English is …

ENGLISH FOR THE AUSTRALIAN CURRICULUM YEAR 10

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AUSTRALIAN CURRICULUM AUSTRALIAN CURRICULUM AUSTRALIAN CURRICULUM

LANGUAGE LITERATURE LITERACY RESPONDING COMPOSING

10

| Joanna GARDINER | Ally CHUMLEY | Hugo GRIEVE | Rachel JONES | Stephen KIMBER | Maura MANNING | Richard YAXLEY |

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jacaranda *plus*

This textbook contains images of Indigenous people who are, or may be, deceased. The publisher appreciates that this inclusion may distress some Indigenous communities. These images have been included so that the young multicultural audience for this book can better appreciate specific aspects of Indigenous history and experience.

In this book, the word 'Aborigine' rather than 'Koori' is used when referring to Indigenous Australians. The issues raised are not unique to the Indigenous people of New South Wales and so the Australia-wide reference has been maintained.

It is recommended that teachers should first preview resources on Aboriginal topics in relation to their suitability for the class level or situation. It is also suggested that Aboriginal parents or community members be invited to help assess the resources to be shown to Aboriginal children. At all times the guidelines laid down by the relevant education authorities should be followed.

CONTENTS

About eBookPLUS

jacaranda plus

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HOW TO USE THIS BOOK

The features described here show how you can use this stimulating text most effectively.

An inquiry approach to the concepts from the curriculum

Unit coverage and curriculum focus

Stimulus images and text introduce the concept.

Tuning in activities establish students' current understanding of the concept.

My view asks students to reflect on what they think at the start of their study of the concept.

Sub-units develop understanding of the concept and allow for a 'dip-in' and 'dip-out' approach.

Key question guides inquiry towards knowledge and understanding.

Specific links to relevant Australian Curriculum strands and content descriptions

A wide range of texts with explanatory annotations for text structure and language features allow students to learn English within a context.

Key terms and background cultural information are provided at point of need.

UNIT 7
PEOPLE AND PLACES

The BIG question

How are people and places represented through language and images?

Key learning ideas

- The author and the reader of a text work together to construct meaning.
- Our personal experiences and values influence the way we make meaning.
- The response evoked by a text depends upon its type and purpose.

Key knowledge, understanding and skills

Students will:

- explore the ways in which people and places are represented in a range of texts: narratives, travel guides, documentary films, blogs
- consider the influence of personal values in representations of people and places
- understand visual language and its role in constructing representations
- write analytical and narrative texts about representations of people and places.

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Reflections of reality ...

NEED TO KNOW
representation the version of a place or person constructed in a text
metaphorical figurative, symbolic, not literal; using one thing to represent another
literal sticking to the precise meaning of a word or text; the obvious, non-metaphorical

Even when a painter has taken the greatest care to make a picture as realistic as possible, perhaps photographic in quality, it is still only a reflection of the reality. Creators of texts — artists, authors or photographers — can only ever produce a **representation** of reality: a constructed version of the real thing.

Whenever we read and or view a place or people we have never known, we read or view the creator's representation.

The representation of people and places in texts creates an impression that stays with us, and is drawn upon if or when we have a similar experience.

'The journey is the treasure.'
— Lloyd Alexander

'A mind that is stretched by a new experience can never go back to its old dimensions.'
— Oliver Wendell Holmes, Jr.

'Travel is fatal to prejudice, bigotry and narrow-mindedness.'
— Mark Twain

Tuning in

Journeys are often used as metaphors for life and learning. When humans travel, they have an opportunity to gain experience they would not be able to otherwise access by staying at home. Different values, new people and the pressure to respond confront them.
Think and write: Make a list of all the books and films you can think of that focus on a 'journey'.
Discuss: Are these journeys **metaphorical** or **literal** or a combination of both?

My view ...

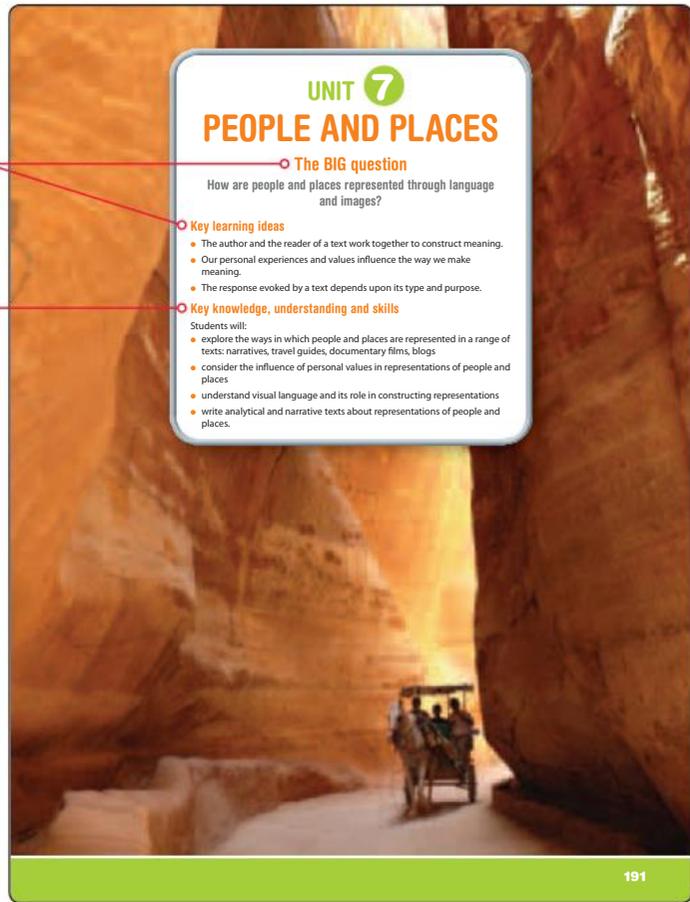Do you think travel is worthwhile or can you learn just as much about people and places from reading books and surfing the internet? What do you think the value of travel is?

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4.3   DEVELOPING STYLE

How does a writer create a distinctive style?

Every successful writer crafts a distinctive style. Every reader has preferences for what styles of writing they enjoy and those that they find less appealing. When we talk about a writer's style we are referring to the particular way he or she writes. Style is not about content, but the way in which a writer presents the content.

If you read enough books by a certain author, you may come to recognise his or her distinctive style. Sometimes a writer might do something specific in a novel for a certain effect. For example, to persuade or incite readers to feel more strongly about the injustices shown to a character, an author may use very graphic dialogue designed to confront readers.

LITERACY link

Persuasive purpose

A writer with a persuasive purpose intends to construct a compelling argument to convince a reader that the writer is correct in his or her assertion about a particular topic.

Fundamentally, a valid and effective argument should be based on reason and logic and supported by clear evidence, but this is not always the approach writers take in swaying their readers. They may use many techniques to manipulate their readers. Writers will appeal to their readers through a charismatic personal voice, emotive language and subjective reference to statistics or data. Writers may also use the style of their writing to enchant their readers. For example, they might use personal anecdotes or humour to sway their audience.

Can you think of a time when you were convinced by a piece of writing to believe something you know is not true?

Features that contribute to style include:

- word choice, including use of figurative language — similes, metaphors, personification, hyperbole and so on
- sentence structure and fluency
- the writer's voice (see page 99)
- use of dialogue or direct speech.

In this section we will explore two distinct writing styles and examine what features make them unique and what makes them effective.

Style in a prose novel

The following extract is from Ernest Hemingway's short novel *The Old Man and the Sea*, published in 1952. He was awarded the Pulitzer Prize for Fiction in 1953 for this text, and it was later cited as a contributing factor to the Nobel Committee's decision to award Hemingway the Nobel Prize in Literature in 1954. The novel charts the struggle of an ageing and unlucky fisherman, Santiago, in an epic battle with a giant **marlin**, but more widely explores human perseverance in the face of adversity.

The opening of the novel establishes Santiago's character and his dearth of luck. Note Hemingway's frugal use of adjectives and adverbs as you read.

NEED TO KNOW
marlin a species of large fish with an elongated body, a spear-like snout or bill, and a long rigid dorsal fin

from *The Old Man and the Sea*
by Ernest Hemingway

He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky and the boy had gone at their orders in another boat which caught three good fish the first week. It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat.

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert.

Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.

'Santiago,' the boy said to him as they climbed the bank from where the skiff was hauled up, 'I could go with you again. We've made some money.' The old man had taught the boy to fish and the boy loved him.

'No,' the old man said. 'You're with a lucky boat. Stay with them.'

'But remember how you went eighty-seven days without fish and then we caught big ones every day for three weeks.'

'I remember,' the old man said. 'I know you did not leave me because you doubted.'

'It was papa made me leave. I am a boy and I must obey him.'

'I know,' the old man said. 'It is quite normal.'

'He hasn't much faith.'

'No,' the old man said. 'But we have. Haven't we?'

'Yes,' the boy said.

The opening sentence establishes the character, the setting and the complication of the story. Hemingway is noted for being efficient in his use of words. (1–3)

Hemingway uses two adverbs — *definitely* and *finally* — as well as the Spanish word *salao* to draw the reader's attention to this detail. The word *salao* means 'jinxed' in the Caribbean. (5)

Again, Hemingway uses contrast to establish his protagonist. It is not a bad fishing season for all; it is only the old man who is unable to catch anything. This establishes his protagonist as an outsider. (7–9)

The sentence structure is very simple. (14–15)

A rare example of alliteration with the repeated 'b' sound draws the reader's attention to the details of the old man's face. (15–17)

The concrete imagery is part of Hemingway's artistry. (18)

This simile stands in contrast to other sections; it moves away from concrete images to a more figurative image. (20)

By setting this sentence on its own, Hemingway draws attention to the idea of his hero triumphant in the face of adversity. This contributes to the Christian **allegory** of the text. (21–23)

The simple sentence structure highlights the purity and beauty of the relationship between the two characters. (26–27)

In this simple exchange of dialogue, Hemingway aptly captures the relationship between the old man and the boy. They are united by their optimism, despite the bleak circumstances. (28–39)

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UNIT 4   Artistry   119

Wide variety of graded activities, sequenced according to Bloom's Taxonomy

Activities are differentiated for mixed abilities into *Getting started*, *Working through* and *Going further* levels.

Wordsmiths are mini-workshops that use a *Tell me, Show me, Let me do it* sequence to teach specific skills.

My view asks students to reflect on their knowledge, understanding and skills gained within the unit.

A choice of assessment tasks aligned to year level standard of the Australian Curriculum

Rubrics for all assessment tasks

Students reflect on the unit as a whole and their outcomes.

Students are guided through creative online projects.

Individual pathway worksheets online

Activities …

UNDERSTANDING the texts

Getting started

1 What are your impressions of the pencil sketch on page 148? Discuss your reaction with a partner.
2 What is unusual about the pencil sketch, in comparison to photographs of Indigenous Australians of past times that you may have seen?
3 Have you seen text works before? What is your view of the use of text as a means of conveying emotions?

Working through

4 What message is most evident in Ah Kee's exhibition of the works as a whole?
5 Considering the four featured text works together, which colours dominate them?
6 There are two meanings to be drawn from the text work 'I am humiliated'. What is the literal message?
7 In the same piece, a pictogram (word puzzle) expresses another message. What is the message?
8 What play on words is used in the 'austracism' text work? Explain the double meaning.

ANALYSING and EVALUATING the texts

Getting started

9 Use point form notes to describe the literal and figurative meanings of all four text works. To do this, you will need to understand the plays on words or puns Ah Kee has constructed. Use the following table to complete your response. Look back over your answers to previous questions in this section to identify the multiple meanings.

Text work	Literal meaning	Figurative meaning
iamhumiliated		
hellothere		
austracism		
Mythunderstanding		

Working through

10 In what ways does the pencil sketch manipulate viewers? Identify some key features that position us to understand the artist's point of view.
11 Why might Vernon Ah Kee be uniquely placed to capture the personality of the portrait subject?
12 In the text works, how have the rules associated with traditional Australian English been manipulated to convey Ah Kee's ideas? List your ideas in point form.
13 Could the confronting messages of some of these text works create a public backlash against Indigenous Australians in your view? If so, how might this be avoided?
14 What is the effect of using lowercase letters in the text works?

15 In what ways are some of the text works' messages appealing to mainstream Australian society?
16 Comment on the use of informal language in the text works. How does it add to, or detract from, the message, in your opinion?

Going further

17 For many years, Australian authorities refused to acknowledge Indigenous Australians as fully human. One of the only mentions of Aboriginal people in the Constitution before 1967 was 'in reckoning the numbers of the people of the Commonwealth, or of a State or other part of the Commonwealth, aboriginal natives shall not be counted'. Take a survey of the class to find out how many people were aware of this fact. Does the answer surprise you?
18 Do you believe that text as a visual artwork is a legitimate medium of artistic expression? Discuss your ideas with a partner.

CREATING responses to the texts

Getting started

19 Choose one of the works and write a paragraph describing your personal response to what has been presented.

Working through

20 In what different ways does Ah Kee use visual images to speak to our emotions through the text works and the portrait?
21 Do you feel that Vernon Ah Kee achieves his aim of presenting Indigenous art in a new light? Explain your answer.

Going further

22 'What makes Vernon unique is that he has mastered the language of his oppressors.' Discuss this statement, making particular reference to both the emotive and textual features of his work.
23 What suggestions for emotive images could you make that might manipulate viewers to see the need for a more inclusive society? Create a collage of your selected images. Use a variety of sources.

LANGUAGE link

Inclusive language

Language is a powerful tool that can be used to include or exclude. The use of language that categorises or stereotypes people according to gender, age, race or ethnicity, or sexual orientation is discriminatory and should be avoided. Using inclusive language may take a conscious effort on your part as a writer, but it ensures messages and information are conveyed fairly. Australia's population comprises people from diverse ethnic, cultural and racial backgrounds, for example, and unnecessary, irrelevant or insulting references to a person's ethnic origins should be avoided. This can mean removing unpleasant slang terms that stereotype people, such as 'whingeing Pom' (British people) or 'Abos' (Indigenous Australians).

Think of some of the ways that language can discriminate against elderly people and people of a certain religion or sexual orientation. What alternatives could be used to avoid this?

Wordsmith …

THE FUTURE OF THE ENGLISH LANGUAGE

Many writers and linguists (people who scientifically study language) have given us glimpses of the way English might evolve in the future.

George Orwell's novel *1984* introduced the concept of Newspeak, an abbreviated form of English he envisaged for the future. The term *newspeak* now applies to new expressions or to jargon that is particularly confusing. When the novel was written, Newspeak was a neologism, a newly invented word. The suffix –*speak* is now used to refer to jargon associated with particular social groups or professions; for example, *politicalspeak, technospeak* or *adspeak*.

In the novel, Syme is talking to Winston Smith about the latest newspeak dictionary he is compiling.

'It's a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn't only the synonyms; there are also the antonyms … Take 'good', for instance. If you have a word like 'good', what need is there for a word like 'bad'? 'Ungood' will do just as well — better, because it's an exact opposite, which the other is not. Or again, if you want a stronger version of 'good', what sense is there in having a whole string of vague useless words like 'excellent' and 'splendid' and all the rest of them? 'Plusgood' covers the meaning, or 'doubleplusgood' if you want something stronger still.

1 What might be the problems with a language like Orwell's Newspeak?
2 How would the introduction of Newspeak change the way people behave?
3 The following are new forms of the English language. Using the internet, find out what these neologisms mean:
   a Singlish
   b Chinglish
   c Panglish
   d Manglish
   e Indlish.
4 Find out what these recent neologisms mean:
   a brocation
   b infotainment
   c applet
   d e-quantance
   e man flu
   f lolcat
   g m-commerce.

OVER TO YOU …

Try creating your own *futurespeak*. Write a brief reflection about your family, a recent holiday, life at school or what you see yourself doing in the future. Create a dictionary for any neologisms you create. Show it to your classmates and see if they can understand what you have written.

My view …

Do you like the fact that English is always changing and evolving? What could be scary about the changing nature of our language? Do you think that the English language of the twenty-second century will be completely unrecognisable to us? Explain your view.

CREATE AND COMPOSE

Productive focus: writing and creating

1 Analyse a short story

Choose a short story to read and analyse it by completing the following tasks. *Note:* The story you select must contain more than one character and some dialogue.
• In your own words, describe the style of storytelling present in the text you have chosen.
• Does the narrator use past, present or future tense?
• Describe the effect this style of storytelling had on you. For example, did it make you feel included and present in the action? Was it clear and easy to understand or was it confusing? Did it maintain your attention or did you find yourself losing interest?
• Explain how the writer manipulated you, the reader, through the use of dialogue, to form a particular view of the main character. Explain your view of the main character in detail.
• Aim to write 350–400 words in all.

Some key points to remember

• Make notes under headings such as 'Narrative style' and 'Use of dialogue' after you have read the story you are going to analyse.
• Don't retell the story — 'analyse' means to examine in detail in order to discover the separate parts that make up the whole.
• Use quotations from the short story to support your analysis.
• Write in the third person.

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Use the assessment criteria rubric to guide you through your chosen task.

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2 Respond to humorous non-fiction

Look in newspapers and magazines (print and online) to find a humorous article on a topic or issue. Writers, bloggers and columnists such as Danny Katz, James Valentine, Mia Freedman, Philip Adams, Benjamin Law and Annabel Crabb often write on serious matters, but adopt a humorous tone. You could even make use of a comedy routine from a comedian such as Ahn Do, Magda Szubanski, Adam Hills or Julia Morris as the basis for your response.

For your chosen article, discuss in 400–500 words how the writer has made use of humour and tone to convey their more serious message.

Some key points to remember

• Choose an article of around 400 words. If your chosen article is longer, concentrate on an extract from it of around 400 words.
• Make notes under headings after you have read the article.
• Use quotations from the article to support your discussion.
• Write in the third person.
• Provide full source details of your article and include a copy of it with your response.

The man-flu is no joke

Why you should avoid coffee shops

Personal hygiene is not to be sniffed at

My life as a Facebook fiend

Beware backpackers bearing gifts

eBook plus

Use the assessment criteria rubric to guide you through your chosen task.

Self-evaluation …

1 What new writing strategies have you developed during this unit?
2 What thinking strategies did you use throughout this unit; for example, comparing, interpreting, analysing, evaluation?
3 Did you use technology effectively to help you learn? In what ways?

INDIVIDUAL PATHWAYS

| Worksheet 5.1 doc-XXXXX | Worksheet 5.2 doc-XXXXX | Worksheet 5.3 doc-XXXXX |

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eBook plus **Using ICT**

projects plus

Wish you were here

SEARCHLIGHT ID: PRO-0126

Scenario

You and two of your classmates are part of the UN Youth Australia delegation to the United Nations conference to be held somewhere in Asia. Your travel is funded by the Expanding Horizons Asia Foundation; but in return, the foundation requires you to broadcast via the web to educate and inform Australian students. The vlog should represent what life is like for those who live in your chosen Asian country. A focus on people your own age is preferred, such as an exploration of how their life is similar or different to the life of typical Australian teenagers.

Task

Choose a country of Asia that you have some basic knowledge of, but one that you would like to experience at first-hand to see what it would be like to live there as a young person. Consider which aspects of life that you and your fellow Australian students would be most interested in, and base your research and final vlog entries on these aspects.

Process

Open the ProjectsPLUS application for this project in your eBookPLUS and watch the introductory project video. To begin your project, click the 'Start new project' button, set the due date and time, and set up your project group. You can complete this project individually or invite other members of your class to form a group. Visit the Weblinks section in your Media Centre to preview sample travel vlogs to get ideas for your own project. Take note of different approaches and media used that you might like to apply to your own project.

• Aim to cover at least three different aspects of life so that your vlog has a thematic continuity and maintains viewer interest.
• You will need to create and deliver at least one vlog entry for each aspect that you choose.
• Your vlog may include a variety of media, such as images, video, music and sound bites, to help convey your viewpoint.
• You should deliver your content with yourself as the main narrator, but you can also use talking heads, interview bites or vox pops.
• Make sure you use appropriate Creative Commons licensed images, video and music, and be sure to accurately record and include the source details of any information you use.

• Navigate to your Research Forum. A selection of suggested research topics has been pre-loaded here to help you explore what you could present in your vlog. Your Media Centre also contains worksheets that may be useful to identify key aspects about representing people and places, as well as questions to ask yourself when planning your vlog.
• Once your planning is complete, download the planning and production templates from your Media Centre. These will help you to structure and plan the production of your vlog.
• Use an online blogging site to set up your vlog and enter all the required content and media. Your Media Centre includes a document with tips and tricks of how to build a vlog.
• A selection of media has been provided for you in your Media Centre to download and use in your vlog. You could also create animations or source other media that you might like to incorporate — weblinks have been provided with some suggested starting points for media. Don't forget to record the source details of any information, image or sound that you use in your vlog, as you must acknowledge other people's work.
• When you have gathered your chosen media for your production, and recorded any sound or music, use multimedia software to create your final production. Your Media Centre contains links to suggested free software that you might like to experiment with for your final creation.
• Print out your Research Report from ProjectsPLUS, including any relevant worksheets as requested by your teacher. Make sure you include an export of your final production for submission to your teacher.

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Your ProjectsPLUS application is available in the Student Resources section inside your eBookPLUS. Visit **www.jacplus.com.au** to locate your digital resources.

Suggested software
Microsoft Word
Multimedia editing software such as Windows Movie Maker, Photo Story 3 or PowerPoint

Media centre
Your Media Centre contains:
• a bank of media to use in your vlog
• production and planning templates
• a 'how to build a vlog' document
• weblinks to sample vlogs and vlogging websites
• weblinks to free recording and editing software
• an assessment rubric.

ACKNOWLEDGEMENTS

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UNIT 1

ENGLISH — CHANGE AND CONTINUITY

The BIG question

How does the English language and its history reveal who we are and what we value?

Key learning ideas

- The English language has evolved to reflect different contexts, perspectives and values.
- Language choices position audiences and make meaning.
- Language is an expression of individual and group identity.

Key knowledge, understanding and skills

Students will:

- explore the way language develops and changes to suit cultural contexts
- analyse and respond to a range of literary and non-literary texts in different forms of English
- evaluate the relationships among language, cultural context and of identity.

What do all the texts shown below have in common? That's right — they are all forms of English.

English is a '**lingua franca**'; that is, it is a common language used by speakers of different languages. It is internationally recognised, particularly in the business, medical and technological worlds. It is understood by over two billion people.

According to writer Jeremy Butterfield, if all the words in the English **corpus** were placed side by side, the line would stretch from the northern tip of Scotland to the southern tip of New Zealand.

There really is no *single* English language; rather, English has taken many forms over the centuries, and is continuing to evolve to reflect changing social and cultural contexts.

— From *Canterbury Tales* by Geoffrey Chaucer

NO LITTER, LAH!
KENA SAMAN ONE!

Ted shook his head. Three
    more sheilas.
There's three boys too.
One's a slowbo, dja see?
Is not, said Rose.
Betcha.
If yer yer father's son yull
    bet on anythin.
— From *Cloudstreet*
by Tim Winton

I said, 'Dyou mean to tel me them before us by the time they done 1997 years they had boats in the air and all them things and here we are weve done 2347 years and mor and stil slogging in the mud?'
He put his han on my sholder he said, 'Now youre talking jus like me I dont know how many times Ive said that. Now you see the woal thing what Im getting at its why Im all ways strest and straint Im just a woar out man.'
— From *Riddley Walker* by Russell Hoban

Tuning in

Reflect and discuss:

Which of the texts shown here is not recognisably English? Are you surprised to see how varied English is? Rank the texts from the oldest to the most recent form of English. Why do you think it is important to explore the many early forms of our language?

My view …

The texts above all demonstrate how English has taken on different forms to reflect changing values, contexts and perspectives. Choose one of the texts and write a paragraph reflecting on the values and perspectives revealed by the text.

What's so special about English?

The English language is a lot like a hamburger: it has layers of filling piled up to make something rich and tasty. The hamburger gives us a snapshot of the various languages that contributed to what we know as English.

Modern English

The English of the Industrial Revolution and colonisation

Early modern English and the influence of Shakespeare

Norman conquest and Middle English

Old English — Anglo-Saxon
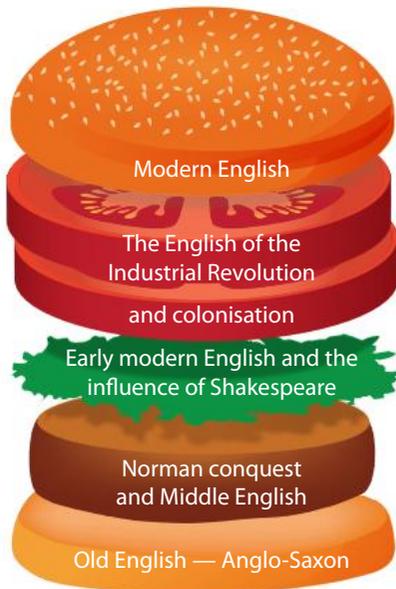
The English language really began when Britain was invaded by three Germanic tribes in the fifth century AD: the Angles, the Saxons and the Jutes. Before their arrival, Britain was home to the Celts, who spoke a variety of Celtic languages. The invading tribes pushed much of the Celtic population into what are now Wales, Scotland and Ireland. Only a few words spoken by the original Celts have survived in modern English; for example, *crag* and *tor* (both kinds of rocky outcrop), although more placenames, such as *London*, have survived.
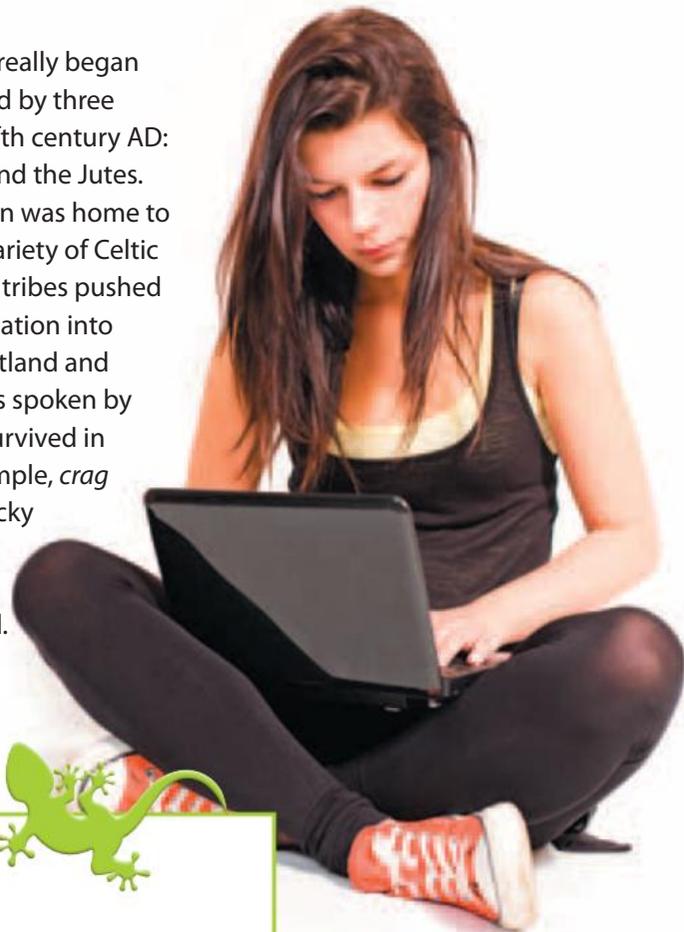
Almost half of the most commonly used words in modern language have their origins in Old English, or Anglo-Saxon.

LANGUAGE link

An evolving global language

We could argue that English is a global language. In fact, 'Globish' is the name given to a simplified, global form of English that many believe will become the new international language. The term *Globish* was first used by Jean-Paul Nerrière in 1995 to refer to a simplified form of English, based on a vocabulary of just 1500 words.

Another form of Globish was created by Madhukar Gogate in 1998. In this version, English words are written phonetically — that is, in the way they are pronounced. The Globish phrase *'maay haart lips ap wen aay bihold e renbo in dha skaay'* translates as 'My heart leaps up when I behold a rainbow in the sky.'

What do you think would be the benefits of having a new global language like Globish?

eBook *plus*

Use the **Globish** weblink in your eBookPLUS to learn more about Globish.

NEED TO KNOW
Old English the earliest form of English, also known as Anglo-Saxon. It was used in what is now called England from the mid fifth century until the twelfth century. It was formed from the language of the Angles, Saxons and Jutes, the Germanic tribes who invaded Britain in 449 AD. Old English actually looks more like German than like modern English.

Old English: *The Seafarer*

The best way to learn about the origins of the English language is to take a look at some of the earliest texts written in **Old English**. Like any text, these give us an insight into what people valued and believed in, and what life was like for them.

The lines on the next page are from the Anglo-Saxon poem *The Seafarer*. This 124-line poem is part of a collection of Old English manuscripts known as the *Exeter Book*. Text A is written in Old English (Anglo-Saxon). Text B is a modern translation of the opening lines of the original. The seafarer, or sailor, lives his life on the sea, drifting without purpose or comfort. His lord or captain is dead, and he feels that life has no real point.

Text A: from *The Seafarer* (Old English)

Mæg ic be me sylfum   soðgied wrecan,

siþas secgan,   hu ic geswincdagum

earfoðhwile   oft þrowade,

bitre breostceare   gebiden hæbbe,

Text B: from *The Seafarer* (modern English translation)

About myself I can utter a truth-song,

tell journeys — how I in toil-days

torment-time often endured,

abode and still do bitter breast-care,

sought in my ship many a care-hall,

horrible waves' rolling, where narrow night-watch

often has kept me at the ship's stern

when it dashes by cliffs. Pinched by the cold

were my feet, bound by frost's

frozen fetters, where those cares sighed

hot about heart; hunger within tore

the mind of the sea-weary one. That man knows not,

to whom on earth fairest falls,

how I, care-wretched, ice-cold sea

dwelt on in winter along the exile-tracks,

bereaved both of friend and of kin,

behung with rime-crystals.

Activities ...

IDENTIFYING features of Old English poetry

Getting started

1 Try pronouncing the Old English words in Text A. The annotations will guide you in pronouncing the unusual-looking letters.
2 Which words look familiar to you?
3 What do you notice about the format of Text A?

Working through

4 **Alliteration** is a feature of Old English poetry. Can you detect any alliteration in Text A?
5 Which of the following words best describes the seafarer's state of mind?
   - cheerful
   - depressed
   - optimistic
   - ashamed
6 **Kennings** and riddles are another feature of Old English poetry. Some well-known Anglo-Saxon kennings include *wave-floater* (*woegflota*), meaning 'ship', *bone-house* (*banhus*) meaning 'the body', and *sky-candle (heofon-candel)*, meaning 'the sun'.
   a Of the following Anglo-Saxon kennings, circle the ones that mean 'sea':
      - *seolbaep* (seal-bath)
      - *beadoleoma* (battle-light)
      - *fiscesethel* (fish-home)
      - *hronrad* (whale-road).
   b Create five kennings of your own. See if your classmate can guess the meaning of your kennings.
   c Can you think of some modern kennings? For example, *couch potato* is used to refer to someone who likes to laze about and watch TV.
   d The following kennings are featured in Text B. For each one, write the **literal meaning**:
      - care-hall
      - exile tracks.

Going further

7 Using the diagram at right as a guide, see if you can match the following Anglo-Saxon or Old English words for parts of the human body. If you say the words aloud, you may notice that they sound similar to their modern English equivalents.

bellig	bosm	ancleow	cest
haer	heorte	cinn	hype
nasu	cneow	hnecca	eare
eage	elnboga	fot	toth
muth	sculdor	scinn	

ANALYSING and RESPONDING to an Old English poem

Getting started

8 Read the modern translation of *The Seafarer*.
  a How would you describe the subject matter of this poem?
  b How would you describe the **tone** of this poem? For example, is it cheerful, angry or optimistic?
  c How would you describe the **mood** of this poem? For example, is it sad, fearful or uplifting?

Working through

9 In Text B, what images has the *scop* (the Anglo-Saxon term for 'poet') used to create the mood of the poem?

10 Text B is an **elegy**. Which lines in Text B best capture the seafarer's sorrow?

11 What kind of life do you think the seafarer has led so far? Quote from the poem to support your response.

12 Even though the original poem is in an almost unrecognisable form of English, what similarities are there between Anglo-Saxons and people of today?

13 Anglo-Saxons were also very fond of riddles. Along with poetry, these provided entertainment at feasts.
  What is the answer to the following riddle?

> When I am alive I do not speak.
> Anyone who wants to takes me captive and cuts off my head.
> They bite my bare body
> I do no harm to anyone unless they cut me first.
> Then I soon make them cry.

  a What is the answer to the riddle?
  b Can you think of any other possible answers?
  c Have a go at creating a five- to ten-line riddle of your own.
    See if your classmates can guess the answer.

(The answer to the riddle can be found upside down at the bottom of the page.)

Going further

14 Imagine you are the seafarer. Life has been getting you down lately, so you decide to send an email to a magazine columnist, Helpful Hrothgar of the *Whale-Road Review*. In your email, tell Helpful Hrothgar (using modern English) of your troubles and ask him for advice. Include two to three kennings; you can either borrow the ones used in the poem or create your own. Also use some alliteration to emphasise the strength of your feelings. Swap emails with a classmate. Then try responding to each other's emails in the voice of Helpful Hrothgar.

15 What features of *The Seafarer* contribute to its elegiac quality? Consider:
  - subject matter
  - rhyme
  - rhythm
  - line-length
  - language features
  - mood or tone.

(Answer to the riddle: an onion)

NEED TO KNOW

tone the way in which something is said, which conveys emotion or attitude. For example, a person can speak with a rude, angry or sarcastic tone of voice. It is also the way a writer addresses the reader, or the way a narrator speaks/writes.

mood the general atmosphere created by the words of a text. For example, the overall mood of a text may be of sadness or of fear.

elegy a poem that expresses sorrow for someone who has died, or for something that has ceased to exist

eBookplus

Use the **O Captain! My Captain!** weblink in your eBookPLUS to read an elegy by Walt Whitman.

Old English: *Beowulf*

Beowulf is probably the oldest and most famous text composed in Old English. It dates from the early eleventh century. The only surviving copy of *Beowulf* was nearly destroyed by fire in 1731; these days, it is stored in the British Library in London.

Consisting of 3182 verses, *Beowulf* is an **epic poem**. In other words, it is very long and tells the story of a legendary young hero, Beowulf, who is given a task requiring almost superhuman power and courage. Beowulf comes from a tribe called the Geats. He is called upon by Danish King, Hrothgrar, to help rid the kingdom of the monster Grendel, which has been terrorising the Danes. Beowulf defeats Grendel inside the Great Hall by ripping his arm from his body. He later destroys Grendel's mother. The victorious Beowulf becomes king of the Geats and, as an old man, he is killed by a fire-breathing dragon that has been attacking his subjects.

Beowulf is a particular type of epic called a 'folk epic'. This means that the poem would have been recited or sung and passed down orally from one generation to the next. Luckily for us, it was eventually written down on vellum, a type of parchment made from calfskin or lambskin, which is more durable and long-lasting than paper.

eBook *plus*

Use the ***Beowulf*** weblink in your eBookPLUS to read a hypertext version of the epic poem.

Beowulf, as portrayed in the 2007 animated film, *Beowulf*

Read the extract on the next page from a modern translation of *Beowulf* in which Beowulf fatally wounds Grendel.

from *Beowulf*

He spied in hall the hero-band,
kin and clansmen clustered asleep,
hardy liegemen. Then laughed his heart;
for the monster was minded, ere morn should dawn,
savage, to sever the soul of each,
life from body, since lusty banquet
waited his will!

. . . Straightway he seized a sleeping warrior
for the first, and tore him fiercely asunder,
the bone-frame bit, drank blood in streams,
swallowed him piecemeal: swiftly thus
the lifeless corse was clear devoured,
e'en feet and hands. Then farther he hied;
for the hardy hero with hand he grasped,
felt for the foe with fiendish claw,
for the hero reclining, — who clutched it boldly,
prompt to answer, propped on his arm.
Soon then saw that shepherd-of-evils
that never he met in this middle-world,
in the ways of earth, another wight
with heavier hand-gripe; at heart he feared,
sorrowed in soul, — none the sooner escaped!
Fain would he flee, his fastness seek,
the den of devils: no doings now
such as oft he had done in days of old!
Then bethought him the hardy Hygelac-thane
of his boast at evening: up he bounded,
grasped firm his foe, whose fingers cracked.
The fiend made off, but the earl close followed.
The monster meant — if he might at all —
to fling himself free, and far away
fly to the fens, — knew his fingers' power
in the gripe of the grim one.
. . . Again uprose
din redoubled. Danes of the North
with fear and frenzy were filled, each one,
who from the wall that wailing heard,
God's foe sounding his grisly song,
cry of the conquered, clamorous pain
from captive of hell. Too closely held him
he who of men in might was strongest
in that same day of this our life.

Glossary

hero-band: gathering of heroes

clansman: a member of a clan or tribe

liegemen: loyal followers

ere: before

asunder: apart

bone-frame: a kenning meaning 'body'

piecemeal: piece by piece

corse: corpse

e'en: even

hied: hurried

middle-world: the world of humankind

wight: person

hand-gripe: grip

fain: gladly

fastness: safety

bethought: thought

Hygelac-thane: Beowulf. Hygelac is Beowulf's uncle, the King of the Geats.

earl: nobleman

fens: low-lying swampy land or bog

din: loud noise

redoubled: repeated more strongly

Margin notes

The extract begins with the fierce monster Grendel bursting into the hall where Beowulf and the Danes are sleeping.

Grendel kills and devours a sleeping warrior.

Grendel attacks Beowulf.

Grendel has never met a human being with a stronger hand grip than Beowulf.

The wounded Grendel stumbles away to his 'den of devils' to die.

Beowulf's powerful grip has ripped Grendel's arm from his body.

Activities ...

UNDERSTANDING features of epic poetry

Getting started

1 Can you think of other examples of epics? Consider, for instance, films that have been made of famous epic stories or that involve a hero who undertakes a difficult **quest** or journey.
2 Who are your heroes? Why do you admire them?

Working through

3 What qualities would you expect an epic hero to have?
4 What kind of man do you think Beowulf is?
5 Read the definition of epic poetry on page 7. Which of these features are revealed in the extract from *Beowulf*?

Going further

6 Imagine you are Beowulf and you have just killed Grendel. The Danes are full of praise for your heroism and strength. Write a short diary entry in which you reflect on what you have achieved and how difficult it was.

IDENTIFYING language features of *Beowulf*

Getting started

7 Using a print or online dictionary, find the meaning of the following words:
   a kin
   b hardy
   c foe
   d fiend
   e clamorous.

Working through

8 What are some examples of alliteration in this extract?
9 Read the extract aloud. What effect does the alliteration have on your understanding of the story?
10 This extract contains a number of **compound words**. Identify three compound words in the extract.
11 Grendel is described as a 'captive of hell'. Find at least two other descriptions of Grendel that represent him as a monster or devil.

INTERPRETING and EVALUATING *Beowulf*

Working through

12 What human qualities do you think were valued in Anglo-Saxon culture?
13 Which of the following themes or ideas does the *scop* explore in the extract?
   a Bravery
   b The importance of protecting one's community
   c Keeping one's word
   d Resilience and perseverance
   e The nature of evil
14 Why do you think *Beowulf* is still worth reading today?

Going further

15 Have a go at sketching Grendel. Note the many references to him as a 'fiend' or a 'captive of hell'.
16 Do you think *Beowulf* would make a good film? Explain your response.

Beowulf on the big screen

Not surprisingly, *Beowulf* has attracted many film directors, who see the Anglo-Saxon warrior as the ideal action hero for modern audiences. Below is a promotional poster for a 2007 film of *Beowulf*.

The actor playing Beowulf is shown from a low angle; he seems to tower over the viewer.

The grey, stormy sky suggests that this is a dark, violent film.

Beowulf is represented as a muscled warrior, in armour.

The film's title is depicted in a font that vaguely resembles Anglo-Saxon lettering.

Actors' names appear below the film's title. Other production details appear in very small print at the bottom of the poster.

Activities ...

UNDERSTANDING the purpose and features of a film poster

Getting started

1 Does the film poster make you want to see this film? Explain.
2 What do you think this film would be rated? (G, general; PG, parental guidance; M, mature audience; MA15+, mature audience aged 15 and over; R, restricted to persons aged over 18.) Explain your choice of rating.

Working through

3 Which of the following social groups would most likely form the **target audience** for this film? Justify your response to a partner.
   a Retirees
   b Middle-aged women
   c Environmentalists
   d Professional women
   e Teenage boys
   f Psychiatrists
4 Explain what you think is meant by the **tagline** 'Face your demons' that was used with the poster by some distributors? Can you think of an alternative tagline?

NEED TO KNOW

target audience the intended audience for the film

tagline a short, catchy phrase that appears on flyers and posters to promote a film. The tag-line captures a key aspect of the film's story or theme.

Writing that packs a punch

A film review, unlike a poem, play or novel, is a non-literary text type. We would expect to find film reviews in a newspaper, magazine or on a website. The purpose of a film review is to evaluate or make a judgement about the quality of the film. As a film review is usually intended for a mass media publication, it uses a journalistic and 'punchy' style of writing. The aim is to engage the reader's attention and to persuade the reader either to buy a ticket to see the film or not to waste their money.

Read the following extract from a review of the 2007 film *Beowulf*.

1 If you are expecting *Beowulf* to be just another 'man-slays-monster' gore fest, then you won't be disappointed. Robert Zemeckis has applied his *cgi* wizardry to the dusty Old English epic poem. The result is a cartoonish Viking romp with lots of
5 puffed chests, sword waving and really bad Danish accents.

Ray Winstone has been made over as the waxy-looking, Scandinavian hottie, Beowulf, all pecs and abs and manly gazes across the Fens . . .

Zemeckis' Grendel is a far cry from the demon, which, in
10 the words of poet and *Beowulf* translator, Seamus Heaney, 'comes alive in the reader's imagination as a kind of dog-breath in the dark'. Film directors know all too well the drip-filter pressure of the reader's imagination when it comes to adapting literary classics. The pixilated Grendel, played by
15 Crispin Glover, is a slimy, pock-marked caricature of the original. Still, there are plenty of disgustingly gory close-ups, each frame bloodier than the last.

The pneumatic Angelina Jolie plays Grendel's monstrous mother, whose transformation from bag to babe beggars belief
20 and is sure to upset the *Beowulf* purists. As she emerges from the murky depths, dripping in liquid gold, she looks more like a pin-up girl for Cadbury's Old Gold chocolate than the scaly swamp-hag who gives Beowulf the fight of his life.

The reviewer uses **second-person** pronoun (*you*) to establish a relationship with the reader and to relate the film to the reader's world. **(1,2)**

cgi: computer-generated imagery **(3)**

A new paragraph is used for each new point about the film. **(6,9,18)**

Colloquial or everyday words like *hottie* give the review a light, humorous mood. They also suggest that the reviewer feels the poem has not been treated seriously by the film-makers. **(7)**

pecs and abs: pectoral (chest) and abdominal muscles **(7)**

Fens: low-lying marsh land **(8)**

Quotation from a translator of *Beowulf* adds depth and authority to the review. **(11–12)**

Graphic images give readers a strong visual impression of the film. **(15)**

This language is **emotive**, as it reveals what the reviewer feels about the film. **(16)**

The reviewer uses the language of film (*close-ups*, *frame*) to establish credibility. **(16,17)**

pneumatic: attractive and voluptuous (of women) **(18)**

This **simile** is striking, revealing the reviewer's strong opinion of the film. **(22)**

Alliteration *(scaly swamp-hag)* is used to enhance this imagery. **(23)**

Activities . . .

IDENTIFYING some textual features of a film review

Getting started

1 In what kind of publication would you expect to find this review?
2 Do you read reviews to decide whether or not to see a film? Why?

Working through

3 The table below lists some of the language devices used in the review to achieve a 'punchy' style and to persuade the reader of the film's worth. Find an example of each language device or type of vocabulary from the review of *Beowulf*. You could create your own examples too in a third column.

Language device	Example from *Beowulf* review
Colloquial vocabulary	
Compound nouns or adjectives	
Figurative language: simile or metaphor	
Alliteration	
Emotive vocabulary	

4 What is the target or intended audience for this film? Which words in the review suggest that this is the target audience?
5 Which of the following is included in the subject matter of the review?
   - Characters/actors
   - Setting (the time and place in which the film is set)
   - Special effects
   - Themes or messages
   - The script or screenplay
   - Film techniques (such as the use of the camera)

INTERPRETING a film review

Working through

6 Why do you think the story of Beowulf would appeal to a modern audience?
7 Sum up the reviewer's opinion of the film. Include a quotation that reveals the reviewer's opinion.
8 How would you describe the reviewer's **attitude** to the original poem, *Beowulf*?

Going further

9 What do you think the reviewer means by the phrase, 'the drip-filter pressure of the reader's imagination'?

LITERACY link

The purpose of a review

Reviews:
- should engage the reader with a catchy title and opening paragraph
- offer an evaluation of a product or experience, such as a film
- use language to persuade and position the reader to accept the reviewer's opinion of the film.

Find some reviews of a film you have seen or would like to see. Do the reviewers have the same opinion about the film?

French influences on English language

The Norman Conquest of England began in 1066, when William of Normandy (an area of France) led a military invasion of England, gained victory in the Battle of Hastings, and was crowned King at Westminster Abbey. By 1088, the Norman French were completely in control of the country. The era known as the Norman period continued until 1154 but French would influence English for much longer.

English became the language of the lower classes, the peasants and slaves. French became the language of the royal court, the legal system, and people of wealth and property. Gradually, however, English began to reassert itself: children were once again educated in English; it was used in the law courts; and more and more authors began writing in English.

The Norman French gave us many words, and it is estimated that 30 per cent of English words come from French.

Activities . . .

IDENTIFYING more influences on the English language

Getting started

1 List any French words and phrases you know.

Working through

2 Circle the words below that are adapted from French. You can use a print or online dictionary to check the origins of the words.

lemon	reward	marriage	person	river	blanket	music	air

3 Consider the following words derived from French. Find out the meanings of any words unfamiliar to you.

parliament	government	judge	penitentiary	testimony	evidence	felony

  a What do these words have in common?
  b Why would these particular words have been among the first French words to be adopted by the English?

4 Why is it not surprising that so many English words were replaced with French following the Norman Conquest?

Going further

5 Describe what it would have been like for native English-speakers once William the Conqueror arrived and French became the official language for the next 300 years.

6 Why would English schoolchildren have been educated in French and **Latin**, rather than in their native language?

NEED TO KNOW
Latin the language of ancient Rome and the Roman Empire; the most important language in Europe until the late seventeenth century

Middle English emerges

The version of English that emerged from the twelfth to the fifteenth centuries is known as **Middle English**.

The most famous poet who wrote in Middle English was Geoffrey Chaucer (1340(?)–1400). His work *The Canterbury Tales* consists of a collection of stories told by a motley group of **pilgrims** on their way from London to Canterbury. Their pilgrimage will take them to the shrine of Thomas à Beckett, a saint and martyr murdered 200 years previously. In order to pass the time, they each tell a story, with the best story-teller winning a free supper at the end of the **pilgrimage**.

Image of Chaucer as a pilgrim from *Ellesmere Manuscript*, which is an early publishing of *The Canterbury Tales*

The Pardoner's Tale

'The Pardoner's Tale' is a type of text called an **exemplum**; that is, a dramatic story, usually within a sermon, that illustrates the central idea or theme of the sermon. The **Pardoner**, one of Chaucer's pilgrims, is a smooth-tongued con-artist who makes money by selling fake holy relics while preaching about the dangers of greed, gluttony and gambling. He tells the tale of three young men — 'roisterers' or 'rioters' — who try to kill Death. They meet an old man who must wander the Earth until he can find someone who will exchange his youth for the old man's age.

