Bender and points at him.

VERNON

...and you...

Vernon pulls the chair out from under Bender's feet.

VERNON

...will not sleep. Alright people, we're gonna try something a little different today. We are going to write an essay—of no less than a thousand words—describing to me who you think you are.

BENDER

Is this a test?

Vernon passes out paper and pencils and takes no notice of Bender.

VERNON

And when I say essay...I mean essay. I do not mean a single word repeated a thousand times. Is that clear Mr. Bender?

Bender looks up.

BENDER

Crystal...

VERNON

Good. Maybe you'll learn a little something about yourself. Maybe you'll even decide whether or not you care to return.

Brian raises his hand and then stands.

BRIAN
You know, I can answer that right now sir... That'd be 'No', no for me. 'cause...

VERNON
Sit down Johnson...

BRIAN
Thank you sir...
He sits.

VERNON
My office...
Vernon points.

VERNON
...is right across that hall. Any monkey business is ill-advised...
He looks around at them.

VERNON
...any questions?

BENDER
Yeah... I got a question.
Vernon looks at him suspiciously.

BENDER
Does Barry Manilow know you raid his wardrobe?

VERNON
I'll give you the answer to that question, Mr. Bender, next Saturday. Don't mess with the bull young man, you'll get the horns.
Vernon leaves.

BENDER
That man... is a brownie hound...
Everyone tries to get comfortable and we hear a loud snapping sound. Brian turns and looks and it is Allison, biting her nails.
Bender's eyes widen as he turns to look. Everyone is looking now. Allison notices them looking at her.

BENDER
You keep eating your hand and you're not gonna be hungry for lunch...
Allison spits part of her nail at Bender.

BENDER
I've seen you before, you know...
We see Vernon look out from his office.
We see Brian playing with his pen.

BRIAN
(quietly to himself)
Who do I think I am? Who are you?
Who are you?
He attaches the pen to his bottom lip and puts the top under his upper lip.

BRIAN
I am a walrus...
Bender looks at him in utter confusion.

Source: *The Breakfast Club*, Universal Studios, 1985, Courtesy of Universal Studios Licencing LLLP

- 2 Rewrite the scene as either a descriptive narrative (that is, a story) or as one of the character's diary entries. You will need to make sure that you use correct or appropriate punctuation to reflect the change in form and intended audience.
- 3 The following book titles have lost their punctuation. Rewrite the titles correctly, putting in the correct punctuation.
- a brideshead revisited
 - b the oxford dictionary of quotations
 - c masterpieces of the vatican
 - d key moments in cinema the history of film and film makers
 - e the penguin australian do it yourself manual the complete guide to home repairs and improvements
 - f the encyclopedia of mythology
 - g historys greatest scandals shocking stories of powerful people
 - h pompeii the city that was buried in 79 bce
 - i 1001 songs the great songs of all time and the artists stories and secrets behind them
 - j van gogh the complete paintings



An **ellipsis** (...) shows where words have been left out, there is a break in thought or speech trails off.