The version below is a translation from Middle English into more modern English, although it does still contain some non-contemporary words and constructions.

In this modern English translation, the old man directs the three rioters to an oak tree, where they will discover a great treasure.

John Lydgate and the Canterbury Pilgrims in the painting _Siege of Thebes_

from _The Canterbury Tales_
by Geoffrey Chaucer

Extract A

1 'Now, sirs,' said he, 'if you're so keen, in brief,
　To find out Death, turn up this crooked way,
　For in that grove I left him, by my fay,
　Under a tree, and there he will abide;
5 Nor for your boasts will he a moment hide.
　See you that oak? Right there you shall him find.
　God save you, Who redeemed all humankind,
　And mend your ways!'— thus said this ancient man.
　And every one of these three roisterers ran
10 Till he came to that tree; and there they found,
　Of florins of fine gold, new-minted, round,
　Well-nigh eight bushels full, or so they thought.
　No longer, then, after this Death they sought,
　But each of them so glad was of that sight,
15 Because the florins were so fair and bright,
　That down they all sat by this precious hoard.
　The worst of them was first to speak a word.
　'Brothers,' said he, 'take heed to what I say;
　My wits are keen, although I mock and play.
20 This treasure here Fortune to us has given
　That mirth and jollity our lives may liven,
　And easily as it's come, so will we spend.
　This treasure must be carried home by night
　All prudently and slyly, out of sight.
25 So I propose that cuts among us all
　Be drawn, and let's see where the cut will fall;
　And he that gets the short cut, blithe of heart
　Shall run to town at once, and to the mart,
　And fetch us bread and wine here, privately.
30 And two of us shall guard, right cunningly,
　This treasure well; and if he does not tarry,
　When it is night we'll all the treasure carry
　Where, by agreement, we may think it best.'

grove: a group of trees (3)

fay: faith (3)

abide: remain; wait (4)

redeemed: saved (7)

roisterers: rioters, rascals (9)

florins: English coins (11)

new-minted: newly made (11)

bushels: a unit of measurement (approximately 35 litres) (12)

take heed to: take note of (18)

mirth: happiness (21)

jollity: cheerfulness (21)

prudently: wisely (24)

blithe: happy (27)

mart: market (28)

tarry: wait, dawdle (31)

eBook_plus_

Use _The Canterbury Tales_ weblink in your eBookPLUS to read the Old English and modern English versions of _The Canterbury Tales._

Activities . . .

INTERPRETING and EVALUATING a Middle English text

Getting started

1 Using the internet or the library, do some research into the Black Death.
  - **a** What was it?
  - **b** When and where did it strike?
  - **c** Approximately how many people's lives did it claim?
  - **d** How do you think Chaucer's pilgrims would have reacted to 'The Pardoner's Tale', given the reality of the Black Death?

2 Here are the first four lines of Extract A in Middle English:

> Now, sires, quod he, if that yow be so leef
> To fynde deeth, turne up this croked wey,
> For in that grove I lafte hym, by my fey,
> Under a tree, and there he wole abyde . . .

Circle or write in your notebook all the words that are recognisable to you.

Working through

3 When the rioters ask the old man of the whereabouts of Death, why does he point them to an oak tree where they will find treasure?

4 What does the tale reveal about human nature?

5 If you could sum up the moral message of the tale in one sentence, what would it be?

6 Compare the sample of Middle English above with the samples of Old English earlier. What are the main differences between the two types of English, as far as you can tell?

Going further

7 Where might you find a modern-day exemplum that would illustrate a similar theme to that of 'The Pardoner's Tale'?

LANGUAGE link

Shakespeare's English

The sixteenth-century English playwright Shakespeare introduced or invented over 3000 words. Some of these, such as *soilure* and *exsufflicate*, did not survive. Others are now part of our everyday vocabulary, such as *majestic, summit*, *excitement* and *puppy-dog*.

The language of Shakespeare's plays is actually an early form of modern English. Unlike Old English, it is recognisable to us.

The following phrases came to us from Shakespeare. What do they mean?
- **I must be cruel to be kind. (*Hamlet*, Act III, Scene iv)**
- **Love is blind. (*The Merchant of Venice*, Act II, Scene vi)**
- **A tower of strength (*Richard III*, Act VI, Scene iii)**
- **Cold comfort (*The Taming of the Shrew*, Act IV, Scene i)**
Explain to a classmate what each of these phrases means.

Wordsmith . . .

GREEK AND LATIN ROOTS

English features many words of Latin and Greek origin. How did they get there?

Although the Romans occupied Britain for 400 years or so from 43 to 410 CE (before the arrival of the Anglo-Saxons), they left behind only about 200 Latin words that would become part of the Old English vocabulary. English borrowed many more Latin words from Christian missionaries like St Augustine, who arrived in England in 597 CE. (And the Romans had borrowed a lot of words from the Greeks, so English acquired Greek vocabulary second-hand.)

Many more Latin and Greek words entered the language during the Norman period, because many French words came from Latin. Then, during Renaissance times, from the fourteenth to the seventeenth century, there was a great interest in classical learning and writing — in other words, ancient Greek and Rome, so we acquired further Latin and Greek vocabulary. Latin words include *solar* (sun) and *aqua* (water). An example of a Greek prefix is *auto*, meaning *self*, as in *autobiography*.

1 Each word below is of either Greek or Latin origin. Using a print or online dictionary of etymology, find their meanings and origins. The first one has been done for you.

Word	Latin	Greek	English meaning
benevolent	*benevolentem:* wellwishing		well meaning; wanting to do good for others
chronological			
osteopath			
prototype			
negate			
vacuous			
philologist			
tactile			
pseudonym			
patriarch			

> **eBook*plus***
>
> Use the **Etymology dictionary** in your eBookPLUS to find the meanings and origins of the words.

2 See how many words you can build by combining the root words below with a prefix or a suffix or both.

Prefix	Root word	Suffix
anti–	appoint	–ment
ideo–	aware	–able
un–	criminal	–al
hyper–	manage	–ing
dis–	history	–ology
mis–	engage	–ism
il–	social	–ness
pre–	logic	–ic
de–	thesis	–ise

3 List as many words as you can that use the following prefixes and suffixes:

- re- (again)
- sub- (under)
- mis- (bad)
- ex- (out)
- -al (relating to)
- -ism (quality or state)
- -ology (study of).

4 Each of the phrases below defines a word of Greek or Latin origin. The root or base word is provided. Using a print or online dictionary, find the word that matches each definition.

a *phobos — fear*
- fear of tight, closed spaces
- fear of open spaces
- fear of spiders

b *caput — head*
- an item of headwear
- the person in charge of a ship or a sporting team
- the city that is home to a country's head of government

c *scio — know*
- an academic subject in which biology, physics and chemistry are studied
- an awareness of right and wrong
- to be aware and awake

d *chronos — time*
- to happen or make happen at the same time
- a record of past events in order of time
- someone who records the events of their times

👉 OVER TO YOU …

Create a graffiti poster for one of the Greek and Latin root words below. Place the root word in the centre of the poster and surround it with all the words that can be made from this root word. (The word *graffiti* comes from the Italian word *graffito* (*graffiti* is the plural), meaning 'a little scratching').

anima (life or spirit)	portare (carry)	polis (city)
sophos (wise; wisdom)	solus (alone)	sphaira (sphere)
cognoscere (know)	locus (place)	zoion (animal)

💬 My view …

Daniel Defoe, author of *Robinson Crusoe* (1719), referred to the English language as that 'Roman-Saxon, Danish, Norman tongue'. Explain what he meant. Since he wrote this, there have been many further influences on English. What could you add to Defoe's description? What have you learned about the nature of language by sampling the various early forms of English?

TECHNOLOGY AND LANGUAGE CHANGE

How do new technologies alter language?

The Industrial Revolution in Great Britain took place during the eighteenth and mid nineteenth centuries. It was an era of great technological advancement. Steam power, the telegraph, metal machinery and electrical power generation were just some of the innovations that led to a shift from an agricultural society to an industrial society. This period gave us words such as *biology, caffeine, watt, chromosome* and *pasteurise*.

Just as the introduction of the printing press to England in 1476 altered the way English was written, recent digital technologies are influencing the way we communicate with each other. The Digital Revolution of today has brought us the microchip, internet, laptop computer, LCD (liquid crystal display), laser printer, mobile and smart phones, and iPad. In turn, these have given English a dramatic makeover as social networking, text messaging and other forms of electronic text have influenced what is written for these new media.
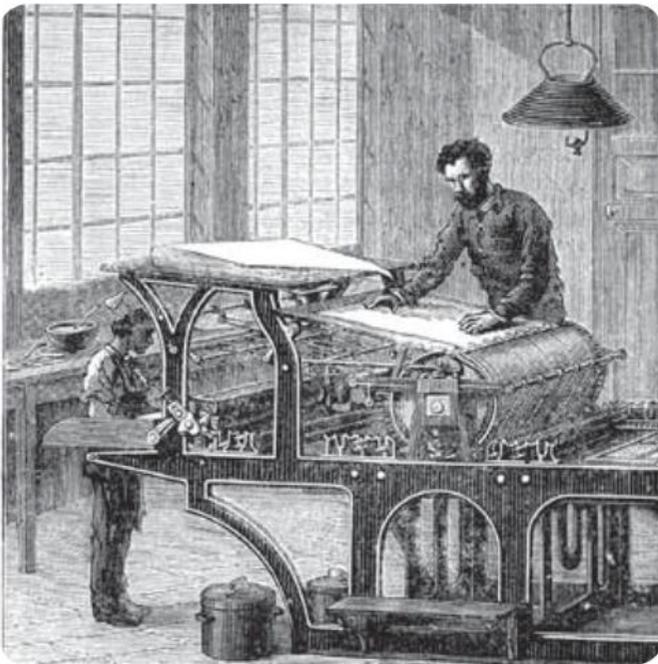
The printing press was invented in the fifteenth century.
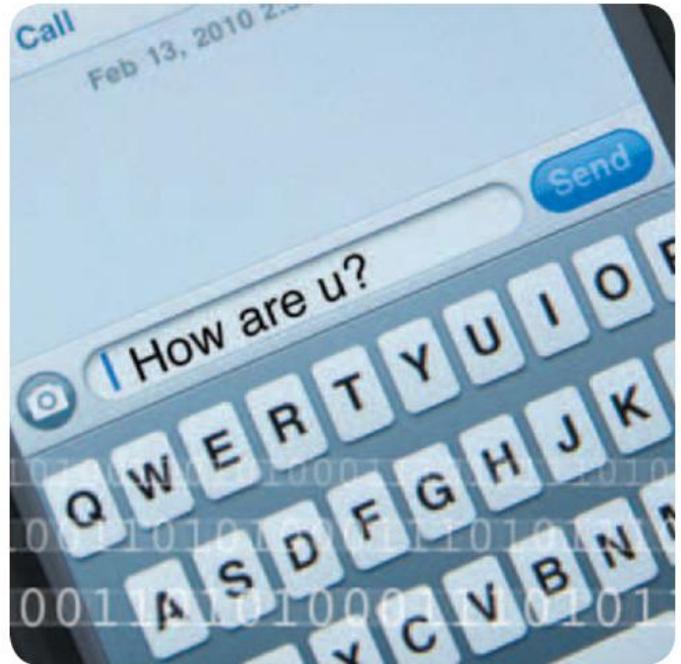
The smart phone was invented in the twentieth century.

LANGUAGE link

Two great inventions

One of the world's greatest technological inventions was the printing press. Originally invented in 1450 by Johann Gutenberg of Germany, it was introduced to England by William Caxton in 1476. This meant that books could be mass produced. Many books were now printed in English, rather than Latin, the language of the Church.

The other revolutionary and language-changing invention was the microchip. Invented in 1958, the microchip, or integrated circuit, meant that much smaller computers could be built. It heralded the computer age. Without the microchip, we wouldn't have microwaves, pacemakers, laptop computers, mobile ad smart phones, iPods, plasma televisions or digital cameras. Neither would the following words exist: *download, email, blogosphere, offline, iPhone* and *username*.

What other words have emerged from the Digital Revolution?

Weird words

The following texts are from vastly different historical and cultural contexts; however, they each reveal how powerful the effect of technological change can be on language. Placed side by side, they show just how dramatically English has altered over the centuries.

NEED TO KNOW

SMS short message (or messaging) service

emoticon a visual symbol that represents a facial expression or emotion

portmanteau word a word made by blending the parts of other words, such as *brunch* (*breakfast* and *lunch*). The original French word *portmanteau* is itself such a word, combining *porter* (to carry) and *manteaux* (cape or coat) to create a new word for a kind of suitcase.

Text A is the opening page of the first English dictionary, the *Table Alphabeticall*, published in 1604 by schoolteacher Robert Cawdrey.

Text A
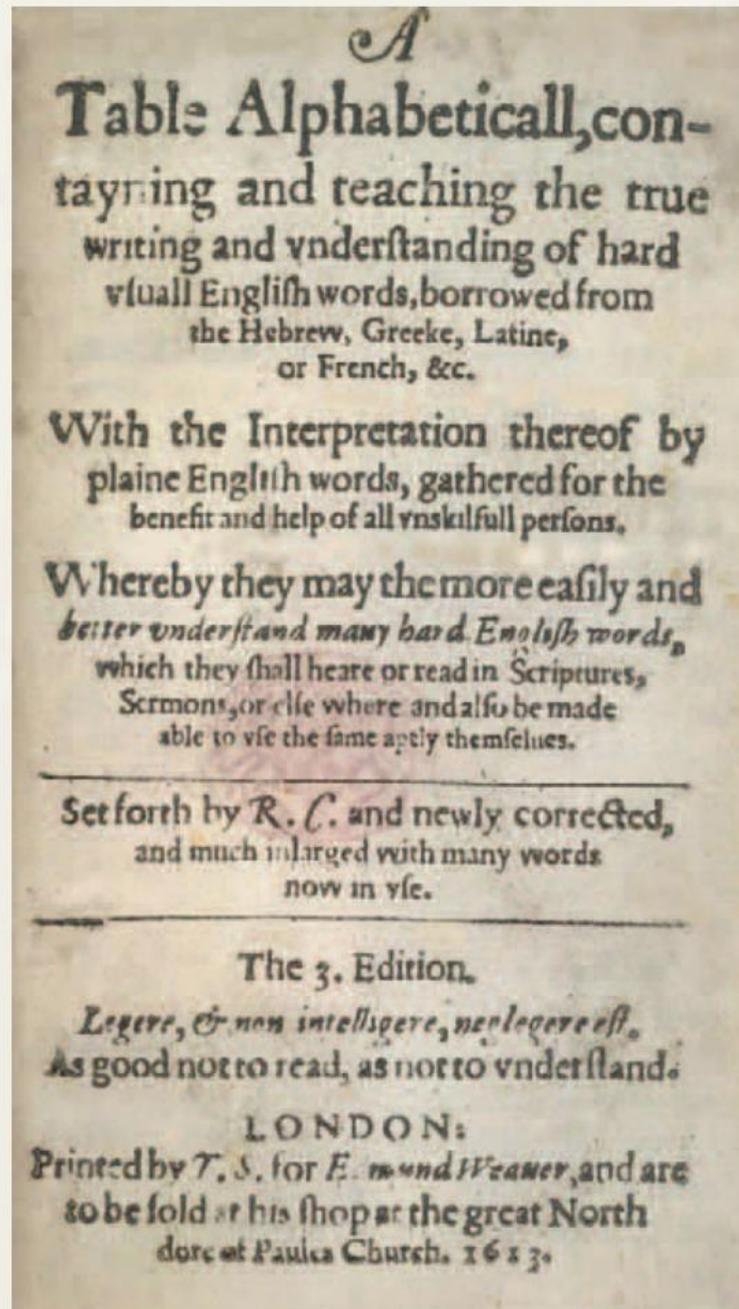
Notice the different lettering: *s* resembles the modern *f* and *u* looks more like *v*.

Hebrew: the language of the ancient Hebrews who lived in what is now called Israel and Palestine

Elizabethan spelling also differed from modern spelling. Dictionaries like this one helped to standardise spelling; that is, to establish set rules for spelling.

The phrase 'as good not to read, as not to understand' means that reading is the key to understanding.

scriptures: passages from the Bible. Before the sixteenth century, the Bible was written in Latin.

sermons: speeches on religious or moral issues, usually delivered by a priest in a church service. In seventeenth-century England, religion was a big part of people's lives.

Text B is a poem written in the language of texting or **SMS**.

Text B

a txt msg poem
by Tawnee Brown

I wanted u 2B
my BFF, u C
Not just 2DAY
But 4 eva & eva.

'TBNT,' u said
as u @@
and LOL.

U saw my :(
as we sat F2F.
But all u did
was walk away.
No XOXO
Just a ;)
And a 'CUL8R'!

So if that's
how it's 2B,
u can take a hyk
and pigs might fly
ADBB.

> Words are abbreviated or shortened by removing letters or by using acronyms or initialisms.

> **Emoticons** are commonly used in text messaging. The word emoticon is a **portmanteau** word made from the words *emotion* and *icon* (picture).

> The word *hyk* is a graphone: a word that is spelt the way it sounds.

Text C is an extract from the novel *Cybercage* by Simon Higgins. Computer genius Joel Mawson, in prison for computer fraud, has hacked into the Cybercourt computer system, as ordered by fellow inmate, Haman Callow. Cybercourt is a cutting-edge court complex that is controlled by **artificial intelligence**.

Text C

from *Cybercage*
by Simon Higgins

His fingers slowly curled into a fist and, with a sigh, he closed his eyes. 'Easy, easy,' he muttered to himself.

Mawson waved his hand at the infopanel. '*That's* what I mean — the erratic behaviour! My best guess is that the master computer tried to fight my Trojan Horse like it was a regular virus. It probably launched a fractal decryption response, which is inappropriate, because any low-grade script bunny could tell you that the firewall around the root directory —'

'Stop! In plain English, Professor! Like you'd explain it to a little kid.'

> Trojan Horse: computer software that appears harmless, but which can steal or destroy data

> virus: software that can harm or destroy computer files and programs.

> fractal decryption response: the use of a mathematical formula to decode a text that has been encrypted or written in code

> script bunny: an insulting term to describe people who use computer scripts or programs to attack computer networks

> firewall: a computer security system that prevents unauthorised access

> root directory: the main or parent directory on a computer.

Activities ...

UNDERSTANDING the influence of technology on English

Getting started

1 What makes Text A difficult to understand?
2 Translate Text B, the text message poem, into standard English.
3 What are the most obvious differences between texts A and B?
4 Which of the three texts do you prefer? Why?

Working through

5 By the time the *Table Alphabeticall* was published in 1604, printing technology had existed in England for 128 years. What difference do you think the printing press made to the English language?
6 Robert Cawdrey was worried that the many new words entering the English language in the sixteenth century would cause people to forget their 'mother tongue' or native language. He refers to 'the true writing and understanding' of 'plaine English words'. What do you think he meant by 'plaine English'?
7 Many critics of text messaging also argue that it will destroy the English language. What might these critics say about the text message poem on page 21?
8 What positive effects might the language of SMS and texting have on our communication with others?
9 Use a dictionary to note the original or literal meanings of the words *firewall*, *virus*, *hacker* and *computer*.
10 In Text C, what does Haman Callow mean by 'plain English'?

Going further

11 How does Text C demonstrate that jargon can be used to alienate and exclude people?

RESPONDING to the influence of technology on English

Getting started

12 Write two messages to a friend, each communicating the same information: one in SMS/text language and one in full English prose. Choose from one of the following topics:
  - Arranging to meet at the movies the next day
  - Asking to borrow your friend's tennis racquet or baseball mitt
  - Inquiring about whether your friend is going to the footy on the weekend
  - Your own choice.

Working through

13 Write your own poem using SMS/text language to a special friend, using abbreviations and emoticons.
14 Rewrite what Professor Mawson says in Extract C in the 'plain English' that Haman Callow requests. How difficult is this?

Going further

15 'Developments such as Twitter and text messaging are reducing the rich variety of the English language to an abbreviated and bastardised lingo.' Discuss this statement in small groups or conduct a whole-class debate.

Wordsmith . . .

THE FUTURE OF THE ENGLISH LANGUAGE

Many writers and linguists (people who scientifically study language) have given us glimpses of the way English might evolve in the future.

George Orwell's novel *1984* introduced the concept of Newspeak, an abbreviated form of English he envisaged for the future. The term *newspeak* now applies to new expressions or to jargon that is particularly confusing. When the novel was written, Newspeak was a neologism, a newly invented word. The suffix *–speak* is now used to refer to jargon associated with particular social groups or professions; for example, *politicalspeak*, *technospeak* or *adspeak*.

In the novel, Syme is talking to Winston Smith about the latest Newspeak dictionary he is compiling.

'It's a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn't only the synonyms; there are also the antonyms . . . Take 'good', for instance. If you have a word like 'good', what need is there for a word like 'bad'? 'Ungood' will do just as well — better, because it's an exact opposite, which the other is not. Or again, if you want a stronger version of 'good', what sense is there in having a whole string of vague useless words like 'excellent' and 'splendid' and all the rest of them? 'Plusgood' covers the meaning, or 'doubleplusgood' if you want something stronger still.

1 What might be the problems with a language like Orwell's Newspeak?
2 How would the introduction of Newspeak change the way people behave?
3 The following are new forms of the English language. Using the internet, find out what these neologisms mean:

   a Singlish   **d** Manglish
   b Chinglish   **e** Indlish.
   c Panglish

4 Find out what these recent neologisms mean:

   a brocation   **e** man flu
   b infotainment   **f** lolcat
   c applet   **g** m-commerce.
   d e-quaintance

👉 OVER TO YOU …

Try creating your own *futurespeak*. Write a brief reflection about your family, a recent holiday, life at school or what you see yourself doing in the future. Create a dictionary for any neologisms you create. Show it to your classmates and see if they can understand what you have written.

My view …

Do you like the fact that English is always changing and evolving? What could be scary about the changing nature of our language? Do you think that the English language of the twenty-second century will be completely unrecognisable to us? Explain your view.

1.3 LANGUAGE AND IDENTITY

NEED TO KNOW

strine Australian slang. The word *strine* imitates the way *Australian* is often reduced to something like *'Stralian*, *'Strayn* or *'Strine* in spoken Australian English.

vernacular the everyday language spoken by people of a particular country or region

idiom a form of expression peculiar to a language

How does our language express our sense of identity?

Our language is our way of expressing our sense of identity and belonging. The words we use reflect the values of our culture. They can also serve to include or exclude others.

As we have seen, words are like maps in that they are imprinted with history. They bear the traces of invasion, war, new discoveries and the interests and values of earlier societies.

Talkin' Ostrayan

The development of Australian English was influenced by our convict past, gold rushes, bushrangers, Aboriginal languages and World War I. Australian slang or '**strine**' helped Australians to establish their own national identity, separate from Britain and Europe. It also gave us a way of explaining the new and unfamiliar.

Strine sometimes reflects Australia's egalitarian values: 'she'll be right, mate' suggests a relationship based on friendly equality. The phrase is used to show that the speaker belongs to the same group as the listener.

A distinctive Australian voice

Author and journalist Hugh Lunn believes that we are in danger of losing our distinctive Australian **vernacular** and **idiom** owing to the influence of American culture. We absorb this culture mainly through television, film and music. Read the following extract from his book *Lost for Words*.

from *Lost for Words*
by Hugh Lunn

1   Language tells us who we are: because we are the words we use.

If we adopt the language of another society we lose our rights of memory in our own kingdom.

The first time I realised Australia had lost its lingo was when I was
5   writing a memoir about growing up in the 1940s and 50s. To capture the era, I had to remember the phrases and words we used back then because most of them had disappeared from view.

Readers wrote from all over Australia surprised that their parents had spoken just like mine in Brisbane. And they recalled other phrases that
10 I'd forgotten: *It's snowing down south; I'd know his hide in a tannery; he's all mouth and trousers.*

Reading their letters, I too experienced the intense joy of remembering.

> Thesis/contention/point of view is stated at the beginning. **(1–3)**

> An allusion or reference to Shakespeare's play *Hamlet*. **(2–3)**

> Use of first person pronoun *I* positions the reader to accept that the writer is personally involved in the topic. **(4, 6)**

> Alliteration gives the article its 'punchy', journalistic style. **(4)**

And so I began collecting every old turn of phrase that came my way, scribbling them down on scraps of paper and tossing them into an old leather school port which someone had thrown out on the footpath for a council rubbish collection. I kept the port in a tiny, fireproof brick room for sixteen years because I treasure this little collection; I could see that succeeding generations of Australians had not inherited what was rightfully theirs: a rogue-ish, rich, direct, expansive, expressive language.

Speaking at an all-boys school, I described to more than 100 how some galoot had . . . A boy put up his hand to ask: 'What was that word you used? Galoo?'

'Will someone tell this galoot what a galoot is?' I asked.

But no one could.

They'd never heard of the word. But they were very, very interested to know of its existence.

These boys all, of course, knew what a nerd was, what a wimp was, what a wuss was. They could easily converse in the truncated, sarcastic, dismissive form of conversation now common at dinner tables all over Australia: *In your dreams, as if, you wish, bring it on, get a life, Puh-leese, Hello! Hello! I was, like, Oh My God!*

Absolutely.

Unlike me when I was at school, these boys did not have to learn their poetry and times tables 'off by heart'. But they were still rote learning: every morning and every evening they were absorbing the culture and idiom of American television programs, computer games, and films. A sort of cargo cult worship, always passively waiting for more to arrive on our airwaves.

How long since you saw someone in a TV sitcom on our screens reach out across the coffee table and say, 'Excuse pigs without tails'. Or hear a TV character tell someone to drop by: 'Just toot and come in — you know, the Egyptian Pharaoh.' Or a woman say: 'Now *she* was an education'.

Of course, the English language is always changing. That's what makes it so evocative and is one of the reasons why it has come to so dominate the globe. But whereas overseas foods have arrived to join, expand and enrich our menu, the tongue of telly has stunted our slang. So that shades of meaning have almost disappeared.

Change isn't good if it happens in only one direction. That's called being subsumed.

The influx of American television could have added to our language, making it richer in nuance and colour. But instead it has taken over what we had, and inhibited expression. 'You'd do a lot with a stick and a bucket of eggs!' or 'Don't just stand around like a spare groom at a wedding!' has been reduced to: *Get real!*

As in George Orwell's *1984*, most people are now content to offer a few stock phrases, which have replaced a whole plethora of words and sayings.

Whatever.

Tell someone who cares.

Get over it.

Get a life.

Use of the word *port* (from the French word *portmanteau*) indicates the writer's Queensland origins. *Port* was used by Queensland schoolchildren to refer to their school bags. (15)

The writer expands on his contention. (17–19)

The writer shares an anecdote from his own experience to support his point of view. (20–26)

The writer's use of strong adjectives demonstrates his passionate belief in his topic. (28–29)

Further examples of 'un-Australian' expressions are given. (30–31)

cargo cult worship: worship practised by tribal peoples who believe that, by certain acts, desired goods such as food and consumer goods will be received (37)

The rhetorical question allows the writer to establish a rapport with the reader. (39–40)

If the reader does not know these expressions, the writer has proven his point; if the reader does know these expressions, the writer's point is also proven. (41–42, 42–43)

The writer uses metaphor and alliteration to engage the reader with his message. (47–48)

subsumed: absorbed or taken over by something else (50)

The writer provides further exposition of his contention, supported by examples. (51–52)

The use of a literary reference or allusion might exclude readers who are not familiar with this author. *1984* is a novel by George Orwell about a totalitarian future society. (56)

plethora: an excess of (57)

UNDERSTANDING a feature article

Getting started

1 From the article, make a list of any words that are unfamiliar to you. Find out what they mean, using a print or online dictionary.

2 What are some of the slang expressions your older relatives used when they were young? Ask them if they know those mentioned by Hugh Lunn.

Working through

3 Which of the following best describes the subject matter or topic of the article? Support your choice with at least two references to the article.
   a The writer's early life
   b The demise of correct language
   c The swamping of a uniquely Australian language, identity and culture by American culture
   d The lack of quality programs on Australian television

4 What does Hugh Lunn mean by 'we are the words we use'?

5 What do you think the following phrases mean?
   a It's snowing down south.
   b I'd know his hide in a tannery.
   c He's all mouth and trousers.

6 Why does Lunn believe we should be proud of our Australian vernacular?

7 What does he think of today's slang expressions, which have been influenced by American culture?

Going further

8 Do you agree that our Australian vernacular is losing its unique character?

9 Make a list of current phrases that might one day be remembered as the 'lingo' of your era.

English and Indigenous Australia

As happened with the arrival of the Anglo-Saxons and, later, the Normans on the shores of Great Britain, the European colonisation of Australia formed a new chapter in the story of the English language. The landing of the First Fleet in Botany Bay in 1788 brought a new language to the 'great southern land': the language of the English colonists.

Not surprisingly, many Indigenous words entered the English vocabulary as **loan words**; for example, *billabong* meaning 'waterhole'.

NEED TO KNOW
loan words words that have been adopted from another language

LITERACY link

Representation of white people in Aboriginal English

In the 1850s, the words *Gubbamen* or *Gubba Man* would inspire panic among Aboriginal people in north-west New South Wales. The words were, in fact, a different pronunciation of *government*. The word generated fear among Aboriginal people because they associated government officials with taking Indigenous children away from their families.

Gubba later came to mean any white person.

Using the internet, find out the origin of the word *kangaroo*.

Pictures frequently speak louder than words. The two visual texts on the next page combine powerful visual imagery with carefully chosen English words for very different purposes.

Text A

This photograph was taken on the day in May 2000 when 250 000 people marched across Sydney Harbour Bridge to show their support for reconciliation between Indigenous and non-Indigenous Australians.

Text B

This is a 1911 advertisement for a brand of business shirt. The man featured in the ad was Mulga Fred, an Aboriginal man from Victoria who became known as Pelaco Bill. As payment for his starring role, he was given free shirts.

'Mine tink it they fit' is supposed to imitate the way Indigenous Australians spoke English.

Activities …

UNDERSTANDING Aboriginal English and representations of Indigenous Australians

Getting started

1 For many Indigenous Australians, English is a second language. See if you can match the Aboriginal English words below with their **Standard Australian English** meanings.

deadly	police
tidda	fantastic, awesome
gubba	joking, pretending
mish	non-Aboriginal person
gunjies	best friend, female friend
mob	Aboriginal language
lingo	family, kin
gammon	mission

Working through

2 What is the significance of the word *Sorry* written across the Sydney sky in Text A?

3 Why might many Australian governments have resisted saying this particular word to Indigenous Australians?

4 In Text B, the words *mine tink it they fit* are a version of English. What are they intended to mean?

5 What stereotype about Indigenous Australians is being reinforced in Text B?

6 After viewing these images, what might Indigenous Australians feel about the English language and what it can be used for?

Going further

7 Why do you think that Indigenous Australians have developed their own variations of standard English words?

What's in a name?

In 1992, the official name of Australia's famous monolith was changed from Ayers Rock to Uluru, the name used by the Anangu people of central Australia.
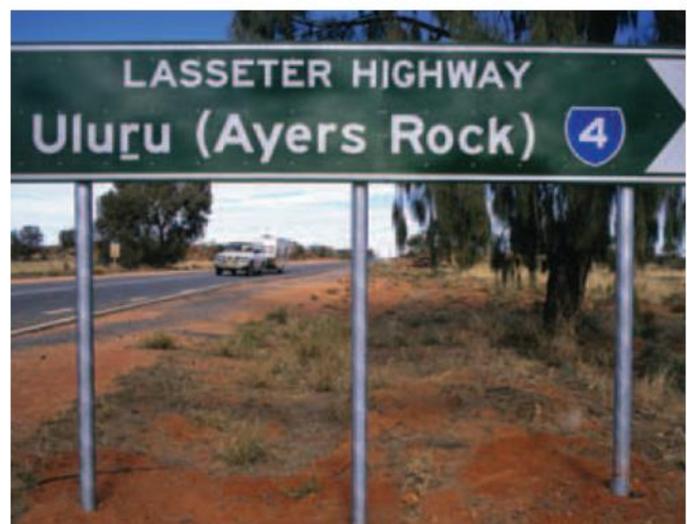
Activities . . .

UNDERSTANDING how language reflects identity

Getting started

1 Using the internet and your school library, respond to the following questions.
   a After which person was Ayers Rock named?
   b Who gave Ayers Rock its European name and when?

Working through

2 Why do you think the name Ayers Rock was changed to Uluru?
3 Does the name change make a difference to you? Explain.
4 Who might have objected to this name change? Why?
5 List some of the reasons for changing the name of a landmark, place or even a country.
6 Can you find other examples of Australian landmarks or places whose names have been changed?
7 Look at a print or online map of your local area or city.
   a Highlight the names of places, roads, waterways and other landmarks that you believe are European in origin.
   b Highlight the names that could have originated from an Indigenous language.
   c What conclusions can you draw about how we 'name' the landscape in which we live?

Going further

8 'Language is the expression of our culture and our land. We cannot have one without the other. We cannot describe our culture and our land if we do not have language.'
   a What do you think the writer means by the assertion that 'language is the expression of our culture and our land'?
   b Why might this be a particularly meaningful statement for Indigenous Australians?

LANGUAGE link

Language shapes our thoughts

Two linguists called Edward Sapir and Benjamin Whorf came up with a hypothesis that language strongly shapes the way we think and the way we look at the world. Like George Orwell (with his ideas about Newspeak in *1984),* they believed that if a language doesn't have a word for something, it's impossible for a speaker of that language to think about it.

Douglas Adams (*The Hitchhiker's Guide to the Galaxy*) put it another way when he said, 'The best way not to be unhappy is not to have a word for it.'

Consider the invented word 'kookle'. Let's assume it means 'to stand on tip-toes while eating a banana and scratching your nose.' Sapir and Whorf would suggest that you couldn't think about that precise set of actions if the word 'kookle' didn't exist to describe it. What do you think?

Teen-speak

In order to belong to a particular social group, it is important to speak the same language. Teenagers can often use words in ways that are difficult for older people to understand. Like any form of slang, teen language is all about feeling part of a group and having a sense of identity as a group. It's like a secret code that can be deciphered only by members of a club. Adolescence has often been exemplified by the use of colloquial language, jargon or slang that is exclusive to the younger generation or a subculture within it. The interview extract on the next page with the fictional character Ja'mie uses language and speech patterns that are modelled on comtemporary teen speech.

Random thoughts

Colin Vickery talks to Ja'mie about life at Summer Heights High

You have been at Summer Heights High now for a month. Have the other students accepted you?

Totally. I'm pretty much friends with everyone. Randoms are always saying 'Hi' to me in the playground and I'm just faking it and waving back. Everyone was like, 'Oh, my God' at first and now they're like, 'Wow, she's totally down to earth'. I'm just like them — but rich.

Where do you see yourself in 10 years?

I'd like to pursue my modelling. And once I get famous from that, go around to povo countries and have photos taken with starving kids on my lap. I want to have my own fashion label and design clothes for skinny people only. And I'll have like a factory, and I'll send all the damaged stock to Third World countries for them to wear.

What's your favourite quote?

My sponsor child Sonali said to me once, 'Bulumbo Shamanaka'. It's Sudanese and it means 'You are very beautiful girl'. That's my favourite quote because for me it's pretty accurate.

Ever been mistaken for someone famous?

I always get Jessica Alba. It's weird 'cos I'm way taller. But face and body are pretty similar.

What does it feel like to be so popular?

It's really hard work. Like everyone wants to be friends with me so I'm always giving out my mobile number to total randoms. And girls at my school are always fighting over who gets to sit next to me in classes and stuff. It's so embarrassing. And accepting friends on Myspace takes ages 'cos everyone's trying to Add Me.

The name of the interviewer is placed under the title, along with the name of the interviewee or subject of the interview. The interviewer pretends that Ja'mie is a real person, not a fictional character created by Chris Lilley.

Questions are in bold to distinguish them from the subject's responses.

Sudanese is the language spoken in Sudan.

Cohesive tie to title of interview

Activities …

RESPONDING to teenage slang

Getting started

1 What's your first impression of Ja'mie from reading this extract? What adjectives would you use to describe her?

2 Highlight any words and phrases Ja'mie uses that are familiar to you.

Working through

3 Write a definition for each of the following slang expressions. Imagine that you are writing them for people who are unfamiliar with Ja'mie's teen slang.

   a random   **c** Everyone was like, 'Oh my God'

   b povo   **d** 'cos everyone's trying to Add Me

4 In what ways is Ja'mie a stereotypical teenage girl?

5 How does Ja'mie use the word *like*? Why is this use of the word so common?

Going further

6 Continue the interview with Ja'mie. Include at least two more questions and responses. Use appropriate slang and include some of her favourite topics of conversation: herself, boys, her future modelling career, her fundraising and social justice campaigning, and private versus state schools.

Really cool

Texts designed for young people are often highly visual and use language in playful or creative ways.

A graffiti-style typeface is used to appeal to a youthful audience.

Text is presented as a series of frames with words in capitals for emphasis — similar to a comic book.

Colloquial language used by young people is featured in speech bubbles.

The message is brief and presented in short 'bites'.

Mention of the website acknowledges that the target audience would use this medium.

Activities ...

UNDERSTANDING the language of a visual text

Getting started

1 Do you find the poster appealing?

2 What message is the poster promoting or advertising?

Working through

3 Who is the target audience for this text? How do you know?

4 The word *cool* has many different meanings. As well as referring to the temperature, it can describe something that is fashionable and desirable. What do the words *chill* and *awesome* mean as used in the poster?

Going further

5 What aspects of the poster might your grandparents find difficult to understand? Why?

Wordsmith . . .

DENOTATION, CONNOTATION AND EUPHEMISM

When we consider what a word means, we can refer to both its *denotation* and its *connotations*.

A denotation is the literal meaning of a word. Connotations are the meanings implied by the word.

The denotation of the word *fragrance*, for example, is 'smell'. However, the word *fragrance* suggests sweetness and perfume. While the word *odour* also denotes a smell, its connotation can be quite different: a nasty, unpleasant smell.

When you use a word, be aware of its connotations in deciding whether it is the right word to use to suit your purpose and audience.

1 The words in each row of the following table share the same denotation. What are the different connotations of the words in each group?

asylum seekers	illegal immigrants	boat people	queue jumpers
sack	let go	make redundant	fire
die	pass away	expire	kick the bucket
mentally ill	crazy	mad	loony

A *euphemism* is the use of a mild, inoffensive word or phrase in place of something blunter and more direct. The word *euphemism* comes from the Greek words *eu*, meaning 'good', and *pheme*, meaning 'speaking'. To speak or write euphemistically is to soften the effect of the words in an effort to seem neutral or even to conceal a harsh truth. Language that is 'politically correct' is seen by many people as a type of euphemism; other people see it as politeness.

2 Match the words in the left-hand column below with their euphemism in the right-hand column.

blind	sanitation engineer
garbage collector	vertically challenged
short	senior citizen
old man	visually impaired

OVER TO YOU …

Imagine you have the task of creating a real estate post for realestate.com. However, the house you must promote is the 'worst house in the street'. Paint a positive picture with words by using euphemisms (such as 'a renovator's delight') and highlighting the appealing features of the house. Do your research first by looking in the real estate section of your local paper or on the internet.

COMPOSE AND CREATE

Productive focus: writing and creating

1 **Write a feature article**

You have been asked to contribute an article to a student newspaper in response to one of the topics listed below:

- The influence of teenage slang
- The attitudes towards the Australian accent
- The use of slang by politicians
- The need to teach Shakespeare in secondary schools
- The language used to report major news events
- The value of reading Australian texts
- The influence of computer technology on our use of language
- The generation gap of language
- The importance of speaking 'proper' English.

Your audience consists of fellow students and members of the public who are keen to know what young people think about important issues. Use Hugh Lunn's feature article on pages 24–5 as a guide.

Developing a point of view

It is not enough to decide on a topic for your feature article. A feature article is an opinionative text, so you need to develop a point of view about the topic. This becomes the central idea or focus of your article. For example, if you are given the topic 'foreign languages', your point of view might be: 'Learning a foreign language helps us to learn more about ourselves and our world.' For this point of view to be convincing and valid, it needs deeper exploration, elaboration and evidence.

Note that each of the topics above raises a question that you would need to consider when developing your point of view. For example, the final topic raised the question: what *is* 'proper' English? Is there such a thing? So when you choose a topic for your feature article, you need to consider the complexities of the topic and how you might address these.

Create a KWS chart to help plan your approach to the topic:

- What do I **know**?
- What do **I want** to learn?
- What are possible **sources**?

Textual features of a feature article

Unlike news reports that focus on what happened, feature articles provide a more in-depth exploration of an important issue or human interest story. Ranging in length from a couple of hundred words to a few thousand, a good feature article is well researched and shows evidence of wide reading. A strong lead or introductory paragraph is required to 'hook' the reader. The paragraphs that form the body of the article develop the central idea or topic of the article. They give evidence to support the writer's viewpoint and use language devices to position the reader to think and feel a certain way about the issue.

Some key points to remember

- Include a byline.
- Have an introduction or lead paragraph to capture the reader's attention.
- Deal with an interesting and relevant topic or subject matter.
- Develop a central idea or point of view.
- Include quotations from experts and people interested in the topic.
- Use language that is descriptive, 'punchy' and engaging to the reader.
- Use column format.

2 Create a promotional poster for a film

Create a promotional poster for a film adaptation of 'The Pardoner's Tale'. Use the example on page 10 to guide you.

Your audience, purpose and context

The purpose of your poster is to encourage people to want to see the film. The poster should be suitable for display in cinema foyers, on billboards or in magazines.

You will need to give some thought to how you might represent the main characters of 'The Pardoner's Tale'. Will you represent them as medieval English roisterers, or will you dress them in modern clothing? You will also need to determine your target audience, as this will influence the visual design of your poster. Is the film intended for a young or mature viewing audience? Is the target audience predominantly male or female, or of both sexes?

Textual features of a film flyer

Your flyer should consist of the following:

- a visual image from the film that depicts a character or conveys the theme of the film. You may find a suitable image on the internet, or you can create your own.
- a tagline — a slogan or sentence that captures the plot or theme of the film
- a short synopsis of the film's story
- the actors in the film.

? Self-evaluation . . .

After you have completed your assessment, reflect on the experience by responding to the following questions:

1 How did you feel about completing this task?
2 What was difficult about the task?
3 What did you enjoy most about the task?
4 What would you do differently next time?
5 What have you learned most from doing the task?

INDIVIDUAL PATHWAYS

Worksheet 1.1
doc-10124

Worksheet 1.2
doc-10125

Worksheet 1.3
doc-10126

UNIT 2
ADAPTATIONS AND TRANSFORMATIONS

The BIG question

How are valued texts adapted or transformed for new contexts?

Key learning ideas

- Literary texts can be adapted to suit different audiences, purposes, times, places and perspectives.
- Transforming and adapting texts alter their meaning.

Key knowledge, understanding and skills

Students will:

- understand how adaptations of texts reveal differences in audience, purpose, cultural values and attitudes
- appreciate why literary texts have lasting value and how they can be reinterpreted today
- analyse and evaluate the relationship between original texts and their adaptations.
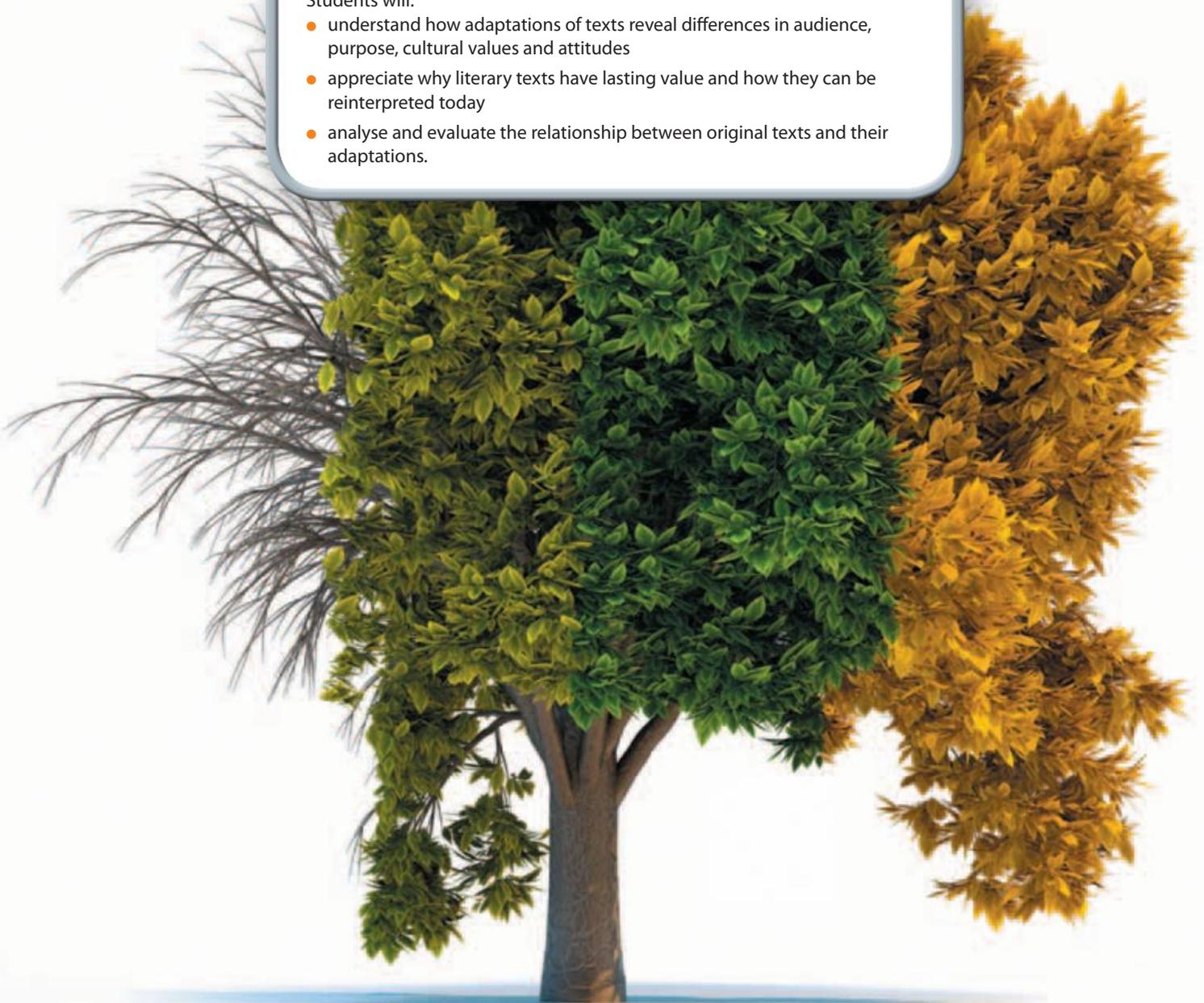
adaptation changing a text to suit a new purpose, audience and cultural context. The adaptation still has an obvious connection to the original text. An adaptation can be as simple as performing a stage play from a written script.

transformation an adaptation that involves a more dramatic change to a text in order to create something new. The transformed text may not have an obvious connection to the original. A transformation might involve challenging the values and ideas expressed in the original text, rather than simply reproducing the same text in a new or modern way.