2

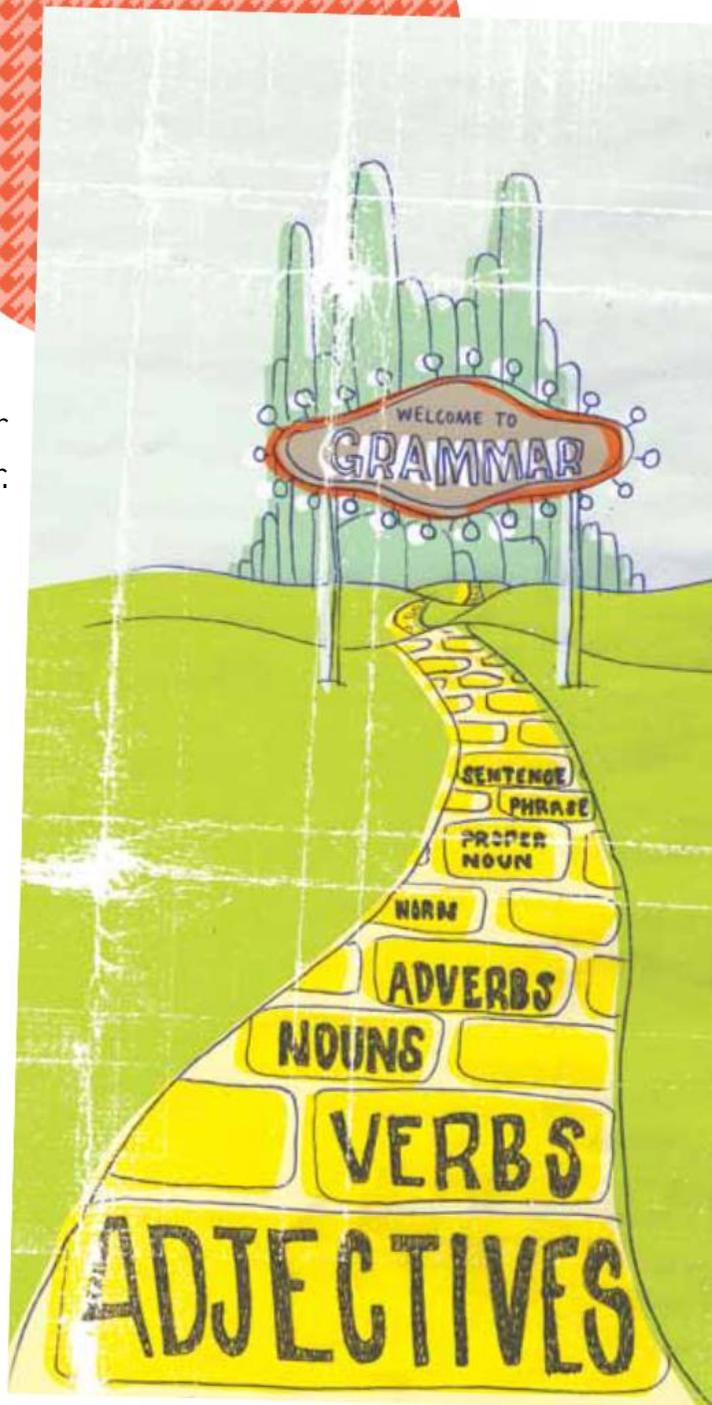
Grammar

Right! Now that you can use punctuation effectively, it's time to move on to the other great building block of language—grammar. Your teachers talk about this all the time; your parents tell you that you should be able to use it correctly; and your grandparents swear that they learnt all about it 'in their day'. But what actually is grammar? And why does everyone insist that you need to know it?

Grammar is the science or study of words and their relationships in the language. In English, we use the term 'grammar' to refer to the set of rules that govern the composition of sentences, phrases, and words. Each correct sentence is another clear road or path that your reader travels along. A clear sentence leads to another and together they form a paragraph that, ultimately, leads your reader to understanding.

? DID YOU KNOW...

English grammar is the set of rules about the language, and an English Grammar is a book written about those rules.



Nouns

Nouns are naming words. They name people, places, animals, objects, feelings and ideas. They are the most common words in the English language. Nouns are usually single words, but sometimes they might consist of more than one word, such as the term 'Southern Hemisphere'. There are five types of nouns and each one performs a specific function.

- **Common nouns** name a kind or type of people, animal, place or object.

- **Proper nouns** always begin with a capital letter and name particular people, places or things.
- **Collective nouns** name groups of people, animals or things.
- **Concrete nouns** name any tangible person, place or thing that you can detect by using your senses (sight, touch, smell, hearing, taste).
- **Abstract nouns** name intangible ideas, feelings and qualities that are unable to be detected by the senses.

Verbs

Verbs are words that express an action or a state of being. Every sentence, even the shortest, contains a verb. They are commonly called ‘doing words’.

Don *ran* towards his boss with her morning coffee.
Booth *drew* his gun and *shouted*, ‘Stop!’
‘Where is my file?’ *wondered* John.
Brennan *wrote* a book about crime.

Adjectives

Adjectives describe nouns. They tell you more about the noun and help to make your writing interesting.

Adjectives can tell you a range of things about the noun.

- They tell how many there are:
There were *twenty* children in the classroom.
- They tell what it is like:
It was a *small, blue* pebble.

Adjectives are also useful for making comparisons between things. An adjective in its simplest form is said to be positive. For example:

He had a *small* piece of pizza.

When we compare two things, we use the comparative form, usually by adding ‘-er’ to the adjective. For example:

He had a *smaller* piece of pizza.

When we compare three or more things we use the superlative form of the adjective, usually by adding ‘-est’ to the adjective. For example:

He had the *smallest* piece of pizza.

When an adjective has more than two syllables, rather than adding ‘-er’ or ‘-est’, we add the words ‘more’ and ‘most’ to make the comparative and superlative forms of the adjective. For example, for the adjective ‘impressive’:

It was a *more impressive* performance.
(Comparative)

It was the *most impressive* performance.
(Superlative)

Adverbs

An adverb modifies a verb; that is, it adds something to the verb in some way. It creates more meaning about the verb by telling us something extra.

Adverbs tell us more about verbs by indicating one of the following:

Type of adverb	What adverb shows	Key words	Examples
time	when something happened	immediately, never, occasionally, often, sometimes, soon, then, today, tomorrow, usually, yesterday	She <i>usually</i> goes to the gym in the morning.
place	where something happened	above, away, below, down, far, here, in, outside, there, up, within	The children ran <i>ahead of</i> their parents.
manner	how something happened	rapidly, swiftly, slowly, quickly, aggressively, greedily, suddenly, well, silently, noisily	He <i>tenderly</i> woke the sleeping baby. The girl ran <i>quickly</i> up the stairs to her classroom.
degree	to what extent something happened	almost, nearly, quite, just, too, enough, hardly, scarcely, completely, extremely, too, very, enough	I could <i>hardly</i> hear him. She ran <i>very fast</i> .

When you are trying to decide whether a word is an adverb or not, ask yourself the following questions. Is it modifying a verb? When is the verb occurring? Where is the verb occurring? How is the verb occurring? To what extent is the verb occurring?

Tense

Tense means time. The tense of a verb tells us when an action occurs. In English, there are three simple tenses: past, present and future.

When an action has already taken place, we use the *past* tense form of the verb. For example:

Michael worked for the Department of Defence.

The past tense of a verb usually ends in ‘-ed’ or ‘-d’. The use of the word ‘was’ or ‘were’ indicates past continuous tense. In these situations, the verb has ‘-ing’ added to it. For example:

Michael was working for the Department of Defence.

For an action that is happening now, we use the *present* tense form of the verb. For example:

Michael works for the Department of Defence.

The present continuous tense indicates that an action is ongoing. For example:

Michael is working for the Department of Defence.

The use of the *future* tense of a verb indicates that something is yet to happen or will happen in the future. For example:

Michael will work for the Department of Defence.

The future tense of a verb can be identified by the presence of the words ‘will’, ‘shall’ or ‘is going to’.

The verb ‘to be’

The form of the verb ‘to be’ changes according to the tense that is being used and according to whether you are talking about one person or thing (the *singular* form of the word) or more than one person or thing (the *plural* form of the word).

Look at the ways in which the verb ‘to be’ changes in the chart below.

Tense	Singular	Plural
Present	I am You are He, she, it is	We are You are They are
Past	I was You were He, she, it was	We were You were They were
Future	I will be You will be He, she, it will be	We will be You will be They will be

This is called ‘conjugating the verb’.

Breakaway tasks

Applying

- Place each of the nouns below in the table under its correct heading.

bird	kindness	justice	bouquet
<i>Herald Sun</i>	swarm	wisdom	India
eggs	ladder	congregation	clock
Mount Isa	honesty	Diet Coke	coffee
herd	kiosk	frustration	Wales
whales	peg	Peggy	bullet

Common nouns	Proper nouns	Collective nouns	Abstract nouns

- Match the occupation with the verb that describes what it does.

Occupation	Activity
angler	cobbles
ballerina	dances
barber	decides
comedian	fishes
judge	jokes
priest	operates
shoemaker	preaches
surgeon	shaves

- For each letter of the alphabet, find an occupation and a verb that describes the work. For example, an actor performs.

- 4 Complete the following table by filling in the comparative and superlative versions of the adjectives.

Adjective	Comparative	Superlative
soon		
brief		
early		
clear		
long		
bad		
ill		
quick		

- 5 A proverb is a popular saying. Each of the proverbs below has lost its adjective. Insert the correct adjective from the list provided. Then underline the nouns in each of the proverbs.

new dirty early every silver black

- The _____ bird catches the worm.
 - A _____ broom sweeps clean.
 - There is a _____ sheep in every flock.
 - _____ cloud has a _____ lining.
 - Don't wash your _____ linen in public.
- 6 In the sentences below, circle the verbs and underline the adverbs.
- The actress smiled ruefully at the probing questions from the interviewer.
 - The pirate viciously flogged his captive until he begged for mercy.
 - The naughty cat left suddenly as his owners came home.
 - Veronica's parents shouted frantically at her as the ladder began to fall away beneath her feet.
 - Sometimes it was easier simply to let her brother win the game.
 - The netball player thrust the ball aggressively towards the umpire's face.
 - Once the curtain lifted, the audience was entranced with the action on stage.
 - The gale-force winds that were expected tomorrow actually arrived earlier today.
 - Weeping bitterly, Susan swept from the room in a torrent of tears.
 - Even though his finger was only slightly cut, Malcolm's pride had suffered an extreme battering.