The sincerest form of flattery …

Do you recognise the texts on this page? They are all **adaptations** of famous literary texts. An adaptation involves reworking the characters, plot and language of a text in a new medium or text type. For example, the 1996 film *Matilda* is an adaptation of Roald Dahl's novel of the same name. We adapt texts to make them simpler or more relevant to a new audience. We adapt texts by reworking them to suit a new purpose, audience and cultural context. We might also wish to emphasise a perspective or theme that was overlooked in the original text.

A **transformation** goes further by dramatically altering the original text to the point that we may not recognise its relationship with the original. Audiences of the movie *Clueless*, for example, may not realise that they are watching a transformation of *Emma,* a novel by Jane Austen. It is also possible to appreciate the musical *Wicked* without having read *The Wizard of Oz.*
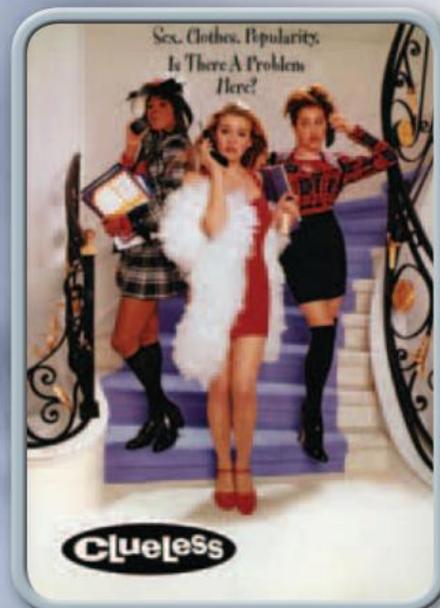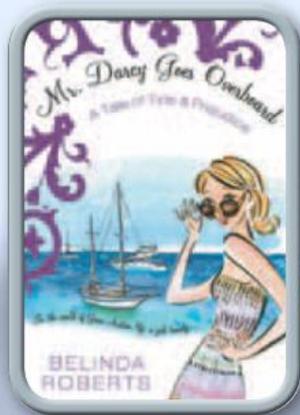
Tuning in

1 **Reflect and discuss:** What objections might people have to adapting and transforming literary classics such as *Oliver Twist*, *Macbeth* or *Little Women*?

2 **Find out:** Using the internet or library, find out who wrote the original of the texts shown above and write a brief plot summary for each. Why are they regarded as classics?

3 **Think and explain:** Does watching a film based on a book subsequently make the book easier to read and understand?

4 **Use prior knowledge:** What different media or formats can be used today to adapt or transform literary classics?

My view …

Reflect on these two well-known sayings: *Imitation is the sincerest form of flattery* and *There's nothing new under the sun*. What do these phrases mean in relation to adaptations of literary texts?

2.1 DRAWING ON SHAKESPEARE

Why are there so many adaptations of Shakespeare's plays?

Altering and adapting literary texts is nothing new. After all, many of Shakespeare's plays were themselves reworkings of earlier folktales, stories and historical accounts. For example, Shakespeare **appropriated** the basic story of *Hamlet* from *Amleth,* a twelfth-century folktale that was included in a history of Denmark by poet and historian Saxo Grammaticus.

Today, many regard Shakespeare's plays as sacrosanct — that is, they are almost sacred and should therefore be left as they are, not altered or modernised.

However, there are many reinventions of Shakespearean plays to suit modern audiences and to reflect different cultural values. The many versions of *Romeo and Juliet*, for example, demonstrate that although the Bard's plays are over 400 years old, they haven't yet reached their use-by date.

We all know the story of Shakespeare's Romeo and Juliet, the young lovers from sixteenth-century Verona, Italy. Despite the long-standing, bitter feud between their families — the Montagues and the Capulets — Romeo and Juliet fall in love, marry secretly, and die tragically.

The classic story has been adapted and transformed into the visual medium of film a number of times in recent decades: each time for entirely new viewing audiences. In 1968, Franco Zeffirelli's film brought a traditional version to the screen while in 1996, Baz Luhrmann brought it to a new generation using a modern setting, and contemporary characters and soundtrack. Both films use Shakespeare's playscript but then diverge along completely different visual paths. In the 2011 Kelly Asbury film, *Gnomeo and Juliet*, Shakespeare's classic tale is transformed using 3D animation in a parody version.

On the next page, film posters for these films capture just three of the many different interpretations made possible by reimagining a literary classic, transforming it from a written to a **multimodal text**.

LITERATURE link

What is a literary 'classic'?

A literary classic is a text that is regarded as having lasting value. It is deemed to be of such quality that its appeal will endure for generations. We view classics as having cultural significance; they represent a generation, time or a particular literary style. We also assume that they are well-written, possibly long and difficult to read, and convey important themes or messages.

A cult classic is a text that is extremely popular with a select audience or people who share a particular interest. An example might be the 1960s British TV series *Thunderbirds*.

Literary classics are regarded as belonging to the canon of English literature. The word *canon* comes from the Greek word for measuring rod. The texts that are (in the opinion of readers and critics) part of the literary canon become the measure against which other texts are judged.

There are many different canons: the canon of Australian children's literature, for instance, or the canon of twentieth-century poetry.

Compile a list of texts you regard as literary classics. Why do they deserve this title?

Romeo and the Montague family brandish guns (which they call *swords*) and wear bright, casual clothes. The image of the gun-wielding Romeo suggests this is an action film.

The Capulets and the Montagues are represented as rival gangs; their families are rival corporations.

The story is set in Verona Beach, a cross between Miami, New York and Mexico City.

Director Baz Luhrmann used Shakespeare's words; the contrast between a modern setting and the use of Shakespearean English is dramatic.

Key themes are listed on the poster, revealing that this is more than just a romantic story.

In director Franco Zeffirelli's 1968 film, Romeo and Juliet look as though they have stepped straight out of the Italian **Renaissance**. The Montagues and the Capulets are dressed in richly ornate clothes and the sword fights are realistic.

While he created what seems to be the 'look' of a Shakespearean drama, Zeffirelli took liberties with the script. Many lines were simplified, added or omitted. More than half the play's text was not used in the film.

Gnomeo & Juliet is a 3D animated transformation starring warring garden gnomes. At the start of the film, a red gnome announces, 'The story you are about to see has been told before. A lot.' The two households of Shakespeare's play are now two gardens in Stratford-upon-Avon, the English town in which Shakespeare was born. The two families of gnomes try to outdo each other by creating elaborate, ornamented gardens.

Activities . . .

UNDERSTANDING the purpose and context of texts

Getting started

1 Based on the posters, which of the versions of *Romeo and Juliet* appeals to you most? Why?
2 Which version seems likely to be closest to the original Shakespearean play?
3 The first poster, from the Baz Luhrmann film, tells us that *Romeo and Juliet* is the 'greatest love story the world has ever known'. Using the internet if you need to, make a list of some other famous love stories or romances.
4 Would you prefer to read the play or watch the film of *Romeo and Juliet*? Why?

Working through

5 What is the target audience for *Gnomeo & Juliet*? Justify your response by commenting on the colours, images and language of the poster for the film.
6 How has Baz Luhrmann tried to make his film appeal to a young, modern audience?
7 What do you think the director of *Gnomeo & Juliet* thinks of the original play by Shakespeare?
8 What themes or subject matter seem to be emphasised in Franco Zeffirelli's adaptation?
9 What aspects of the *Romeo and Juliet* story does Baz Luhrmann wish to highlight in his film, other than the romance?

Going further

10 Why has Baz Luhrmann added the words 'William Shakespeare's' before the title? Did he need to include Shakespeare's name? What is the significance of the plus sign in the title?

Shakespeare goes intertextual

Baz Luhrmann's 1996 film *Romeo + Juliet* is a spectacularly modern adaptation. The film represents the central conflicts of the play in terms of gang violence between the predominantly Anglo-Saxon Montagues and the Hispanic Capulets. Luhrmann also represents the two warring families as rival corporations. In almost every scene, there are corporate logos and visual symbols of commercialism and wealth. The **prologue** and **epilogue** of Shakespeare's play become a cable news broadcast, firmly establishing the late twentieth-century, big-city **cultural context** of the film.

One of the features of Baz Luhrmann's film is its **intertextuality**. Intertextuality occurs when we can note a text's similarity to, and connections with, other types of texts. Baz Luhrmann relies on audiences recognising the elements of his film that resemble an action film, a music video or television news footage. He also includes references to specific texts, including other plays by Shakespeare. For example, the sign 'Out Damned Spot Cleaners' contains a quotation from *Macbeth* and 'The Merchant of Verona Beach' alludes to *The Merchant of Venice*. In this film, Paris is Dave Paris, and we see a shot of him on the front cover of *Time* magazine as 'Bachelor of the Year'.

The film does not deviate from the traditional storyline, however. In fact, the characters speak their parts just as Shakespeare wrote them. It is just that the visual elements of the film — the backgrounds, costumes, props, hairstyles and behaviours — are all those we would expect to see in today's world. In this way, Luhrmann has adapted and transformed a timeless story for a modern audience, with a firm eye on American culture and themes and the appeal of these to cinema-goers.

NEED TO KNOW

Renaissance the time of the great revival of art and learning in Europe from the fourteenth to sixteenth centuries

prologue literally the 'first word'; a separate introduction to a text

epilogue a separate concluding section of a text (from the Greek words *epi*, meaning 'in addition', and *logos* meaning 'word')

cultural context the social, cultural or historical circumstances in which a text was created

intertextuality the inclusion in one text of references or allusions to other texts and types of texts. Intertextuality also refers to the way a text 'echoes' other genres or types of texts.

The faces are clearly Hispanic, and their clothes and appearance are recognisably contemporary.

The background details such as the car and phone booth continue the contemporary setting.

Other scenes show city skylines, advertising billboards, and contemporary sights such as hot-dog stands and petrol stations.

The newspaper headline in the background uses a familiar contemporary medium to summarise the conflict that lies at the heart of the storyline.

In an earlier scene, Luhrmann uses a television news broadcast to present the prologue, in which the story of the 'star-cross'd lovers' is summarised.
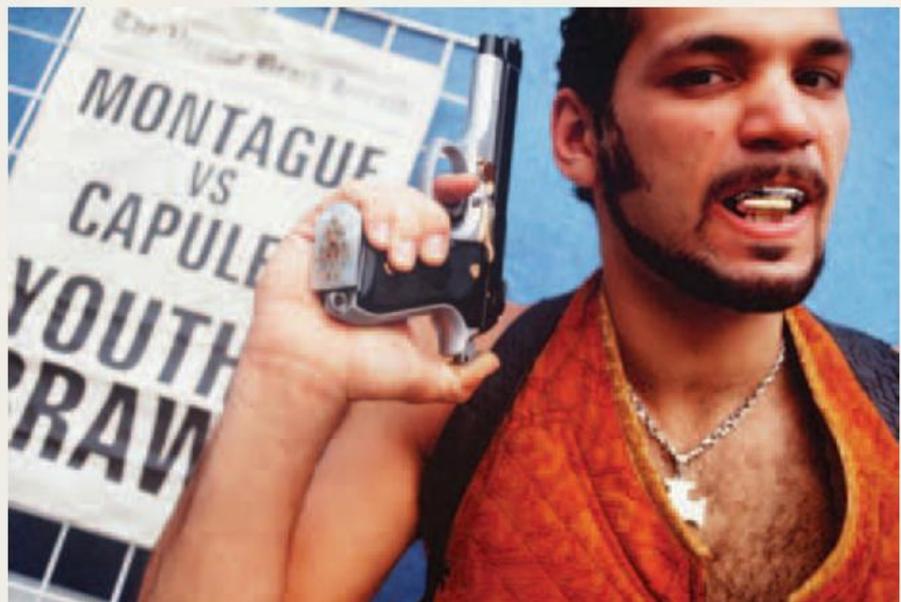
Activities . . .

INTERPRETING and RESPONDING to intertextuality

Getting started

1 The Montagues and Capulets are cast as two rival companies in Baz Luhrmann's *Romeo + Juliet*. One example of a real-life rivalry today is Apple and Microsoft. Can you think of any others?

2 By using a modern setting of Verona Beach in the film, Luhrmann is able to have modern things such as police car chases, skyscrapers, petrol stations and hot-dog stands. Is this a suitable setting for a tragic love story between teenage lovers? Explain.

Working through

3 Examine the images on the previous page and below, and the promotional poster for the Luhrman film on page 38. Which of the **genres** or types of texts listed below are suggested or alluded to in these images?

a Crime drama
b Law and order reality TV series
c Fantasy film
d Action thriller
e Music video
f Advertisement
g Fairytale

> **NEED TO KNOW**
> **genre** kind or category of text, literature or artistic work, such as biography or fantasy novel. Text types can be written, spoken or multimodal.

4 Why has Baz Luhrmann included so many intertextual references in his film?

5 Which audiences might object to the radical changes that Luhrmann has made to the original play?

6 In what ways is Luhrmann's film about far more than a great love story? For instance, what comments does he seem to be making about twentieth-century values?

7 Luhrmann also uses modern music in the soundtrack for the film. How does this add an additional intertextual link to the visual elements?

Going further

8 Shakespeare was also skilled at adapting and transforming old stories into new plays for his Elizabethan audiences. Why might a tragic love story lend itself particularly well to this? What other universal themes would be suitable for a modern setting?

9 Luhrmann's film was made in 1996, before social networking technology such as Facebook and Twitter became prevalent in contemporary western culture. What other recent cultural phenomena could a remake of the film take advantage of?

A poetic adaptation of *Romeo and Juliet*

As well as attracting many film adaptations, *Romeo and Juliet* has been revisited in poetry, song and art. The following poem is a sequel to the play, and it challenges the interpretation of *Romeo and Juliet* as a great love story. It assumes the two young lovers did not die tragically, but survived and have been transformed into a bickering married couple.

A poetic adaptation of Romeo and Juliet

1   ***Star-cross'd***

  by Zoe Smith

  'Romeo, Romeo, whyfor art thou not listening?'

  'Juliet, forsooth, I tire of your nagging.'

5   Romeo squints at this virago, his once-adored and nubile love

  his rheumy eyes carry bags as plump as gooseberries

  her mouth purses, disdain as sour as tamarinds

  The bloom of youth has faded from them now,

  both Capulet and Montague alike,

10   their children grown tired of oft-repeated tales

  of family feud, of plot and counter-plot

  of balcony trysts and Cupid's darts.

  'What dagger is that you polish?'

  'Do you not know it as the one I plucked

15   From your heart that fateful day, the healing

  potion having given me life?'

  'Put it away,' Juliet tuts

  'The balcony needs repair

  and my mother comes to stay.'

20   Romeo groans and meets her glare

  and wonders how they have become

  no longer star-cross'd —

  just cross.

The title refers to the prologue of Shakespeare's play which refers to a 'pair of star-cross'd lovers'. **(1)**

The poet uses words such as *whyfor* and *forsooth* (meaning 'in truth') that belong to Shakespeare's era. **(3,4)**

virago: a scolding or domineering woman **(5)**

rheumy: watery **(6)**

The poet uses two **similes** to describe the couple in an unromantic, uncomplimentary way. **(6,7)**

An **end rhyme** **(18,20)**

This line creates unity in the poem by reminding the reader of the title and the link to the play. **(22)**

A play on words, in this case, *cross'd* meaning 'ill-fated' and *cross* meaning 'in bad temper' **(23)**

NEED TO KNOW

simile a comparison between two things using the words 'like' or 'as'

end rhyme rhyming words at the end of lines of verse

Activities ...

UNDERSTANDING poetic texts

NEED TO KNOW

noun group a group of words that functions as a noun; for example: *Our new dog*

Wordsmith …

COUNTING THE BEAT

You might think that Shakespeare and Kanye West don't have very much in common, but you're in for a surprise. In fact, Shakespeare's audiences listened to plays much like we listen to songs. They paid as much attention to the rhythms of his productions as to the plots. Shakespeare crafted his plays to be performed. Writing for the voice means treating words and phrases like musical instruments, arranging them so that they make pleasing sounds. The art of creating this kind of text is known as *versification*, and it is the constant, beating heart of Shakespeare's work.

Two important features of Shakespeare's plays are *blank verse* and *rhyming couplets*.

To understand how blank verse works, we need to know about *meter*. This is any recurring pattern of stressed and unstressed syllables, like *BOMpadee BOMpadee*. These patterns fall into groups of two or three syllables, which we call a *metrical foot*. (BOMpadee is a foot of three syllables.) Two examples of metrical feet are a stressed syllable followed by two unstressed syllables, known as a *dactyl*; and an unstressed syllable followed by a stressed syllable, known as an *iamb*. (The nonsense word *bompadee* is a dactyl.)

The most common metrical pattern in English verse is *iambic*, and this is what Shakespeare mostly used. In fact, he generally wrote in *iambic pentameter*, which means there are five iambic feet in each line — five pairs of two syllables. Iambic pentameter makes a *deeDAH deeDAH deeDAH deeDAH deeDAH* pattern.

The kind of iambic pentameter Shakespeare mostly wrote is known as blank verse, which means using iambic pentameter *without* rhyming. It actually doesn't sound very different from normal speech.

In the following example, the underlined syllables are the stressed ones. A slash indicates the division between the metrical feet.

Shall I compare thee to a sum/ mer's day?
Thou art more love/ ly and more temp/ erate:
— Shakespeare, 'Sonnet 18'

One thing we need to remember, though, is that Shakespeare did not write every single line in strict iambic pentameter. If he had, his plays would have sounded much more 'sing-song' and his sonnets more forced. Sometimes when we read Shakespeare's sonnets or plays aloud, we can slightly alter the stresses so that the meter sounds more like iambic pentameter. Alternatively, we can read the lines in a more natural way.

1 With a partner, practise stressing the underlined syllables in these lines from Shakespeare's famous 'Sonnet 18'.

So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

2 Now try speaking the following lines from 'Sonnet 18' in a variety of ways. (This time, no stresses are shown.) For example, speak at different speeds and let the stress fall on different words. Decide which patterns and rhythms work for each of you, and explain why they feel right.

> Shall I compare thee to a summer's day?

> Thou art more lovely and more temperate

As well as writing in blank verse, Shakespeare sometimes wrote in rhyming couplets. These are a pair of successive lines (one followed by another) whose final words rhyme. Some of *Romeo and Juliet* is written in this neat and catchy style. If you look at the last two lines of each scene in the play, or the last two lines of the longer speeches, you will notice that these are often rhyming couplets.

The rhyming words are highlighted in the following example.

Fʀ. Lᴀᴡʀᴇɴᴄᴇ   The grey-eyed morn smiles on the frowning **night**,
                          Check'ring the eastern clouds with streaks of **light**
                          Romeo and Juliet (Act II, Scene i, lines 1–2)

A couplet written in iambic pentameter is known as a *heroic couplet*, and it was very popular with Elizabethan playwrights and poets. The following extract is another clear example of a heroic couplet.

Rᴏᴍᴇᴏ   O she doth teach the torches to burn bright!
               It seems she hangs upon the cheek of night
               Romeo and Juliet (Act I, Scene v, lines 43–4)

3 Do you think that Shakespeare's occasional use of rhyming couplets adds to or detracts from the beauty and sincerity of the words? Explain your answer. If you think it depends on the context, suggest some situations in which rhyme may or may not work.

🔴👉 OVER TO YOU …

Following the rules outlined above, in pairs, create your own rhythmically interesting examples of Shakespearean writing. Write two lines of blank verse and one heroic couplet, choosing a subject for each from the list below. Remember to test your writing by reading it aloud as you go.

a A sailor is standing terrified on the deck, as supernatural lightning is crackling around his ship. *(The Tempest)*

b A young girl is rehearsing in her mind what she might say to the boy she has fallen in love with. *(Romeo and Juliet)*

c A Greek slave in an army camp is hurling nasty and funny insults at his generals and other soldiers. *(Troilus and Cressida)*

My view …

Do you think we should still be reading and studying the works of Shakespeare? Do you think Shakespeare's language is difficult and alienating for today's readers? Should we still bother to read his plays if we have seen the film adaptations? Explain your thoughts.

NEED TO KNOW

comedy of manners a type of text that satirises or mocks the behaviour of the upper classes or aristocratic society

Regency Period the period from 1795 to 1830. When George III (1738–1820) of England was deemed mentally unfit to continue as king, his son took over the throne as Prince Regent — a 'caretaker' monarch. When his father died in 1820, the Prince Regent became the official king, George IV.

social customs the behaviour, rules and expectations associated with being a member of a social group

cultural values ideals and principles by which we live. Values are also those personal qualities and aspects of society we regard as worth living up to. For example, respect, loyalty, integrity, equal opportunity and freedom of expression are all values.

attitudes our ways of thinking about people and the world

beliefs something we accept as true; convictions or opinions that are regarded as real, true and beyond question

What gives classic texts their enduring value?

Like *Romeo and Juliet*, Jane Austen's novel *Pride and Prejudice* (1813) is one of the great love stories of all time. Even those who have never read a Jane Austen novel have some idea of what the Austen 'brand' means. It is possible even to speak of a Jane Austen 'industry' as successive adaptations and transformations of her work appear and reach mass audiences.

The original book

Pride and Prejudice, Jane Austen's '**comedy of manners**', was written in 1813. Set in rural England during the **Regency Period**, the novel tells the story of Elizabeth Bennet, one of five sisters, and her gradual realisation that the handsome and very wealthy Mr Darcy is the love of her life. Before she can accept his proposal of marriage, she must learn to overcome her prejudices about others and her tendency to 'judge a book by its cover'.

The novel gives us an insight into the **social customs**, **cultural values** and rules of conduct of its time. The story of the Bennet sisters takes place in a highly structured society that values order, decorum and a good marriage. Happiness for a woman of the early nineteenth century meant marrying well so that her financial security and social respectability were assured. For many whose families were not wealthy, marriage for love was an unaffordable luxury.
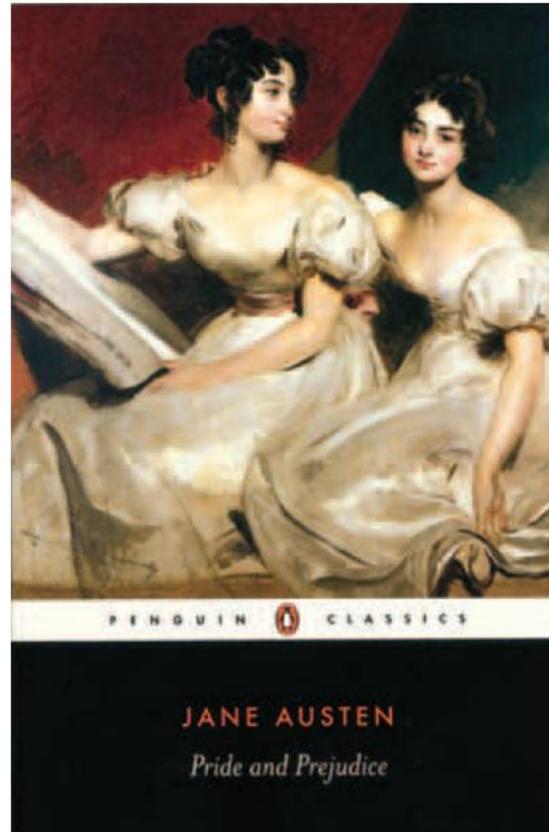
LITERATURE link

Byronic hero

Mr Darcy is a type of hero known as a Byronic hero. The term comes from the poet, Lord Byron (1788–1824), whose full name was George Gordon Byron. He was famously described as 'mad, bad and dangerous to know'.

A Byronic hero is typically, but not always, 'tall, dark and handsome', often arrogant, moody and rebellious. An example of a Byronic hero is Mr Rochester from Charlotte Bronte's novel *Jane Eyre*.

Can you think of some other heroes in books or film that fit this description?

The following extracts from *Pride and Prejudice* illustrate some of the **attitudes** and **beliefs** underpinning the novel, particularly those relating to marriage. Each extract features a marriage proposal.

from *Pride and Prejudice*
by Jane Austen

Extract 1

1 '... Almost as soon as I entered the house, I singled you out as
the companion of my future life. But before I am run away with
by my feelings on this subject, perhaps it would be advisable
for me to state my reasons for marrying — and, moreover, for
5 coming into Hertfordshire with the design of selecting a wife,
as I certainly did.'
The idea of Mr. Collins, with all his solemn composure,
being run away with by his feelings, made Elizabeth so near
laughing, that she could not use the short pause he allowed in
10 any attempt to stop him further, and he continued:
'My reasons for marrying are, first, that I think it a right
thing for every clergyman ... to set the example of matrimony
in his parish; secondly, that I am convinced that it will add
very greatly to my happiness; and thirdly — which perhaps I
15 ought to have mentioned earlier, that it is the particular advice
and recommendation of the very noble lady whom I have the
honour of calling patroness ... She said, 'Mr. Collins, you must
marry ... Choose properly, choose a gentlewoman for my sake;
and for your own, let her be an active, useful sort of person, not
20 brought up high, but able to make a small income go a good
way. This is my advice'.
... And now nothing remains for me but to assure you in
23 the most animated language of the violence of my affection ...'

Hertfordshire: the English county in which the Bennet family live **(5)**

design: plan; intention **(5)**

composure: self-control **(7)**

clergyman: minister of religion **(12)**

parish: the community associated with a church and in charge of a priest or minister **(13)**

ought: an old-fashioned modal verb similar to *should* **(15)**

patroness: a reference to the wealthy Lady Catherine de Bourgh who gives financial support to Mr Collins **(17)**

Use of **modal verb** to indicate a high degree of certainty **(17)**

An example of the **imperative mood**. Lady Catherine de Bourgh, Mr Collins' wealthy patroness, is used to giving orders. **(18)**

gentlewoman: the daughter of a gentleman, a man of good social standing **(18)**

violence: strength, passion **(23)**

Extract 2

1 ... Miss Lucas, who accepted him solely from the pure and
disinterested desire of an establishment, cared not how soon
that establishment were gained.
Sir William and Lady Lucas were speedily applied to for
5 their consent; and it was bestowed with a most joyful alacrity.
Mr. Collins's present circumstances made it a most eligible
match for their daughter, to whom they could give little
fortune; and his prospects of future wealth were exceedingly
fair ... Charlotte herself was tolerably composed ... Her
10 reflections were in general satisfactory. Mr. Collins to be sure
was neither sensible nor agreeable; his society was irksome, and
his attachment to her must be imaginary. But still, he would
be her husband. — Without thinking highly either of men or
of matrimony, marriage had always been her object; it was the
15 only honourable provision for well-educated young women of
small fortune, and however uncertain of giving happiness, must
be their pleasantest preservative from want. This preservative
she had now obtained; and at the age of twenty-seven, without
19 having ever been handsome, she felt all the good luck of it.

disinterested: impartial, unbiased **(2)**

establishment: a home, with a husband **(2)**

An example of the **subjunctive mood**, used here to show that, for Charlotte Lucas, a marital establishment is a possibility, not a certainty. **(3)**

It was customary for a man to ask the parents of his future wife for permission to marry their daughter. **(5)**

bestowed: given **(5)**

alacrity: cheerful acceptance **(5)**

agreeable: pleasant **(11)**

society: company **(11)**

irksome: irritating **(11)**

matrimony: marriage **(14)**

object: goal **(14)**

want: poverty **(17)**

Extract 3

1 . . . to her utter amazement, she saw Mr. Darcy walk into the
room . . . He sat down for a few moments, and then getting
up, walked about the room. Elizabeth was surprised, but
said not a word. After a silence of several minutes, he came
5 towards her in an agitated manner, and thus began:

'In vain I have struggled. It will not do. My feelings will
not be repressed. You must allow me to tell you how ardently
I admire and love you.'

Elizabeth's astonishment was beyond expression. She
10 stared, coloured, doubted, and was silent. This he considered
sufficient encouragement; and the avowal of all that he felt,
and had long felt for her, immediately followed. He spoke
well; but there were feelings besides those of the heart to
be detailed; and he was not more eloquent on the subject of
15 tenderness than of pride. His sense of her inferiority — of
its being a degradation — of the family obstacles that had
always opposed to inclination, were dwelt on with a warmth
which seemed due to the consequence he was wounding, but
19 was very unlikely to recommend his suit.

An example of **inversion**: the reversal of conventional word order. We would normally write 'she *did not* say a word'. **(4)**

in vain: for nothing, pointlessly **(6)**

The modal verb *must* emphasises Darcy's forceful, commanding personality. **(7)**

ardently: passionately **(7)**

coloured: blushed **(10)**

avowal: declaration **(11)**

eloquent: expressed in a stylish way **(14)**

degradation: a humiliation **(16)**

inclination: preference; wish **(17)**

suit: proposal of marriage **(19)**

NEED TO KNOW

modal verbs include *will, would, shall, can, could, may, might, must* and *should*. We can also use adverbs like *probably* and *possibly*. Modal verbs are used in writing and speaking to indicate possibility and probability, rather than certainty.

imperative mood verb form used to express or to give an instruction, a command or an order. The subject (you) is implied instead of stated and the infinitive form of a verb is used; for example, *Kick the ball!*

subjunctive mood verb form used to express a wish, doubt or possibility. It was commonly used in Jane Austen's writing. Examples of the subjunctive mood are: *If I <u>were</u> you, I'd apologise immediately* and *I insist that you <u>be</u> present.*

inversion the reversal of conventional word order

Activities . . .

UNDERSTANDING textual features

Getting started

1 Using a dictionary, find antonyms (words opposite in meaning) for the following words:
  a solemn (line 7, Extract 1)
  b disinterested (line 2, Extract 2)
  c alacrity (line 5, Extract 2)
  d agreeable (line 11, Extract 2)
  e ardently (line 7, Extract 3)
  f avowal (line 11, Extract 3)
  g eloquent (line 14, Extract 3)
  h inferiority (line 15, Extract 3).

2 Define the words *pride* and *prejudice* and use each in a sentence.

3 What are some of the social customs and rules you are expected to follow, as a school student, as a member of your family, and as a teenager?

Working through

4 Read the definitions at left and see if you can find an example for each of the following language features, other than those highlighted in the extracts:
  a modal verbs
  b imperative mood
  c subjunctive mood
  d inversion.

5 How would you describe Mr Collins's way of speaking in Extract 1? For example, is he economical in his use of words? Does his speech suggest that he is a methodical, purposeful man?

6 Mr Collins frequently uses the **first-person pronoun** 'I' when proposing marriage to Elizabeth Bennet. What does this suggest about his personality and his attitude to marriage?

7 How would you describe Mr Darcy's proposal to Elizabeth? Do you find it romantic? Explain your view.

8 In what ways are Mr Darcy's style of speech and use of language different from those of Mr Collins?

ANALYSING and INTERPRETING cultural values in texts

Getting started

9 Ask your married family and friends to share with you how they proposed marriage or were proposed to. Are formal proposals of marriage still expected? What are the 'rules' for proposing these days? How different are they from the proposals in the extracts on pages 47–8?

Working through

10 Complete the following table, matching each character with an attitude towards marriage.

1. Elizabeth Bennet	(a) A practical approach to marriage is best; choose a partner who will be useful to you.
2. Charlotte Lucas	(b) Marriage needs to be based on mutual respect and the belief that husband and wife are equal.
3. Mr Collins	(c) Ideally, marriage should be for love. Any woman who is loved by a wealthy, respectable man should count herself lucky.
4. Mr Darcy	(d) Marriage should be every woman's goal. It is not a matter of love, but of duty and social respectability.
5. Lady Catherine de Bourgh	(e) Marriage gives a woman a secure future and is a cause for delight. To see a woman safely married is a relief.
6. Sir William and Lady Lucas	(f) A good marriage can help a career. It's also important to choose a partner who will add to your happiness.

11 What is so insulting about Mr Darcy's proposal to Elizabeth?

12 What is so amusing about Mr Collins's proposal to Elizabeth?

13 Reading between the lines, what seem to be the differences between Charlotte Lucas and Elizabeth Bennet?

CREATING a transformation of *Pride and Prejudice*

Getting started

14 Imagine you are Elizabeth Bennet and you have just received Mr Collins's proposal of marriage. What adjectives would describe your reaction? List them in order of their emotional intensity.

Working through

15 Imagine you, as a character from *Pride and Prejudice*, have been asked to contribute to a nineteenth-century guidebook, *Proposing and Rejecting a Marriage Proposal*. Charlotte Lucas's advice, for example, might begin with: Step 1: *Find a gentleman of comfortable means, who is not excessively unpleasant and whose company you may avoid once you have secured a contract for marriage.* In character as Mr Darcy, Elizabeth Bennet or Mr Collins, write a six-step set of instructions to guide readers.

16 Assume the role of Elizabeth Bennet soon after receiving Mr Darcy's first proposal of marriage. You decide to reflect on your thoughts and feelings by writing in your diary. You are in such an emotional state that you are lost for words. Choosing from the list of vocabulary below, complete your diary entry by filling in the blanks. Use a dictionary to help you.

I hardly know where to begin, so astonished and _____ am I. To be sure, the _____ of affection by a gentleman so _____ by society is a compliment indeed. I am not insensible to the _____ of his connections and to the social _____ he enjoys. But the _____ conceit and the cold _____ of the man! I am surprised that he _____ to speak to me of marriage, given that I am but tolerable and that my family is regarded with such contempt and disdain. How could I contemplate matrimony with a man whose displeasure and resentment, once earned, are _____!

desirability	approbation	arrogance	affronted	implacable
condescended	insufferable	avowal	esteemed	

Going further

17 Imagine you are a character from *Pride and Prejudice*. You have woken to find yourself stranded in the twenty-first century, in a strange city called Melbourne. What's more, you seem to be in the midst of a social gathering such as a wedding, engagement party or dance.

You wish to send a letter to your home town of Longbourne in Hertfordshire, England, to tell people about your experiences. You are especially fascinated by the ways men and women interact with each other, and the customs associated with courtship and romance. Owing to the wonders of twenty-first century technology, your letter takes the form of an email. Write your message, using as much 'Jane Austen' vocabulary and has many language features as you can.

LANGUAGE link

Who or whom?

To work out whether to use *who* or *whom*, try substituting them with the words *he* and *him*. If *he* fits, then *who* can replace it. If *him* fits, then *whom* can replace it.

Him took the cake. ✗	Whom took the cake? ✗
He took the cake. ✓	Who took the cake? ✓
This package is for he. ✗	For who is this package? ✗
This package is for him. ✓	For whom is this package? ✓

Who is used when referring to a sentence's subject — the person or thing performing the action of a verb. *Whom* is used when referring to a sentence's object — the person or thing receiving the action of a verb.

However, bear in mind that the use of *whom* is very formal. These days, we are more likely to say 'Who is this package for?' and most people consider it grammatically acceptable.

Using the internet, find out the name of the American writer whose novel *For Whom the Bell Tolls* was published in 1940; and who wrote the famous lines below in 1624:

Therefore, send not to know
For whom the bell tolls;
It tolls for thee.

Pride, prejudice and popcorn

Not surprisingly, *Pride and Prejudice*, along with other Austen novels, has been transformed and reinvented many times. As well as the many film versions of Jane Austen's novels, there are the **spin-offs** such as *Pemberley, or Pride and Prejudice Continued* by Emma Tennant; *The Jane Austen Book Club* by Karen Joy Fowler; the 2007 film *Becoming Jane*; the novel *Bridget Jones's Diary* by Helen Fielding and the 2004 **Bollywood** movie *Bride and Prejudice*. Each new version serves as a kind of 'reply' to the original, bringing new values and perspectives to a nineteenth-century book.

The 1995 television series of *Pride and Prejudice* is quite faithful to Jane Austen's novel.

The novel *Pride and Prejudice and Zombies* is a parody of Austen's novel. The author, Seth Grahame-Smith, justified his parodying of the novel by saying, 'You have this fiercely independent heroine, you have this dashing heroic gentleman, you have a militia camped out for seemingly no reason whatsoever nearby, and people are always walking here and there and taking carriage rides here and there . . . It was just ripe for gore and senseless violence. From my perspective anyway.'

The 2004 Bollywood film version, *Bride and Prejudice*, tells the story of a wealthy American man who falls in love with a young Indian woman. Jane Austen's story is 'repackaged' for a different cultural context. While the two protagonists must overcome their personal prejudices and differences in social status, they are also faced with daunting cultural differences.

Lost in Austen tells the story of Amanda Price, a twenty-first-century Jane Austen fan, who finds she has swapped places with Elizabeth Bennet. She gets caught up in the lives of Austen's characters, manipulating events to ensure that the story develops as Austen intended.

Shown below are some famous *Pride and Prejudice* movies or television series, as well as the opening lines of the original novel and several spin-offs. Some of these are parodies or comical imitations of the original novel.

Pride and Prejudice
(1813 novel by Jane Austen)
'It is a truth universally acknowledged that a single man in possession of good fortune must be in want of a wife.'

Mr. Darcy goes Overboard
(2009 novel by Belinda Roberts)
'It is a truth, universally acknowledged, that a single man in possession of a yacht must be in want of a female crew.'

Lost in Austen
(2008 TV series)
'It is a truth universally acknowledged that we are all longing to escape.'

Bridget Jones's Diary
(2001 novel by Helen Fielding)
'It is a truth universally acknowledged that when one part of your life starts going okay, another falls spectacularly to pieces.'

Bride and Prejudice
(2004 film)
'All mothers think that any single guy with big bucks must be shopping for a wife.'

Pride and Prejudice and Zombies
(2009 novel by Seth Grahame-Smith)
'It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains.'

NEED TO KNOW

spin-off a television show, film, musical, stage play or novel that is derived from an existing text

Bollywood the Indian film industry, based in Mumbai. The word is made from *Bombay* (the old name for Mumbai) and *Hollywood*. Bollywood films are generally very colourful and melodramatic, and include singing and dancing.

Activities . . .

UNDERSTANDING the purpose of transformation and parody

Getting started

1 Which of the transformations outlined on page 51 seems the most dramatic and the least like the original *Pride and Prejudice*? Explain your choice.

2 If you could travel into the world of *Pride and Prejudice*, which transformation or adaptation would you choose?

3 If you could travel into the world of another novel, which one would you choose? Discuss with a partner. Explain why this novel appeals to you.

Working through

4 What is meant by Jane Austen's famous phrase, 'a truth universally acknowledged'? How could this phrase be re-expressed for a modern audience?

5 To which kind of readers is the **mashup** of *Pride and Prejudice and Zombies* likely to appeal? Explain.

ANALYSING and RESPONDING to a parody of a classic

Getting started

6 Imagine you have travelled back in time to interview Jane Austen, after showing her some modern transformations of *Pride and Prejudice*. What questions might you ask and how might she respond? In pairs, come up with five questions and responses. You could roleplay the interview for your class.

Working through

7 In your notebook, write a reflection using one of the opening lines on page 51 as your first sentence. Elaborate on the 'truth universally acknowledged' in this first sentence. Choose words purposefully to maintain the tone or mood of the original writer.

8 Based on his comments on page 51, what can you infer or deduce about Seth Grahame-Smith's attitude to the original novel in his adaptation, *Pride and Prejudice and Zombies*?

9 Why do you think Amanda Price of *Lost in Austen is* longing to escape into the world of a Jane Austen novel?

Going further

10 'Jane Austen' has become like a brand name. This is because her work is so popular and familiar to such a wide range of people. Her name carries with it expectations of certain kinds of stories and characters. What do you think of when you say the name 'Jane Austen'?

11 View the film *Bride and Prejudice*. Write a review of the film discussing the following proposition: *Bride and Prejudice* does not pay homage to Jane Austen; rather it diminishes her literary classic.

12 Choose another 'brand' author in contemporary fiction that has a mass reading audience; for example, Stephenie Meyer or Stephen King. In what ways might their work be suitable for adaptation, transformation or parody?

13 Is *Pride and Prejudice* a brand that appeals only to women? What novel brands do you know of that might appeal to a male reading audience? Discuss.

LITERATURE link

The celebrity author

'So she wouldn't be available for book signings?' According to the website pemberley.com, this was the reaction of an American network executive on being told that *Pride and Prejudice* was published in 1813.

Jane Austen, like Shakespeare, Chaucer and Dickens, has achieved cult status. She has legions of devoted fans.

Can you think of some more recent celebrity authors?

Wordsmith . . .

ACTIVE AND PASSIVE VOICE

Verbs can be written in either the active or passive voice.

The *active voice* of a verb is used when the subject of a sentence performs the action of the verb; that is, the subject *does something*.

Subject	Verb	Object
Mr Darcy	*writes*	*a letter*.

In the example above, Mr Darcy is 'doing' the writing, so Mr Darcy is the subject of this sentence. The object of the sentence is the thing being acted upon. In this case, the letter is being 'written', so the letter is the object.

The active voice is best to use when you need to communicate clearly, succinctly and directly with your reader.

If we changed the sentence to the *passive voice*, we would write:

Subject	Verb	Object
The letter	*is written by*	*Mr Darcy.*

In the passive voice, the subject of the sentence becomes the thing being acted upon. The 'doer' — Mr Darcy — is now the object of the sentence.

Note here how the emphasis has changed. The main point being made in the second sentence is that the letter was written; the writer's identity is less important.

Writers use the passive voice when they wish to create a factual, objective or impersonal tone, as in a scientific report. The passive voice can also be a way of shifting the reader's focus from the 'doer' to the action; in fact, it might suit the writer's purpose to remove the 'doer' from the sentence completely.

In the following example, *The last slice of chocolate cake had been eaten*, the writer may or may not know who ate the cake; however, the passive voice encourages the reader to think only of the missing cake, rather than the culprit.

1 Change the following sentences from active to passive voice.
  a *The sisters enjoyed a wonderful evening at the ball.*
  b *The gentleman delivered a proposal of marriage to the lady.*
  c *The horse enjoyed a tasty apple.*

2 Rewrite the following sentences in the form of the active voice.
  a *It was felt by the lady that she had been wronged.*
  b *The dance was attended by the entire family.*
  c *A solution to the problem was found by Mr Bennet.*

OVER TO YOU . . .

Have a look through a newspaper or a magazine and find some examples of the active voice and the passive voice. Discuss with a partner why the writer might have used the passive voice and whether it is effective in conveying the writer's meaning.

My view . . .

Reflect on the title of this sub-unit: Creating a classic 'brand'. What does this phrase mean? Do you think the word 'brand' or 'industry' cheapens or devalues the work of a literary great like Austen, or does it keep her work vital and fresh?

NEED TO KNOW

satire the use of wit, sarcasm, irony and ridicule for the serious purpose of criticising or drawing attention to a person, institution or practice

quatrain a four-line stanza in a poem

'eye' or **visual rhyme** two words that look as though they rhyme but, when spoken, do not

alliteration the repetition of a consonant at the start of words that are located close together; for example, **c**risp and **c**runchy

assonance a poetic device in which a vowel sound is repeated in words that are located close together; for example, f**i**re and th**i**ne

How can texts be altered to reflect new values and beliefs?

We have seen how texts can be adapted and transformed for **satiric** effect, and to appeal to a modern audience. Literary classics are also rewritten to address what we might regard as unjust, unrealistic, objectionable or overlooked in the original.

The poem 'The Tyger' was published by William Blake in 1794 as part of a collection of poems known as *Songs of Experience*. 'Tiger Tiger Revisited' gives us an alternative perspective on the tiger — an endangered species whose habitats have been gradually destroyed over the past century. By reworking Blake's poem, the poet reveals an understanding of the natural environment, and the role of human beings in destroying these beautiful creatures.

Rather than asking questions about a divine creator as Blake did, this poem asks us to reflect on our greed. 'Tiger Tiger Revisited' is a reworking that takes the framework of the original poem and uses it to critique humanity's abuse of the natural world and tigers in particular.

1 *The Tyger*	The poem consists of six **quatrains** with a regular rhyme scheme of aabb. **(1)**
by William Blake	
Tyger! Tyger! burning bright	The altered spelling of 'tyger' is a way of showing that this creature is strange. **(3)**
In the forests of the night,	
5 What immortal hand or eye	*Eye* and *symmetry* form an **'eye'** or **visual rhyme**. **(5, 6)**
Could frame thy fearful symmetry?	*Fearful symmetry* may refer to the tiger's stripes and that the animal is both beautiful and terrifying. **(6)**
In what distant deeps or skies	An example of **alliteration** **(7)**
Burnt the fire of thine eyes?	An example of **assonance** **(8)**
On what wings dare he aspire?	The voice in the poem asks a series of rhetorical questions about the nature of good and evil. **(7–10)**
10 What the hand dare seize the fire?	
And what shoulder, and what art	In Greek mythology, Prometheus stole fire from the gods and gave it to human beings. He was punished for his arrogance. Blake asks: was the tiger created by a fierce god or by the devil? **(10)**
Could twist the sinews of thy heart?	
And when thy heart began to beat,	
What dread hand? and what dread feet?	sinews: the tough tissue that connects muscles and bones **(12)**
15 What the hammer? what the chain?	thy: your **(12)**
In what furnace was thy brain?	dread: awe-inspiring; dreaded **(14)**
What the anvil? what dread grasp	Many words here suggest a blacksmith's forge: a place where metals are heated and shaped. **(15–17)**
Dare its deadly terrors clasp?	
When the stars threw down their spears,	
20 And watered heaven with their tears,	
Did he smile his work to see?	
Did he who made the Lamb make thee?	
Tyger! Tyger! burning bright	The last stanza is a repetition of the first. The many questions remain unanswered. The poet simply marvels at the power and majesty of the tiger. **(23–26)**
In the forests of the night,	
25 What immortal hand or eye	
Dare frame thy fearful symmetry?	

Tiger Tiger Revisited
by Gordon J. L Ramel

1 *Tiger Tiger Revisited*
by Gordon J. L Ramel
Tiger tiger fading fast
in the shadow we have cast,
5 what brave law or business deal
can thy future's safety seal.

What the future, what the hope
that humankind may learn to cope
with life and maintenance of breath
10 without this need of needless death.

In what sulphurous cauldron groans
the mind that lives to sell your bones;
and what the moral poverty
of those who take thy life from thee?

15 What the learning, what the thought
that values lives like yours at naught?
What the science or machine
where beauty such as yours is seen?

Who did he hate who sowed the seed
20 of human ignorance and greed;
and can he smile our work to see
as we who killed the lamb kill thee.

Tiger tiger fading fast
from the present to the past,
25 how can mere humanity
so quickly still thy majesty?