- 7 For each of the sentences below, decide whether it tells something that has happened already (past tense), something that is happening now (present tense) or something that will happen (future tense). Fill in the correct version of the verb to complete the sentence.
- Harry _____ (to try) to swim the English Channel last year in record time.
 - Melissa's snoring _____ (to keep) the whole camp site awake last night.
 - I will _____ (to choose) which dress I will _____ (to wear) closer to the night of the party.
 - Peter sits on the barge, _____ (to strum) his guitar and _____ (to look) into the setting sun.
 - Rowena will _____ (to ride) her bike to school next year.
- 8 Change the following verbs from the present tense into the past tense.

eat know buy do knit give
swim wind am trike hurry bandage

- 9 Change the following verbs from the past tense into the future tense.

slept drank threw took reached said
melted shot froze worked annoyed



Making your writing interesting

Good drivers know how to handle all conditions—they know when to speed up, slow down, proceed with caution and deliver their passengers safely.

Good writers, likewise, know how to follow the rules, but they also know how to make the journey enjoyable. A bad driver might take a wrong turn, disobey road rules or cause their passengers to feel uncomfortable by using poor driving technique. A good driver, on the other hand, will confidently navigate the best possible route to reach their destination. Similarly, if you want to be a good writer, you need to choose the best words, phrases and literary devices to take your audience through a story to the desired outcome.

You can use description to give your writing detail; you can use similes and metaphors to put images in your readers' minds. But make sure that you use the right word or expression to convey exactly what you want to say. There's nothing worse than being trapped in a story that is overwritten and bores you to tears!

Writing techniques

One of the great challenges in writing is to make your writing interesting for your readers. Description is one of the most important ways that this can be achieved. It helps to bring your writing to life and allows readers to form clear pictures in their heads.

Each of the following writing techniques allows you to move from *telling* your reader what has happened to *showing* them.



Make your readers' journey as comfortable as possible.

Writing technique	What it does	Example
Simile	Comparison of one thing with another. Similes provide useful comparisons because they help the reader to imagine what is being described.	The teacher was like a storm thundering around the classroom. The reporter was as intrusive as a seagull at a picnic.
Metaphor	Comparison of one thing with another by claiming that one thing actually is another thing	The teacher was a storm thundering around the classroom.
Personification	Attribution of human qualities and characteristics to objects	The car coughed into life and shuddered in the cold.
Alliteration	Repetition of a consonant sound in a phrase or sentence	The soldiers stand silently before their sergeant.
Onomatopoeia	Use of words that imitate actual sounds	The bicycle wheels screeched as he hit the brakes.
Assonance	Repetition of vowel sounds	The mysterious silver ring glittered and shimmered in the mist.

Breakaway tasks

Remembering

- 1 State which of the writing techniques outlined in the table above are used in the following sentences.
 - a Four fevered fowls fought for the feed.
 - b The tree creaked and groaned with each movement of the wind.
 - c Des was like a corpse roaming the corridors.
 - d The factories were old men smoking in the night.
 - e All that could be heard were the birds in the firs.

Understanding

- 2 Look around your classroom and describe five items to your partner using one of each of the writing techniques outlined above.
- 3 Make a set of posters for the classroom that explain each of the writing techniques. Use your examples from the previous task.

Applying

- 4 The following paragraphs describe what the author faced when she visited her grandmother's home after an absence of many years. Underline the writing techniques used in the piece.

On either side of the road the trees stared down at me in mute disapproval at my return. How dare I come back, they whispered, sighing as they gave me their message. The old building stood like a long-forgotten castle on the street corner. Around it, its compatriots had been demolished to make way for more modern buildings; but my grandmother's house stood defiantly against the encroaching modern architecture that now surrounded it. It was an orphan, abandoned by its parents.

I walked timidly up the creaking stairs towards the front door. The paint had blistered, blackened and bubbled. The knocker, formerly bronzed and glowing, now hung lifeless and rusting on the sole remaining screw. Lifting it gingerly, I let it thump back onto the brass plate. CLANG! In a moment there was a shuffling and the door began to slowly open, like a clam being prised apart to reveal its pearl.