This poem uses the form, rhythm and rhyme scheme of the original poem. The poet also uses the archaic *thee* and *thy* to remind us of the link to Blake's poem. **(1)**

sulphurous: a chemical element. The word also means 'hot' and is associated with the fires of hell. **(11)**

cauldron: a large metal pot, often associated in fairytales with witches **(11)**

Tigers have been hunted and killed for their bones and other body parts, which, in some cultures, are believed to have healing properties. **(12)**

naught: nothing **(16)**

Nothing as wondrous as the tiger has been created by science or machine. This contrasts with Blake's idea that the tiger has been forged out of iron. **(17–18)**

The poet acknowledges the lamb in Blake's poem, but declares that we have killed the lamb just as we have killed the tiger. **(22)**

In contrast to the *majesty* of the tiger, we are described as *mere*, or unimpressive humanity. **(25, 26)**
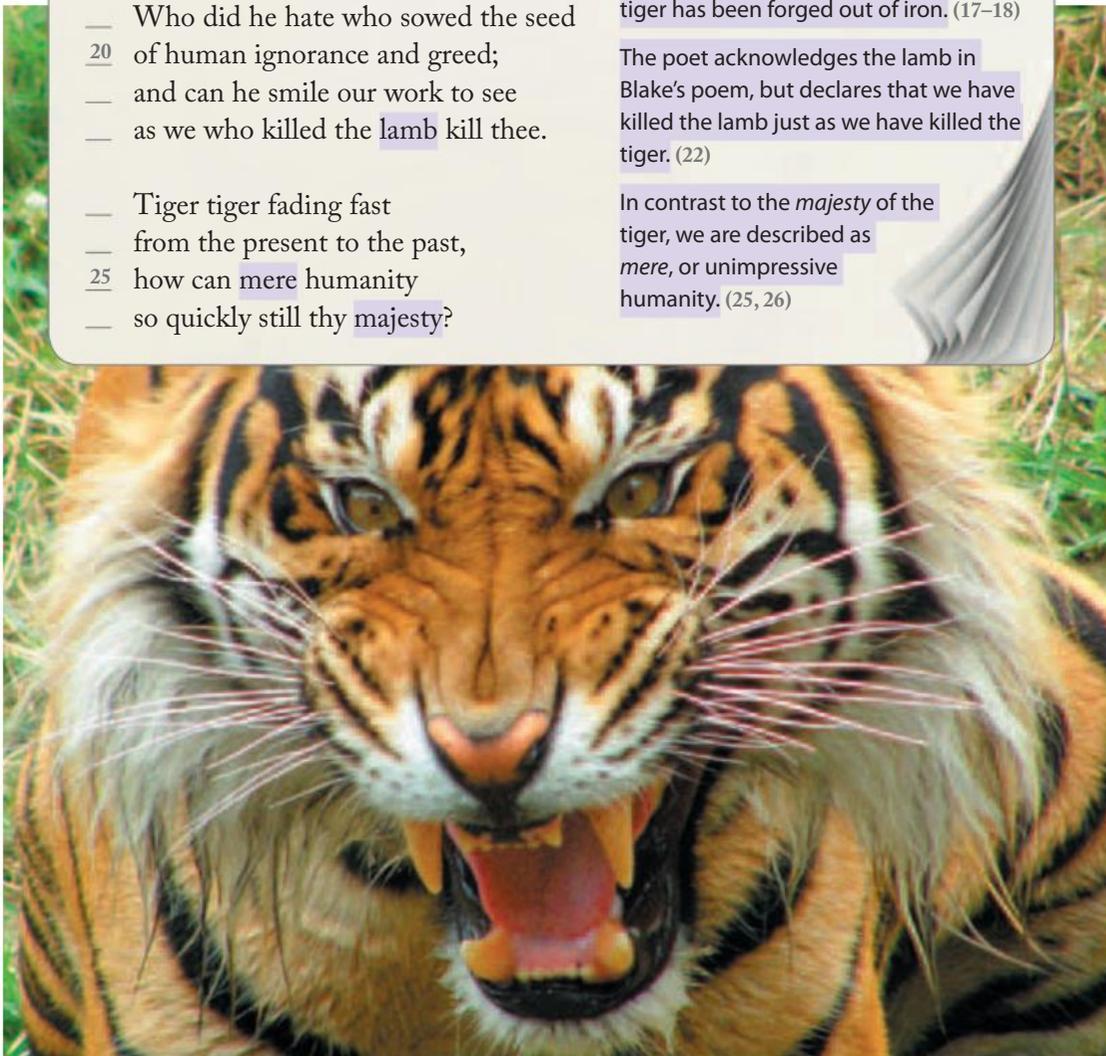
Activities ...

UNDERSTANDING relationships between texts

Getting started

1 Which poem do you find easier to read and understand? Why?
2 Try creating an illustration for the first quatrain (4 lines) of Blake's poem.
3 Using your library or the internet, find another poem about an animal. Share it with your class. How similar or different is it to Blake's poem?

Working through

4 Take the following adjectives — *awe-inspiring*, *invincible*, *threatened*, *pitiful*, *powerless*, *predatory* — and place them in the table below. Decide which adjectives belong to each tiger. You may need to use a dictionary to help you.

The Tyger	Tiger Tiger Revisited

5 What language features occur in both poems? Use the terms in the Need to know on page 54 as a starting point. Which poet uses these features more effectively? Explain how.

Going further

6 What criticisms about humankind are made in 'Tiger Tiger Revisited'?
7 Who is 'he' in both poems?

INTERPRETING poems from different cultural contexts

Getting started

8 Which of the following cultural values and beliefs underpin Blake's poem?
 a Human beings have a responsibility to protect the natural environment and all living creatures.
 b Nothing that humans can create will ever be as beautiful as the natural world.
 c The world is at the mercy of a higher, divine power.
 d There is a heaven and a hell, just as there is good and evil.
 e The tiger is an example of 'intelligent design' — that is, it was created by a higher intelligence.
 f Intelligence and technological sophistication do not necessarily make people morally good.
9 How many of these apply to Ramel's poem?

Working through

10 How does 'Tiger Tiger Revisited' change the way you react to Blake's poem?
11 In what ways are the attitudes of the two poets towards tigers similar? In what ways are they different?

Going further

12 Take one quatrain from each poem that you think shows the most constrasting thought and explain the contrast.

Classic picture books

The classic children's picture book *Where the Wild Things Are*, by American writer Maurice Sendak, was first published in 1963. Max, dressed in a white wolf suit, is sent to bed without his supper for threatening to eat his mother up. That night, his room transforms into a forest; Max sails off . . .

> . . . through night and day
> and in and out of weeks
> and almost over a year
> to where the wild things are.

Max is crowned king of the wild things, taming them so that they obey his every command. He has the authority to decide when the monsters are allowed to run wild and when they are to go to bed. He enjoys his power over these yellow-eyed monsters until he wants to return home, 'where someone loved him best of all'. Upon reaching his room, he discovers his warm supper waiting for him.

Where the Wild Things Are tells us something about the values and attitudes of the time in which it was written. Features of the book cover (1963) and the film poster (2009) are compared below.

The book cover:

The 'wild things' live on a tropical island, not the barren landscape depicted in the film poster.

Sendak's colours are muted and earthy. Max is not shown on the cover. Notice the monster's human feet, perhaps suggesting that the 'wild things' represent an aspect of humankind: our imaginations or our need for adventure, for instance.
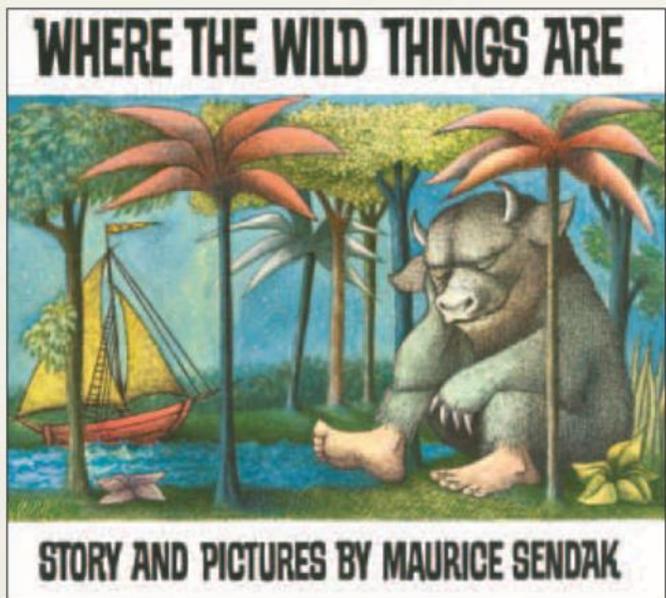
The film poster:

Max is dwarfed next to the monster Carol. Its size conveys that the 'wild things' really are, at first glance, dangerous and threatening.

Carol resembles a gigantic stuffed toy, rather than a realistic, computer-generated monster.

Max and Carol appear lost in conversation; Carol's expressive face suggests it has emotional depth and sensitivity.

The brown, sepia tones of this shot (resembling an old photo) could suggest that Max's visit to the 'wild things' is part of a dream.

Activities . . .

UNDERSTANDING the features of a children's classic

Getting started

1 Why do you think Maurice Sendak's picture book is still so popular with children?

2 Can you recall the dreams you had as a child? What frightened you? What gave you comfort when you were frightened?

Working through

3 Discuss each of the following statements with a partner, reflecting on which ones best reflect the theme or message of the book.

  a It's important to allow children to be independent and to take some risks.

  b It is only by confronting their fears that children can conquer them.

  c Mothers are always there to teach, nurture and care for their children.

  d Children should always do what they are told or there could be dreadful consequences.

  e All children have an inner monster who is just waiting to come out.

  f The scariest monsters are those we create through our imaginations.

  g We need to take care of our children: there are some real monsters out there.

  h Children need time and space to allow their imaginations to roam free.

4 Attitudes towards childhood, growing up and parenthood have changed since the 1960s. Decide which of the statements above fits with the cultural values of America in the 1960s. Which statements in question 3 fit with the values of your own society today? Copy the table below into your notebook and sort the statements above into the appropriate column.

Childhood, growing up and parenthood: 1960s values and attitudes	Childhood, growing up and parenthood: today's values and attitudes

5 The film poster on the previous page features the tagline, 'There's one in all of us'.

  a What do you think this means?

  b Does it alter your interpretation of the picture book? Explain.

Going further

6 Write a paragraph comparing your own childhood with that of your parents or grandparents. Choose one or two of the following aspects of childhood to use as the basis of your comparison.

- Games and entertainment
- Important milestones or the lessons learned
- Relationships with family and friends
- Discipline and punishment
- Going to kindergarten or primary school
- Childhood fears

Turning to the big screen

The transformation of *Where the Wild Things Are* into a feature film lasting 101 minutes would have been quite a challenge. When **directors** choose to adapt a book to the medium of film, particularly one loved by generations of children, they have to balance their responsibility to do justice to the book with the practicalities of making a feature film.

As well as feeling an obligation to readers, and needing to make money at the box office, directors might also want to explore their own personal interpretation of the book. A film adaptation of a *Harry Potter* book, for example, is a daunting task, because many J.K. Rowling fans have an encyclopedic knowledge of her books. This can put a lot of pressure on a director to 'get it right'.

One of the first things director Spike Jonze had to do before beginning production of his film adaptation was to develop a 'back story'; in other words, he had to add a lot of details to the story in order to make a feature-length film. He would have identified details that are *not* included in the original picture book. He might have considered what questions the text leaves unanswered and what readers would like to know but are not told; in other words, the gaps and silences. It would be helpful, but not essential, to view the film before completing these activities.

LITERACY link

Interpreting a visual text

When interpreting a visual text such as a photograph or a poster, consider:
- the objects and human figures depicted
- the way in which objects and people are arranged in the picture (composition)
- the size, colour, shape and position of the objects and people
- the viewing angles (aerial, or overhead; eye-level; low angle)
- the type of camera shot (long, medium, close-up)
- the use of light and shade
- the use of objects to act as lines to guide the viewer's eye
- the use of space to draw attention and create mood.

Look for these elements in the book cover and poster on page 57.

Activities ...

UNDERSTANDING adapted texts

Getting started

1 What do you think are some of the difficulties in making a film of a short and very famous picture book like *Where the Wild Things Are*?

2 Compare the film poster on page 57 with the cover of the picture book. In what ways are they similar? In what ways are they different?

Working through

3 What details are left out of Sendak's story that might need to be explained or clarified by a film director? See if you can add to the following list.
- Where is Max's father?
- Does Max have any siblings?
- What does Max's mother look like? Note that she is not actually shown.
- Is Max often sent to bed without supper?
- What else do Max and the 'wild things' do apart from enjoying a 'wild rumpus' and swinging through the trees?

Punctuating direct speech: the rules

'Come here, please, Angus,' said Imogen.

'No, I won't,' he replied.

- Use quotation marks or inverted commas ('...') to enclose the actual words of the speaker.
- Use a capital letter for the first word inside the quotation marks.
- Place a comma at the end of the direct speech, inside the quotation marks, if it is followed by a dialogue tag (*he said/I said* etc.).
- If the speaker is exclaiming or asking a question, replace the comma with an exclamation mark or a question mark.

'I've just checked the fridge,' Miranda exclaimed, 'and the last piece of cake is gone!'

- If a dialogue tag is placed in the middle of a continuing sentence of direct speech (as above) place a comma after the dialogue tag. Then continue with the speaker's words inside another set of quotation marks. Don't start with a capital letter in the second part of the speech.
- You may want to vary your dialogue tags. Instead of using *said*, try *murmured*, *retorted* or *shouted*. Bear in mind this draws more attention to the dialogue tags. If it's obvious who is speaking, and you want to 'de-clutter' your writing, avoid using dialogue tags altogether.

Write a short dialogue in which two people discuss a film adaptation of a book. Use the correct punctuation for direct speech.

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4 The following table lists some of the differences between the book and the film of *Where the Wild Things Are*. Read the list of possible themes explored in the book on page 58. In what ways does the film give a modern, twenty-first-century interpretation of the original book? Use the information in the table below to guide your response.

Book	Film
Max's mother is mentioned but absent from the text.	Max's mother is divorced, has a boyfriend and a demanding job. She insists Max behave himself and keep out of sight when her boyfriend comes to visit.
Max appears to be an only child.	Max is angry with his teenage sister for wrecking the igloo he built in the snow.
The 'wild things' are nameless beasts whom Max manages to tame and frighten by glaring at them. They say very little apart from begging Max to stay: 'We'll eat you up — we love you so!'	The 'wild things' have names and distinctive personalities: the huge and rampaging Carol; the cross and jealous Judith; the depressed Ira; Alexander, the anxious goat with low self-esteem; Douglas, the peacemaker; and the free-spirited K.W. They argue and discuss their feelings frequently.
Max is confident and is able to exert control over the 'wild things' through the use of his 'magic trick'. He is accepted unquestioningly as their king.	Max pretends to have special powers. The 'wild things' become increasingly suspicious that Max is not their rightful ruler.
Max's naughtiness extends to hammering nails into his bedroom wall, chasing the dog and threatening to eat his mother.	Max tears around the house yelling, leaping onto the kitchen bench, destroying possessions . . .
The 'wild things' 'roared their terrible roars and gnashed their terrible teeth and rolled their terrible eyes and showed their terrible claws' before having a 'wild rumpus'.	The 'wild things' spend a lot of time sitting and whining about their personal problems, fears and insecurities.
The land of the 'wild things' is depicted a bit like a tropical island with palm trees and lots of greenery.	The 'wild things' live in a burnt-out wasteland that resembles an open-cut mine or the site of an environmental disaster.

5 Sendak's book represents Max as a cheeky, playful little boy whose behaviour is naughty but not destructive. What reasons does the film seem to suggest for Max's temper tantrums?

6 Are the audiences for the book and the film different? In what ways? Which work — the picture book or the film — is likely to reach the largest audience? Explain your thoughts in a paragraph of around 100 words.

7 Choose a picture book you have read and write a brief outline of how it could be transformed into a film. Include a discussion of the themes that you would develop if you were the director.

Going further

8 Use the **Interview with a director** weblink in your eBookPLUS to read an interview with Spike Jonze. Sum up the interviewer's opinion of the film. If you have seen the film, do you agree or disagree?

Wordsmith . . .

AMERICANISING ENGLISH

British writer J.K. Rowling's *Harry Potter* series is surely a modern classic. An interesting type of adaptation occurred when the first book in the series was published in America. *Harry Potter and the Philosopher's Stone* became *Harry Potter and the Sorcerer's Stone* to suit American readers.

Many other words and phrases were regarded as 'too English'. The table below lists just some of the alterations made to the original English edition of the first book.

English edition	American edition
Car park	Parking lot
Lot	Bunch
Shan't	Won't
Motorbike	Motorcycle
Dustbin	Trash can
Roundabout	Carousel
Sellotape	Scotch tape
Fringe	Bangs
Barking (mad)	Off his rocker
Dear Harry, (it said in a very untidy scrawl) I know you get Friday afternoons off, . . .	Dear Harry, I know you get Friday afternoons off, [written in a handwriting font] . . .
And now there were only three people left to be sorted. 'Turpin, Lisa,' became a Ravenclaw and then it was Ron's turn.	And now there were only three people left to be sorted. 'Thomas, Dean', a black boy even taller than Ron, joined Harry at the Gryffindor table.

1 Do you think it was necessary to change the vocabulary of the original novel into American English? Explain.
2 Do the final two examples above suggest any differences between American and British culture?
3 Can you explain why the final quotation regarding the Hogwarts sorting hat was altered in the American version to include a reference to a 'black boy'?
4 Create a third column in your notebook. Write the Australian equivalent of each word or phrase.

👉 OVER TO YOU …

Imagine you are J.K. Rowling and you have just received an email from the American office of your publishing company. You have been asked to make your books clearer and more appealing to the American market. Write your email reply, explaining your reaction to this request. Reflect on how you feel knowing that your fictional masterpiece, loved by hordes of children, is being tinkered with.

My view …

Make a list of book-to-film adaptations. How important is it for a director to stay faithful to the original text? Can you think of a really disappointing film based on a book? What made it so disappointing?

COMPOSE AND CREATE

Productive focus: writing

Write an interview for a feature article

Your audience, purpose and context:

Your task is to write a feature article that contains an interview with the director of a film adaptation of a book. The interview is intended for publication in a film journal such as *Empire Magazine* or *Screen Education*. Your readers are film buffs who have a good understanding of the textual elements of film. The table below summarises some of the key textual features of a written interview.

Textual features of a written interview

Subject matter	Book: plot, setting, characters, themes, symbolism, imagery, narrative structure, language features
	Film: narrative structure and plot, setting and location, representations of characters and themes, script and dialogue, cinematography (use of camera, lighting etc.)
Point of view	First person (I, me, my, we)
Language features	Direct and indirect speech
	Use of 'punchy' journalistic language
	Variations in sentence structures and in question-and-answer styles
	Use of film vocabulary
	Italics for film and book titles
Other textual features	Narrow-column magazine format
	Catchy title, by-line and brief summary of interview
	Film stills embedded in interview (optional)

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Use the assessment criteria rubric to guide you through your task.

INDIVIDUAL PATHWAYS

eBook *plus*

Worksheet 2.1
doc-10127

Worksheet 2.2
doc-10128

Worksheet 2.3
doc-10129

UNIT 3
TEXT IN CONTEXT

The BIG question

Why is context central to the production and reception of a text?

Key learning ideas

- Text creators are influenced by social, historical and cultural context.
- Audiences bring their own context to texts.
- Texts have a created context within them.

Knowledge, understanding and skills

Students will:

- explore the concept of texts in context through extracts from well-known texts
- learn how to debate an issue
- learn how to write an analytical response.

Context changes things …

No text exists outside a context. In its widest sense, any text exists within the social, historical and cultural circumstances in which its creator exists. In its narrowest sense, each text has an internal context that revolves around its **genre** and the world created within it. As well, the reader, listener or viewer of a text brings their background (i.e. their own personal set of circumstances) to the text.

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful
symmetry?
— William Blake
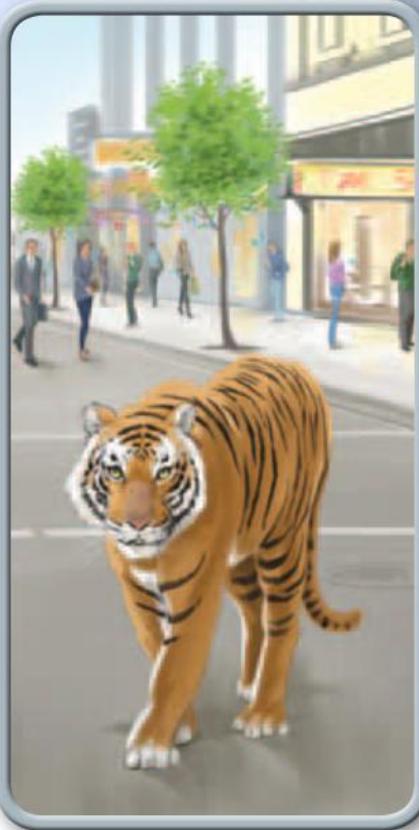
Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful
symmetry?
— William Blake

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful
symmetry?
— William Blake

Tuning in

Think and discuss:

Identify the point of view presented about the tiger in each panel. How do the tiger's different surroundings influence your interpretation of what you see? For which image is William Blake's description most apt?

My view …

What do you see as your personal context? Think about the important aspects of your background that might affect your interpretation of a text.

3.1 WHAT IS CONTEXT?

How does context influence both the creator of the text and the audience?

If you watched the 1983 film *War Games*, starring a young Matthew Broderick, you might feel inclined to laugh at how the film represents computer technology. Historical context has shaped how the film represents the interactions between humans and computers. It's all done using dial up.

The fact is that in the early 1980s, the state of computer technology was primitive compared with the current era; the film, if remade in the twenty-first century, would obviously upgrade the technology. Matthew Broderick's character would probably hack into the US Department of Defence's mainframe computers using an android Smartphone.

But the film needs to be viewed as a creation of its time: its **social, historical and cultural context**. The film script writer, the director and anyone else involved with creating the film that audiences saw in 1983 were influenced by these surroundings and circumstances. An audience viewing it today would not only have that original context to consider when making meaning, but also the context of the early twenty-first century in which they exist.

Inside the text exist the artificial circumstances of the text including its narrative features: setting, character, plot and theme. Therefore, considering texts in context involves exploring both *inside* and *outside* the text in order to make the fullest meaning of the text.

NEED TO KNOW
social, historical and cultural context the prevailing set of characteristics that relate to a particular group, period of history or way of life

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Use the *War Games* weblink in your eBookPLUS to learn more about the movie.

Texts have external contexts — social, historical and cultural.

Creators and audiences bring their own contexts.

Texts have internal contexts — structure and features.
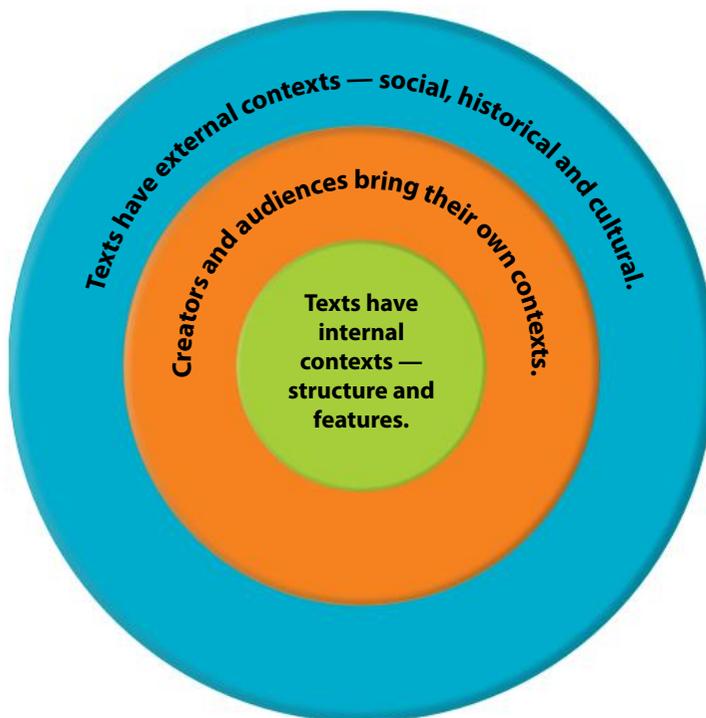
Text in context: making meaning

Positioning

When an author creates a text, they cannot help but create the content of that text — the setting, characters and so on — from a particular point of view. The writer is positioned by his or her social, cultural, personal and historical circumstances. The writer, in turn, seeks to position the reader to feel a certain way about the events, characters and situations they have created.

Readers do not automatically agree with the author's point of view. If a reader does accept the author's position, they are adopting the *preferred reading*. Readers can also resist the way an author is positioning them; they are adopting the *oppositional* or *resistant reading*. In either case, it is the reader who constructs meaning.

LITERACY link
Expanding technical vocabulary

Terms such as *positioning* and *gaps and silences* are drawn from a field of study called critical literacy. Critical literacy encourages people to think deeply about texts, not only from a traditional perspective of understanding characters, themes and other narrative elements, but also from a modern perspective on how the authors of texts seek to manipulate or influence their readers.

Critical literacy is asking readers to understand that their evaluation of any text — whether they like it, hate it or are indifferent — is influenced by what they personally value. These personal values are shaped by the individual's context.

Use a search engine to explore other textual definitions of key terms such as *critical literacy, position, discursive background* and *gaps and silences*. Does being critically literate get in the way of enjoying and appreciating the aesthetics of a text?

Consider the notion of positioning in the text below. It is drawn from a short story called 'Be Nice to the Dogs' by Stephen Kimber. This extract deals with setting, and introduces a character named Kingston.

If you want to understand this you need to know about three things.

The first of these things is Kingston. He was old as time and he'd come when we were little and bought the Compton place up on Swaggart's Hill. A big house that never looked kept; iron fences and room for all the ghost stories and horror tales you wanted to weave. It was a big house with a history, so they said. It loomed at you from the hill. Strange cries from perpetually dark rooms came ringing down in our gossip. We spun stories round campfires.

Kingston himself seemed to breed the fear; no one entered, no one was seen to leave. Kingston sat up there by himself. His only company was three dogs, German Shepherds my dad said they were, but they looked more like wolves. They prowled the corridors of the yard and looked at passers-by with hungry eyes. They didn't bark, they never growled, they just looked; and in that look was something that stopped us throwing stones or shiacking them. Or even, after a time, from passing by . . .

Activities . . .

UNDERSTANDING and ANALYSING the text

Getting started

1 Complete the table below that lists information that the author includes about the house and about Kingston. It also suggests possible interpretations of this information, and asks for alternative readings or interpretations.

Content from author	Possible interpretation	Alternative reading
'understand this'	What is *this*? The writer doesn't tell us — it is suspenseful. The writer wants us to keep reading.	
'the Compton place'	The house has a name. The narrator has lived in the town a long time and knows the history.	
'old as time'	Kingston is old — really, really old.	
	The house is run down and a little spooky.	
	People make up stories about Kingston and the house.	
'No-one entered, no-one was seen to leave'		The reader is meant to think that people see Kingston as evil — that's why there are horror stories. I think we are being conned.
'looked at passers-by with hungry eyes'	The dogs are vicious.	
'They didn't bark, they never growled, they just looked . . .'		The reader is meant to think that the dogs are weird and very spooky . . . but I think later they will turn out not to be.
'something that stopped us throwing stones or shiacking them'		
'or even . . . from passing by'	People avoid the house — it is spooky!	

Working through

2 Kingston is silent in this part of the story. We don't know why he keeps to himself. Later in the story, Gallagher hides from a bully in the yard of Kingston's house, despite the fear of Kingston's dogs. Given this information, can you suggest why, in the introduction, the author has positioned the reader to feel apprehension about Kingston and his dogs?

3 The text is sown with context clues that might help you determine something about its author; for example, the use of the word *shiacking* (older Australian slang) indicates the author is from a particular place and time period. Find two other such clues in the extract and identify what they lead you to suspect about the text creator's context.

Cultural context: time/era

When Matthew Broderick, in the 1983 film *War Games*, hacked into the US Department of Defence mainframe computer and nearly started World War III, he did it on what we would regard today as laughably antiquated computers. He also used a pay phone to make an emergency call because there were no mobile phones then. But in other ways the technology of the film looks familiar to the modern viewer.

If you travelled further back in time you might witness Shakespeare scribbling without a computer in sight (no use of electricity, of course) and he would be dipping his goose-feather nib into an ink well. Moreover, he would speak of disease as the result of bad vapours or evil humours.

The extracts that follow are from George Orwell's *Animal Farm* and the 2009 film *Avatar*, texts from different eras and contexts.

Context of situation: theme in a novel

What makes a story last? Why do some stories speak to many different people at different times and places and often appeal to a number of generations? The term **literary classic** is often applied to such narratives. *Animal Farm*, though arguably just a fable to amuse children, is one such classic story.

Orwell allegedly wrote *Animal Farm* to parallel developments that followed the **Russian Revolution of 1917**, particularly relating to the struggle between Josef Stalin (who eventually became leader) and his main opponent, Leon Trotsky. The novel tells the fantastic story of a revolution: animals on a farm throw the humans out and take over. Theoretically all will be better for the animals because they are now in control of their own fates. They are equals. Good times are coming. But who will make the decisions now that the masters have gone?

In the extract on the next page, the two senior pigs, Snowball and Napoleon, debate different perspectives on the farmyard. In addition, the extract prompts the reader to consider how power corrupts. If the reader is aware of this theme through history or in their own present-day circumstances, the symbolic nature of the narrative and its characters gives a deeper layer of meaning to the novel's message.

from *Animal Farm*
by George Orwell

1 When the animals had assembled in the big barn, Snowball stood up
   and, though occasionally interrupted by bleating from the sheep, set
   forth his reasons for advocating the building of the windmill. Then
   Napoleon stood up to reply. He said very quietly that the windmill
5 was nonsense and that he advised nobody to vote for it, promptly sat
   down again; he had spoken for barely thirty seconds, and seemed almost
   indifferent as to the effect he produced. At this Snowball sprang to his
   feet, and shouting down the sheep, who had begun bleating again, broke
   into a passionate appeal in favour of the windmill. Until now the animals
10 had been about equally divided in their sympathies, but in a moment
   Snowball's eloquence had carried them away. In glowing sentences he
   painted a picture of Animal Farm as it might be when sordid labour
   was lifted from the animals' backs. His imagination had now run far
   beyond chaff-cutters and turnip-slicers. Electricity, he said, could
15 operate threshing machines, ploughs, harrows, rollers, and reapers and
   binders, besides supplying every stall with its own electric light, hot and
   cold water, and an electric heater. By the time he had finished speaking,
   there was no doubt as to which way the vote would go. But just at this
   moment Napoleon stood up and, casting a peculiar sidelong look at
20 Snowball, uttered a high-pitched whimper of a kind no one had ever
   heard him utter before.

   At this there was a terrible baying sound outside, and nine enormous
   dogs wearing brass-studded collars came bounding into the barn. They
   dashed straight for Snowball, who only sprang from his place just in
25 time to escape their snapping jaws. In a moment he was out of the door
   and they were after him. Too amazed and frightened to speak, all the
   animals crowded through the door to watch the chase. Snowball was
   racing across the long pasture that led to the road. He was running as
   only a pig can run, but the dogs were close on his heels. Suddenly he
30 slipped and it seemed certain that they had him. Then he was up again,
   running faster than ever, then the dogs were gaining on him again. One
   of them all but closed his jaws on Snowball's tail, but Snowball whisked
   it free just in time. Then he put on an extra spurt and, with a few inches
   to spare, slipped through a hole in the hedge and was seen no more.
35 Silent and terrified, the animals crept back into the barn. In a moment
   the dogs came bounding back. At first no one had been able to imagine
   where these creatures came from, but the problem was soon solved: they
   were the puppies whom Napoleon had taken away from their mothers
   and reared privately. Though not yet full-grown, they were huge dogs,
40 and as fierce-looking as wolves. They kept close to Napoleon. It was
   noticed that they wagged their tails to him in the same way as the other
   dogs had been used to do to Mr Jones.

Each animal represents a different class in society. Orwell employs them for satirical purpose. **(2)**

The two pigs, Snowball and Napoleon are clearly distinguished from one another. Napoleon is 'indifferent' while Snowball is 'passionate' and 'eloquent' **(8,9)**

The windmill is an important symbol throughout the novel. At first it represents prosperity and labour reduction; later on its destruction represents the collapse of the animals' society. **(9)**

Note how the reader is positioned to favour Snowball, who is passionate and eloquent. **(11)**

Alliteration changes the rhythm of the language and works to introduce tension. **(22,23)**

The dogs are characterised with this simple descriptive detail. **(25)**

Perhaps a contextual **allusion** to the NKVD (Russian secret police of the time) who assassinated Trotsky in Mexico in 1940 **(25–26)**

Napoleon is characterised as a long-term planner, among other things. **(37–39)**

The simile helps further characterise the dogs. **(40)**

A significant parallel is drawn between Napoleon and the departed human masters. This builds structural cohesion in the narrative. **(41–42)**

45 Napoleon, with the dogs following him, now mounted on to the raised portion of the floor where Major had previously stood to deliver his speech. He announced that from now on the Sunday-morning Meetings would come to an end. They were unnecessary, he said, and wasted time. In future all questions relating to the working of the farm would be settled by a special committee of pigs, presided over by himself. These would meet in private and afterwards communicate their decisions to

50 the others. The animals would still assemble on Sunday mornings to salute the flag, sing 'Beasts of England', and receive their orders for the week; but there would be no more debates.

The society that was meant to be equal now has classes: pigs on top, other animals below. **(47–48)**

A contextual allusion to the song of international socialism called 'The Internationale' **(51)**

NEED TO KNOW

allusion a reference in a text to a person, place, event or other work, which the writer assumes to be part of the shared cultural experience of the readers

LITERATURE link

George Orwell

George Orwell's real name was Eric Arthur Blair. He was a socialist with strong views on social justice, but he hated what had happened to socialism in the USSR under Josef Stalin. *Animal Farm* was published in 1945, a few years before Orwell's death. Apart from *Animal Farm* his most famous novel is *1984*, a book that still fascinates many people with its idea of Big Brother; language that is 'double-plus ungood'; and a vision of a world where all humanity has vanished.

Research the life and times of George Orwell and draw a timeline of the key events in his life.

Activities . . .

UNDERSTANDING and INTERPRETING context

Getting started

1 a Which historical 'reality' does this story refer to?

   b Snowball and Napoleon are in opposition; what is the stand of each regarding building the windmill?

2 What do you think would have happened if any of the animals had protested against Snowball's treatment by Napoleon?

3 Why don't the animals protest?

4 What evidence suggests that Napoleon had been planning to take over for quite some time?

5 Certain words really help to characterise both the characters and situations in this extract. Find each of the words below in the extract; read the sentence they are in, and the sentence before and after them; then complete the following table. You will need a dictionary and thesaurus. The first one has been done for you.

Word	Words it reminds me of	My guess as to its meaning	Thesaurus synonyms	Dictionary definition
advocating (line 3)	An advocate is an attorney or lawyer.	Building a case for	Supporting, backing, promoting	Supporting or speaking in favour of
indifferent (line 7)				
eloquence (line 11)				
sordid (line 12)				
peculiar (line 19)				
whimper (line 20)				
baying (line 22)				
presided (line 48)				

6 a Study the illustration on page 70 and make a list of all the animals depicted in it.

   b Draw up a two-column table in your notebook or use the 'Insert table' function in Word to create one electronically.

   c In separate rows in the first column, place each animal from the list you made based on the illustration.

   d Re-read the extract, and in the second column, put the line reference where each animal is specifically mentioned. Place a cross in the column if the animal is not mentioned by name in the extract.

   e Why might the artist have included animals in the illustration that are not specifically mentioned in the extract?

Working through

7 Orwell is asking the reader to think about the nature of power and about blindly accepting authority. The animals will later suffer for not protesting against Napoleon's bullying ways, just as the USSR suffered under Stalin. Do you believe that the reader is meant to look unfavourably on what Napoleon does? Explain.

8 At the end, Napoleon announces that the Sunday morning meetings will come to an end immediately and that all decisions will now be made by a committee of pigs, headed by him. What does this mean in terms of power at the farm?

9 '…there would be no more debates.' What does this statement signal the end of for all the animals other than the pigs?

10 a Orwell described this novel as a 'fairy story'. Think of another fairy story, such as *Cinderella*, *Rapunzel*, *Little Red Riding Hood* or any other. Identify any themes you feel the fairy story has.
  b What impression of fairy stories is Orwell conveying?

Going further

11 Research the real characters on whom the pigs Napoleon and Snowball were based in this **allegorical** novel.
  a What happened after the Russian Revolution between Josef Stalin and Leon Trotsky?
  b Who ultimately ruled the USSR?

ANALYSING and EVALUATING context

Getting started

12 Themes can often be deciphered by evaluating how the author wants you to view decisions made by different characters. For example:
  a How do you view Napoleon's decision to use strong-arm tactics to get rid of his opponent?
  b How do you feel the author is positioning you regarding what Napoleon did? Consider the way he describes Napoleon: he 'uttered a high-pitched whimper of a kind no one had ever heard him utter before' when he calls in the dogs.
  c The dogs could be a metaphor for force or the fear inspired by secret police. Why do you feel Orwell chose dogs for this role in this animal **fable**?

Working through

13 Orwell carefully parallels Napoleon with the old human masters. Why do you think he does this?

14 Orwell has a **satirical** purpose when he uses the device of comparing classes in society with different animals. The sheep, for example, represent people who don't really think for themselves and just go with the majority view. Choose two other animals (or animal types) and explain what each represents.

15 Is this **anthropomorphism** (attributing human characteristics to non-human things) effective as a tool for expressing Orwell's theme? Why?

Going further

16 What contextual statement is Orwell making about the nature of Stalin (Napoleon) in terms of his view of what has happened to communism in Russia?

17 Why did Orwell write this book (ostensibly for children) in this form, with the main characters as animals? (*Hint:* Think of other stories with moral messages for children that feature animals, such as Aesop's fables and those mentioned in the Need to know at left).

Avatar — theme in a film

As with other texts, films offer themes for the viewer to consider. They often do this by positioning us to value the decisions of key characters, particularly at the climax. The 2009 film *Avatar* is one of the world's great box office successes, which indicates that its themes resonate with modern audiences.

In the film, the character of Sully has an avatar who joins forces with the Na'vi to defeat the greedy humans, represented by the mercenary colonel. Many of *Avatar*'s themes are foreshadowed early. One example is the clash between modern technology (represented by the flying machines) and nature (represented by the Na'vi and their holy tree).

While the activities below are based on a viewing of the film *Avatar*, they could also be used after viewing other films, especially those that have a futuristic setting; for example, *Gattaca*; *I, Robot* or *Blade Runner*.

Activities . . .

UNDERSTANDING and INTERPRETING theme in film

Getting started

1 Identify the climax in the film. Why is it the climax?
2 Identify the key challenge or challenges in this climax. In *Avatar*, for example, it is about the ultimate fate of the Na'vi and their 'beautiful' planet. Will they survive or will the planet be despoiled?
3 Identify the key characters and the decisions they make during the climax.

Working through

4 Have you been positioned to feel a certain way about the setting in the film? For example, how are you positioned to view the wilderness of Pandora?
5 Which character's decisions are you meant to a) applaud b) deplore?
6 The resolution shows the outcome of a character's decision and the conflict between opposing forces. During the resolution, how does the film use music or some other device to make you feel (a) happy (b) sad (c) angry (d) thoughtful?
7 What do you think is the major theme (or themes) of the film?

CREATING and RESPONDING to themes in texts

Getting started

8 The themes or messages about sustainable development and conservation are reflected in many contemporary texts. Conduct a class debate (see pages 74–5) that places such themes in an Australian context. Choose either of the following topics:
   a The benefits of Australia's mining and sale of its natural mineral resources outweigh the costs to the environment.
   b It is a national shame that Australia has so many endangered species as a result of habitat loss.

Working through

9 Research one of the following environmental campaigners: David Suzuki, Tim Flannery, Lucy Lawless or Helen Caldicott. Imagine you were interviewing your chosen campaigner and compile a list of ten questions you would ask them about their actions and beliefs.

Going further

10 Research a nineteenth-century industrialist, such as Richard Arkwright, and argue how context would cause him to view the environmental concerns of *Avatar*.

LITERATURE link

Context in futuristic texts

James Cameron is the director of the film *Avatar*, which is set in the year 2154. On Earth, resources are in short supply. An Earth-sized moon, Pandora, offers a resource-rich solution, and the human authorities in the film are willing to use military force to guarantee supplies. The film is, of course, a recent creation (released in 2009) and therefore reflects a time when environmental concerns and the idea of sustainability are hot topics.

Cameron has created a film that offers a perspective on a topical issue. What might be a controversial topic in five years' time? What about in ten years?

Wordsmith . . .

THE SKILL OF DEBATING

Formal debates provide a structured way for two opposing views on a topic to be argued. Both sides — the affirmative team, which supports the topic, and the negative team, which opposes it — have equal time to present their case and challenge the case of the opposition. Debating topics are always presented as a statement; for example: *Australia must prioritise investment in renewable energy over mining fossil fuels.*

As with all argumentative texts, debates are designed to persuade an audience to accept one view of an issue. Supporting facts and opinions are provided, and language is chosen to persuade the audience by engaging their emotions. Body language and eye contact are also important. Speakers in a debate are scored on Matter, Method and Manner.

Method

Affirmative team	Negative team
1. Kylie Streeton, first speaker for the affirmative: • sets out the argument of the team • introduces team members Tim Chan and John van Booy, and outlines the role each will take.	**2. Gemma Smith, first speaker for the negative:** • rebuts or rejects what Kylie Streeton said • outlines the negative team's argument • introduces team members Shukla Venpathar and Harrison Cordell, and outlines the role each will take.
3. Tim Chan, second speaker for the affirmative: • rebuts what Gemma Smith argues • continues to build on what Kylie Streeton has said by providing extra supporting information.	**4. Shukla Venpathar, second speaker for the negative:** • rebuts what Tim Chan has said • continues to build on what Gemma Smith has said by providing extra supporting information.
5. John van Booy, third speaker for the affirmative: • rebuts what Shukla Venpathar argues • reinforces what Kylie and Tim have said, but does not introduce new material • sums up the argument of the team and restates its case, making it clear why the affirmative argument is stronger.	**6. Harrison Cordell, third speaker for the negative:** • rebuts what John van Booy argues • reinforces what Gemma and Shukla have said, but does not introduce new material • sums up the argument of the team and restates its case, making it clear why the negative argument is stronger.

Manner — body language and voice

It is especially important in a debate to know how to use body language and voice to help convey an argument.

Body language includes the way you stand and move your body, your hand gestures and the way you use your eyes. An effective debater will remember to do the following:

- Stand confidently, with head held high and shoulders back.
- Use hand gestures that match what is being said. For example, a clenched fist when you are making a strong point may be better than a rhythmic jiggle of your hand

that means nothing. If you don't know what to do with your hands, put one in your pocket and use the other to hold your palm cards.

- Maintain eye contact with the audience. Don't stare at the back wall or floor, or at anyone in particular. Let your eyes move around the faces in the audience.
- Smile when appropriate, and frown or grimace if what you are saying requires it. An audience is more likely to engage with lively, changing facial expressions than a face that resembles a statue.

The way you use your voice to command the attention of your audience and enhance what you are saying is crucial in a debate. An effective and persuasive speaker will know when to slow down or speed up (pace), when to speak softly or loudly (volume or pitch) and when to pause. Too many vocal 'tricks' will detract from what is being said (matter).

Matter

In order to present a convincing argument for your topic, a speaker would need to conduct research into the issue. This will not only provide evidence such as expert opinion or statistics to support the side they are speaking for, but will help a speaker understand evidence for the opposing view so that rebuttal arguments can be prepared.

OVER TO YOU …

In small groups, read the following introduction to a debate on the topic 'Our planet is doomed if we do not halt the alarming rate of species extinction.'

Over the past few centuries, humans have cured many illnesses, produced goods faster, and provided food and shelter for most of the world's seven billion people. Despite these achievements, hundreds of animal, bird and plant species have disappeared. Others are on the brink of extinction. Much of this is due to human interference through land clearing for agriculture and mining. Some scientists have calculated that, between the years 1600 and 1900, humans caused the extinction of one species every four years. From 1900 onward, they believed the rate increased to one per year. The rate could now be as high as 40 000 per year. What are we going to do about this? Our wellbeing on this planet depends on diversity.

1 Is this an argument for the affirmative or negative case? How can you tell?
2 Which speaker in the order of speakers might deliver this introduction?
3 What argument can you think of that could be used to rebut what this speaker has said?
4 Decide what body language could be effectively used to deliver this part of the speech.
5 In turns, practise delivering this speech aloud to decide on how pitch, pause and pace can make the delivery most effective.
6 Write the next section of this speaker's speech.

My view …

Do you prefer reading or viewing a text that has a strong social, historical or cultural context? Does it add an extra layer of meaning for you or does it get in the way of your enjoyment of narrative features?

How is context conveyed through setting?

Once again, if we look at the film *War Games*, its setting is the United States — one of the world's nuclear superpowers. The film creates dramatic tension between the USSR (the other nuclear superpower of the time) and the USA. Without this geographic setting and time, the film's characters would not face the dilemmas they do, nor would the story and plot be able to unfold in a credible way.

An important part of the context of any narrative is its imagined setting. A story's setting has both physical and temporal components, which simply means that the setting is related to both place and time. Most narratives suggest that a reader needs this kind of contextual information in order to accept the characters and plot. It is much easier, for example, to accept Johnny Depp as a pirate in *Pirates of the Caribbean* when that story is set in the Caribbean in the eighteenth century, when sailing ships ruled the seas. More importantly, this setting also makes it easier for an audience to suspend disbelief and accept that dead men can roam the Earth in search of gold.

Both written texts and films rely on setting to position their audiences, but they do so with different modes.

Read the Language link below about the difference between written language and film language.

LITERATURE link

Intertextuality

Of Mice and Men takes its title from lines in a Robert Burns poem, 'To a Mouse'.

The best-laid schemes o'
mice an' men
Gang aft agley.

(This translates as 'The best-planned schemes of mice and men/Often go wrong'.)

Burns's poem tells the story of a farmer who, while ploughing, destroys the home of a field mouse.

Think of some other texts that take their title from another text.

LANGUAGE link

Film language versus written language

What is the power of the moving image? A writer might engage a reader with a description of a car chase, a fight scene or dramatic air-sea rescue, using carefully chosen words, figurative language and sentence structure. A film-maker could use a script based heavily on the words of the writer to portray the same scene, but in addition has sound and visual means at his or her disposal to convey meaning. A film-maker can use camera shot sizes, angles, framing, mise-en-scène, sound effects, lighting, graphics, animation and many other techniques to engage the viewer.

Think of a book you have read of which you have seen a film version. Choose a key scene that features in both the book and film, and consider the different ways the two creators have conveyed its meaning.

To further examine the context of place, let's look at the following extract from John Steinbeck's *Of Mice and Men* and at *Avatar* — texts set in very different places.

Of Mice and Men

John Steinbeck's famous short novel *Of Mice and Men* is very firmly tied to its setting: the Salinas Valley in California during the Great Depression of the 1930s when nearly one-third of Americans were out of work. Its two main characters are George and Lennie, who wander the countryside performing odd jobs and living hand-to-mouth. This is their only way of dealing with the very high levels of unemployment and great economic misery in the United States at the time. In Australia, many people had to adopt a similar way of life during the Great Depression. Here, such people were called swagmen or swaggies, while in the United States they were known as hoboes or drifters.

For George and Lennie, the Salinas Valley in summer represents a dream of what could be — a sanctuary from a world of trouble. Much of the action in the novel is set on a ranch in the valley. Ultimately, the ranch forms a terrible trap for the characters and in which a great tragedy will unfold.

The extract below is written in the third person, and it introduces the protagonists in a setting away from the ranch. It is a natural place, seemingly unaffected by people.

eBook *plus*

Use the **Film glossary** weblink in your eBookPLUS to find terms commonly used in the film industry.

from *Of Mice and Men*
by George Steinbeck

A few miles south of Soledad, the Salinas River drops in close to the hill-side bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan mountains, but on the valley side the water is lined with trees — willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool. On the sandy bank under the trees the leaves lie deep and so crisp that a lizard makes a great skittering if he runs among them. Rabbits come out of the brush to sit on the sand in the evening, and the damp flats are covered with the night tracks of 'coons, and with the spread pads of dogs from the ranches, and with the split-wedge tracks of deer that come to drink in the dark.

There is a path through the willows and among the sycamores, a path beaten hard by boys coming down from the ranches to swim in the deep pool, and beaten hard by tramps who come wearily down from the highway in the evening to jungle-up near water. In front of the low horizontal limb of a giant sycamore there is an ash-pile made by many fires; the limb is worn smooth by men who have sat on it.

Evening of a hot day started the little wind to moving among the leaves. The shade climbed up the hills toward the top. On the sand-banks the rabbits sat as quietly as little grey, sculptured stones. And then from the direction of the state highway came the sound of footsteps on crisp sycamore leaves. The rabbits hurried noiselessly for cover. A stilted heron laboured up into the air and pounded down river. For a moment the place was lifeless, and then two men emerged from the path and came into the opening by the green pool. They had walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him

The omniscient narrator point of view is used in this story. (1)

The river and its path are idyllic. The setting is peaceful and natural. They are real places. (3–11)

Spring symbolises new life, a fresh start. (8)

Note the animal cast that the author assembles — all peaceful, non-threatening. (12–16)

'coons: raccoons (14)

These are details that firmly place the novel in the Great Depression — the place is regularly used by tramps. (19, 21–22)

This specific noun group structurally shifts our focus to a specific time — the preceding two paragraphs are general. (23)

This simile reaffirms the idyllic setting. (25)

Senses other than sight help the reader 'feel' the setting. (26–27)

Details that establish the two as drifters or hoboes (31–34)

walked his opposite, a huge man, shapeless of face, with large, pale eyes,
with wide, sloping shoulders; and he walked heavily, dragging his feet a
little, the way a bear drags his paws. His arms did not swing at his sides,
40 but hung loosely and only moved because the heavy hands were pendula.
    The first man stopped short in the clearing, and the follower nearly
ran over him. He took off his hat and wiped the sweat-band with his
forefinger and snapped the moisture off. His huge companion dropped
his blankets and flung himself down and drank from the surface of the
45 green pool; drank with long gulps, snorting into the water like a horse.
The small man stepped nervously beside him. 'Lennie!' he said sharply.
'Lennie, for God's sakes don't drink so much.' Lennie continued to snort
into the pool. The small man leaned over and shook him by the shoulder.
'Lennie. You gonna be sick like you was last night.'
50   Lennie dipped his whole head under, hat and all, and then he sat up
on the bank and his hat dripped down on his blue coat and ran down his
back. 'Tha's good,' he said. 'You drink some, George. You take a good big
drink.' He smiled happily.
    George unslung his bundle and dropped it gently on the bank. 'I ain't
55 sure it's good water,' he said. 'Looks kinda scummy.'
    Lennie dabbled his big paw in the water and wiggled his fingers so the
water arose in little splashes; rings widened across the pool to the other
side and came back again. Lennie watched them go. 'Look, George.
Look what I done.'

The word *follower* implies that the second man is subservient to the first. **(41)**

This is the second comparison of the man with an animal. **(45)**

Colloquial speech suggests a lack of education. **(49)**

Activities ...

UNDERSTANDING the context of setting

Getting started

1 a There is much contextual evidence in the passage that Steinbeck is personally familiar with this spot. Do you agree? Find evidence to support your stance.

  b Identify the specific place names used by Steinbeck and try to locate them on a map of California. Use Google Maps if you can. Do a Google image search to check whether the Salinas River and Salinas Valley still resemble Steinbeck's descriptions of them in this extract.

2 a Does the clearing in which George and Lennie find themselves seem to be a positive or negative place? Which words or phrases give you this feeling?

  b Do you feel that you, the reader, will respond differently to this descriptive opening if you live in the countryside rather than the city? Why or why not?

Working through

3 Imagine that the setting — the place and time — is a human character. Is the character male or female? How would you describe this character's personality?

INTERPRETING the context of setting

Getting started

4 Create a half-page Y-chart for the setting. The top section will contain a list of words that relate to what the setting looks like; the left-hand side of the Y will describe what it sounds like; and the right-hand side will interpret how it feels. Fill in the sections using words from the text.

5 Although the clearing seems peaceful, George notices something about the water that Lennie does not: it 'looks kinda scummy'. What do George and Lennie's different reactions suggest about their characters?

Working through

6 Steinbeck uses language that appeals to various senses, so we call this sensuous language. Which of the senses are appealed to in this extract? Which sense dominates? Explain.

7 Identify two examples of Steinbeck's use of **personification** in the third paragraph. Write out each one, and then identify what impression or feeling you think the author is trying to create with this personification.

8 Steinbeck uses many poetic techniques, such as **similes** and **metaphors** — both forms of comparison that help to characterise the object being compared.
   a Which two animals is Lennie compared with in the extract?
   b What impression of Lennie do you gain from these comparisons?
   c Steinbeck's novel is firmly anchored in the place and time of his writing. Imagine recasting the opening paragraph with Australian details such as gum trees and other native vegetation and a cast of Australian animals. Would making the context Australian change how you, as a reader, feel about two tramp/swagmen characters? How and why?
   d How would it change the way in which the author describes their characters?

9 Given the animal cast that Steinbeck has assembled in this setting, why do you think he chose to compare Lennie with animals? Would non-animal comparisons be as effective in this setting?

10 Steinbeck also uses stylistic devices such as sentence length to position us on both setting and character. How are George and Lennie contrasted via sentence length and style?

11 Both George and Lennie are characterised by the way they speak. What does this tell us about the characters?

Going further

12 Why do you think Steinbeck chooses to introduce his two main characters in this setting? Are they in harmony with it, or at odds with it? Explain.

CREATING and RESPONDING to the context of setting

Getting started

13 If your class is reading a set novel, locate a key setting in this novel, possibly near the very beginning. Create at least seven questions that relate to how the author positions you on this setting. The questions will be like the ones you did in the section 'Interpreting the context of setting'.

Working through

14 a Swap your questions from question 13 with a partner (or share them via a blog) and answer each other's questions.
   b Review your questions on the basis of your partner's responses.

Going further

15 Rewrite at least two paragraphs of the setting by judiciously changing details in order to create a different mood. Alternatively, create a setting of your own. See the Wordsmith on Impressionist description on page 82 for some hints on how to do this.

NEED TO KNOW

personification a device used in writing by which objects are treated as if they have human qualities

simile a direct comparison between two different things, using the words *like* or *as*

metaphor a figure of speech in which something is said to be another thing; it is not just *like* another thing

Avatar — setting in a film

Avatar is set on a wondrous world called Pandora. This is also the name of a woman in Greek mythology who opened a box that she was meant to keep closed. By opening it, she released all of humanity's troubles into the world.

One of the key reasons *Avatar* was such a success was the way it effectively created a very exotic and symbolically significant setting. To work its magic, film uses both the **conventions** of written texts (dialogue, and sometimes a narrative voice) and of drama (the reader is shown what happens, as on a stage).

How does the creators' and viewers' context affect the way this film was crafted and how it is viewed? The modern viewer is probably aware of environmental debates in the world and may be aware of the historical parallels in the name of the planet — parallels the film-makers certainly hope will help the viewer connect to ideas in the film. Other contextual connections the viewer may make are the lush landscapes of Pandora (which is rainforest like) and the fabulous mountains, which resemble the karst mountains of China.

Image A. This extreme long shot shows the aerial-floating islands of Pandora and one of the modern flying machines.

Image B. This extreme long shot shows a flying machine with a more terrestrial landscape.

Activities . . .

UNDERSTANDING and INTERPRETING visual texts

Getting started

1 What is the most unusual aspect of what you see in Image A?

2 How is this setting 'unearthly'?

3 Look carefully at Image B. Imagine that you wanted to describe this to a blind person. Write the description you would say.

4 What evidence about the time period is presented in the images? How does this set the time or era?

5 Create a half page Y-chart for the setting. The top section will contain your list of words for what the setting looks like; the left-hand side of the Y will describe what it sounds like, and the right-hand side will interpret how it feels to you.

Working through

6 What is suggested by the contrast of the natural and wild floating islands and the modern flying machine in the first image?

7 Why might the film's writers have chosen to call the planet Pandora?

8 Settings are often established by extreme long shots. Why are such shots an effective setting or orientating shot?

9 Could a close-up also work to help establish setting? If so, how? If not, why not?

10 The contrast between wild and very natural environments and the technological flying machines suggests a clash between the modern technological world and nature. Do you agree? Explain.

Going further

11 If there is a message, how does the way in which setting is established in this film help to contextualise it?

12 Such a message is relevant to and contextualised by our modern world. Explain how *Avatar* connects with some modern concerns on planet Earth.

LANGUAGE link

Positioning through language

Avatar is not just the name of a highly successful film; it is also a word that means 'an appearance of a Hindu deity (god) on Earth; a representation of an idea, concept, or object; or a person in another reality'. In virtual reality, for example, an avatar is a three-dimensional image of a real-world person. Players create avatars in Wii. It is therefore a very good title for the film because it works literally (the humans interact with the Na'vi through avatars) and implicitly (the word positions the audience to accept the other-worldly qualities of this story and its setting).

Name one other film with a title that you feel is significant. Explain what is significant about the title.

LITERATURE link

Comparing group representations

- *Avatar* is a film that explores a common theme in many texts: that of conflict between technology or machinery and nature. Such conflicts are often represented as clashes between native people and technologically advanced invaders.
- The Disney animated feature *Pocahontas* is very similar to *Avatar* in its valuing of 'nature', as represented by the native Americans.
- An example of people who resisted technological change was the group known as the Luddites in early nineteenth-century England. They actually smashed weaving looms in textile factories because they feared losing their jobs and their way of life.
- Closer to home, the 2004 film *Rabbit-Proof Fence* demonstrates the cruel blindness of government policy regarding the Stolen Generations. In the historical, social and cultural context of the 1930s, Mr Neville, the 'chief protector of Aboriginals', was able to publicly say such things as 'we need to breed the Aborigine out'. Earlier texts about Aboriginal peoples often portrayed Australia's Indigenous peoples in very negative ways.

Compare and evaluate a range of representations of native groups in texts from different historical periods. For example, you might like to contrast the view of native Americans presented in 1940s and 1950s Westerns with that of Kevin Costner's film from the 1990s, *Dances with Wolves*.
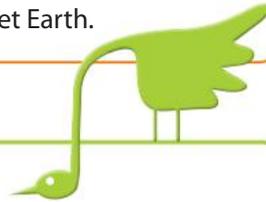
Wordsmith . . .

IMPRESSIONISTIC DESCRIPTION

Creating a setting usually involves description. All written description is about translating perceptions into words. It involves an object that is seen, heard, felt or otherwise sensed, and an observer. Impressionistic description (compared with objective description) is about the mood or feeling evoked in the observer by the object. It's also about the mood or emotion that the author wants the reader to share. Because impressionistic description is emotional in its intent, it is usually more effective than purely objective description.

Impressionistic descriptions that include carefully selected details lead the reader to infer emotion and mood. As Steinbeck demonstrates, impressionistic description:

- *relies on a strong sense of place.* This is why writers often tell would-be writers to write what they know. Credible texts are anchored in a sense of a real context, even if set on a remote planet light-years from Earth.
- *relies on sensuous language.* Note how Steinbeck's description is more than merely visual:

    . . . the Salinas River drops in close to the hill-side bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool.

- *often focuses on a particular emotion or sense.* In the Steinbeck passage, many of the details relate to warmth (*warm/twinkling/sunlight*), and for many readers this would equate to contentment.
- *is rarely static but usually involves action and movement*. Consider how the water in the Salinas River **drops** *in close . . . and* **runs** *deep and green* and **has slipped twinkling** *. . . before* **reaching** *the narrow pool.* Note later how:

    under the trees the leaves lie deep and so crisp that a lizard **makes a great skittering** *if he* **runs** *among them.*

- *uses figurative language.* It thus connects what is there with what is imagined or visualised. Steinbeck, for example, writes that *on the sand-banks the rabbits sat as quietly as little grey, sculptured stones* — a simile that suggests the quiet and repose of a churchyard or a Japanese garden.

👉 OVER TO YOU . . .

Think of a place that matters to you, ideally a natural one. Using the guidelines above, create an impressionistic description of this place in 250–300 words.

My view . . .

What is the role of narrative setting in terms of how the context of situation is designed? How does the text creator's context often influence the creation of setting? Is setting the most important part of a narrative's context? Why or why not?

3.3 THE CONTEXT OF SOCIAL CIRCUMSTANCES

How do a society's prevailing beliefs and values relate to context?

In the film *War Games*, when Matthew Broderick's character hacks into the US Department of Defence's mainframe computer, it is credible because he is a very talented computer geek. He comes from a wealthy family but is something of a non-conformist. Other aspects of character and plot that are significant are the government's somewhat clumsy and cumbersome attempts to imprison Broderick's character and their systemic response to the threat of war — they don't realise the computer is playing a game.

The extracts that follow are from two novels set in Australia and written by Australian novelists. Both rely on a situational context in which particular sets of beliefs and values are operating.

Social circumstances

We saw how the context of a story's setting — its where and when — can have a strong influence on how a reader interprets character. The author's **social circumstances** can also influence the crafting of his or her characters.

The person telling the story

The extracts that follow use the two most common narrative approaches to constructing a story in text: the third-person and the first-person narrative. *Ella's Gift* uses the third person, where an unnamed/omniscient narrator who is not in the story tells us what happened, while *Looking for Alibrandi* uses Josie's first-person voice — she is both character and narrator.

Narrator	Pronouns	Advantages	Disadvantages
First person	I, me, my, we, our	The narrator is an eyewitness to events. This makes readers feel as if they are there.	The narrator cannot know everything about the other characters. All the major action has to take place around the main character.
Second person	you, your	The reader becomes a character in the story, *or* the narrator might temporarily make the reader stand in his or her shoes. If done briefly in a first-person narrative, it's like being pulled into the story for a little while.	It is an unusual form of storytelling, and it is very difficult to tell an entire story in this way. The reader may not accept being a character in the story.
Third person — omniscient (knows, sees and hears everything)	he, she, they, his, her, their	It helps the reader understand all aspects of the characters and the world of the story.	The narrator may sound too detached, or too objective, so the reader may be less likely to become involved in the story.
Third person — limited	he, she, they, his, her, their	The narrator tells the story in the third person but tells us only what is experienced and felt by a single character. This can help give the reader the impression that they are part of the story.	Like first-person narration, the reader cannot see everything that occurs. You also have to 'hang out' only with the main character, which is a problem if you don't like this character much.

NEED TO KNOW
social circumstances the prevailing and identifying characteristics of a particular society or group of people

LITERATURE link

Context in *Looking for Alibrandi*

Looking for Alibrandi was published in 1992 and is the author Melina Marchetta's first novel. As with many other first novels, much of the material in it is drawn from the author's own experiences; these are the experiences of an independent, strong-willed and intelligent young woman growing up at a time when Australia is still coming to terms with its multiculturalism. It is a novel that asks the reader to think about, among other things, the immigrant experience.

Research Melina Marchetta's life and read one of her more recent novels.

eBook plus

Use the **Melina Marchetta** weblink in your eBookPLUS to read a bio of the author.

from *Ella's Gift*
by Casey Lever

Ella's Gift — Casey Lever

1   She was a small child when
    it had become obvious that
    there was something strange
    about her. The visions had
5   started about the time that
    she had survived the car
    accident which had claimed
    the life of her father, Neil. For
    weeks afterwards Ella relived
10 the crash, a perfectly normal
    phenomenon, according to
    the doctors. They tried all
    sorts of therapy — nothing
    helped. By chance, Clare
15 noticed that the night her
    tiny daughter didn't wear
    her father's cross around her
    neck she didn't have any visions. She felt awful — she had been the one
    who had threaded the tiny gold cross onto one of Ella's necklaces in
20 the hope that it would comfort her. Other clues made her suspicious,
    until finally she began to understand that something out of the ordinary
    was occurring. Clare had been reluctant to believe in the supernatural;
    certainly there was no evidence to suggest Ella had psychic ability. She
    spent long hours discussing it with Neil's parents, but still it took them
25 some time, and more than one ugly incident, to pinpoint what was
    actually happening. All three of them had been sceptical, then in turn,
    fearful. Finally Clare faced the truth — objects which were somehow
    connected to traumatic or emotional events sometimes triggered a
    reaction in Ella. Clare had no idea what to do about it, so she went with
30 her first instinct and kept it secret, trying to minimise Ella's interactions
    with other people and protect her from anyone finding out about her.
    As a result Ella had grown up knowing she was different, somehow not
    even expecting to fit in.
        Ella's involvement in the Travers case had been hard on all of them,
35 Ella most of all, and confirmed every anxiety Clare had ever had. That's
    why they'd left Victoria behind them. That's why they'd come here
    where no one knew anything about her. Sound logic — but now Clare
    couldn't see why they couldn't socialise more, put down some roots. Ella
    lost count of the different ways she phrased it but all of them meant
40 the same thing — expose herself to more pain. True, Clare knew more
    about her than anyone, but she didn't really *understand*. No one did. Of
    course Ella didn't want to be different to everyone else. She didn't exactly
    enjoy feeling like a freak. If she could have got away with just pretending
    she was the same as everyone else she would have done. But Ella's gift
45 wasn't easy to hide. Not from anyone who got close. She knew how it
    went. It started off in a moment, say, when you helped someone pick up

---

Margin annotations:
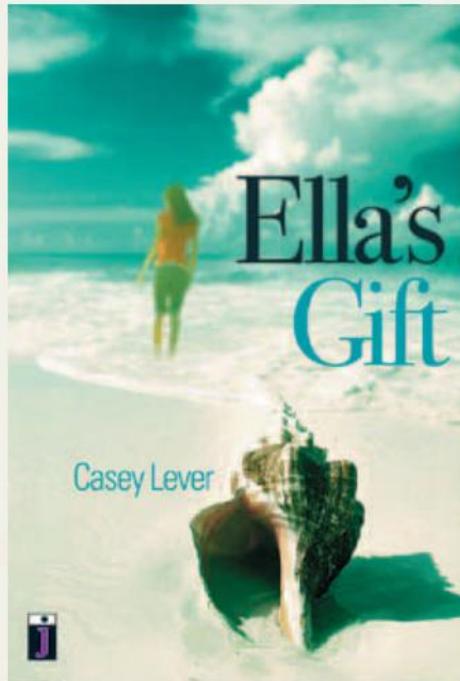
Factual detail is used to impose a time structure on the narrative. **(1)**

This lets the reader know the problems date back to early childhood — there is no quick fix to the problem. **(3–4)**

Implies something out of the ordinary **(4)**

The crash is understood by the reader to mean a car accident. **(10)**

Therapy suggests deep-seated psychological issues. **(13)**

This is a contextual clue to the modern setting of this story: this is an era when personal therapy is acceptable. Interestingly, modern society is troubled by the idea that someone has visions, whereas in medieval times, for example, this would have been acceptable. **(18)**

The language choices make us empathise with Ella's oddity. **(21,22)**

Third-person omniscient narration allows the writer to present both Ella's and her mother's perspectives. **(27–29)**

This exposition gives the reader information needed to understand why Ella feels and thinks as she does. **(29–33)**

The character is under pressure — it's a significant test. **(37–41)**

Note Ella's perception that she is a freak. Ella is the more significant focus of the writing. **(41–44)**

Her difference is seen as freakish. Is this something that has been true for centuries? **(43)**

_____ something they'd dropped. After that they'd say hello and come and sit
_____ with you at lunchtimes. Next thing they'd be noticing things and asking
_____ questions and then something would happen and they'd tell everyone
50 you were weird and you'd end up feeling like something that sticks to
_____ your boot. That was why she didn't have any friends. That was why she
_____ didn't even want any.

from *Looking for Alibrandi*
by Melina Marchetta

1 Panic was my first reaction to
_____ the multiple choice options
_____ which lay on my desk in
_____ front of me. I glanced at the
5 students around me before
_____ turning back to question
_____ three. I hated multiple
_____ choice. Yet I didn't want to
_____ get question three wrong.
10 I didn't want to get any of
_____ them wrong. The outcome
_____ would be way too devastating
_____ for my sense of being.
_____ So I began with elimination.
15 'D' was completely out of the
_____ question as was 'A', so that
_____ left 'B' and 'C'. I pondered
_____ both for quite a while and just as I was about to make my final decision
_____ I heard my name being called.
20 'Josephine?'
_____ 'Huh?'
_____ 'I think you mean 'I beg your pardon' don't you, dear?'
_____ 'I beg your pardon, Sister.'
_____ 'What are you doing? You're reading, aren't you, young lady?'
25 'Um . . . yeah.'
_____ 'Um, yeah? Excellent, Josephine. I can see you walking away with the
_____ English prize this year. Now *stand up*.'
_____ So my final school year began. I had promised myself that I would be
_____ a saint for this year alone. I would make the greatest impression on my
30 teachers and become the model student. I knew it would all fail. But just
_____ not on the first day.
_____ Sister Gregory walked towards me and when she was so close that
_____ I could see her moustache, she held out her hand.
_____ 'Show me what you're reading.'
35 I handed it to her and watched her mouth purse itself together and
_____ her nostrils flare in triumph because she knew she was going to get me.
_____ She skimmed it and then handed it back to me. I could feel my heart
_____ beating fast.
_____ 'Read from where you were up to.'
40 I picked up the magazine and cleared my throat.

A simile that helps cement the negativity that Ella feels (50–51)

Simple flat declarative sentences help the reader see how Ella feels. (51–52)

First-person narration allows us to enter the mind of the character. (1–13)

An aside that allows Josephine to comment on her own character (11–13)

We assume, because of our prior knowledge of education, that she is doing a school test. (7–8, 15–17)

Does Josephine's language sound like a modern teenager's? (20–25)

An immediate clue to the Catholic school context (23)

The teacher's sarcasm helps to characterise her. (26–27)

A humorous but perhaps malicious piece of self-characterisation (28–31)

The physical and less than flattering description of the teacher continues to seek to position the reader. (33)

Verbs that evaluate and judge the teacher (35,36)

	'"What kind of a friend are you?"' I read from *Hot Pants* magazine.
	She looked at me pointedly.
	'"You are at a party",' I began with a sigh, '"And your best friend's
	good-looking, wealthy and successful boyfriend tries to make a pass. Do
45	you: A — Smile obligingly and steal away into the night via the back
	door; B — Throw your cocktail all over his Country Road suit; C —
	Quietly explain the loyalty you have towards your friend; D — Tell your
	friend instantly, knowing that she will make a scene".'
	You can understand, now, why I found it hard to pick between 'B' and
50	'C'.
	'May I ask what this magazine has to do with my religion class, Miss?'
	'Religion?'
	'Yes, dear,' she continued in her sickeningly sarcastic tone. 'The one we
	are in now.'
55	'Well . . . quite a lot, Sister.'
	I heard snickers around me as I tried to make up as much as I could
	along the way.
	Religion class, first period Monday morning, is the place to try to pull
	the wool over the eyes of Sister Gregory. (She kept her male saint's name
60	although the custom went out years ago. She probably thinks it will get
	her into heaven. I don't think she realises that feminism has hit religion
	and that the female saints in heaven are probably also in revolt.)
	'Would you like to explain yourself, Josephine?'
	I looked around the classroom watching everyone shrugging almost
65	sympathetically.
	They thought I was beaten.
	'We were talking about the Bible, right?'
	'I personally think that you don't know what we've been talking about,
	Josephine. I think you're trying to fool me.'
70	The nostrils flared again.
	Sister Gregory is famous for nostril-flaring. Once I commented to
	someone that she must have been a horse in another life. She overheard
	and scolded me, saying that, as a Catholic, I shouldn't believe in
	reincarnation.
75	'Fool you, Sister? Oh, no. It's just that while you were speaking I
	remembered the magazine. You were talking about today's influences
	that affect our Christian lives, right?'
	Anna, one of my best friends, turned to face me and nodded slightly.
	'And?'
80	'Well, Sister, this magazine is a common example,' I said, picking it
	up and showing everyone. 'It's full of rubbish. It's full of questionnaires
	that insult our intelligence. Do you think they have articles titled "Are
	you a good Christian?" or "Do you love your neighbour?". No. They have
	articles titled "Do you love your sex life?" knowing quite well that the
85	average age of the reader is fourteen. Or "Does size count?" and let me
	assure you, Sister, they are not referring to his height . . .'

Side annotations:

The magazine title is fictional but it sounds like a magazine for teenage girls. **(41)**

Clarifies that the setting is modern-era Australia **(46)**

This is not said out loud — it's a humorous aside in her recount of the incident. **(49–50)**

Another context clue to the time and place. Such an attitude towards authority in a school, say, in Dickens's time (1800s) would have been unacceptable. **(55)**

Another aside by the writer in brackets helps to position the reader regarding Josie. **(59–62)**

Feminism broadly identifies the era: post 1960s. **(61)**

The writer reinforces the positive positioning about her quick wits by showing approval from another character. Anna is also helping Josephine out. **(78)**

This innuendo (a joke with a sexual implication) is also meant to position us favourably towards Josephine and her quick-wittedness in outsmarting the sister. **(85–86)**

Activities . . .

UNDERSTANDING and INTERPRETING the texts

Getting started

1 a Find a quote in the extract from *Ella's Gift* that clearly defines for you the nature of her gift.

  b How does the modern context of *Ella's Gift* make acceptable to a reader the idea of therapy for having visions and such?

2 Why have Ella and her mother moved away from Victoria?

3 a Clare, Ella's mother, wants them to socialise more in their new home. Ella does not. Why?

  b Ella's gift makes her a 'freak'. How do you feel about a society that distrusts people who have a significant difference?

4 The extract from *Looking for Alibrandi* does not make direct statements about Josie's situation or setting; you make a number of guesses (inferences) about her character and where she is from clues in the text. Based on the novel extract, and on your understanding of her social situation, sum up who and where Josie is.

Working through

5 Despite being in very different situations, Ella and Josie share a number of similarities: they are both female, for example. List at least three other similarities.

6 a List three ways in which they are different.

  b How are their circumstances (which are part of their cultural context) similar and different?

7 What kind of character do you think Josephine (Josie) is, based on her dialogue with the sister?

8 Given that Casey Lever does not use dialogue in the extract from *Ella's Gift*, how has she chosen to reveal Ella's character?

Going further

9 A person who is forceful and action-oriented may be labelled 'assertive' or even 'aggressive', whereas people who tend to react rather than act can be deemed 'passive'. Someone who needs to interact with others can be labelled 'social' or 'extroverted'. Which of the labels would you apply to Josie and which to Ella? Why?

ANALYSING character and social circumstances

Getting started

10 In the opening sentence of *Ella's Gift*, readers are clearly told that there was 'something strange about her'. The third-person narrator uses language to reinforce Ella's strangeness. Skim the text and identify all the instances of words that relate to strangeness or Ella's oddity. Don't forget that words identifying normality also count, because they stand in opposition to Ella's being 'strange'.

11 Humour is a key device in *Looking for Alibrandi*. How does the fact that Josie seems quick-witted and something of a rebel make you feel about her?

12 We accept Josie's character and interactions with authority (Sister Gregory) because we understand the book has a reasonably modern context.

  a Would it be more difficult to accept this behaviour in a novel set in the nineteenth century?

b What would happen to a girl in a nineteenth-century novel who challenged authority?

13 Why would Melina Marchetta want you to empathise with Josie?

Working through

14 Melina Marchetta deliberately encourages readers to believe, at first, that the multiple-choice questions confronting Josie are part of an important test; then one realises they are part of a teen magazine quiz on friendship.

    a How did this prompt you to feel about Josie?

    b Was it amusing to you? Explain.

    c Did you feel the author had tricked you? Explain.

    d How was the context involved in making this trickery work?

15 In an aside ('So my final school year began . . .'), Josie comments on her own character in a humorous way. This aside shares some of the characteristics of the third-person style of narration, where the author is able to knowingly comment on the characters.

    a How are you meant to feel about Josie when she says: 'I knew it would all fail . . . just not on the first day.'

    b What comment is the author making on Josie's rebellious nature? Does Josie like who she is?

    c This self-criticism by a character lets an author create a tension within the character — an **internal conflict**. Why is self-doubt or internal conflict helpful to an author in terms of encouraging a reader to keep reading?

16 Josie is actually in a religion class. Do you feel it was appropriate for her to be reading *Hot Pants* magazine? Why or why not?

17 Given that this novel was intended for a young adult audience, do you think the author meant to be deliberately provocative in having Josie do this? Explain.

Going further

18 Why do you think the scene in *Looking for Alibrandi* is set in a school? Could the author achieve a similar characterisation of Josie by setting her behaviour somewhere else, such as a church, youth group or casual workplace?

19 Both characters, Ella and Josie, seem very self-aware. Explain how the writer achieves this.

CREATING and RESPONDING to characters in context

Getting started

20 If your class is reading a set novel, locate a key section in this novel that helps to characterise one of the major characters. Create at least seven questions related to how the author positions you to feel and think about the character in this setting. The questions will be like the ones you have just done in the section 'Analysing character and social circumstances'.

Working through

21 a Swap questions with a partner (or share them via a blog) and answer each other's questions.

    b Then review your questions on the basis of feedback.

Going further

21 Choose one of the extracts and rewrite a small section, using an alternative point-of-view. How does this alter the narrative and the role of the main character within it?

NEED TO KNOW

internal conflict a conflict within a character, thus creating tension

Creating the context for a great story

The structural arrangement and sequencing of narrative events is known as the plot. It is the plot that encourages a reader to keep reading to find out what happens and why.

Modern readers have expectations about how plots work. We have all read picture books, comic books and novels, and watched films, so without thinking about it we know that most plots have a logical arrangement: a beginning, middle and end. If we break this down further, a traditional story structure and plot follow a pattern of orientation, complication, climax and resolution. When one of these is not handled successfully, we instinctively know it. If you have ever watched a film or read a book and groaned aloud at the ending, it is highly likely that the plot was not satisfactorily resolved.

Plots are often determined by the time and place of their text's construction. Plots in novels of earlier periods, such as the eighteenth and nineteenth centuries, tended to obey different fashions from those of many modern stories. They also responded to the beliefs and values of their time; thus Jane Austen's *Pride and Prejudice* and many other novels of this time agonise over making the right marriage.

The plot of Orwell's *Animal Farm* makes use of historical events of the twentieth century, such as the struggle for power between Stalin and Trotsky. The credible plot and storyline of Marchetta's *Looking for Alibrandi* derive partly from the difficulties faced by Italian immigrants when settling in Australia, particularly after World War II, and some of the personal circumstances of the author's own life. Steinbeck based plot elements of his novels on people he had met and real places and events in his world.

To Kill a Mockingbird, by Harper Lee, is a story about fear and prejudice during the 1930s in the close-knit Southern US town of Maycomb. The novel was released in 1960, a dark period in American history, when African-Americans were fighting for basic rights, such as the right to vote and go to the school of their choice.

By setting the story during a biased court case, in which a black man named Tom Robinson is accused of assaulting a white woman, Lee put a human face on the civil rights issue. Representing the fear and confusion felt by many readers of the time was the protagonist of *To Kill a Mockingbird*, a plucky young girl named Jean Louise Finch, or 'Scout' for short. Along with her brother Jem and their friend Dill, Scout manages to uncover the truth of not one but two mysteries over the course of the novel: Is Tom Robinson really guilty of the crime for which he's being tried? And what is the truth behind Maycomb's resident bogeyman, Boo Radley? These two mysteries form the novel's plot and subplot.

Although *To Kill a Mockingbird* challenged many of the social conventions of the time in which it was written, the novel follows a traditional story structure, as the plot diagram on the following pages shows. It is within this structure that Harper Lee has developed the context of beliefs and values.

LITERATURE link

Engaging with texts: conflict within narrative

Narratives thrive on conflict because without challenges or problems, a story simply shrivels and dies. Conflict keeps readers reading because they want to know how the conflict is resolved. Two fundamental types of conflict exist: external and internal conflict. Both can exist at the same time. Sully, in the film *Avatar*, for example, faces an internal conflict over whether he will betray his marine heritage and ultimately his fellow humans or not; and an external conflict with the forces of technological destruction that seek to ruin the Na'vi's culture.

Identify a key internal and external conflict in the text you are studying. Think about how this conflict drives the narrative in terms of keeping you reading (or viewing) but also in terms of how attempting to resolve the conflict is an important part of the plot.

Orientation

➤ *The novel's setting is made clear, and the main characters are introduced.*

In chapters 1–3, the reader meets Scout, the book's narrator, as well as her brother Jem and her father Atticus, residents of the 'tired old town' of Maycomb. The only exciting thing about the town, it seems, is a local resident (and supposed bogeyman) named Boo Radley, whom the children are determined to force outside.

Scout is just starting school, and is disappointed when she has a run-in with her new teacher over the fact that she already knows how to read. When she tells her father about her disappointment, he consoles her by explaining, *You never really understand a person until you consider things from his point of view . . . until you climb into his skin and walk around in it*. This quote forms the basis for Scout's character arc during the course of the story.

Complication/s

➤ *Problems or challenges arise for the main character/s, propelling the story forward.*

In chapters 4–8, the novel's subplot is explored. The children's first real encounter with Boo Radley is when he begins leaving presents for Scout and Jem in the hollow of a tree outside his house. When they try to visit the Radley place after dark, however, Mr Radley — Boo's father — shoots at them, scaring Jem so much that he loses his pants on a fence. When he returns later that night, however, he finds the pants mended and folded neatly. Jem wants to leave a 'thank you' note in the hollow of the tree outside the Radley house, but Mr Radley has already filled it in with cement, thereby cutting off communication between the children and their mysterious neighbour.

Between chapters 9 and 15, the novel's plot — about the trial of Tom Robinson — is introduced. Scout is angry and confused when a classmate announces that her father *defended niggers*, and wants to defend his honour. Later on, however, Atticus explains that the children were referring to an African-American named Tom Robinson, whom he will be defending in court. Tom Robinson has been accused of raping a white woman named Mayella Ewell. One night, Scout finds her friend Dill hiding under her bed, and Atticus agrees to allow him to stay for the summer.

Tangent

In one of the novel's many tangents, a rabid dog enters town, and Atticus is called to help out. Knowing his father is a pacifist, Jem assumes that Atticus won't be able to help. But Atticus kills the dog with a single shot, and the sheriff refers to him as 'one-shot Finch'.

While Jem begins to view his father as a hero because of the incident, Atticus sees killing the dog as a necessity, nothing more, teaching the children an important lesson about valuing life. After giving the children air rifles for Christmas, he says, *Shoot all the bluejays you want, if you can hit 'em, but remember it's a sin to kill a mockingbird*. According to Scout's wise neighbour, Miss Maudie, it's a sin to kill mockingbirds because these birds *don't do one thing but make music for us to enjoy*.
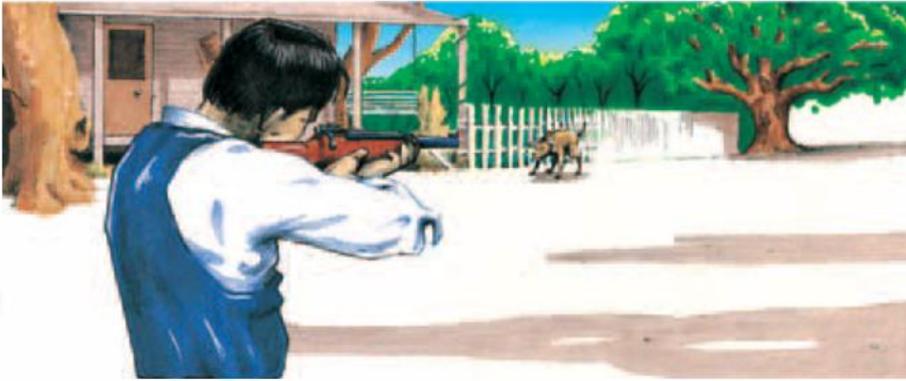
Complications

Chapters 15–22 deal with what is, from the outset, an unjust court case against Tom Robinson. Many of the townsfolk would have preferred not to have a court case at all, but to lynch (hang) Tom prior to his trial. Having been forced to proceed with the trial, the prosecutor's case is weak. Mayella Ewell is clearly a victim of neglect and abuse by her father rather than the defendant. While the children believe the case is going well, Atticus and the other adults — who understand the power of prejudice in the town — know that, despite overwhelming evidence to the contrary, Tom's guilt has already been decided. When he is finally convicted, Miss Maudie insists that the trial was a victory of sorts: the jury had taken a longer time than expected to convict Tom Robinson. After the trial, there is a confrontation between the victim's father, Bob Ewell, and Atticus, in which Bob spits in Atticus' face.

Chapters 23–5 focus on the aftermath of the trial. While Jem begins to question the validity of the judicial system, news arrives that Tom Robinson was shot dead while trying to escape police custody. In a scathing attack on the people of Maycomb, local reporter BB Underwood likened Tom's death to *the senseless slaughter of songbirds by hunters and children …*

Climax

➤ *Events come to a head, usually in an exciting fashion.*

Chapters 26–9 move quickly. After Bob Ewell vows that he will have revenge on Atticus, the children attend their school's Halloween pageant. On the way home, they are attacked by a knife-wielding man, and only manage to escape thanks to a shadowy figure who intervenes and carries Jem to safety. When they arrive home, Jem — whose arm is broken — is still unconscious, and Scout is shaken up. According to the sheriff, their attacker was Bob Ewell, who is now dead, killed with his own knife during the scuffle. Scout is surprised when Atticus reveals that the man who had saved them is their bogeyman, Boo Radley.

Resolution

➤ *With the challenges solved, it's time to find out all the answers, and what's in store for the characters in the future.*

Chapters 30 and 31 tie up a few loose ends. Atticus assumes that it was Jem who had killed Bob Ewell, and insists that the truth be told; however, the sheriff believes that it was Boo who stabbed the children's attacker, and wants to keep things quiet to protect him, believing that exposing him to the inevitable publicity would be a sin. Scout demonstrates newfound maturity by suggesting, *. . . it'd be sort of like shootin' a mockingbird . . .* This maturity is confirmed when, after walking Boo to his veranda — something she would never have done a year before — she realises she is effectively standing in his shoes, and thinks, *Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them.*

Just standing on the Radley porch was enough. With this line, the final chapter brings to a close one of the book's major themes — the need to empathise with others — demonstrating that Scout's character arc is complete . . . even if the town still has a way to go.

Activities . . .

UNDERSTANDING beliefs and values in plot

Getting started

1 Scout is the novel's narrator. Is she also the novel's main character? If not, who is?
2 What are some beliefs and values that are obvious in *To Kill a Mockingbird*?
3 What events in the novel seem to have the greatest effect on Scout's character arc? In what ways do these events affect Scout's beliefs and values?

Working through

4 Although we see the events in *To Kill a Mockingbird* through the eyes of a six-year old, they are described by that character when she is an adult. How might the novel have changed if a) Atticus or b) another character had narrated the story?
5 Why might the author have chosen to tell a story set in the past, rather than in 1960, when the novel was published?
6 Access a copy of *To Kill a Mockingbird* from your school or community library. Choose two short sections from the novel that show contrasting beliefs and values. Explain what these are.

Going further

7 *To Kill a Mockingbird* has a number of sub-plots. Why might the author have included these? Do they deal with the beliefs and values of the novel's world?

RESPONDING to beliefs and values in plot

Getting started

8 In pairs, discuss whether the beliefs and values explored in *To Kill a Mockingbird* are still relevant today or are out-of-date.

Working through

9 Do you think a novel or a film can be a force for change? Are there better ways to change negative beliefs and values? Discuss in small groups.
10 'If a reader believes in the characters and what happens to them in the plot of a novel, they will accept the world that the writer creates without question.' Do you agree with this statement? Support your view with evidence from either *To Kill a Mockingbird* or another novel you have read.

Going further

11 'Readers don't want to be made to think when they read a novel: they want a great story and great characters. Writers shouldn't try to persuade their readers to accept a particular world view.' Do you agree or disagree with this statement?

LITERACY link

Reading paths

Different texts require different reading techniques and reading paths. When reading a linear text such as a novel, the reader makes meaning from the text according to the arrangement and sequencing of the words: from left to right and from top to bottom. In non-linear and multimodal texts such as a webpage, the reading path is not sequential. It has been suggested that texts that contain visual images are more open to a reader's own construction of meaning than a linear text of only words.

Think of how you read a novel and how you view a webpage with images and other visual displays. Do you believe that the way you make meaning from these is different? If so, how?

Wordsmith . . .

WRITING AN ANALYTICAL RESPONSE

Analytical responses are one of the most common forms of writing expected from students. This type of response is used to test knowledge, understanding and the ability to interpret, analyse and evaluate. The response must be presented in a logical, structured sequence, using examples and quotations from the text.

Analytical writing involves three key stages:

- becoming familiar with the text you are studying, including its plot, character, setting, themes and style
- working out what the question is asking you to focus on
- planning, drafting and writing the response.

Most of this unit has related to the first stage, so let's focus on the final two stages. An analytical task that focused mainly on theme might be:

'Although set in the future, the film *Avatar* champions environmental issues that are relevant today. Do you agree or disagree?'

Alternatively, this same focus on theme could be expressed as:

'The film *Avatar* is primarily a passionate plea for the values of conservation and sustainability. To what extent is this the primary theme of the film?'

Understanding the task

Step 1: Identify the key words in the task. This means you will need to look particularly for nouns, noun groups and main verbs. These identify what you have to write about and what you have to do.

Thus in the first statement, you would identify *the film Avatar* (the text studied), the verb *champions* (meaning 'to promote') and *environmental issues*, *future time* and *today*.

The task is argumentative because you can agree or disagree. It is a question that requires you to focus on the themes of the film. These themes may be carried through other elements of the film such as plot, characterisation and setting, so you will need to draw on your knowledge of these as well. Note that it also requires some knowledge of, and an opinion on, current environmental issues.

In the second statement, the focus is still on themes but it requires an opinion on the primary, or most dominant, theme. Other themes will need to be discussed but your analysis must show whether or not you agree that the theme in the statement is the dominant one. You will need to provide supporting evidence from the film.

Step 2: Before going any further, jot down your opinion on the first statement. Do you agree? Why? Do you disagree? Why?

1 Are the following questions focusing on theme, character or style? Justify your response after highlighting the key words in each question.

- *John Steinbeck's novel* Of Mice and Men *is a novel about how people deal with adversity and broken dreams.* Do you agree or disagree?
- *John Steinbeck's novel* Of Mice and Men *is really about two basic human needs: the need to dream and the need for a friend.* Assess the validity of this statement.
- *George Orwell uses his novel* Animal Farm t*o explore how greed can lead to the destruction of the best intentions.* Do you agree or disagree?
- Avatar *suggests that humans of the future will not have learned to live responsibly with their environment.* How does the film communicate this to the viewer?

2 How would you make use of the concept of context to answer one of the questions on page 94? For example, how might the fact that *Avatar* was crafted in 2009 in the United States have influenced the film's themes? Similarly, how does this context affect the way the plot unfolds or the characterisation of the Colonel as bad and the Na'vi as good?

Planning

A common plan for writing this kind of analytical response is shown below.

The introduction	A hook or background statement to contextualise the subject matter and engage the reader.
	Your thesis: do you agree or disagree with the statement? Mention the title and author.
	Preview your arguments. In a sentence or two, quickly sum up two to four main reasons for your thesis.
Body paragraph 1	Topic sentence should identify your first main reason for your thesis.
	Elaborate on the reason by explaining it in detail and offer specific examples from the text, including quotes.
	Include a linking or transition sentence to the next paragraph.
Body paragraph 2	Topic sentence should identify second main argument.
	Elaboration
	Include a linking or transition sentence to the next paragraph.
Body paragraph 3	Topic sentence should identify third main argument.
	Elaboration
	Include a linking or transition sentence to the next paragraph.
Body paragraph 4	Topic sentence should identify fourth main argument.
	Elaboration
	Include a linking or transition sentence to the next paragraph.
Conclusion	Restate the thesis and review your key arguments in favour of it.
	Concluding sentence

Drafting and writing

- Remember not to use phrases such as *in my opinion* or *I think*.
- Check again that you have answered the question and maintained your opinion/ thesis throughout the essay.
- Ensure that your language is formal and sophisticated.
- Vary the structure and length of your sentences and ensure they are grammatically correct.
- Check that the response is properly punctuated and that your spelling is correct.
- Check that you have referenced and cited your quotations correctly. See the Wordsmith on pages 210–11 in *Unit 7* for how to do this.

👆 OVER TO YOU …

Take an analytical response task that you have been set for a study text and follow Steps 1 and 2 under the 'Understanding the task' heading on page 94.

My view …

How important is it for you that a narrative has a world view underpinning it, with beliefs and values that create a context for the plot and characters?

COMPOSE AND CREATE

Productive focus: writing

Write an analytical response

Write an analytical response of 500–600 words to a set written text or film that you have studied with a focus on the context of the work.

Use the Wordsmith on pages 94–5 as a guide to your planning and drafting of your response. The Wordsmith on pages 210–11 will also be useful.

Some example questions that focus on the context of a text are:
- *To Kill a Mockingbird* takes its narrative power from both its internal and external contexts: the prejudice that exists within the world of the novel in its 1930s setting and the backdrop of the civil rights movement gaining ground in late 1950s America.
- The setting in time and place that Steinbeck brings so powerfully to life in *Of Mice and Men* takes on the role of a character in the novel.
- *Animal Farm* is an allegorical story that relies on an external social, historical and cultural context for its narrative power.
- *Avatar*'s themes make most sense when we view them through our twenty-first century lens of a time when our planet's future is endangered.
- Through the character of Josie, Melina Marchetta creates an engaging narrative that relies on the social circumstances of Australia's multicultural context for its appeal.

Some key points to remember

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Use the assessment criteria rubric to guide you through your task.

- Make sure you understand exactly what the question is asking you to do.
- Support your views with examples, quotations or other evidence from the text.
- Use Australian Standard English throughout your response.
- Draft and edit, redraft and proofread for accuracy of spelling, punctuation and grammar.
- Word-process your final draft, following the formatting and presentation guidelines provided by your teacher.

❓ Self-evaluation …

1 What were your goals at the beginning of this unit?
2 What factors have influenced your work during this unit?
3 Did you find any new ways to learn during this unit? What were they?
4 What decisions did you make during your study of this unit that helped you?
5 Did you use technology effectively to help you learn? In what ways?

INDIVIDUAL PATHWAYS

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Worksheet 3.1	Worksheet 3.2	Worksheet 3.3
doc-10130	doc-10131	doc-10132

UNIT ④
ARTISTRY

The BIG question
How do writers capture powerful moments that move us?

Key learnings
- Writers carefully craft a persona to appeal to their audience and achieve their purpose.
- The way writers manipulate language and literary techniques determines their distinctive style and voice.
- The structure of texts enhances and reflects the meaning of texts.
- Writers use their understanding of their audience and context to evoke convincing fictional worlds.