- 5 The passage above sets a sombre mood. Imagine that you are looking forward to visiting your much loved grandmother. Write your own version of this story, using as many of the writing techniques as possible to create a more upbeat description.

Vocabulary

Spelling and word choice are two of the most important factors in making your reader's journey easier and more interesting. Making the right word choice and using the correct spelling enables you to negotiate the difficult terrain of a piece of writing and allows you to drive through different conditions.

Spelling

Some words are commonly misspelt and they really just need to be absorbed so that they become second nature to the good writer. Some of these words are listed below.



accommodation	already	arrangement	believe	committee
discipline	embarrassment	encourage	evidently	fashion
February	happiness	humorous	impostor	improvement
intelligent	interesting	interview	management	miscellaneous
moisture	mosquitoes	obeyed	occasionally	occupation
occurred	opposite	ordinary	possession	predict
preliminary	privilege	reasonable	recommend	relieved
rhythm	routine	Saturday	separate	submarine
suburbs	success	sufficient	summarise	technique
telescope	terrific	vacant	villain	whether

Breakaway tasks

Remembering

- 1 Use the Look, Cover, Write, Say, Check method to ensure that you can spell all the words in the table above.

Understanding

- 2 Write all the words in your notebook in alphabetical order.
- 3 Look up all the words in the dictionary. Write out their meanings in your notebook.

Applying

- 4 Using your dictionary, find out whether each word is a noun, a verb, an adjective or an adverb. You might discover that some words can be more than one type of speech, depending on their usage.
- 5 Write a paragraph on a subject of your own choice that uses at least five of these words.

Word choice

Choosing the right word is incredibly important in conveying your meaning correctly. The wrong word can change the meaning of your sentence or decrease the importance of what you are trying to say. Look at the examples below:

'I can't believe you just did that,' screamed Janice.

'I can't believe you just did that,' laughed Janice.

'I can't believe you just did that,' murmured Janice.

'I can't believe you just did that,' said Janice.

By changing just the one word that describes Janice's reaction, we have changed the whole tone of the sentence. Similarly, getting the most accurate word will help you achieve the best writing. Look at the examples below:

The players were jubilant at the end of the Grand Final.

The players were ecstatic at the end of the Grand Final.

The players were pleased at the end of the Grand Final.

? DID YOU KNOW...

The easiest way to create the mood that you are after is to use the right adjective.

Breakaway tasks

Understanding

- Listed below are twenty words that are commonly used as adjectives. Write them in your notebooks and, using a dictionary, write their definitions. Beside each word, make a list of three other words you could use in its place.

appropriate	agreeable	bewitching	desirable	gaseous
ghastly	honourable	illiterate	leisurely	illustrious
necessary	pretentious	religious	temporary	slimy
stealthy	superficial	tenuous	tyrannical	juvenile

- Below are words that can be used instead of the word 'said'. Write one line of dialogue using each word.

alleged	apologised	assumed	bellowed
bragged	confided	consented	held
moaned	objected	pleaded	praised
promised	screamed	supposed	thought
understood	whispered		



Strands in action

Bringing it all together

Now that you know all the rules and requirements associated with writing, it's time to get behind the wheel and head out on your own. When you write, you get to plan your own journey. You decide what you want your passengers to see, experience, know, enjoy or discover. When you have a vision of where you want to go and you know how you can get there, you will take your readers on a journey to remember.

1 Use the prompts below to inspire a piece of writing. Use all the skills and techniques that you have been shown in this chapter to dazzle your audience and take them on a journey that they will remember.

- The locked chest
- Footprints by the doorway
- I found gold in the ...
- There was a voice from under the stairs
- They called him the pocket rocket
- Someone had stolen my medal
- Why do they say, 'He who laughs last, laughs longest'?
- My mother says it's rude
- If I lived on a boat
- The PRANK
- She just pushed in
- The last tree
- Two parties on the same day
- The best gift I ever received
- The alien school
- What makes a good friend?
- The seed
- I wish everyone loved ...
- The potion wasn't meant to ...
- My big brother
- Where would you prefer to be right now?
- I hate my bike helmet
- An old lamp
- How the family picnic went wrong
- It was a dull evening until ...



2 Use one of the pictures above to explore one or more aspects of the following ideas:

- rich and poor
- big and small
- responsibility
- friendship
- the future
- your dreams.



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