Knowledge, understanding and skills
Students will:
- experiment with the structure and style of texts
- manipulate texts to suit different audiences and purposes
- develop a writer's voice through a substantial creative composition
- manipulate figurative language to achieve a purpose.
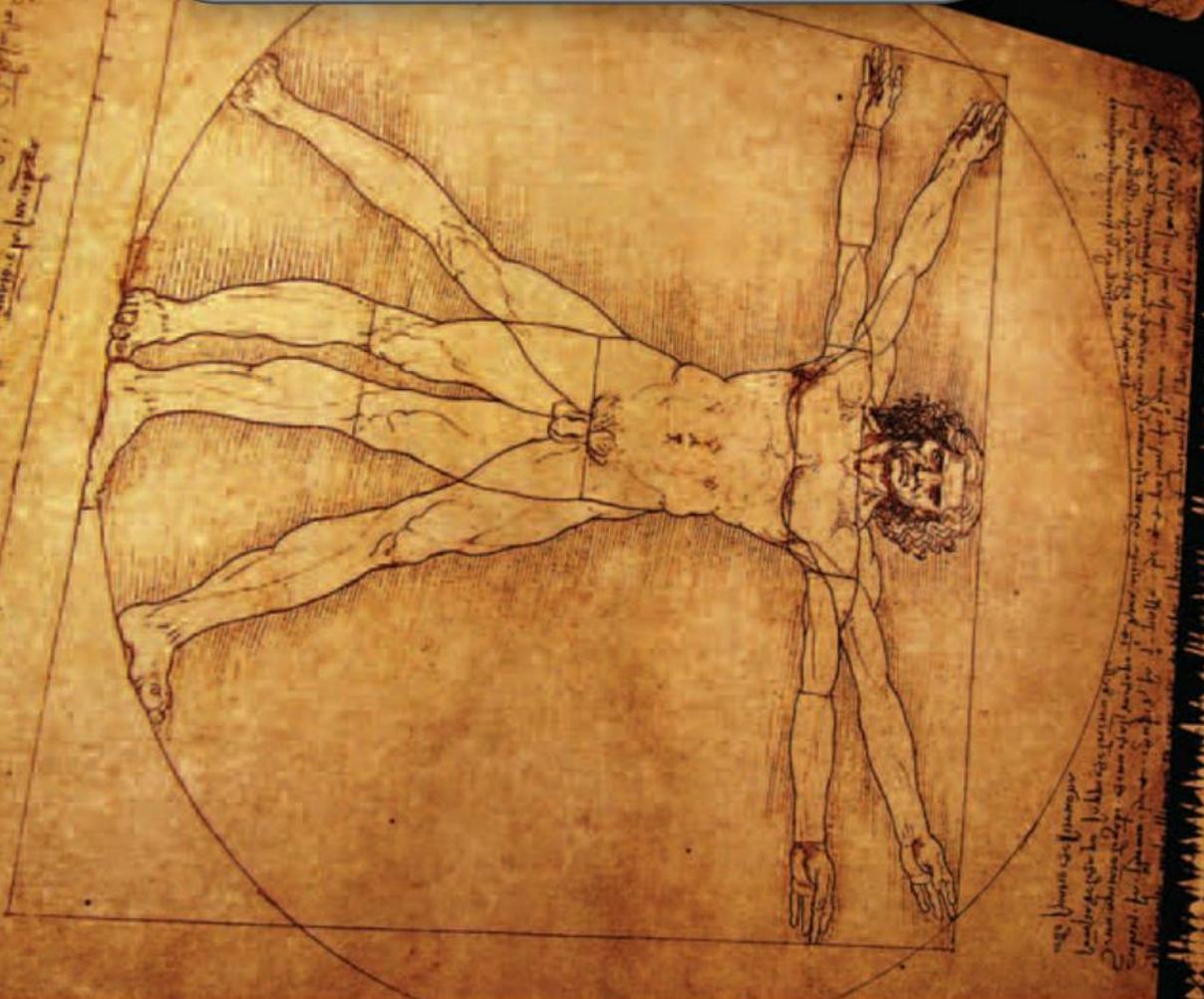
The writer as artist ...

Art and artists have existed in every human culture throughout the world and throughout history, as have storytellers. Art and fiction are important ways in which we communicate to each other our understanding of what the world is like and how we have experienced it. Works of art create a picture of the world that somebody else can appreciate and understand, whether that picture has been made with the strokes of a paintbrush on a canvas or with words on a page. When we look at amazing pieces of art, listen to inspiring music or read great literature, we can be transported to imaginative worlds unfamiliar to us, but we can readily believe that these worlds exist.

Girl Playing Guitar by Vermeer
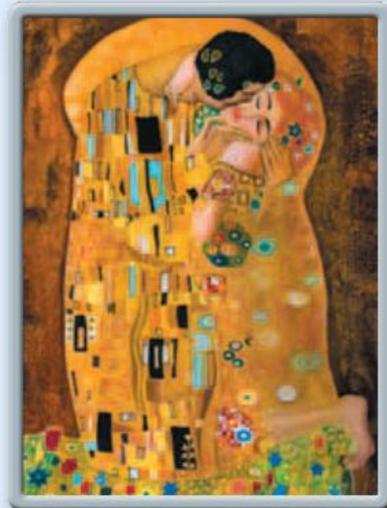
The Kiss by Gustav Klimt

'When a reader falls in love with a book, it leaves its essence inside him, like radioactive fallout in an arable field, and after that there are certain crops that will no longer grow in him, while other, stranger, more fantastic growths may occasionally be produced.'

— Salman Rushdie

'Fiction, with its preference for what is small, might elsewhere seem irrelevant; its facility for smuggling us into another skin and allowing us to live a new life there; its painstaking devotion to what without it might go unnoticed and unseen . . . can deliver truths we might not otherwise stumble on.'

— David Malouf, from *The Happy Life: The Search for Contentment in the Modern World*

Woman with Guitar and Piano by Picasso

Tuning in

Think, Pair, Share:

The quotations by famous writers explore the purpose and effects of writing. Think carefully about the ideas in these quotations, and consider texts you have read and written. Which ideas appeal to you the most? Are you challenged by similar issues to those raised by these writers?

My view ...

Think about your favourite books and writers. What might a favourite book of yours have in common with a great painting or sculpture?

4.1 CREATING A NARRATIVE PERSONA

How do writers craft a persona and voice to engage their audience?

When we read, our sense of who is telling us the story or who is speaking to us is as important as what happens in the text. This narrative voice opens the door and invites the reader into the world constructed by the writer in the text. It is this persona that compels readers to continue reading. Persona comes from the Latin word for 'mask' — an identity constructed by a writer. The persona is a speaker and can also be a character involved in the action of a text or it may be a narrator not involved in the story. While we know that the story is being written by its author, the persona telling the story or narrating the events may not hold the beliefs and opinions of the writer. Persona is strongly linked to narrative voice.

When we are convinced by the authenticity of the voice, we are able to empathise with the situation in the piece of writing. When a writer is able to invoke **empathy** in a reader, the piece of writing is effective.

In this section we explore how writers create a distinctive voice that we can almost hear speaking to us from the page, just as we sometimes feel we could almost reach into a painting and touch something we see in it.

NEED TO KNOW

empathy the ability to understand the feelings or experiences of someone else; to be able to stand in their shoes

autism a developmental disorder characterised by impaired social interaction and communication, and by restrictive and repetitive behaviour

Author → Persona/narrator → May not be in a story: an omniscient narrator

May also be a character in the story

As a way of examining how writers engage their readers using convincing personas, let's look at an extract from Mark Haddon's novel *The Curious Incident of the Dog in the Night-Time*.

Haddon's novel is told from the perspective of a 15-year-old boy with **autism**. While in some ways this point-of-view is alienating for the reader, it is also very compelling. The narrator understands science and maths very easily, but is baffled by human behaviour. As we enter the world of the novel, we begin to empathise with this character and glean insight into the world of autism.

eBook*plus*

Use the **Autism** weblink in your eBookPLUS to find out about autism.

from *The Curious Incident of the Dog in the Night–Time*
by Mark Haddon

2

It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' house. Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead. There was a garden fork sticking out of the dog. The points of the fork must have gone all the way through the dog and into the ground because the fork had not fallen over. I decided that the dog was probably killed with the fork because I could not see any other wounds in the dog and I do not think you would stick a garden fork into a dog after it had died for some other reason, like cancer for example, or a road accident. But I could not be certain about this.

I went through Mrs Shears' gate, closing it behind me. I walked onto her lawn and knelt beside the dog. I put my hand on the muzzle of the dog. It was still warm.

The dog was called Wellington. It belonged to Mrs Shears who was our friend. She lived on the opposite side of the road, two houses to the left.

Wellington was a poodle. Not one of the small poodles that have hairstyles, but a big poodle. It had curly black fur, but when you got close you could see that the skin underneath the fur was a very pale yellow, like chicken.

I stroked Wellington and wondered who had killed him, and why.

3

My name is Christopher John Francis Boone. I know all the countries of the world and their capital cities and every prime number up to 7,507.

Although this is the first chapter of the novel, it is given the number 2. This unconventional numbering is because the character of Christopher prefers to count using prime numbers only. This introduces the reader to the voice of Christopher and his perspective on the world, which is to interpret life's experiences in mathematical terms. **(1, 24)**

The persona's choice of precise diction implies that Christopher is focused on factual detail. **(2)**

The tone is clinical. Although Christopher is describing his neighbour's dead dog, there is a noticeable absence of emotional reaction. **(5–8)**

The first-person perspective allows the reader to appreciate the world through the perspective of someone with autism. **(13–15)**

The accumulation of detail enhances the persona of Christopher as someone who is distracted by detail and does not perceive the emotional importance of events. **(19–22)**

The choice of diction again reinforces Christopher's obsession with mathematics. **(26)**

Eight years ago, when I first met Siobhan, she showed me this picture

☹

And I knew that it meant 'sad', which is what I felt when I found the

30 dead dog.

Then she showed me this picture

☺

and I knew that it meant 'happy', like when I'm reading about the Apollo space missions, or when I am still awake at three or four in the morning

35 and I can walk up and down the street and pretend that I am the only person in the whole world.

Then she drew some other pictures

☺☺☺☺

but I was unable to say what these meant.

40 I got Siobhan to draw lots of these faces and then write down next to them exactly what they meant. I kept the piece of paper in my pocket and took it out when I didn't understand what someone was saying. But it was very difficult to decide which of the diagrams was most like the face they were making because people's faces move very quickly.

45 When I told Siobhan that I was doing this, she got out a pencil and another piece of paper and said it probably made people feel very

☺

and then she laughed. So I tore the original piece of paper up and threw it away. And Siobhan apologised. And now if I don't know what

50 someone is saying I ask them what they mean or I walk away.

The use of an emoticon is a distinctive feature of this novel. This unconventional feature fits with Christopher's personality because he likes to use signs and symbols as a way of navigating the confusing landscape of human emotions. (28, 32)

Haddon uses a long compound sentence to introduce the reader to the persona's key interests. (33–36)

Because most readers are able to interpret these images instantaneously, they alert the reader to Christopher's difficulty in interpreting the variety and complexity of people's facial expressions. (38)

Haddon tends to use either simple sentences or compound sentences joined by the connective *and* to emphasise a lack of empathetic response. This choice of syntax reinforces the reader's sense of a persona who is interested only in facts. There is an absence of more sophisticated connectives or complex sentences that normally help prose to flow smoothly. This results in an irregular and disconnected rhythm between the sentences, which reflects Christopher's inability to easily make sense of his surroundings. (39–42)

There is no direct description of an emotional reaction because Christopher is unable to express his emotions in such a way. This sentence also makes it clear that Christopher reacts quite violently and impulsively to frustration. (48–49)

Activities . . .

UNDERSTANDING and ANALYSING persona in narrative texts

Getting started

1 List the characters introduced in this extract.
2 What is the problem that is established in the first section?
3 a Work with a partner to create a mindmap like the one below. Use it to detail what you both knew about autism before reading this extract.

Autism
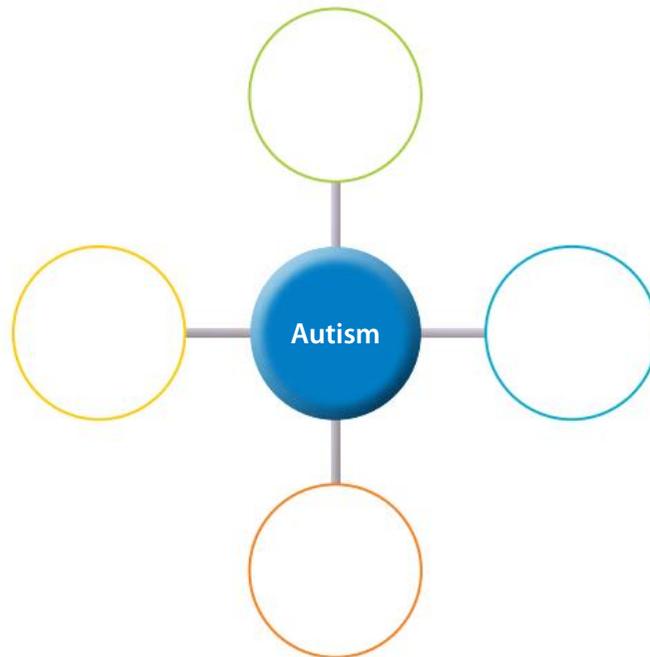
b Then fill in additional detail with information from the extract. Use two different coloured pens to differentiate your 'before' and 'after' details in the mindmap.

Working through

4 How would you describe the narrator based on what is revealed in this extract?
5 Haddon uses short, abrupt sentences in the extract.
 a Add to the list below with similar short, abrupt sentences from the extract.
  - 'Its eyes were closed.'
  - 'The dog was dead.'
 b What effect do these short and abrupt sentences have on your understanding of the narrator?
 c Haddon uses connectives like 'and' or 'but' to create compound sentences. What effect does this have on the reader when used along with short, abrupt sentences?
6 The narrator tells us that he is interested in facts ('all the countries of the world and their capital cities'), numbers ('every prime number up to 7,507') and science ('Apollo space missions'). How are these interests reflected in the extract?
7 Haddon uses the smiley face emoticon to convey information about his persona. What do we learn about the character from this unconventional use of images in the text?
8 Who do you think Siobhan is? Does the narrator tell us how he knows her?
9 How would you describe the relationship between the narrator and Siobhan? What do we learn about her from the extract?

10 The narrator uses quirky or unusual images to convey what he sees. Complete the table below by identifying these quirky or unusual observations and in the second column explain their effect on your understanding of the narrator.

Image/observation	Effect on understanding the persona
'It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream.' (lines 4–5)	There seems to be an almost humorous disconnection between the event and the description.
'I do not think you would stick a garden fork into a dog after it had died . . .' (lines 10–11)	
'Not one of the small poodles that have hairstyles . . .' (lines 19–20)	
. . . the fur was very pale yellow, like chicken. (lines 21–22)	

11 The reader is destabilised by the actions of the narrator. In other words, the narrator responds to situations and events differently from most people. Make a list of the clues that show the reader that this narrator thinks in an unconventional manner.

12 Do you respond differently to this novel because the narrator has autism? What makes you say this?

13 What do you think Haddon's purpose is in writing this novel from the perspective of a boy with autism?

14 Is Haddon's intended audience other sufferers of autism, or a general reading audience? How do you know?

Going further

15 The extract details how reading human emotions is difficult for the narrator. Can you surmise how this difficulty may affect how the narrator relates to people or understands his world?

16 Rewrite Chapter 3 included in the extract from Siobhan's point of view. (She is Christopher's teacher at his special school.)

17 Would this novel be as effective if it weren't told from the perspective of a boy with autism? Explain.

18 Read the Literature link below on context. What aspects of context do you think are uppermost in Haddon's story of Christopher?

LITERATURE link

Context

Context is the set of circumstances or conditions in which something occurs or exists. When it comes to writing, context is the circumstances or conditions in which a text is created *and* in which it is read. These factors include historical, social, political, religious, cultural and personal conditions. The context of both the reader and the writer influence the meaning of a text. For example, variables such as class, gender, age and ethnicity make a difference to how a reader responds to a particular text. Similarly, the stance that a writer takes on their subject matter is reliant on their context.

Consider what variables most strongly influence your context.

Wordsmith . . .

ESTABLISHING A PERSONA

When we create a distinctive voice in our writing that is not necessarily our own voice, it is called 'adopting a persona'. As writers of fiction, we are not always writing as ourselves; rather we adopt a persona that is the voice through which the story is told. Even when writing in the third person, as an *omniscient narrator*, we can create a persona.

One of the most challenging aspects of developing an interesting persona is to imagine and sustain the way that the persona uses language. In the text extract from *The Curious Incident of the Dog in the Night-Time*, Mark Haddon has manipulated his use of diction, tone and rhythm in such a way that we can believe we are hearing the voice of a boy with autism.

Diction

When Haddon adopts the persona of Christopher, he often uses scientific and mathematical terms, and rarely uses descriptive adjectives or emotional words. This choice of words and style of expression, or diction, tells us a great deal about the type of person Christopher is.

The style of speaking or writing you adopt is strongly dependent on your choice of words. Consider how a range of people would express themselves when something wonderful has happened: some people might say, 'That's awesome', whereas others would say 'That's fantastic', 'That's marvellous' or even 'That's stupendous'. Can you imagine what kinds of people might express themselves in each of those different ways?

1 In the following table there are pairs of phrases that have the same meaning but different diction. Next to each of the phrases, describe the kind of person you think would say this.

Phrases with the same meaning	A brief description of the person who might have said this
That's nonsense.	
That's garbage.	
It was really quite curious as to why all the predicted indicators led to this unexpected outcome. They were really in rather a quandary.	
My God, I just don't get it. Everything was just the way it ought to be, and then suddenly, bam, out of nowhere, this has to happen. What on earth am I supposed to do?	
It's a beautiful day. Gorgeous people, stupendous food, dazzling sunshine . . . what more could anyone want? And we're all here together . . . that's what counts.	
The day was blessed with a bounty of friends, family and loved ones gathered together and, indeed, as they enjoyed the beautiful weather, it seemed as if nature herself was celebrating with them.	

Rhythm

Engaging writing pays attention to rhythm. Although it can be hard to clearly define what rhythm a particular passage may have, there is nevertheless a certain flow or combination of pauses and flowing moments that give any piece of writing its rhythm.

In the extract from *The Curious Incident of the Dog in the Night-Time*, Haddon achieved quite a choppy, jerky rhythm, because each of the narrator's sentences seemed to stand alone.

Using a combination of long and short sentences is a way to control rhythm. For example, a series of very short sentences may help develop a persona who is determined to be calm, but is barely controlling her anger:

That was enough. I could not forgive him. Never again. Never. That was the last I saw of him. The very last. The creep.

2 Write a series of sentences for each of the following personas, paying careful attention to the rhythm of your sentences.
- A hitchhiker telling anyone who will listen about his adventures
- A zoologist who is describing (in the third person) the discovery of a new species
- A woman who is supervising her children at the swimming pool on a summer's day

Tone

Tone reflects the persona's attitude as he or she is speaking; it is the way the narrator addresses the reader. As we saw in the extract, Christopher does not react with the emotional response you might expect of someone who has just discovered a dog that has been killed with a pitchfork, so the clinical tone of his language reflects his unemotional attitude.

There is an endless palette of tones available to a writer, including sober, jovial, humorous, hostile, condescending, ironic and enthusiastic.

Consider the following two passages, which describe a reaction to the school athletics carnival.

Being with your friends all day is really fun, and we get to dress up and scream all day. Yeah, I love the athletics carnival.

Jumping up and down all day to cheer enthusiastically for a house that I was randomly assigned to, while I enjoy the ear-splitting screams of raucous year sevens and watch people running around a track — people with whom I have nothing in common other than the colour of the T-shirts we have been made to wear? Yeah, I love the athletics carnival.

Even though both of these personas say, 'Yeah, I love the athletics carnival', the first has an enthusiastic tone and the second has a cynical tone.

3 In the following exercise you need to describe the given situation twice using two different tones that reflect the attitude of the persona.
- A bushwalk
  - excited
  - anxious
- A visit to the hospital
  - humorous
  - angry
- Going on a holiday
  - regretful
  - nostalgic

🫵 OVER TO YOU …

Now it's your turn to create and adopt a persona. Choose one of the images below; this person will be your adopted persona. Try to challenge yourself by choosing someone who is slightly different from you, but who you think could have an interesting voice.

Now, brainstorm the following questions:

What is the back story of the person in your image? What challenges has he/she faced in life? What or who does he/she love? Where has he/she travelled? What is his/her favourite book? What has he/she lost? What is he/she looking for?

Choose one of the following first lines for the beginning of a narrative. (The second one requires third-person narration, so your persona is not the *he* being described; your persona is the narrator.)

- *I finally realised that she wasn't the real enemy …*
- *He turned his back on everyone's expectations …*
- *When she went through that door it was as if she had travelled through time fifty years into the past …*

Using your chosen persona as the narrator and/or the central protagonist, write a draft of the first 300 words in the voice of your persona. Review your draft by highlighting the diction you are happy with and diction that you need to improve in order to be more authentically like your persona. Read your draft aloud and reflect on the rhythm of your writing. Is your use of a variety of sentence structures helping you to create the right rhythm for the voice of your persona or do you need to introduce more variety? Ask a peer to read your draft and tell you what the tone of the passage is and where the tone changes. Are you happy with their response or do you need to do some work to adopt the right tone? After this process of revision, write your final draft.
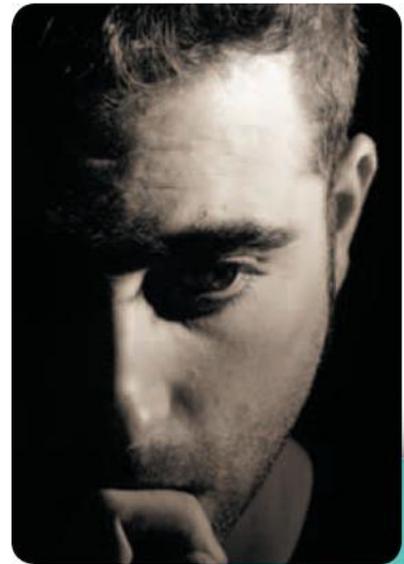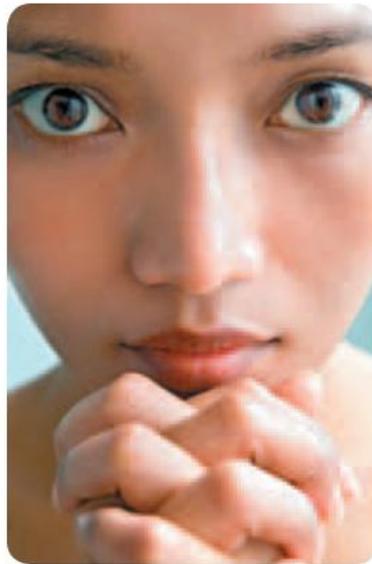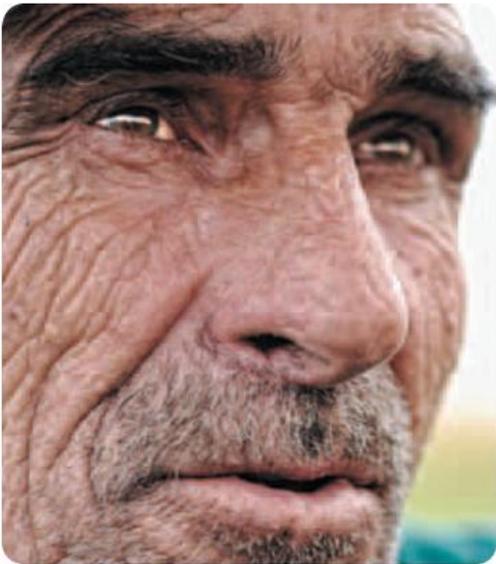
💬 My view …

This section has explored the artistry involved in the construction of a convincing and authentic voice. Look for a piece of writing that you believe provides a particularly artistic rendering of voice. Share this piece of writing with a partner and explain what you find compelling about the voice.

4.2 STRUCTURE: ORIENTATION, CONFLICT AND CLIMAX

How do great writers experiment with structure?

Narrative structure is the framework or skeleton that sits beneath the skin of any story. Conventionally, stories have an orientation, or set-up; a conflict; and some kind of resolution of this conflict. The conflict generally develops through a sequence of events or complications and reaches its highest point at the climax. A typical narrative structure or arc is shown in the Wordsmith on page 115.

While life is linear, narrative structure does not have to be. Great writers experiment with structure and keep their readers on the edge of their seats, anticipating the curves and loops the narrative will take. They don't tell the reader everything, revealing some information directly and leaving the reader to **infer** other details.

In the three examples provided in this section, we will look at the three conventional components of narrative structure: an orientation, conflict and a climax. These would include establishing the narrative point of view and the setting — time and place. A mood or atmosphere may also be conveyed. The main character or characters may be introduced and the plot may start moving with the introduction of the main problem or conflict that will drive the narrative.

Orientation

In the following extract from Carolin Window's short story 'Half Life', we are introduced to the main character, Jessie. The story is written in the voice of Jessie as she tells about her life as an Indigenous girl who has left her traditional home to travel from town to town as the assistant to a magician. Because this is the orientation to the short story, the reader would expect to discover some or all of the main elements of the narrative.

> **NEED TO KNOW**
> **infer** to draw a conclusion based on evidence or reasoning

from *Half Life*
by Carolin Window

1   I know he thought he'd caught a croc when he pulled me up. Water brown
   all around me, colour of milky coffee, so I couldn't see anything. I tried to
   swim away from the line, but it was caught around my foot. I wanted to
   stay under. I wished I could breathe water, and for a while I almost did.
5   But I started to run out of air and he was strong. He had big arms for a
   sixteen-year-old and he thought he had hold of the catch of his life. He
   hauled at that line, meaning to land whatever was at the end of it.

     So there was nothing for it — I came up like a rising eddy and bumped
   against the brown skin of the river, which cracked to let me through. I
10 floated on my back and played dead, like I used to all those times when my
   uncle went to thrash me. I saw the mess of my stupid long hair covering my
   face like slime. Light came through the strands. I heard heavy breathing,
   and the quiet sound of surprise. Have you ever noticed how other people's
   surprise hangs on the air? It's like a ringing in your ears.
15   Finally, a voice said, 'Get out. Before a croc gets you. Bloody idiot.'

     I pretended he wasn't there. I smelled the dark, heavy smell of mud. The
   air over the river was thick, hot and still, and birds cast curious cries from
   the scrub beyond the mangroves. Now and then, I heard him slapping at
   sandflies, and I knew he was waiting. Let him wait. I'd float there forever,

Use of first person establishes the main character as narrator while the abrupt first sentence catapults the reader into the story. **(1)**

In one paragraph, the setting is established, the main characters are introduced and the narrative arc begins. **(1–7)**.

Simile uses imagery associated with water and rivers. **(8)**

Personification makes the river seem alive. **(9)**

The reader can make an inference from this statement about Jessie's life experiences. **(10–11)**

Rhetorical question speaks directly to the reader and includes him or her in the developing storyline. **(13–14)**

croc bait. Better mauled by a croc than by some town kid who wanted to
bash me for messing with his crab pots. As long as I stayed in the water,
he'd keep away. No one got in the water round there.

> The descriptions of mud, the air and the landscape suggest a mood of heaviness and anticipation. (16–22)

He didn't give up easily.

'Are you gunna get out?'

I kept still, and he dropped his voice to a whisper. 'You know what? I
can see something coming downstream, looks like a log? I don't want you
to panic or anything, but I think it's

> Naturalistic dialogue reflects speech patterns, thereby giving the reader information about the character. (24)

I smoothed my hair away from my eyes. All I saw was hazy sky and
mangrove leaves. Tipping my head back, I could see the riverbank, and
his face. It was olive-skinned, with a beaky nose and startlingly blue eyes.
His dark hair stood above it in a crest. He looked like an upside-down
cockatoo. Water ran into my eyes and I looked away. Then I saw the log,
which was coming towards me.

All right, I said to him in my head, you win. I planted my feet in the
riverbed and mud oozed between my toes. The water was almost up to my
neck. I came slowly towards the bank, and as I came the water dropped
from me. His mouth dropped too, until I got to the edge and said, 'What're
you staring at, pervert?'

But I knew what he was staring at. I'd jumped in fully dressed when I
heard him coming, and my clothes were sopping. Not only that, but my
middle was exposed. He was staring at the scar Mags had made the first
time he tried to cut me in two — the thin red line that circled me.

> We learn a little more about Jessie but are intrigued to read on and discover more of the narrative arc. (41–42)

I told him, 'The instructions are round the back.'

'Eh?'

'With a little pair of scissors. Cut along the dotted line.'

Blood spread through his face, and he looked away. I got out of the water
and sat on the bank, among the buttressed mangrove roots, and twisted
my hair into a long, dark tail. I wrung it out.

He watched me as if he couldn't believe I was real. It was as if he'd just
caught himself a water spirit, one of those sad girls drowned long-time-
ago in old brown rivers and waterholes, that my aunties used to tell me
about. He couldn't get his mouth to shut. He still had the rope of the crab
pot in his hands.

> The reader can infer other information about Jessie's life. (50–52)

Finally, he finished pulling up the pot. It was close to the surface now, and
came up with a splash. It looked like a big muddie had got in and picked the
guts out of the bait — the old fish head hung in its place at the centre of the
net, but its flesh was teased loose and its eyes were gone. With sure fingers,
he tied another smelly fish head into the pot and threw it back.

He turned to me, asking, 'Did you check the one further up?'

I shook my head.

He picked up his bucket and his rucksack. He gestured upriver. 'Coming?'

I looked into his face then, properly, for the first time. He had honest
eyes. He was frowning, but not from anger. I was surprised that he hadn't
thumped me. He didn't seem to have anything against me, even though
he'd caught me trying to rob his pots. Other people in that town did. In
the supermarket, the blonde woman who stood at the till watched me in
the aisles, her eyes narrowed. She wasn't the only one. Plenty of people
looked at me like I was only half a person. Maybe this kid was just stupid,
didn't know to keep himself separate. Or maybe he really didn't give a stuff
who I was. I liked that. So when he turned away, starting along the track
upriver, I fell in behind him.

> A picture is emerging of Jessie as an outsider. (59,60)

Activities . . .

UNDERSTANDING and ANALYSING orientation in a narrative

Getting started

1 Do you think the 'I' in the story is male or female? How do you know?
2 In one sentence, describe the setting of the story.
3 Does this feel like the beginning of a story? How do you expect stories to begin?

Working through

4 This orientation to the story is rich with imagery. Choose three examples and explain how it helps to create the atmosphere or mood of the story.
5 As the story progresses, the reader will probably learn more about the main character. What can you infer about her from some of her internal thoughts in this extract? What other things about her would you like to find out?
6 What is the effect on you as a reader of the rhetorical question, 'Have you ever noticed how other people's surprise hangs on the air?'
7 What is the **tone** of the extract? Justify your response with close reference to the extract.
8 At the end of the extract, there is a sense of expectation. What do you think might happen next in the narrative arc of the story?
9 The story is told in the past tense, and yet there is a feeling of immediacy about it. How has the writer achieved this?

Going further

10 The river and the surrounding landscape almost seem like a character in this extract. How has the writer achieved this and how does it set the scene for what follows?
11 An orientation in a narrative traditionally informs the reader about the key components of the narrative: *who*, *where* and *when*. Do you think that Window effectively conveys to the reader a strong sense of who Jessie is? Justify your response with close reference to the text.

Conflict

The next extract is from Markus Zusak's novel *The Book Thief*. The novel is set in Nazi Germany and follows the experiences of a young girl called Liesel. The novel is rich in conflict, on many levels. In the following passage, the reader sees internal conflict in the protagonist, Liesel, as she struggles to reconcile her love of books with her participation in a book-burning bonfire. We see relational conflict between specific characters and, more widely, external conflict due to the historical context.
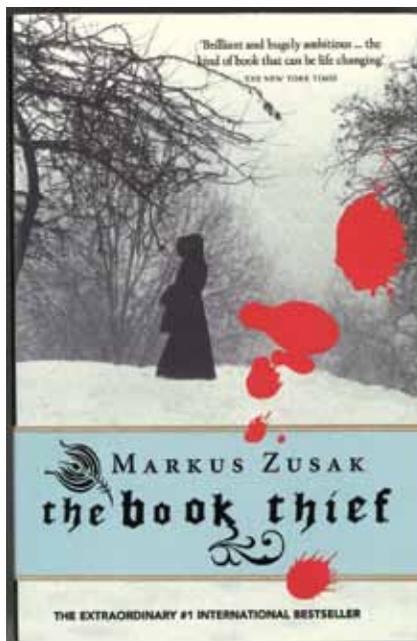
NEED TO KNOW

tone the way in which something is said, which conveys emotion or attitude. For example, a person can speak with a rude, angry or sarcastic tone of voice. It is also the way a writer addresses the reader, or the way a narrator speaks/writes.

LITERACY link

Inference

Inference is the process of deriving logical conclusions or meaning from the words that you read. In simpler terms, inference can be seen as 'reading between the lines.'

Meaning is not always literal; we need to make guesses based on our prior knowledge of words, life experiences and understanding of contexts. Whenever we read we are constantly filling in gaps in the text using our inferential skills.

For example, read the following sentence: 'Patrick dropped the glass. He ran for the broom to sweep up the pieces.'

In these two sentences, the writer does not explicitly state that the glass broke, but as readers we are able to draw on our life experience to infer that the glass has broken.

As you read, try to be mindful of the inferences you make.

from *The Book Thief*
Markus Zusak

1 100% Pure German Sweat

People lined the streets as the youth of Germany marched towards the town hall and the square. On quite a few occasions Liesel forgot about her mother and any other problem of which she currently held

5 ownership. There was a swell in her chest as the people clapped them on. Some kids waved to their parents, but only briefly — it was an explicit instruction that they march straight and *don't look or wave* to the crowd.

When Rudy's group came into the square and was instructed to halt, there was a discrepancy. Tommy Muller. The rest of the regiment stopped

10 marching and Tommy ploughed directly into the boy in front of him.

'Dummkopf!' the boy spat, before turning around.

'I'm sorry,' said Tommy, arms held apologetically out. His face tripped over itself. 'I couldn't hear.' It was only a small moment, but it was also a preview of troubles to come. For Tommy. For Rudy.

15 At the end of the marching, the Hitler Youth divisions were allowed to disperse. It would have been near impossible to keep them all together as the bonfire burned in their eyes and excited them. Together, they cried one united Heil Hitler and were free to wander. Liesel looked for Rudy, but once the crowd of children scattered, she was caught amongst a mess

20 of uniforms and high-pitched words. Kids calling out to other kids.

By four-thirty, the air had cooled considerably.

People joked that they needed warming up. 'That's all this rubbish is good for anyway.'

Trolleys were used to wheel it all in. It was dumped in the middle of

25 the town square and doused with something sweet. Books and paper and other material would slide or tumble down, only to be thrown back into the pile. From further away, it looked like something volcanic. Or something grotesque and alien that had somehow landed miraculously in the middle of town and needed to be snuffed out, and fast.

30 Although something inside told her that this was a crime — after all, her three books were the most precious items she owned — she was compelled to see the thing lit. She couldn't help it. I guess humans like to watch a little destruction. Sandcastles, houses of cards, that's where they begin. Their great skill is their capacity to escalate.

35 The thought of missing it was eased when she found a gap in the bodies and was able to see the mound of guilt, still intact. It was prodded and splashed, even spat on. It reminded her of an unpopular child, forlorn and bewildered, powerless to alter its fate. No-one liked it. Head down. Hands in pockets. Forever. Amen.

Margin annotations:

The title of the chapter alludes to Hitler's 'purification' of Germany. It sets a foreboding mood for the chapter and establishes the wider historical and social context of this text. **(1)**

The opening sentence establishes the setting. **(2–3)**

While it is not explicitly stated in this extract that Liesel is part of the youth marching, the reader can infer from this sentence that Liesel is a member of the Hitler Youth. **(5)**

This highlights the intolerance of difference in the context of Nazi Germany. The 'preview of troubles to come' foreshadows the events that occur later in the novel. **(8–14)**

Hitler Youth was a paramilitary organisation of the Nazi Party for boys aged 10 to 18. There was also a girls' section called Bund Deutscher Mädel (BDM). **(15)**

The quotation represents the prevailing societal view of this time. This belief is in contrast to Liesel's. She loves books and can't reconcile the notion that these books could be evil. This shows Liesel's values to be in direct conflict with the values of her society. **(22–23)**

Zusak uses similes and metaphors to emphasise the unfamiliar nature of the event. **(27–29)**

This insight into Liesel's thoughts shows the actions of the masses juxtaposed with her thinking. **(30–32)**

A very bleak assessment of human nature, which further alludes to the devastating effects of World War II **(32–34)**

The sentence fragments and the brutal imagery contribute to the harshness of the setting. **(38–39)**

Activities . . .

UNDERSTANDING conflict in narratives

Getting started

1 When and where is this story set?

2 What is happening in the opening paragraph? Describe it in your own words.

3 What does Tommy Muller do to attract disapproval from his peers?

4 What is being burned in the bonfire described in this passage?

5 How does Liesel feel about the bonfire? How do you know from the extract?

Working through

6 Conflict can appear on a number of levels. There is internal conflict that occurs within one character; relational conflict that occurs between two or more individuals; and external conflict that arises when the protagonist faces obstacles such as nature or society. Use the table below to keep track of the different instances of conflict you see in this passage.

Type of conflict	Example from the extract
Internal	
Relational	
External	

7 What techniques does Zusak use to establish Liesel as 'different' from the other young people participating in the demonstration?

8 Find an example of **foreshadowing** in the text. How does this example of foreshadowing contribute to the establishment of conflict in this passage?

9 Zusak's narrator uses the metaphor, 'the bonfire burned in their eyes and excited them.' What effect does this image have on the reader? How does it contribute to our understanding of the event and the individuals involved?

10 How would you describe the narrative persona's tone in the line, 'People joked that they needed warming up.' What effect does this line have on building tension in this passage?

ANALYSING conflict in narratives

Getting started

11 Make a mindmap of adjectives that you could use to describe Liesel, based on your interpretation of this passage.

Working through

12 In referring to the bonfire of books, the narrative persona says, 'It was prodded and splashed, even spat on. It reminded her of an unpopular child, forlorn and bewildered, powerless to alter its fate. No-one liked it. Head down. Hands in pockets. Forever. Amen.' Identify the language techniques used in this passage and explain how they amplify the bonfire's significance.

13 Zusak expertly paints convincing conflict in this passage using a range of literary techniques. Which techniques used by Zusak most effectively establish the conflict? Identify three different techniques used by the writer and cite at least two examples of each technique you identify. Construct an argument that convinces your teacher that the techniques you've selected are the most effective techniques.

NEED TO KNOW
foreshadow to show beforehand; to provide a clue as to what is to come

eBook plus

Use the **Nazi book burnings** weblink in your eBookPLUS to find out about book burnings in Nazi Germany.

Climax

The climax of a narrative is the reader's 'pay off' for reading to that point. It is the highest point on the narrative arc and is generally followed by a resolution of the conflict.

William Golding's novel *The Lord of the Flies* follows a group of schoolboys who have been stranded on an uninhabited island after their plane crashed. There are no adults on the island. During the course of the narrative, we see how the boys establish their own society with rules and regulations and an elected leader, Ralph. However, this society breaks down and a group of the boys turn to savagery. This group is led by a rival of Ralph's, called Jack.

The extract below is the climax of the narrative, where there is a confrontation between the boys who have followed Jack and the few remaining boys who have stayed loyal to Ralph. Ralph's most important follower is a boy called Piggy. He is a highly intelligent boy, but he is not physically strong and he has very poor eyesight.
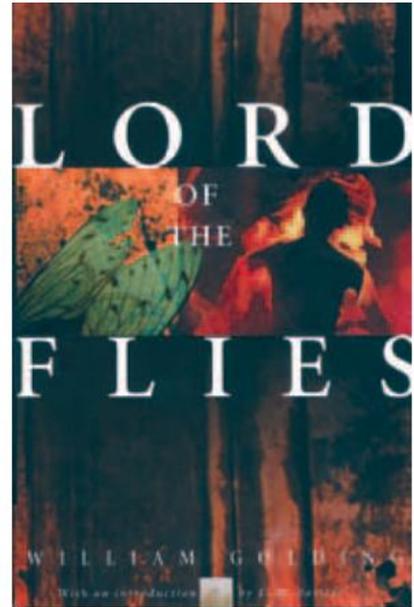
from *The Lord of the Flies*
by William Golding

1 There was silence again. The twins lay, inexpertly tied up, and the tribe
watched Ralph to see what he would do. He numbered them through
his fringe, glimpsed the ineffectual smoke.
    His temper broke. He screamed at Jack.
5 'You're a beast and a swine and a bloody, bloody thief!'
    He charged.
    Jack, knowing this was the crisis, charged too. They met with a jolt
and bounced apart. Jack swung with his fist at Ralph and caught him on
the ear. Ralph hit Jack in the stomach and made him grunt. Then they
10 were facing each other again, panting and furious, but unnerved by each
other's ferocity. They became aware of the noise that was the background
to this fight, the steady shrill cheering of the tribe behind them.
    Piggy's voice penetrated to Ralph.
    'Let me speak.'
15 He was standing in the dust of the fight, and as the tribe saw his
intention the shrill cheer changed to a steady booing.
    Piggy held up the conch and the booing sagged a little, then came up
again to strength.
    'I got the conch!'
20 He shouted.
    'I tell you, I got the conch!'
    Surprisingly, there was silence now; the tribe were curious to hear
what amusing thing he might have to say.
    Silence and pause; but in the silence a curious air-noise, close by
25 Ralph's head. He gave it half his attention — and there it was again; a
faint 'Zup!' Someone was throwing stones: Roger was dropping them,
his one hand still on the lever. Below him, Ralph was a shock of hair and
Piggy a bag of fat.
    'I got this to say. You're acting like a crowd of kids.' The booing rose
30 and died again as Piggy lifted the white, magic shell.

Golding begins and ends this event in the book with silence. The structural symmetry draws the reader's attention to the human habit of standing silent when serious miscarriages of justice occur. (1,61–62)

The use of short sentences helps to build tension in the passage. (4)

The use of dialogue riddled with emotive language further heightens the tension in this passage. (5)

The author paints the picture of two animals doing battle. (7–12)

The author shows Piggy to be separate from the screaming masses. Golding foreshadows Piggy's fate, caused by group mentality and brutality superseding logic and civility. (29–30)

'Which is better — to be a pack of painted Indians like you are, or to be sensible like Ralph is?'

A great clamor rose among the savages. Piggy shouted again.

'Which is better — to have rules and agree, or to hunt and kill?'

35 Again the clamor and again — 'Zup!'

Ralph shouted against the noise.

'Which is better, law and rescue, or hunting and breaking things up?'

Now Jack was yelling too and Ralph could no longer make himself heard. Jack had backed right against the tribe and they were a solid
40 mass of menace that bristled with spears. The intention of a charge was forming among them; they were working up to it and the neck would be swept clear. Ralph stood facing them, a little to one side, his spear ready. By him stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation of
45 hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.

Ralph heard the great rock before he saw it. He was aware of a jolt in the earth that came to him through the soles of his feet, and the breaking sound of stones at the top of the cliff. Then the monstrous red thing
50 bounded across the neck and he flung himself flat while the tribe shrieked.

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went. The rock bounded twice
55 and was lost in the forest. Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed. Then the sea breathed again in a long, slow sigh, the water boiled white and pink over the rock; and when it went, sucking
60 back again, the body of Piggy was gone.

This time the silence was complete. Ralph's lips formed a word but no sound came.

The use of the word *savages* is emotive and carries a sharply negative connotation. (33)

The sound of the rock contrasts with the silence at the beginning and end of the passage and draws the reader's attention to the destructive force of the rock. (47)

The graphic detail of the events surrounding Piggy's death contributes to the climax of the passage. (52–60)

rhetorical question a question that is designed to make the listener think about an issue, but not necessarily answer the question

symbolism using an object or person to stand for an idea; for example, a dove might symbolise peace

Cold War After World War II, the world entered a new period of tension. The two superpowers, the USA and USSR, engaged in a 'Cold War' where they competed for authority and influence.

LANGUAGE link

Shades of meaning

When it comes to synonyms (words with similar meanings) the distinctions between words can be small. However, there are certain words that have accumulated a residue of meaning that is linked to their historical past.

For example, Golding uses the word *savages* in *The Lord of the Flies* to describe the boys on the island. He could have used other words, but he chose this word because it carries a connotation (a commonly held cultural or emotional association) that resonates particularly in British society. It was the intent of the British to 'civilise' the 'savages' they 'discovered' in their imperial quest to ensure the sun never set on the British Empire. By using the word *savages*, Golding is able to question the entire premise of British civility and imperialism.

What words are shaded with meaning due to their historical uses?

Activities . . .

UNDERSTANDING conflict in narratives

Getting started

1 What does Ralph do after he screams at Jack?
2 How does Jack react?
3 What does Piggy hold up to gain everyone's attention?
4 What two questions does Piggy ask the crowd of boys?
5 What question does Ralph ask the crowd of boys?
6 What was the effect of Roger leaning 'all his weight on the lever'?

Working through

7 What does it say about Jack's character that he knows this moment is a crisis? How does he react to the critical moment?
8 Both Piggy and Ralph use **rhetorical questions** when they address the crowd of boys. How does Golding's use of these rhetorical questions assist him in making it clear that this moment involves a conflict of ideas and values as well as a conflict between characters? What are the conflicting ideas?
9 What is the effect of the metaphor 'a solid mass of menace that bristled with spears'?
10 What is **symbolic** about the conch exploding 'into a thousand white fragments and [ceasing] to exist'?
11 This scene begins with silence and ends with silence. Why do you think Golding chose to do this?

RESPONDING to conflict in narratives

Getting started

12 Read again the description of Piggy's death in lines 52–60. Create a storyboard in which you sketch the sequence of events. Write captions under each picture that explain what happens.

Working through

13 Think about the way that film-makers use sound and music to develop suspense in climactic moments during a film. Draw a comparison between the way this is done in a film and the way that Golding does something similar in this extract.
14 An effective climactic moment should involve a turning point in the narrative as well as themes, characters and emotional involvement for the reader. Evaluate how well Golding achieves this in this extract. Pay close attention to the techniques and structure of the extract.
15 Explain the metaphors: 'Ralph was a shock of hair and Piggy a bag of fat.' How do these help to capture the differences between the two characters?

Going further

16 *Lord of the Flies* was first published in 1954, which was at the height of the **Cold War**, and there was a pervasive fear that a new world war might begin, resulting in nuclear annihilation. How might this context have affected the way readers originally responded to this passage?
17 Do you think that people in today's world are more powerfully influenced by a desire to be civilised or by more violent human instincts? Debate this topic as a class. Write a persuasive opinion piece that expresses your opinion on this issue. You should have a well-structured argument and use formal language.

Wordsmith . . .

THE NARRATIVE ARC

Every story has a shape. The artistry of writing allows a writer to control the level of tension in a story so that it rises to a peak towards the end of the story. The structure of a narrative as it builds towards the moment of high tension and then towards a resolution is called the narrative arc of the story, and it is often depicted in its most basic form like the curve at right:

Narrative arcs can have more complexities than this simple diagram suggests, because most longer narratives have a large number of ups and downs. Many authors suggest that, as a writer, you are making a deal with the reader that you will deliver certain aspects of a narrative arc, as expected by the reader.

Try some of the following exercises.

The narrative arc
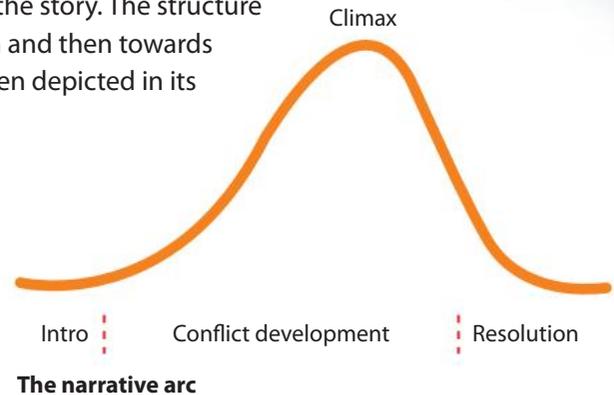
Orientation

How can we start a story with an interesting orientation?

Where

Pick a place. It should be interesting, but not so bizarre that an audience can't relate to it: a bait shop, a beach littered with garbage, the headquarters of Facebook, the front counter of the local cake shop, the tram or bus depot. Alternatively, come up with your own place.

Describe this place as if you have never been there before. Write down everything you would see, hear and experience. Include as many details as possible. Write without taking your pen from the paper for at least seven minutes.

Now, read back over what you have written and choose four details that you find the most interesting and the least obvious. Show these four details to a classmate and ask them which two out of the four details they find most original. Rewrite your description of the place using only the two details. Be concise in your description but also be precise in your choice of words.

Does your setting evoke a particular atmosphere? Show your description to a peer and ask them what feeling it evokes. Also, ask what they predict the story might be about if it begins with this setting. If you are dissatisfied with their answers, start the process again with a new setting.

When

Start the narrative as close to the end of the story as possible. An interesting way to orientate your reader in time is to use a 'before or after' structure. Consider the following examples:

- Before
  - Before the surgeon left his wife
  - Before she found the diamond ring
  - Before Jack sold his lawnmower
  - Before . . . (invent your own 'before' starter)
- After
  - After he told her the wedding was off
  - After the police checked the house
  - After the twins were born
  - After . . . (invent your own 'after' starter)

Choose two starters from the 'before' list and two from the 'after' list, and continue writing for at least seven minutes. Stop, re-read and reflect on whether you find this a useful beginning with potential or not.

Who

Choose an individual from the painting below. Look very closely at your chosen individual and think carefully about who you think the person is. Now answer the following questions in full sentences as fast as possible.

- What is this person interested in?
- What does he/she fear?
- What is his/her most treasured possession?
- What is his/her most treasured memory?
- What is going through his/her mind at this moment?

Re-read each of your answers, and write an alternative explanation next to it. Reflect on whether this character has potential. Why or why not?

Conflict

Pick a problem and continue writing.

- 'It's not supposed to look like this.'
- 'I shouldn't be here.'
- 'Should I act as if everything is fine?'
- 'I can't tell him.'
- 'I won't let her do it.'
- 'Where did she go?'

Has an interesting conflict developed? Is it a conflict between interesting characters? If not, pick again and start again. When you are satisfied that you are writing about an authentic conflict, consider the following questions:

- What is the conflict of ideas going to be in your story?
- What are the values and ideals that will be significant?

- Could you introduce a symbol or motif that engages with this conflict in values, in a similar way to William Golding's use of the conch in *The Lord of the Flies* extract?

Climax

Work out what choice your main character needs to make by brainstorming a variety of possible choices.
- Are they choices about values?
- What does your character find to be the most dangerous or terrifying threat? Why?
- How can you dramatise the moment when he or she confronts that threat and has to make a choice that will determine the end of the story? Look at the example for *Lord of the Flies* on pages 112–13.

Resolution

You need to resolve your story. You must keep your deal with the reader. You cannot just let the reader guess what the ending might have been unless there are clear alternatives.
- What will your main character have learned by the end of the story?
- How has your main character been changed?

OVER TO YOU …

Plan a narrative arc by creating a graph to show the building tension in a plot you have created. On the graph, you should indicate what information you will provide in the orientation, when the conflict will occur, how and when the climax will occur and what the resolution to your narrative will be. Below is an example of a narrative arc for the well-known story of *Cinderella*. Plot your story in a similar way. You may use any of the characters or scenarios you discovered when completing the previous exercises, or you may choose to discard all these and start afresh.

Cinderella

Ecstasy

Goes to ball and dances with prince

Oh no! Has to go!

Prince finds her. They live happily ever after …

Gets ball invitation, makes clothes

Awful life, evil sisters

Back to same awful life, but not as sad as before, because of great experience

Misery

Time →

My view …

Just as certain artists are skilled in particular art forms, some writers are skilled in the creation of particular aspects of writing. In your opinion, what are some of the great beginnings and ends of novels?

How does a writer create a distinctive style?

Every successful writer crafts a distinctive **style**. Every reader has preferences for what styles of writing they enjoy and those that they find less appealing. When we talk about a writer's style we are referring to the particular way he or she writes. Style is not about content, but the way in which a writer presents the content.

If you read enough books by a certain author, you may come to recognise his or her distinctive style. Sometimes a writer might do something specific in a novel for a certain effect. For example, to persuade or incite readers to feel more strongly about the injustices done to a character, an author may use very graphic dialogue designed to confront readers.

LITERACY link

Persuasive purpose

A writer with a persuasive purpose intends to construct a compelling argument to convince a reader that the writer is correct in his or her assertion about a particular topic.

Fundamentally, a valid and effective argument should be based on reason and logic and supported by clear evidence, but this is not always the approach writers take in swaying their readers. They use many techniques to manipulate their readers. Writers will appeal to their readers through a charismatic personal voice, emotive language and subjective reference to statistics or data. Writers may also use the style of their writing to enchant their readers. For example, they might use personal anecdotes or humour to sway their audience.

Can you think of a time when you were convinced by a piece of writing to believe something you know is not true?

Features that contribute to style include:
- word choice, including use of figurative language — similes, metaphors, personification, hyperbole and so on
- sentence structure and fluency
- the writer's voice (see page 99)
- use of dialogue or direct speech.

In this section we will explore two distinct writing styles and examine what features make them unique and what makes them effective.

Style in a prose novel

The following extract is from Ernest Hemingway's short novel *The Old Man and the Sea*, published in 1952. He was awarded the Pulitzer Prize for Fiction in 1953 for this text, and it was later cited as a contributing factor to the Nobel Committee's decision to award Hemingway the Nobel Prize in Literature in 1954. The novel charts the struggle of an ageing and unlucky fisherman, Santiago, in an epic battle with a giant **marlin**, but more widely explores human perseverence in the face of adversity.

The opening of the novel establishes Santiago's character and his dearth of luck. Note Hemingway's frugal use of adjectives and adverbs as you read.

from *The Old Man and the Sea*
by Ernest Hemingway

1 He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told

5 him that the old man was now definitely and finally *salao*, which is the worst form of unlucky and the boy had gone at their orders in another boat which caught three good fish the first week. It made the boy sad to see the old man come in each day with his skiff empty and he always went

10 down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat.

The old man was thin and gaunt with deep wrinkles in

15 the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars

20 were fresh. They were as old as erosions in a fishless desert.

Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.

'Santiago,' the boy said to him as they climbed the bank

25 from where the skiff was hauled up, 'I could go with you again. We've made some money.' The old man had taught the boy to fish and the boy loved him.

'No,' the old man said. 'You're with a lucky boat. Stay with them.'

30 'But remember how you went eighty-seven days without fish and then we caught big ones every day for three weeks.'

'I remember,' the old man said. 'I know you did not leave me because you doubted.'

'It was papa made me leave. I am a boy and I must obey

35 him.'

'I know,' the old man said. 'It is quite normal.'

'He hasn't much faith.'

'No,' the old man said. 'But we have. Haven't we?'

'Yes,' the boy said.

The opening sentence establishes the character, the setting and the complication of the story. Hemingway is noted for being efficient in his use of words. **(1–3)**

Hemingway uses two adverbs — *definitely* and *finally* — as well as the Spanish word *salao* to draw the reader's attention to this detail. The word *salao* means 'jinxed' in the Caribbean. **(5)**

Again, Hemingway uses contrast to establish his protagonist. It is not a bad fishing season for all; it is only the old man who is unable to catch anything. This establishes his protagonist as an outsider. **(7–9)**

The sentence structure is very simple. **(14–15)**

A rare example of alliteration with the repeated 'b' sound draws the reader's attention to the details of the old man's face. **(15–17)**

The concrete imagery is part of Hemingway's artistry. **(18)**

This simile stands in contrast to other sections; it moves away from concrete images to a more figurative image. **(20)**

By setting this sentence on its own, Hemingway draws attention to the idea of his hero triumphant in the face of adversity. This contributes to the Christian **allegory** of the text. **(21–23)**

The simple sentence structure highlights the purity and beauty of the relationship between the two characters. **(26–27)**

In this simple exchange of dialogue, Hemingway aptly captures the relationship between the old man and the boy. They are united by their optimism, despite the bleak circumstances. **(28–39)**

LITERATURE link

Modernism

Modernism is a movement in art, literature, music and philosophy that emerged after World War I. Modernist thinking rejected the certainty of Enlightenment thinking and questioned the existence of an all-powerful God. The rise of technology and the mass destruction caused by World War I helped create the uncertainty of the modern era and led artists and writers to use a more abstract style to depict their contemporary world. Virginia Woolf and Ernest Hemingway are both considered modernist writers, despite their vastly different writing styles.

Can you find works by other modernist writers and artists?

Activities . . .

UNDERSTANDING and RESPONDING to style in a narrative

Getting started

1 What is the problem or complication established in the opening of this text?
2 Would you describe the extract as easy or hard to read? Explain your choice.
3 Which of the following can you find in the extract: direct speech, description of characters, description of the setting, long sentences, short sentences, figurative language?

Working through

4 Complete the grid below in your notebook.

See	Count the number of adjectives and adverbs in the extract. Discuss your results with a partner.	
Think	Think about the effect on the text of Hemingway's sparing use of **modifiers**.	
Wonder	Wonder how this passage would be different if it were populated with adverbs and adjectives. How would it change the reader's understanding of the setting and characters?	

5 What point of view is used to tell this story? How do you expect this will contribute to your experience of the story?
6 How would you describe the tone of the first paragraph? Identify key phrases and words that support this tone.
7 Hemingway often uses Spanish words in this novel. How does the use of Spanish contribute to the text's meaning?
8 Hemingway paints a vivid picture of his protagonist using very few words. Find an image or draw a picture yourself that reflects Hemingway's description of Santiago.
9 Which aspect of Hemingway's description of Santiago speaks most profoundly to you? Why?
10 Hemingway uses similes to establish his picture of Santiago. Find examples of similes and explain their effects.
11 Hemingway uses dialogue to establish the character of the boy. Complete and add to the grid below to help you analyse the character of the boy.

Adjectives you would use to describe the boy	Evidence from the text to support your adjectives
Loyal	'I could go with you again.'
Obedient	

12 Hemingway packs significant meaning into the simplest sentences; for example, 'The old man had taught the boy to fish and the boy loved him.' What effect does this have on the reader's understanding of both characters? Would the impact of the sentence have been diminished if Hemingway had created a **subordinate** or **dependent clause** and written, 'Because the old man had taught him how to fish, the boy loved him'?

13 **Concrete images** are typical of Hemingway's style. Make a list of all of the concrete images you can find in the text. Use the example below to get you started:

'The old man was thin and gaunt with deep wrinkles in the back of his neck.'

14 How would you describe the dialogue between the old man and the boy? What do you notice about the sentences and words used in this exchange? How does the dialogue contribute to the mood of the text?

Going further

15 Hemingway's style of writing is often referred to as 'masculine'. Would you agree with this statement? Why or why not? What would a 'feminine' style be like?

16 Select a segment of the extract provided. Rewrite the segment using florid prose with hyperbole, figurative images and more complex sentence structures.

17 After you and a partner have rewritten the segments of Hemingway's work, swap your sections and write a reflection that explores how the meaning of the piece is enhanced or diminished with the more florid writing style.

18 Hemingway remarked that he wrote *The Old Man and the Sea* on the 'principle of the iceberg' — seven-eighths of it is underwater for every part that shows. Consider the two extracts provided in this sub-unit. Do you think this statement applies to both texts? Justify your response with close reference to both texts.

LANGUAGE link

Sentence structure: fragmentation and inversion

Fragmentation: The two basic components of a sentence are a subject and a verb. When a phrase lacks one of these components, but is still punctuated like a sentence, it is called a sentence fragment. Writers will sometimes use sentence fragments to emulate a character's train of thought; to create suspense; or to accumulate a particularly vivid description, as Virginia Woolf does in her description of the chimes of Big Ben in London — 'First a warning, musical; then the hour, irrevocable.'

Inversion: In a conventional sentence structure, the subject precedes the verb, but when a writer shifts this order it is called inversion.

'And then, thought Clarissa Dalloway, what a morning . . .'

A writer may invert sentences to add variety to the piece of writing or to draw attention to particular ideas or even to transition from one idea to another more smoothly.

In your next piece of writing, play around with sentence fragments and inversion to spice up your expression.

Style in a verse novel

The following extract is from a verse novel called *Drink the Air* by Australian writer Richard Yaxley. This verse form differs in style from the previous extract, which is written in prose. Yaxley's novel follows the lives of two young people who are coping with the tragic deaths of family members. He writes the novel from the perspective of these two characters, who initially have no point of connection. As the novel unfolds, these two characters are brought together through their performances in a school production of *The Tempest*. The events in the extract take place after the production has finished and the two characters tentatively embark on a deeper friendship.
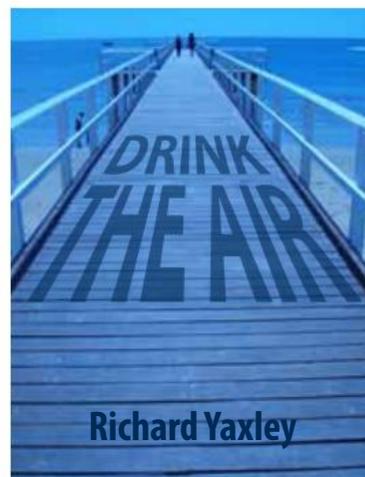
from *Drink the Air*
by Richard Yaxley

1   GIRL
_   DRINK THE AIR (PART 2)
_   Tom rang after lunch
_   he said, do you want to, you know
5   – meet
_   – yeah
_   I said, cool, where and when
_   – the pier, he said, escape the heat
_   – time
10 – dunno, maybe five-ish
_   – five-ish, I agreed, and five-ish it was
_   he's about halfway along
_   feet dangling over the side
_   there's a breeze
15 an empty bucket rolling
_   sunlight gently licking the sea
_   tired, silent families trekking towards the shore
_   – how are you
_   – I'm good, he smiles, I'm really good
20 you
_   – I'm good too
_   . . .
_   – I loved the show
_   I loved how it made me feel
25 I loved being . . . connected
_   – me too
_   time to lean back
_   the boards rough against our hands
_   let in the day's final, molten beam
30 a glorious shot of gold
_   the dances in our eyes like Ariel
_   and is gone
_   I tilt my face to the waning breeze
_   look out towards tomorrow
35 drink the air

Yaxley provides signposts for his readers to indicate whose perspective is being used. (1)

Free verse poetic style is characterised by no formal rhyme scheme or rhythmic structure. (3–5)

The informal, colloquial language helps to establish a distinctive character voice. (6–10)

A range of sentence fragments and minimal punctuation show characters' thoughts. (13–16)

Personification distinguishes the style of the female speaker's voice from the male speaker's voice elsewhere in the novel. (16)

The sensory imagery and the allusion to Shakespeare's play *The Tempest* work together to further distinguish this character's voice from the previous voice of the boy. (27–32)

Ariel: a spirit who appears in Shakespeare's play *The Tempest* (31)

This image captures the optimistic tone. (33–35)

Activities . . .

UNDERSTANDING the style of a verse novel

Getting started

1 Where are the two characters, Tom and Zooey, sitting?
2 How would you describe the relationship between the two characters?
3 How does the writer show **direct speech** in the verse novel?
4 Find some examples of repetition in the extract. How does this affect the mood of the extract?

Working through

5 The details the speaker observes give us insight into her personality. Look closely at the extract and explain your impressions of the two characters. Draw up a table like the one below and use direct quotations to support your impression of the characters.

Impression of Tom's personality in your own words	Impression of Zooey's personality in your own words
Quotations from the novel to support your impression	Quotations from the novel to support your impression

6 How would you describe the tone at the end of the extract?
7 How does Yaxley create this tone? Make specific reference to images, phrases and words from each section to justify your response.
8 The style of the verse is free verse. Free verse means that there is no structured rhyme scheme or rhythm in the poem. How does this style of poetry contribute to the meaning of the poem?
9 Yaxley uses punctuation sparingly in his verse novel. There are no full stops in the sections provided. What effect does this have on the meaning?

Going further

10 In a table like the one below, bring together distinctive features of the styles of each of the two extracts provided in this section.

Hemingway	Yaxley
Extensive use of dialogue	Verse
Short, very simple sentences	Fragmentary with little punctuation

11 Choose your favourite of the two extracts. Justify your choice by referring to specific literary features of style in your chosen extract.

Wordsmith . . .

IMAGERY, SYMBOLS AND MOTIFS

Imagery

Through the artistry of writing, a writer can create a fictional but imaginable world that is infused with meaning through the mental images he or she creates. It is through images created in a reader's mind that a fictional world really comes to life. However, literary imagery does more than just 'paint pictures'; images also allow a reader to draw inferences, share the perspective of the characters, and appreciate how the ideas in the narrative can resonate beyond the story itself.

Let's look at two key images that Hemingway uses in the opening to *The Old Man and the Sea*:

The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat.

. . . his hands had the deep-creased scars from handling heavy fish on the cords.

These are striking visual images that allow us to imagine the boat and the old man's hands. However, beyond that, the images are also linked to each other. The first is an image of listlessness and defeat, and the second is a representation of suffering. These two images together not only introduce us to the character and the world in which he lives and acts, but also to the underlying thematic concerns of the novel about suffering and sacrifice.

So, how can we use the artistry of our own images to do more than paint pictures of a fictional world?

1 Imagine a ritual with which you are familiar; it could be the ritual of a family dinner, a religious service, a sporting event or an annual school event. What are the distinct events in that ritual? Write the story of what happens in that ritual. Now try to tell the story of that ritual in only three sentences. In each of the sentences you should use engaging and original imagery, and the combination of the three sentences should capture the deeper meaning of that ritual.

Example: family dinner

The table, stained and scarred by a thousand previous dinners, is populated with five sauce bottles of different shades of red or brown, and covered with a drab cloth as a gesture of decency.

Hands, mouths, teeth, smiles, greasy chins and piercing screams for more, or 'I can't eat that!'

An empty blackened pot sits askew and sad in the cold grease-flecked water of the kitchen sink.

Symbols

A symbol is a word or image that represents an idea. Symbols are often used in writing to indicate that there is greater meaning beyond what is literally in the text. If we see a picture of a dove, we might infer that the dove symbolises peace, or if we see an image of a heart, we may infer that it symbolises love. Many symbols used by writers are less straightforward, and symbols require interpretation within the context of the text. For example, in *The Old Man and the Sea,* the sea has great symbolic value, as it comes to represent life itself.

How can we add depth to the artistry of our own writing through using symbols?

2 Complete the table on the next page by assigning each of the objects or images in one column with symbolic ideas in the other column.

Object/image	Symbolic meaning
Door	Possibility, opportunity, prejudice, disappointment
Rainbow	Happiness . . .
Rose (and thorns)	
Autumn	
	Hope
	Fear

3 Choose one of the objects in the list and write the plan of a narrative that might include that object as a symbol.

Motifs

A motif is a recurring object, concept or structure in a work of literature. In the case of *The Old Man and the Sea*, the crucifixion imagery is a motif, because it is a concept that recurs throughout the novel and it associates the story of the novel with a set of ideas outside the novel. Some examples of motifs commonly used in literature are clothing, colours, seasons, disease and flowers among many others.

4 To help you start thinking about how motifs could be useful for you as a writer, answer the following questions in full sentences.

- Imagine a story in which you create a motif of building a house, but the story is really about family relationships. What would happen in such a story? How could you use the motif to explore a variety of ideas?
- Imagine a story in which you create a motif of playing football, but the story is really about prejudice. What would happen in such a story? How could you use the motif to explore a variety of ideas?
- Imagine a story in which you create a motif of _____, but the story is really about _____. What would happen in such a story? How could you use the motif to explore a variety of ideas?

👉 OVER TO YOU …

Spend a day looking around your environment for an unusual or interesting object. It could be anything — a shoe, baseball mitt or pine cone, for example. Make this object the key object in your story. Brainstorm answers to the following questions:

- What kind of person would steal this object?
- What kind of person would love this object?
- Are there specific memories associated with the object?
- Does the object take you back to another time and place?
- What ideas does this object represent?
- Does this object spark particular emotions?
- How might this object be part of a narrative?

Now write a narrative in which you may use the object as the basis of imagery or as a symbol or even a motif. Let your imagination run wild.

My view …

Compare a writer's style to a painter's style. In what ways are both instantly recognisable? Having read each of the extracts, which of these styles is most like a painting?

COMPOSE AND CREATE

Productive forms: writing and speaking

Either

1 Compose a dramatic monologue

Compose a dramatic monologue — a piece of writing that is spoken aloud by a single character. The character that you will create needs to be facing a crisis of some kind. You will need to be mindful of details such as diction, rhythm and tone. A dramatic monologue should have a recognisable narrative arc. Plan the climax of the dramatic monologue and think about how you can develop tension gradually up to this point.

Often dramatic monologues use a motif, so consider including one.

Or

2 Write a short story

Look through an anthology of short stories, reading only the final paragraph of each story. Choose the most compelling ending and write the story that leads up to that ending. Emulate the style of the final paragraph throughout your story. Carefully consider your sentence construction, diction, voice, rhythm, tone and any other stylistic features. Use your knowledge of a narrative arc to inform your construction of the story.

Or

Write a short story that is entirely of your own invention. Remember that the persona of the narrator may be different from your own voice and personality, regardless of whether you use first-person or third-person narration.

3 Create an online poster for a feature film

Your short story from question 2 has been made into a feature film. You have been asked to design the film poster for the upcoming release. To construct this poster as an online text, use whichever digital tools are available to you and that you are familiar with. As you consider your design, keep in mind useful tools such as symbols, motifs and imagery. Also consider how your visual design might reflect the tone of your story. You may also consider which moments in the narrative arc will be highlighted in your design.

Justify the choices you have made in your digital text. You will need to refer closely to your short story from question 2 to support your decisions.

eBook plus

Use the assessment criteria rubric to guide you through your task.

eBook plus

Use the assessment criteria rubric to guide you through your task.

eBook plus

Use the assessment criteria rubric to guide you through your task.

? Self-evaluation ...

1 **Have you learned any new writing strategies during this unit?**
2 **What new skill/s did you learn? Do you think you can now apply it/them to new situations?**
3 **What skills are you good at? What skills do you need to work on?**
4 **What would you like to learn more about after completing this unit?**

INDIVIDUAL PATHWAYS

eBook plus

| Worksheet 4.1 | Worksheet 4.2 | Worksheet 4.3 |
| doc-10133 | doc-10134 | doc-10135 |

MANIPULATION

The BIG question

How do writers and composers manipulate us through texts?

Key learning ideas

- In short stories, we can be manipulated to feel a certain way about characters.
- In non-fiction, we can be manipulated to adopt the writer's perspective on a topic.
- In visual texts, we can be manipulated to adopt new ideas and perspectives.

Knowledge, understanding and skills

Students will:

- understand how writers manipulate through narrative voice and dialogue
- explore how writers manipulate using tone and humour
- learn how composers manipulate using wordplay and visual images.
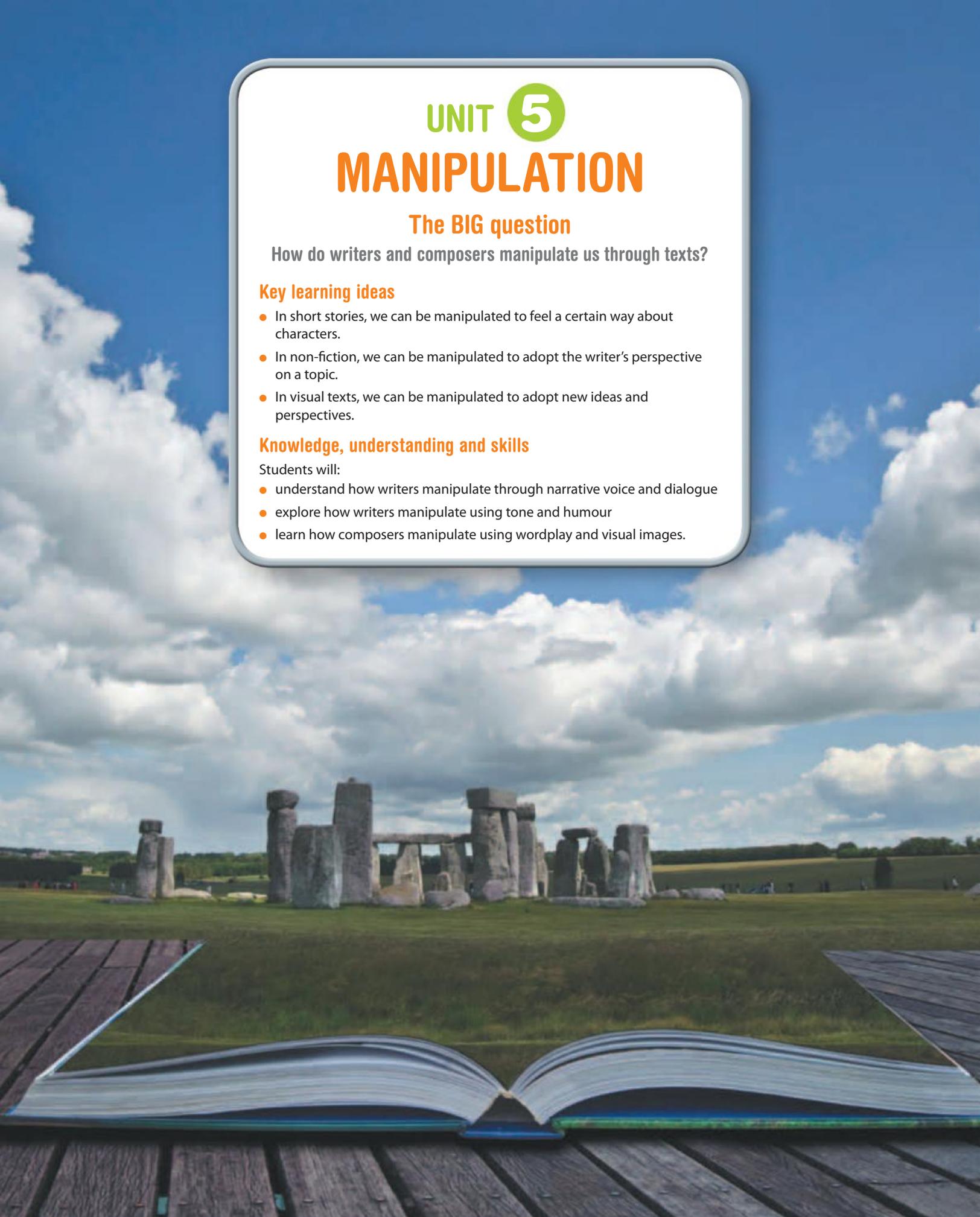
See it my way ...

The power of a writer to manipulate a reader is very compelling. Fiction writers use various literary techniques to shape our views about the characters and situations they create. Developing an effective narrative voice and using dialogue are critical elements that position the reader to adopt a particular view. In non-fiction, writers can create tone and humour to manipulate our perceptions. Some composers of texts use combinations of image, text and wordplay that speak to our emotions. By skilfully using these techniques, composers can succeed in manipulating us to embrace new ideas and new ways of seeing the world.

'You are a manipulator.
I like to think of myself more as an outcome engineer.'

— J.R. Ward,
from *Lover Eternal*

'No tears in the writer, no tears in the reader. No surprise in the writer, no surprise in the reader.'

— Robert Frost
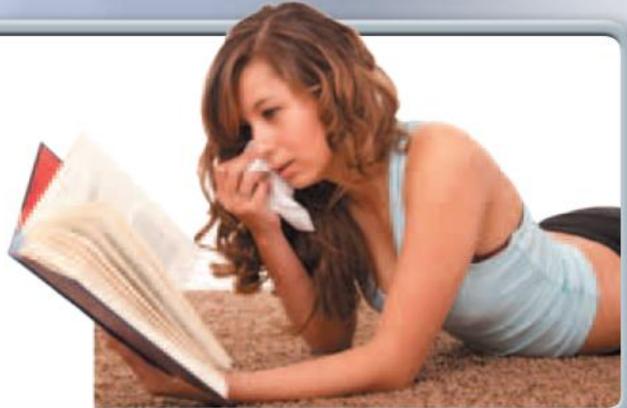
'A short story is like a kiss in the dark from a stranger.'

— Stephen King
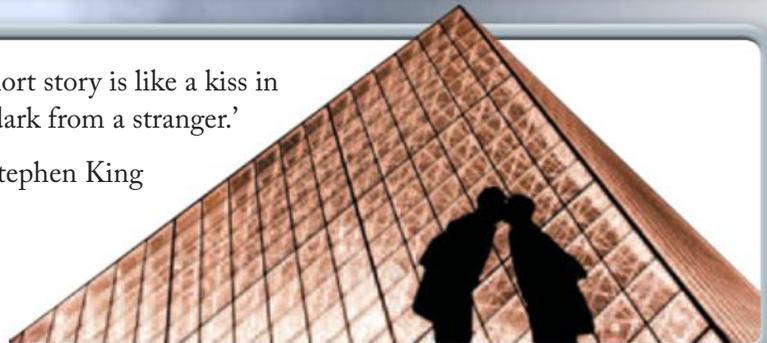
Tuning in

1 **Think:** What does the word *manipulation* mean? Brainstorm your ideas then write a definition in a single sentence.
2 **Reflect and share:** Can you identify a character from a novel or short story that surprised you or made you laugh or cry? Why did this happen?
3 **Write:** Write down your thoughts about the following statement: 'A successful visual image must shape the perceptions of the viewer to the point where they cannot resist changing their point of view.'

My view ...

Do you think some texts aim to deceive their audience in order to achieve their purpose? Can we be manipulated in positive ways or is manipulation always negative?

5.1 THE FICTION WRITER AS MANIPULATOR

How do fiction writers influence our responses to their narrative?

Roald Dahl (1916–1990) was a popular children's author and writer of short stories for adults. In his short story 'Lamb to the Slaughter', we are introduced to the character of Mary Maloney. From the very first description of her house, Dahl's narrative voice reveals a particular attitude toward the character. The language he uses to describe the house reflects his view of Mary herself. The extreme neatness appears to symbolise Mary's dangerous desire for control. Thus Dahl's attitude to Mary is shown to us through the way in which he describes the setting in which he places his character.

An effective narrative voice enables the writer to subtly inform our decision to like or dislike a character. In his narrative about Mary and her husband, Dahl is letting us know his opinion of the characters, while at the same time manipulating ours.

As the creator of the story, Dahl has a considerable amount of power over how we feel at any given point in the tale. He manipulates our emotions by creating suspense, surprise, fear, curiosity and a whole range of other feelings as the narrative develops — and he makes it seem easy.

LITERACY link

Types of narrators

First-person narrative and *third-person narrative* are the most common modes of storytelling. In a story, a narrator may be obvious or hidden — an unseen observer. An *omniscient narrator* exists outside the world of the text, as does the *limited view third-person narrator*.

Think of three books you have read recently. What style of narration is featured in each? Which style (if they were different) worked best?

---

from *Lamb to the Slaughter*
by Roald Dahl

Extract 1

1   The room was warm and clean, the curtains drawn, the two table lamps
    alight — hers and the one by the empty chair opposite. On the sideboard
    behind her, two tall glasses, soda water, whisky. Fresh ice cubes in the
    Thermos bucket.
5   Mary Maloney was waiting for her husband to come home from work.
        Now and again she would glance up at the clock, but without anxiety,
    merely to please herself with the thought that each minute gone by
    made it nearer the time when he would come. There was a slow smiling
    air about her, and about everything she did. The drop of the head as she
10 bent over her sewing was curiously tranquil. Her skin — for this was
    her sixth month with child — had acquired a wonderful translucent
    quality, the mouth was soft, and the eyes, with their new placid look,
    seemed larger, darker than before. When the clock said ten minutes to
    five, she began to listen, and a few moments later, punctually as always,
15 she heard the tyres on the gravel outside, and the car door slamming, the
    footsteps passing the window, the key turning in the lock. She laid aside
    her sewing, stood up, and went forward to kiss him as he came in.
        'Hullo darling,' she said.
        'Hullo,' he answered.
20   She took his coat and hung it in the closet... She loved to luxuriate
    in the presence of this man, and to feel — almost as a sunbather feels
    the sun — that warm male glow that came out of him to her when they
    were alone together. She loved him for the way he sat loosely in a chair,
    for the way he came in a door, or moved slowly across the room with
25 long strides. She loved the intent, far look in his eyes when they rested
    on her...
        'Tired darling?'

Annotations:

- Description in orientation shows Mary's attention to detail. (1–4)
- Economical description of her simplistic behaviour and attitude (8–9)
- She is pregnant. (10–11)
- Implies a recent change in attitude (12)
- Hyperbole (exaggeration) to show her depth of love for him (20–21)
- This is ironic as he is not thinking of her in positive terms at all. (25)

'Yes,' he said. 'I'm tired.' And as he spoke, he did an unusual thing. He lifted his glass and drained it in one swallow... He paused a moment, leaning forward in the chair, then he got up and went slowly over to fetch himself another.

'I'll get it!' she cried, jumping up.

'Sit down,' he said...

'Darling, shall I get your slippers?'

'No.'...

'I think it's a shame,' she said, 'that when a policeman gets to be as senior as you, they keep him walking about on his feet all day long.'

He didn't answer, so she bent her head again and went on with her sewing...

'Darling,' she said. 'Would you like me to get you some cheese? I haven't made any supper because it's Thursday.'

'No,' he said.

'If you're too tired to eat out,' she went on, 'it's still not too late. There's plenty of meat and stuff in the freezer, and you can have it right here and not even move out of the chair.'

Her eyes waited on him for an answer, a smile, a little nod, but he made no sign.

'Anyway,' she went on, 'I'll get you some cheese and crackers first.'

'I don't want it,' he said.

She moved uneasily in her chair, the large eyes still watching his face... 'But darling, you *must* eat! I'll fix it anyway, and then you can have it or not, as you like.'

She stood up and placed her sewing on the table by the lamp.

'Sit down,' he said. 'Just for a minute, sit down.'

It wasn't till then that she began to get frightened.

'Go on,' he said. 'Sit down.'

She lowered herself back slowly into the chair, watching him all the time with those large, bewildered eyes. He had finished the second drink and was staring down into the glass, frowning.

'Listen,' he said. 'I've got something to tell you.'

'What is it, darling? What's the matter?'...

'This is going to be a bit of a shock to you, I'm afraid,' he said. 'But I've thought about it a good deal and I've decided the only thing to do is tell you right away. I hope you won't blame me too much.'

And he told her. It didn't take long, four or five minutes at most, and she sat very still through it all, watching him with a kind of dazed horror as he went further and further away from her with each word.

'So there it is,' he added. 'And I know it's kind of a bad time to be telling you, but there simply wasn't any other way. Of course I'll give you money and see you're looked after. But there needn't really be any fuss. I hope not anyway. It wouldn't be very good for my job.'

Her first instinct was not to believe any of it, to reject it all. It occurred to her that perhaps he hadn't even spoken, that she herself had imagined the whole thing. Maybe, if she went about her business and acted as though she hadn't been listening, then later, when she sort of woke up again, she might find none of it had ever happened.

'I'll get the supper,' she managed to whisper, and this time he didn't stop her.

Line numbers (left margin): 30, 35, 40, 45, 50, 55, 60, 65, 70, 75

Margin notes (right):

Exclamation mark emphasises her desire to please him. (32)

Short abrupt replies contrast with Mary's eager-to-please and loving attitude, and introduce the first complication. (33)

An economical means of showing, not telling, us about his occupation (36)

An adverb that foreshadows trouble (50)

Another emotive word to signal that trouble is on its way (55)

The husband's dialogue is short and terse, contrasting with hers. (56)

Shows Mary is confused by her husband's demeanour (58)

This short sentence marks the dramatic change in Mary's mood and the next complication. (65)

Mary's initial reactions to her husband's revelations do little to prepare the reader for what happens next. (72–78)

80   When she walked across the room she couldn't feel her feet touching the floor. She couldn't feel anything at all — except a slight nausea and a desire to vomit. Everything was automatic now — down the steps to the cellar, the light switch, the deep freeze, the hand inside the cabinet taking hold of the first object it met. She lifted it out, and looked at it. It was wrapped in paper, so she took off the paper and looked at it again.

85   A leg of lamb.

All right then, they would have lamb for supper. She carried it upstairs, holding the thin bone-end of it with both her hands, and as she went through the living-room, she saw him standing over by the window with his back to her, and she stopped.

90   'For God's sake,' he said, hearing her, but not turning round. 'Don't make supper for me. I'm going out.'

At that point, Mary Maloney simply walked up behind him and without any pause she swung the big frozen leg of lamb high in the air and brought it down as hard as she could on the back of his head.

95   She might just as well have hit him with a steel club.

She stepped back a pace, waiting, and the funny thing was that he remained standing there for at least four or five seconds, gently swaying. Then he crashed to the carpet.

The violence of the crash, the noise, the small table overturning,
100   helped bring her out of her shock. She came out slowly, feeling cold and surprised, and she stood for a while blinking at the body, still holding the ridiculous piece of meat tight with both hands.

Short sentence fragment changes the mood abruptly. **(85)**

Matter-of-fact narrative style compounds the horror of the event. **(92–94)**

The storytelling mode the author adopts is Mary's simplistic voice. **(96)**

A further complication in the narrative arc **(98)**

The adjective emphasises the black humour. **(102)**

Activities . . .

UNDERSTANDING the text

Getting started

1 What are your first impressions of Mary? List at least five words you could use to describe her personality and appearance.

2 What are your impressions of Patrick Maloney? List at least five words you could use to describe his personality and appearance.

3 Summarise in two–three sentences the plot of the story so far.

4 Comment on the language used in the short story by completing these tasks:
   a List ten important nouns that are used in the chapter.
   b List ten adjectives used to appeal to the reader's sense of sight.
   c List five descriptive words used to appeal to the reader's sense of touch.
   d List three phrases that convey powerful emotions.

Working through

5 Why do you think Roald Dahl introduces Mary before he introduces her husband, Patrick?

6 How does Mary Maloney kill her husband?

7 What things appear most important to Mary in her relationship with her husband? Use quotes from the extract in your answer.

8 At what point in this extract did you as a reader realise something bad was going to happen? What told you this?

Going further

9 Find two examples of **irony** in the extract.

NEED TO KNOW

irony a literary technique in which the surface meaning of words or texts is the opposite of that intended by the writer or creator, thereby creating unexpected humour. Irony may be bitter, tragic, suspenseful, moving, joyous or funny. Situations in stories can also be ironic. Coincidences, deliberately laid traps and deceit are elements of storylines that can create irony.

ANALYSING and EVALUATING the text

Getting started

10 Why do you think Mary immediately sets about making supper when she is told the bad news?

11 Why do you think Mary killed her husband?

Working through

12 Look at these phrases from the extract. Explain what each of them means literally, and then what Dahl is really saying about Mary.

   a 'There was a slow smiling air about her, and about everything she did.'

   b '…and the eyes, with their new placid look, seemed larger, darker than before.'

13 Think about the relationship between the author and the characters. What does Dahl appear to feel about Patrick Maloney? What specific words and phrases reveal the author's feelings about Patrick?

14 Identify the precise type of narrative voice used in the story.

- Is it written in first, second or third person?
- Is the narrator omniscient (all-knowing) or limited in knowledge?
- Does the narrator intrude into the story directly or remain detached?
- Is the tense past, present or future?

   Explain what effect each of these narrative decisions has on the reader's view of Mary.

Going further

15 How does Dahl use black humour in the last three paragraphs of the extract?

CREATING and RESPONDING to the text

Getting started

16 Imagine you live next door to the Maloneys. Write a description of the couple, based on your observations as a neighbour. Write lists of descriptive words and phrases for each character.

Working through

17 Rewrite lines 92–102 from the extract in a more dramatic, action-packed way.

Going further

18 'If we have an opinion of a character, they start to exist in more detail within our imaginations.'

   Write a brief response in which you discuss this statement, based on what you have read so far.

LITERATURE link

Dialogue is written conversation between characters or real people in a text. In his stories, Roald Dahl uses dialogue to reveal specific details about the characters. Dialogue can be distinctive because of the expressions used, the level of vocabulary and even the length of sentences.

In his stories, Dahl's characters often have interesting 'voices' or styles of speaking. In Extract 1, Mary, for example, has a restrained style of speech that implies she could lose control of her emotions at any moment, which adds suspense to the story. She also uses romantic language to reflect the way she takes refuge in the humdrum aspects of serving her husband's daily needs. Patrick's speech in Extract 1, in contrast, is terse, brief and direct.

What does Dahl's use of dialogue tell us about the relationship between Mary and Patrick Maloney?

Manipulating through dialogue

An important feature of 'Lamb to the Slaughter' is Roald Dahl's choice of words (diction) in the dialogue between Mary and Patrick. In the extract below, between Mary and the police officers, her dialogue is very manipulative, as she feigns distress and vulnerability. Before you read, refresh your memory of the story so far by looking back over the previous extract. At this point in your reading, how do you think the story will end?

from *Lamb to the Slaughter*
by Roald Dahl

Extract 2

1   All right, she told herself. So I've killed him.
        It was extraordinary, now, how clear her mind became all of a sudden.
    She began thinking very fast . . .
        She carried the meat into the kitchen, placed it in a pan, turned the
5   oven on high, and shoved it inside. Then she washed her hands and ran
    upstairs to the bedroom. She sat down before the mirror, tidied her hair,
    touched up her lips and face . . .
        Then she ran downstairs, took her coat, went out the back door, down
    the garden, into the street.
10   It wasn't six o'clock yet and the lights were still on in the grocery shop.
    'Hullo Sam,' she said brightly, smiling at the man behind the counter.
    'Why, good evening, Mrs. Maloney. How're *you*?'
    'I want some potatoes please, Sam. Yes, and I think a can of peas.'
        The man turned and reached up behind him on the shelf for the peas.
15   'Patrick's decided he's tired and doesn't want to eat out tonight,' she
    told him. 'We usually go out Thursdays, you know, and now he's caught
    me without any vegetables in the house.'
        'Then how about meat, Mrs. Maloney?'
    'No, I've got meat, thanks. I got a nice leg of lamb, from the freezer.'
20   . . .

This abrupt phrase clarifies that Mary fully understands what she has done. **(1)**

The narrative arc of the story continues. **(3–9)**

The false brightness of her speech reveals that she is planning to hide her crime. **(11)**

Sam's dialogue with Mary reveals that he suspects nothing. **(12)**

The reader can now see Mary as a cool, calculating killer determined to cover her crime. **(19,26)**

'. . . You want these Idaho potatoes?'

'Oh yes, that'll be fine. Two of those.'

'Anything else?' The grocer cocked his head on one side, looking at her pleasantly . . .' How about a nice big slice of cheesecake? I know he likes that.'

'Perfect,' she said. 'He loves it.'

And when it was all wrapped and she had paid, she put on her brightest smile and said, 'Thank you, Sam. Goodnight.'

'Goodnight, Mrs Maloney. And thank *you*.'

And now, she told herself as she hurried back, all she was doing now, she was returning home to her husband and he was waiting for his supper; and she must cook it good, and make it as tasty as possible because the poor man was tired; and if, when she entered the house, she happened to find anything unusual, or tragic, or terrible, then naturally it would be a shock and she'd become frantic with grief and horror. Mind you, she wasn't *expecting* to find anything. She was just going home with the vegetables. Mrs Patrick Maloney going home with the vegetables on Thursday evening to cook supper for her husband.

That's the way, she told herself. Do everything right and natural. Keep things absolutely natural and there'll be no need for any acting at all.

Therefore, when she entered the kitchen by the back door, she was humming a little tune to herself and smiling.

'Patrick!' she called. 'How are you, darling?'

She put the parcel down on the table and went through into the living-room; and when she saw him lying there on the floor with his legs doubled up and one arm twisted back underneath his body, it really was rather a shock. All the old love and longing for him welled up inside her, and she ran over to him, knelt down beside him, and began to cry her heart out. It was easy. No acting was necessary.

A few minutes later she got up and went to the phone. She knew the number of the police station, and when the man at the other end answered, she cried to him, 'Quick! Come quick! Patrick's dead!'

'Who's speaking?'

'Mrs Maloney. Mrs Patrick Maloney.'

'You mean Patrick Maloney's dead?'

'I think so,' she sobbed. 'He's lying on the floor and I think he's dead.'

'Be right over,' the man said.

The car came very quickly, and when she opened the front door, two policemen walked in. She knew them both — she knew nearly all the men at that precinct — and she fell right into Jack Noonan's arms, weeping hysterically. He put her gently into a chair, then went over to join the other one, who was called O'Malley, kneeling by the body.

'Is he dead?' she cried.

'I'm afraid he is. What happened?'

Briefly, she told her story about going out to the grocer and coming back to find him on the floor. While she was talking, crying and talking, Noonan discovered a small patch of congealed blood on the dead man's head . . .

Soon, other men began to come into the house. First a doctor, then two detectives . . . Later, a police photographer arrived and took pictures, and a man who knew about fingerprints. There was a great deal of

In her thoughts, she adopts the politely conversational tone she intends to use with the police. (30–38)

A strong visual image (45–46)

Punctuation provides an illustration of Mary's effort to adopt a falsely frightened tone. (52)

These two lines enable the writer to telescope time in the narrative. (57,58)

The 'new line for a new speaker' rule reduces the need to identify each speaker. (63,64)

Dahl carefully maintains Mary's naive, simplistic tone. (71)

whispering and muttering beside the corpse, and the detectives kept
asking her a lot of questions. But they always treated her kindly. She
told her story again, this time right from the beginning, when Patrick
75 had come in, and she was sewing, and he was tired, so tired he hadn't
wanted to go out for supper. She told how she'd put the meat in the oven
— 'it's there now, cooking' — and how she'd slipped out to the grocer for
vegetables, and come back to find him lying on the floor.

'Which grocer?' one of the detectives asked.

80 She told him, and he turned and whispered something to the other
detective who immediately went outside into the street.

In fifteen minutes he was back with a page of notes, and there was more
whispering, and through her sobbing she heard a few of the whispered
phrases — '... acted quite normal ... very cheerful ... wanted to give
85 him a good supper ... peas ... cheesecake ... impossible that she ...'

... The two detectives remained, and so did the two policemen. They
were exceptionally nice to her, and Jack Noonan asked if she wouldn't
rather go somewhere else, to her sister's house perhaps, or to his own
wife who would take care of her and put her up for the night.

90 No, she said. She didn't feel she could move even a yard at the
moment ...

So they left her there while they went about their business, searching
the house ... Her husband, he told her, had been killed by a blow on the
back of the head administered with a heavy blunt instrument, almost
95 certainly a large piece of metal. They were looking for the weapon. The
murderer may have taken it with him, but on the other hand he may
have thrown it away or hidden it somewhere on the premises.

'It's the old story,' he said. 'Get the weapon, and you've got the man.'

Later, one of the detectives came up and sat beside her. Did she
100 know, he asked, of anything in the house that could've been used as the
weapon? Would she mind having a look around to see if anything was
missing — a very big spanner, for example, or a heavy metal vase ...

The search went on. She knew that there were other policemen in
the garden all around the house ... It began to get late, nearly nine she
105 noticed by the clock on the mantle. The four men searching the rooms
seemed to be growing weary, a trifle exasperated.

'Jack,' she said, the next time Sergeant Noonan went by. 'Would you
mind giving me a drink?'

'Sure I'll give you a drink. You mean this whisky?'
110 'Yes, please. But just a small one. It might make me feel better.'

He handed her the glass.

'Why don't you have one yourself,' she said. 'You must be awfully tired.
Please do. You've been very good to me.'

'Well,' he answered. 'It's not strictly allowed, but I might take just a
115 drop to keep me going.'

One by one the others came in and were persuaded to take a little nip
of whisky. They stood around rather awkwardly with the drinks in their
hands, uncomfortable in her presence, trying to say consoling things to
her. Sergeant Noonan wandered into the kitchen, came out quickly and
120 said, 'Look, Mrs. Maloney. You know that oven of yours is still on, and
the meat still inside.'

'Oh *dear* me!' she cried. 'So it is!'

Interjections of dialogue add
realism and interest to the
narrative. (77)

Dahl repeats, in indirect
speech, the policeman's
colloquial tone. (89)

Further indirect speech to
indicate a reporting style of
narrative (90)

The reader appreciates the
irony of this conclusion made
by the police. (94–95)

The key statement is contained
in a short sentence, for impact.
(95)

Indicates a stereotypical
assumption that the killer is a
male. (96)

The author signals to us that
Mary is growing bolder, using
the sergeant's first name. (107)

'I better turn it off for you, hadn't I?'

'Will you do that, Jack? Thank you so much.'

125 When the sergeant returned the second time, she looked at him with her large, dark tearful eyes. 'Jack Noonan,' she said.

'Yes?'

'Would you do me a small favour — you and these others?'

'We can try, Mrs. Maloney.'

130 'Well,' she said. 'Here you all are, and good friends of dear Patrick's too, and helping to catch the man who killed him. You must be terribly hungry by now because it's long past your supper time, and I know Patrick would never forgive me, God bless his soul, if I allowed you to remain in his house without offering you decent hospitality. Why don't

135 you eat up that lamb that's in the oven. It'll be cooked just right by now.'

'Wouldn't dream of it,' Sergeant Noonan said.

'Please,' she begged. 'Please eat it. Personally I couldn't touch a thing, certainly not what's been in the house when he was here … It'd be a favour to me if you'd eat it up. Then you can go on with your work again

140 afterwards.'

There was a good deal of hesitating among the four policemen, but they were clearly hungry, and in the end they were persuaded to go into the kitchen and help themselves. The woman stayed where she was, listening to them through the open door, and she could hear them

145 speaking among themselves, their voices thick and sloppy because their mouths were full of meat.

'Have some more, Charlie?'

'No. Better not finish it.'

'She *wants* us to finish it. She said so. Be doing her a favour.'

150 'Okay then. Give me some more.'

'That's the hell of a big club the guy must've used to hit poor Patrick,' one of them was saying. 'The doc says his skull was smashed all to pieces just like from a sledge-hammer.'

'That's why it ought to be easy to find.'

155 'Exactly what I say.'

'Whoever done it, they're not going to be carrying a thing like that around with them longer than they need.'

One of them belched.

'Personally, I think it's right here on the premises.'

160 'Probably right under our very noses. What you think, Jack?'

And in the other room, Mary Maloney began to giggle.

Marginal notes:

Mary is using her wiles on the police. (126,128)

The climax is foreshadowed in Mary's request to the police. (134–135)

An example of **dramatic irony**: the reader is aware of a crucial piece of information unavailable to most of the characters. (149,160)

The last line echoes the beginning of the story, unifying it neatly. (161)

Activities . . .

UNDERSTANDING the text

Getting started

1 What is dialogue? Copy out an example from the extracts.
2 Recount in point form what has happened in the story before Extract 2. Add more points to show what happens in Extract 2.

Working through

3 What steps does Mary take to cover up her involvement in the crime before the police arrive? What does this tell you about her character?

ANALYSING the text

Getting started

4 Even though we don't understand her personality very well at first, we soon discover some important things about Mary, from five main sources. Unscramble the words in brackets below to complete the cloze passage and identify these sources of information.

One important source of information about Mary is what she _____ (yass). Mary's choice of _____ (sword) tells us about her personality and reveals her thoughts and _____ (nomiteso). Another important source is the way she _____ (speronds) to various situations. Her decisions and _____ (ioncats) influence our attitude toward her and help us evaluate her nature. A third important information source is the way in which she _____ (lateers) to others. Mary's _____ (tensailorship) help us decide whether she is a _____ (dogo) or bad person. A fourth way in which we learn about Mary is what other _____ (haccraters) say to her and about her. The _____ (cemmonts) of other characters, such as her husband, the police officers and the shopkeeper, influence our thinking about her personality, motives and status. Most powerful of all is the direct narrative, in which the _____ (hatour) tells us about her. Roald Dahl offers some insights to us that help form our _____ (spinooni) of Mary.

Working through

5 Looking back over the two parts of the story, what do you think is the climax of the story? Explain why.
6 In the text, Roald Dahl doesn't use Mary's husband's first name until after he has been killed. How does Mary refer to her husband when speaking to him directly? What is the effect created by this technique?
7 How does Mary's way of speaking differ from Sergeant Noonan's?
8 Think about these characters and describe the 'voice' of each one: Sergeant Jack Noonan, Detective O'Malley, Sam the grocer.

LITERATURE link
The basis of characters

Authors often base their characters on real people. Sometimes they use a combination of the best or worst qualities of people they know and then combine them to make one character. Other times, authors think of a real person and describe them exactly. This allows them to realistically portray how a certain person may speak, walk, look, relate to others, and react to various situations.

Do you think Roald Dahl may have based some of his characters on real people? Explain your reasoning.

9 Choose a passage of dialogue from the story and copy out six to ten lines. In your own words, summarise what was said and what was revealed about each character. Explain what the lines spoken by the first character tell us about their relationship with the second character.

Going further

10 Writers may use dialogue to help relate the events of a story. This technique enables them to tell us what happens rather than showing us through direct description. Which parts of the story are written in this way?

11 If you were making a film based on this short story, who would you cast in each role? Explain your reasoning.

Role	Actor	Reasons for selection
Mary Maloney		
Patrick Maloney		
Sgt Jack Noonan		
Detective O'Malley		
Sam the grocer		

12 The story has been given the title 'Lamb to the Slaughter'. This phrase is an allusion to another text as well as a pun. Use the internet to find out its original source. Explain the meaning of the pun.

CREATING responses to the text

Getting started

13 Imagine the police eventually begin to suspect Mary Maloney of her husband's murder. Write a short dialogue (conversation) between two of these characters, in which they discuss their views of Mary Maloney.

Working through

14 Imagine you are Mary Maloney. You're writing in your diary late that night, after the detectives have left the house. Write a personal diary entry about your feelings. Think about the style of narrative voice that is most appropriate. Include your thoughts on each of the following:
- your plans
- your fears
- your feelings about being a widow.

Before you write your final copy, rough out a draft or plan. Use point form notes to jot down what you would like to put in your diary.

15 Re-read lines 65–8 on page 130. Write the exact words Mary's husband might have said to her.

Going further

16 Discuss this statement with a partner, and then create a mindmap that illustrates it: 'Dialogue can help to build a specific emotional mood and increase, or provide a break from, suspense.'

17 Write an essay in which you discuss the various examples of irony in the story, including, and going beyond, the events relating to the murder weapon.

Wordsmith . . .

USING DIALOGUE TO MAINTAIN READER INTEREST

The modern suspense story is complex, but should never get so bogged down in detail that the reader loses interest. One way in which a writer can keep a story flowing, even while delivering crucial information, is by using dialogue.

Look at how the following passage from the spy story *Sleeper* by Luke J. Jackson uses dialogue.

> Sitting back, Sara realises how quiet the house is. Usually, one of the staff would have offered Sara a cup of tea or coffee by now. But, apart from them, the kitchen is empty.
>
> 'Is everything okay?' she asks.
>
> Staring at her hands, Apona seems to have lost some of her usual confidence. 'It's . . . I can't believe . . .' Shaking her head, she attempts to smile, but her bottom lip trembles and she has to look away. 'It's nothing for you to worry about, Sara. But I'm — I will have to stay here today. In case . . . my father needs me.'
>
> 'Did something happen?' Sara asks. 'Is everything okay?'
>
> 'Yes,' Apona says. 'Everybody's fine. It's nothing like that. Last night . . .'
>
> 'What is it?' Sara asks.
>
> When her friend looks at her, her eyes fill with tears. 'Something's missing . . . something to do with my dad's new project. Something important.'

There is information in this passage about the thing that has gone missing from Apona's father's study, but the information does not come across as rushed or forced.

In a later episode in the novel, Sara is trying to solve the mystery of who she is and what she has been trained to do by talking to another character, Laurent.

> 'What is this?' Sara asks.
>
> 'It's a section of a personnel file,' Laurent says. 'Your personnel file, Sara.'
>
> Suddenly Sara's temples are pounding. Looking down, she sees the glass of mineral water in front of her and sips it gratefully. She's about to tell Laurent he's mistaken when he speaks again.
>
> 'The night of Apona's birthday, a message was transmitted from the Singals' house. It was handwritten.'
>
> 'Until tonight, I couldn't even tell you what Mr Singal does. Why would I want to spy on him?'
>
> 'What you want has nothing to do with it,' Laurent says.
>
> 'If I'd done this I'd have some memory of it,' Sara protests.
>
> 'You do,' Laurent says, 'technically speaking. But it's buried deep … so deep that you don't even know it's there. So deep you could pass a lie detector test, if you had to.'

In this dialogue exchange, the reader's interest is maintained by the interaction between the two characters. Laurent is in control of the dialogue and has information Sara needs. Her responses show her confusion and reluctance to accept what he is revealing.

1 Complete the following dialogue exchange between Sara and Laurent, making sure Laurent continues to reveal information about Sara's past.

'I don't understand. What are you telling me?'

'_____'

'But … how? Who?'

'_____'

'How do I know you're speaking the truth?'

'_____'

The first step to writing good dialogue is to recognise that real people rarely speak 'correctly'. A normal conversation will be filled with broken sentences and questions, and peppered with contractions and colloquial language. Look at the conversation below. By contrast to the dialogues on page 139, the speakers sound very formal and, as a result, their argument sounds awkward and unconvincing.

> Placing her hands on her hips, Terri asked, 'Steve, where are you going?'
>
> 'I am going out, Terri,' Steve answered. 'Is that acceptable to you?'
>
> 'You were meant to do your chores before you left the house today. You promised Mother you would do them.'
>
> 'And I will do them, Terri,' Steve insisted. 'I will do them as soon as I return. You must trust me.'

A further element of good dialogue is not only what is said, but how the writer further indicates the tone through description of the body language of the speakers. Look at the following examples:

- *'Don't tell me what to do!' Steve said, his fists clenched.* (Tone: angry, confrontational)
- *'I don't know what to do for the best,' Terri said, her shoulders drooping.* (Tone: confused, indecisive)
- *'It's for your own good. Please,' said Terri, her hands outstretched towards Steve.* (Tone: pleading, bargaining)
- *'Is that what you really think?' said Steve, raising an eyebrow.* (Tone: questioning, disbelieving)

2 What does the description of the speaker's body language suggest about the tone in the following examples?

    a *'Please don't,' Terri whispered, turning her back.*

    b *'How can I trust you after this?' said Terri, her eyes flashing.*

    c *'You won't believe me anyway,' said Steve, his back straightening and his mouth tightening into a grim line.*

    d *'I just don't want you to go,' said Terri, a nerve twitching uncontrollably above her eye.*

    e *'That's it, then,' said Terri, slumping into the chair, her head in her hands.*

OVER TO YOU …

1 Keeping the same basic lines of dialogue, rewrite the formal conversation above in a more realistic way, having the characters interrupt each other and use slang where appropriate.

2 Now imagine that the scenario above was part of a suspense story. Terri is older than her brother, and feels protective of him. She does not want to tell him that she thinks the house is being watched. Steve knows the house is being watched, and had been intending to find out who was doing the watching when his sister called him back. Keeping the same lines of dialogue you wrote for question 1, add descriptions of body language and of the way things are said. Try to reflect the sister's concern for her brother as well as both characters' frustration with each other.

My view …

Do you understand the ways in which readers can be manipulated by particular narrative voices? Do you have a better understanding of the uses of dialogue in a narrative to influence our views of characters? What type of narrative voice most appeals to you as a means of manipulating readers?

THE NON-FICTION WRITER AS MANIPULATOR

How do non-fiction writers influence our perceptions?

When reading non-fiction texts, readers often take their cues from the author's tone. Tone may be described as the way in which something is said, which conveys the writer's emotion or attitude to the subject of their writing. When we describe the particular tone in which an author writes, it is useful to use words that describe emotional tone of voice or how someone sounds; for example, angry, sarcastic, annoyed, amused.

In non-fiction, readers can be persuaded to form similar attitudes to those of the author. Tone and humour are two techniques by which an author can influence a reader's perceptions and feelings about an issue, topic or event being described. In the extracts below from humorist and travel writer, Bill Bryson, the audience is positioned to see Australia as a land of hostile fauna lying in wait for the unsuspecting tourist.

Bryson relies on dark humour and an irreverent tone to create a non-fiction style that both informs and entertains.

Bill
Bryson
Down Under

'As funny as ever'
Daily Telegraph
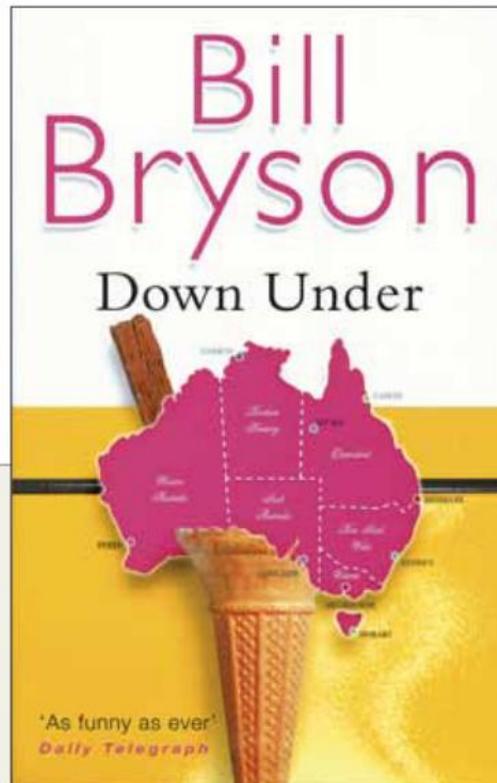
from *Down Under*
by Bill Bryson

1   [Australia] is the home of the largest living thing on earth, the Great
    Barrier Reef, and of the most famous and striking monolith, Ayers Rock
    (or Uluru to use its now official, more respectful Aboriginal name). It
    has more things that will kill you than anywhere else. Of the world's ten
5   most poisonous snakes, all are Australian. Five of its creatures — the
    funnel web spider, box jellyfish, blue-ringed octopus, paralysis tick and
    stonefish — are the most lethal of their type in the world . . .
        No one knows, incidentally, why Australia's spiders are so extravagantly
    toxic; capturing small insects and injecting them with enough poison to
10 drop a horse would appear to be the most literal case of overkill. Still,
    it does mean that everyone gives them lots of space. But all of these are
    as nothing compared with the delicate and diaphanous box jellyfish, the
    most poisonous creature on earth. We will hear more of the unspeakable

This blunt, informal statement introduces the topic. **(3–4)**

A **high modality** word used to persuade **(5)**

A **superlative** adverb is typical of persuasive language. **(7)**

Instead of choosing *very* or *extremely* to describe how toxic the spiders are, Bryson selects *extravagantly*, which means 'lavishly or wastefully'. **(8)**

A strong visual image **(9–10)**

Alliteration, for emphasis **(12)**

15 horrors of this little bag of lethality when we get to the tropics, but let me offer here just one small story.

   In 1992, a young man in Cairns, ignoring all the warning signs, went swimming in the Pacific waters at a place called Holloways Beach. He swam and dived, taunting his friends on the beach for their prudent cowardice, and then began to scream with an inhuman sound. It is
20 said that there is no pain to compare with it. The young man staggered from the water, covered in livid whip-like stripes wherever the jellyfish's tentacles had brushed across him, and collapsed in quivering shock. Soon afterwards emergency crews arrived, inflated him with morphine, and took him away for treatment. And here's the thing. Even unconscious
25 and sedated he was still screaming . . .

   [Australians] spend half of any conversation insisting that the country's dangers are vastly overrated and that there's nothing to worry about, and the other half telling you how six months ago their Uncle Bob was driving to Mudgee when a tiger snake slid out from under the
30 dashboard and bit him on the groin, but that it's okay now because he's off the life support machine and they've discovered he can communicate with eye blinks.

   This is a country where even the fluffiest of caterpillars can lay you out with a toxic nip, where seashells will not just sting you but actually
35 sometimes *go* for you . . . If you are not stung or pronged to death in some unexpected manner, you may be fatally chomped by sharks or crocodiles, or carried helplessly out to sea by irresistible currents, or left to stagger to an unhappy death in the baking outback. It's a tough place.

A conversational, friendly tone. Anecdotes can be very persuasive because they sound like a real person's experience. **(14–15)**

Almost an **oxymoron** — being a coward is not usually considered to be prudent or admirable. **(18–19)**

A strong visual image **(21)**

Hyperbole — deliberate exaggeration **(24–25)**

Bryson uses contrasting tone to great effect, employing a more serious tone in the first part (*vastly overrated/nothing to worry about*) and a mock-terrified tone in the second part (*Uncle Bob/Mudgee/tiger snake/off life support*). **(26–32)**

A colloquialism more often associated with ferocious dogs. A seashell that 'goes for you' therefore sounds ridiculous, and helps to create the writer's horrified but amused tone. **(35)**

An extremely long sentence is used to exaggerate all the possible ways in which to die in Australia **(35–38)**

An understatement used for comedic effect and to drive the point home. **(38)**
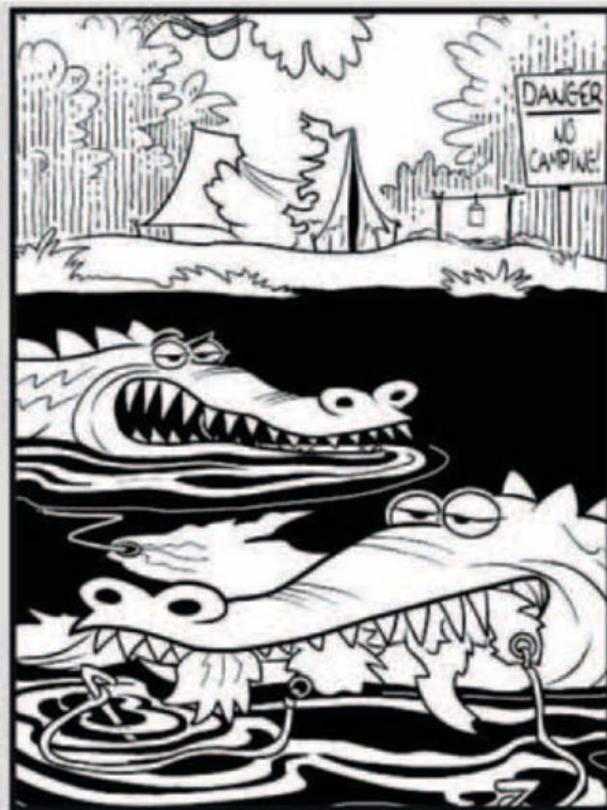
'You're meant to take the wrapper off them first, Bert.'

Activities . . .

UNDERSTANDING the text

Getting started

1 Which aspects of this text did you find funny? Discuss your thoughts with a partner.
2 What is the purpose of this text? How do you know?
3 The text contains names of dangerous species. Make a list of those mentioned.

Working through

4 List some words that describe the tone of the extract. (*Hint:* Think about the writer's attitude toward dangerous creatures.)
5 Find two examples of alliteration in the text. What effect does this technique have on the reader? Refer specifically to the two examples you have selected.
6 Explain the meaning of the pun 'the most literal case of overkill'.
7 In point form, summarise the key facts presented in the anecdote about the young man in Cairns.

Going further

8 The use of facts can sometimes be informative and other times persuasive. The difference in this text is made by the use of humour. Does the humour add to or subtract from the power of the facts presented? Explain your opinion.

ANALYSING and EVALUATING the text

Getting started

9 Of what type of language is the phrase 'And here's the thing' an example?
10 Why is the fluffy caterpillar image funny?

Working through

11 **a** Circle all the emotions that are mentioned or implied in this text:

fear	anger	hatred	jealousy	surprise	joy	excitement
sadness	worry	grief	horror	disbelief	shock	anticipation

b How does Bryson manage to compose a humorous article out of these negative feelings?
12 The anecdote is told in order to set up the false tale about a fictional 'Uncle Bob'. What techniques used to tell the 'Uncle Bob tale' create a humorous tone?

Going further

13 Do you think that Bill Bryson is an Australian? Why or why not?

CREATING responses to the text

Getting started

14 Do you think it is true that Australians downplay the dangers presented by our dangerous creatures? Discuss your ideas and experiences with a partner.

Working through

15 What visual images occur to you when you read the last paragraph of this text? Comment on whether or not you find them funny. Can you explain why?

Going further

16 Write a list of quotations in which you identify all the instances of hyperbole in the text. Then write a paragraph explaining the overall effect of this technique in producing a particular tone.

Similar views; different tones

Bill Bryson's point of view about Australia's many dangers is shared by many other travel writers and commentators. However, styles vary widely among creators of texts. As you read the following extract from an online article, think about the ways in which it is similar to and different from the previous text by Bill Bryson.

from *Dangerous Creatures*
by Larry Rivera

1   There is not a doubt that Australia is one of the safest countries to visit — but it is also true that there are dangerous creatures and this is a place where danger lurks not only where it can reasonably be expected, but also in quite unexpected places…

5   Three of Australia's dangerous creatures we normally hear about exist in or near water. These are sharks, crocodiles and the jellyfish…

Real danger comes from the great white shark which frequents the Southern Ocean, but you'll find sharks in most seas, and occasionally they do come close to the beach where you may be having a swim.

10   Chances are, if you only go to beaches where there are people around, you won't come face to face with a shark.

So go to known beaches and do swim between the flags — this is an area where surf lifesavers keep an eye on the water and the people who swim in it.

15   If you go for a swim, the other danger is being caught in a rip, [although] marked off areas are generally safe.

If you go to a relatively deserted beach, you can risk being laughed at if you ask the locals about shark danger. Better to be laughed at, of course, than to be foolhardy.

20   **Other dangers**

Watch out for the blue-ringed octopus (*Octopus maculosus*).

This is a small octopus found in eastern Australia and marked by blue to purple banding. It has a highly venomous bite.

Also watch out for:

25   • Snakes, when you're traveling through bush or undergrowth. There are several poisonous species.
• Barrier Reef cone shells.
• Stonefish, which look like a flat piece of rock on the sea bed.

Avoiding attacks

30   To avoid bites and other assorted attacks, it's best when outdoors to always be fully clothed without any bare skin showing or open to attack…

When you consider the list of nasties you may meet on a visit to Australia, it may look like there's quite some danger in traveling in the country. This is extremely far from the truth, especially if you only stay in

35   cities and towns.

The point is, it's always best to know what and where dangers may exist and how best to avoid them.

When you're in Sydney, visit the Sydney Aquarium to see how dangerous sea creatures look.

High modality to establish an authoritative voice **(1)**

Summarises the topic of the article **(1–4)**

Emotive word emphasises hidden dangers. **(3)**

This statement undermines the persuasive power of the text, by implying that sharks are found in other parts of the world. **(8)**

The writer's tone is authoritative and cautionary. **(12,18–19)**
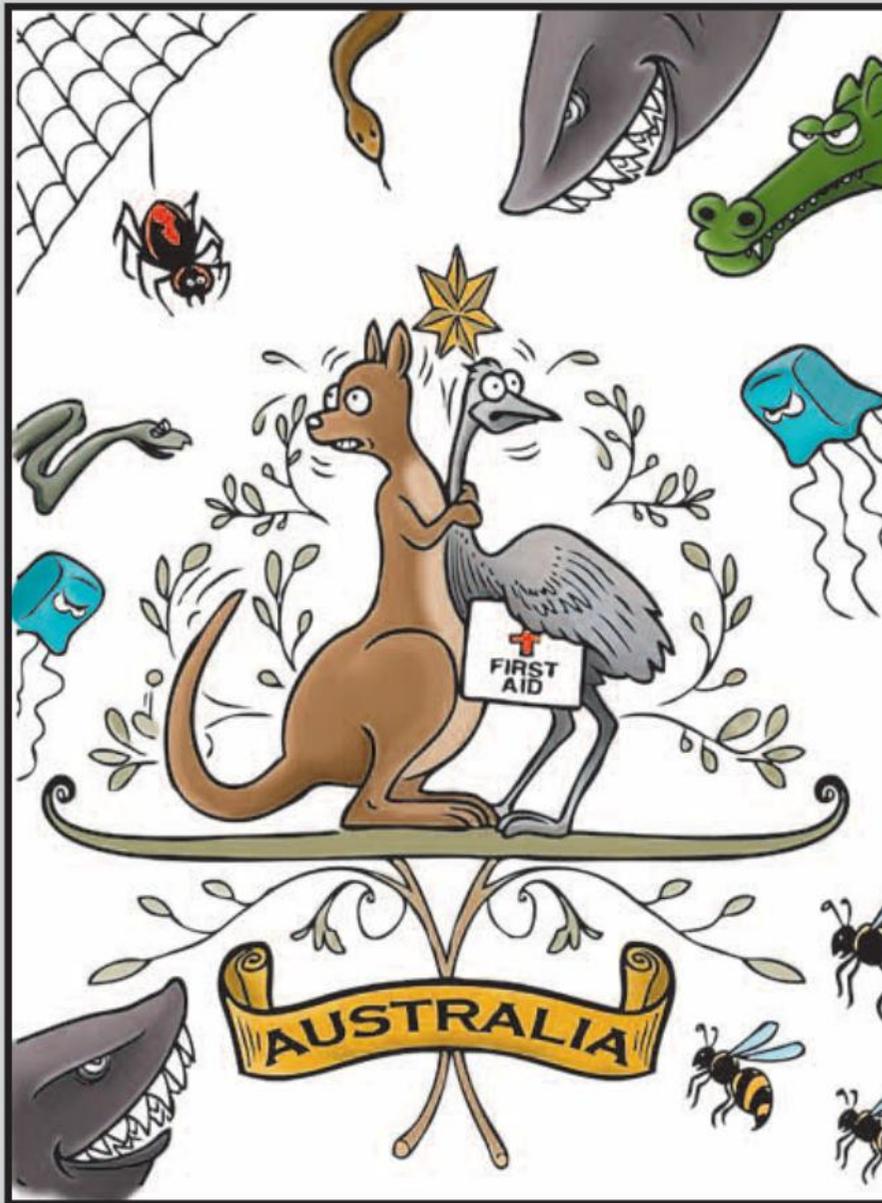
A sub-heading helps to break up the text into sections. **(20)**

Dot points help to break up the structure so text is less dense and important information can be identified easily. **(25–28)**

Second sub-heading **(29)**

The writer's tone is learned — that of an adviser. **(30)**

The cartoon below presents another humorous view on Australia's dangerous creatures.

The Australian Coat of Harms

LITERACY link

Representing places through symbols in visual texts

Cartoons are generally humorous in tone, although they often have an underlying more serious purpose. The use of symbols is a common feature of cartoons because these are shortcuts to making meaning. In the cartoon above, the kangaroo and emu are symbols of Australia and are found on the national coat of arms. Thus they are used to represent

Australia. In the same way, the eagle is used to represent the US and the lion Great Britain in visual texts about these nations.

Can you think of symbols that are used to represent other places? What symbols in visual texts might represent France, New Zealand or China?

Activities . . .

UNDERSTANDING the text

Getting started

1 What is the purpose of (a) the article and (b) the cartoon? Is it different to Bill Bryson's purpose?

2 Do the writer of the article and the cartoonist feel that Australia is a safe place to visit? Explain how you know.

Working through

3 What do you think the word *foolhardy* (used in the article) means? Explain how the context provides clues.

4 What play on words is used in the title of the cartoon?

Going further

5 Does this article writer appear to be an Australian? Explain your reply.

ANALYSING and EVALUATING the text

Getting started

6 Is the audience the same for all three texts? How do you know?

Working through

7 Create your own annotations for lines 10–19 from the article. Label at least one example of each of the following features:

Colloquial language	Commands	Definitions	Generalisations

8 Do you feel that the inclusion of the scientific name of the blue-ringed octopus (*Octopus maculosus*) is justified in the article? Explain your response.

9 Which text, the article or the cartoon, is the most persuasive? Justify your opinion.

Going further

10 Compare Bill Bryson's writing style with the approach of the cartoonist and the serious travel writer. Which one of the three does the best job? Write two paragraphs in which you justify your response.

CREATING responses to the text

Getting started

11 Choose one of the three texts and write three sentences explaining what you have learned from it. Which text provides the most information?

Working through

12 Create a mindmap in which you summarise the advice provided in the article for tourists interested in avoiding Australia's dangers. Think about how you could label your mindmap to make it informative, yet convey the information in a humorous tone.

13 Imagine you have been assigned to develop a tourist brochure that encourages people from other countries to book a holiday to far north Queensland or the Northern Territory. How could you use tone and humour to minimise the perception of danger?

Going further

14 Conduct an internet search for a text that describes Australia from an entirely different point of view from those expressed in the texts we have studied. (*Hint:* The most likely source for a text that understates the dangers to be found in Australia would probably be an Australian tourism site.)

Wordsmith . . .

PERFECTING THE WITTY ONE-LINER

Oscar Wilde and Groucho Marx were famous for their witty one-liners or quips, which they often used to respond to people they did not like or who had criticised their performances. Likewise, Australian writer Kathy Lette is today famous for what she calls her 'black belt in tongue-fu'. Below are some examples of famous one-liners.

'I've had a perfectly wonderful evening. But this wasn't it.' — Groucho Marx

'Every time I look at you I get a fierce desire to be lonesome.' — Oscar Levant

'Some cause happiness wherever they go, some whenever they go.' — Oscar Wilde

'He is simply a shiver looking for a spine to run up.' — Paul Keating

'I like long walks, particularly when they are taken by people who annoy me.' — Fred Allen

Match the beginning of a one-liner in the first column with an ending in the second column.

eBook *plus*

Use the **One-liners** weblink in your eBookPLUS to read more witty one-liners.

Column 1	Column 2
His mother should have thrown him away	that I fell asleep halfway through her name.
You think optimism	where is it currently located?
She is so boring	and none of the vices that I admire.
I want to reach your mind —	is an eye disease.
He has all the virtues I dislike	and kept the stork.

OVER TO YOU . . .

1 Think up an ending for these one-liners. The first one is done for you but you can come up with an alternative.
   a Start every day with a smile *and get it over with*.
   b Watching cricket is like _____
   c Your performance blew me away; _____
   d I would have read your story but _____
   e I wish you well _____
   f Your face reminds me of a dream _____
2 Design a greeting card with any of the one-liners on this page or one of your own from question 1. The first part of the one-liner should appear on the front of the card with an appropriate illustration, and the rest of the one-liner should appear inside the card to finish the 'greeting'.

My view . . .

What effect does a humorous tone have on you as a reader? Are you more likely to enjoy reading and learn more from an informative text or a persuasive text that includes humour?

LANGUAGE link

Spelling words of Greek or Latin origin

When we talk about any text, we can talk about our feelings and responses in everyday language. However, sometimes we need to use more technical or subject-specific language, words that may be difficult to spell. If we heard a visual text described as 'polychromatic' or 'achromatic', spelling those words correctly is made easier if we know the Greek root *chrom* meaning 'colour'. Similarly, if we spoke of the 'aesthetic' qualities of a visual text, it helps to know that *ae* is a digraph for the long *e* sound as in 'sheep'. This digraph used to be linked in ancient Greek but became separated in English words. In American spelling, 'ae' has been replaced by 'e', so *aesthetic* becomes *esthetic*.

Can you think of any other words that use the Greek root *chrom* or the digraph *ae*?

How can visual images and plays upon words manipulate us?

Manipulation involves positioning responders to receive a particular message. In this sense, manipulation is a skilful means of ensuring that a work has maximum impact.

In order to manipulate audiences, conceptual artists rely upon the impact of the ideas and emotions behind their works, rather than simply upon content. The visual images stir emotive responses, creating an overall impact that is felt rather than just observed with the eye.

Indigenous Australian conceptual artist Vernon Ah Kee, for example, creates visual artworks that include text and graphics. Ah Kee exhibits accomplished pencil drawings and simple texts side by side. The texts are billboard-sized prints on PVC — a type of plastic. The text is short and full of emotive concepts, delivered in simple, punchy language.

In his work, Ah Kee focuses on themes of Indigenous Australians' segregation and dislocation from mainstream culture and on their historical displacement from their land (Country). Ah Kee rejects traditional imagery drawn from the Australian landscape in favour of emotive images built from a combination of graphics, text and objects.

Vernon Ah Kee is interested in expanding society's ideas of Aboriginal art beyond what he calls the decorative painted works associated with the Stone Age. In his pencil sketches of his ancestors and presently living relatives, Ah Kee focuses on portraying his ideas about empowerment. He aims to present his grandparents and great-grandparents as beautiful, heroic and full of dignity rather than as victims of oppression. This is certainly the message conveyed by the intense gaze he captures in the image below. His ancestors' faces were first captured in photographs taken for administration records by officials who removed Indigenous people from their country and forced them to live on government-managed reserves. Ah Kee's great-grandparents were shot and killed in 1938.
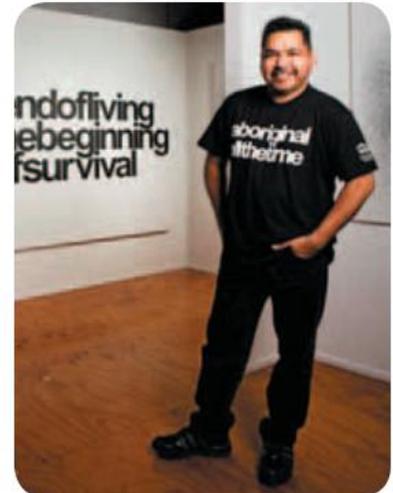
Vernon Ah Kee is descended from the Kuku Yalandji, Waanji, Yidindji and Gugu Yimithirr peoples.
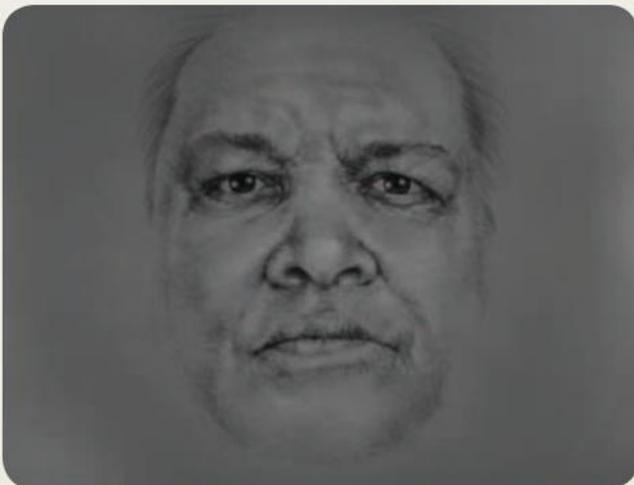
Through emphasising their eyes, the artist is able to capture an intensity in the subject's gaze.

Making the images larger than life lends the people a sense of grandeur traditionally seen only in official portraits of political leaders and royalty.

The exclusion of the subject's body and any background focus our attention tightly on the unique characteristics of the individual being portrayed. This presents a stark contrast to the historical tendency to view Indigenous Australians as a vaguely defined group, rather than as individual people with unique identities.

Look at the text works below, and read the annotations and explanatory notes provided. As you consider the works, think about the ways the visual appearance of the text and the double meanings of the actual words work together to make meaning.

iamhumiliated

In this text work, the message of the words extend beyond their literal meanings.

A symbolic message is delivered through the use of the two contrasting colours. By using red and black, Ah Kee is presenting the idea of segregation and exclusion based on differences in skin colour.

The use of red also symbolises the violently racist treatment of his people.

hellothere

To provide a contrast with the simple, clear appearance of the text, Ah Kee deliberately runs words together.

Ah Kee uses 1960s style advertising typography — a sans-serif typeface in bold, lowercase letters. By adopting this familiar, mainstream media style of text, Ah Kee is using the language of his people's oppressors to enable Aboriginal voices to be heard.

Black and grey are used to maximise the visual impact of the wordplay.

austracism

to banish (someone) from their native country

to exclude by general consent from society, privileges, etc

Ah Kee plays with the layout of the language.

He also breaks the normal rules of English grammar and punctuation.

The text work includes a dictionary-style definition of the word *ostracism*, which is the subject of the pun featured in the main text.

mythunderstanding

The 'mythunderstanding' pun suggests that the current view of the historical experiences of Aborigines is a myth — a romantic fiction that has become accepted only because it has been so often repeated.

By setting the key phrase against tiny, background text, the artist indicates that there is an important overall message to be gained from popular media texts, and this message stands out from the 'background noise' of false reporting, misinterpretation and popular opinion.

Activities . . .

UNDERSTANDING the texts

Getting started

1 What are your impressions of the pencil sketch on page 148? Discuss your reaction with a partner.
2 What is unusual about the pencil sketch, in comparison to photographs of Indigenous Australians of past times that you may have seen?
3 Have you seen text works before? What is your view of the use of text as a means of conveying emotions?

Working through

4 What message is most evident in Ah Kee's exhibition of the works as a whole?
5 Considering the four featured text works together, which colours dominate them?
6 There are two meanings to be drawn from the text work 'I am humiliated'. What is the literal message?
7 In the same piece, a pictogram (word puzzle) expresses another message. What is the message?
8 What play on words is used in the 'austracism' text work? Explain the double meaning.

ANALYSING and EVALUATING the texts

Getting started

9 Use point form notes to describe the literal and figurative meanings of all four text works. To do this, you will need to understand the plays on words or puns Ah Kee has constructed. Use the following table to complete your response. Look back over your answers to previous questions in this section to identify the multiple meanings.

Text work	Literal meaning	Figurative meaning
iamhumiliated		
hellothere		
austracism		
mythunderstanding		

Working through

10 In what ways does the pencil sketch manipulate viewers? Identify some key features that position us to understand the artist's point of view.
11 Why might Vernon Ah Kee be uniquely placed to capture the personality of the portrait subject?
12 In the text works, how have the rules associated with traditional Australian English been manipulated to convey Ah Kee's ideas? List your ideas in point form.
13 Could the confronting messages of some of these text works create a public backlash against Indigenous Australians in your view? If so, how might this be avoided?
14 What is the effect of using lowercase letters in the text works?

15 In what ways are some of the text works' messages appealing to mainstream Australian society?

16 Comment on the use of informal language in the text works. How does it add to, or detract from, the message, in your opinion?

Going further

17 For many years, Australian authorities refused to acknowledge Indigenous Australians as fully human. One of the only mentions of Aboriginal people in the Constitution before 1967 was 'In reckoning the numbers of the people of the Commonwealth, or of a State or other part of the Commonwealth, aboriginal natives shall not be counted.' Take a survey of the class to find out how many people were aware of this fact. Does the answer surprise you?

18 Do you believe that text as a visual artwork is a legitimate medium of artistic expression? Discuss your ideas with a partner.

CREATING responses to the texts

Getting started

19 Choose one of the works and write a paragraph detailing your emotional response to what has been presented.

Working through

20 In what different ways does Ah Kee use visual images to speak to our emotions through the text works and the portrait?

21 Do you feel that Ah Kee achieves his aim of presenting Indigenous art in a new light? Explain your answer.

Going further

22 'What makes Ah Kee unique is that he has mastered the language of his oppressors.' Discuss this statement, making particular reference to both the emotive and textual features of his work.

23 What suggestions for emotive images could you make that might manipulate viewers to see the need for a more inclusive society? Create a collage of your selected images. Use a variety of sources.

LANGUAGE link

Inclusive language

Language is a powerful tool that can be used to include or exclude. The use of language that categorises or stereotypes people according to gender, age, race or ethnicity, or sexual orientation is discriminatory and should be avoided. Using inclusive language may take a conscious effort on your part as a writer, but it ensures messages and information are conveyed fairly. Australia's population comprises people from diverse ethnic, cultural and racial backgrounds, for example, and unnecessary, irrelevant or insulting references to a person's ethnic origins should be avoided. This can mean removing unpleasant slang terms that stereotype people, such as 'whingeing Pom' (British people) or 'Abos' (Indigenous Australians).

Think of some of the ways that language can discriminate against elderly people and people of a certain religion or sexual orientation. What alternatives could be used to avoid this?

Wordsmith . . .

HOW PUNCTUATION MAKES MEANING

Many text creators such as poets and artists like Vernon Ah Kee make little or creative use of punctuation. However, in most texts, punctuation is critical for clarity of meaning. Read the following letters and see the difference in meaning that punctuation can make.

> Dear John,
>
> I want a man who knows what love is all about. You are generous, kind, thoughtful. People who are not like you admit to being useless and inferior. You have ruined me for other men. I yearn for you. I have no feelings whatsoever when we're apart. I can be forever happy — will you let me be yours?
>
> Gloria

> Dear John,
>
> I want a man who knows what love is. All about you are generous, kind, thoughtful people who are not like you. Admit to being useless and inferior. You have ruined me. For other men, I yearn. For you, I have no feelings whatsoever. When we're apart, I can be forever happy. Will you let me be?
>
> Yours,
>
> Gloria

Punctuate the following sentences to alter the meaning or make their meaning clear.
a In the morning, the sun was shining when we met. It was raining.
b I bought some fish meat and vegetables at the market. Stalls near the town square is where you'll find the best markets.

OVER TO YOU . . .

Rewrite the following paragraph, paying special attention to the placement of commas and full stops.

Salt a simple ingredient we all take for granted is threatening the livelihood of the people. On the land, it is rising out of the ground. Destroying our farms, experts believe that the problem is tied up. With current farming practices quite unsuited to our dry climate, we persist in clearing the land, replacing natural vegetation. And planting crops that ultimately cause salinity, this is an urgent problem for farmers suggesting the need for education, learning about sustainable farming practices is part of the solution to the problem.

My view . . .

How do you feel about visual images that manipulate us to form or adopt certain views about social issues? Is it legitimate to create visual texts that manipulate viewers on an emotional level? Discuss your ideas.

COMPOSE AND CREATE

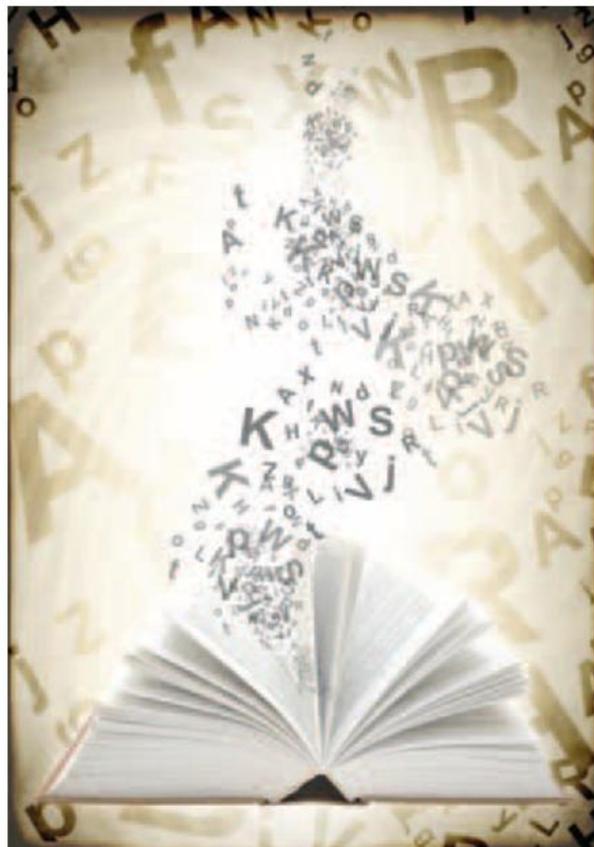## Productive focus: writing and creating

1 ### Analyse a short story

Choose a short story to read, and analyse it by completing the following tasks. *Note:* The story you select must contain more than one character and some dialogue.

- In your own words, describe the style of storytelling present in the text you have chosen.
- Does the narrator use past, present or future tense?
- Describe the effect this style of storytelling had on you. For example, did it make you feel included and present in the action? Was it clear and easy to understand or was it confusing? Did it maintain your attention or did you find yourself losing interest?
- Explain how the writer manipulated you, the reader, through the use of dialogue, to form a particular view of the main character. Explain your view of the main character in detail.
- Aim to write 350–400 words in all.

Some key points to remember

- Make notes under headings such as 'Narrative style' and 'Use of dialogue' after you have read the story you are going to analyse.
- Don't retell the story — 'analyse' means to examine in detail in order to discover the separate parts that make up the whole.
- Use quotations from the short story to support your analysis.
- Write in the third person.

2 Short response to a humorous article

Look in newspapers and magazines (print and online) to find a humorous article on a topic or issue. Writers, bloggers and columnists such as Danny Katz, James Valentine, Mia Freedman, Philip Adams, Benjamin Law and Annabel Crabb often write on serious matters, but adopt a humorous tone. You could even make use of a comedy routine from a comedian such as Ahn Do, Magda Szubanski, Adam Hills or Julia Morris as the basis for your response.

For your chosen article, discuss in 400–500 words how the writer has made use of humour and tone to convey their more serious message.

Some key points to remember

- Choose an article of around 400 words. If your chosen article is longer, concentrate on an extract from it of around 400 words.
- Make notes under headings after you have read the article.
- Use quotations from the article to support your discussion.
- Write in the third person.
- Provide full source details of your article and include a copy of it with your response.

The man flu is no joke

Why you should avoid coffee shops

Personal hygiene is not to be sniffed at

My life as a Facebook fiend

Beware backpackers bearing gifts

eBook plus

Use the assessment criteria rubric to guide you through your task.

Self-evaluation . . .

1 What new writing strategies have you developed during this unit?
2 What thinking strategies did you use throughout this unit; for example, comparing, interpreting, analysing, evaluation?
3 Did you use technology effectively to help you learn? In what ways?

INDIVIDUAL PATHWAYS

eBook plus

Worksheet 5.1
doc-10136

Worksheet 5.2
doc-10137

Worksheet 5.3
doc-10138

UNIT 6
CURTAIN UP!

The BIG question
How do performers interpret, craft and engage?

Key learnings
- Performance is created through understanding character, language and structure.
- One text can lead to many different effective performances.
- Well-crafted performance can reinforce or change people's attitudes, values and beliefs.

Knowledge, understanding and skills
Students will:
- learn about characters and language
- analyse and perform existing texts
- create new performances in context.

Connecting with the audience ...

Performance, whether it is created through dance, movement, language, images, sounds or a combination of these modes, aims to tell stories that will connect with audiences. People who are involved in performance create worlds different from our own; they ask us to enter these worlds, meet new characters, places and events, and then, eventually, to leave those worlds with new understandings — perhaps about our own lives or how we might see ourselves and our communities.

> 'Every time I get a script it's a matter of trying to know what I could do with it. I see colors, imagery. It has to have a smell. It's like falling in love. You can't give a reason why.'
>
> — Lena Olin

> MURRI WOMAN [*delivered in the style of stand-up comedy*] Have you ever been black? You know when you wake up one morning and you're black? Happened to me this morning. I was in the bathroom, looking in the mirror and I thought, 'Nice hair, beautiful black skin, white shiny teeth . . . I'm BLACK!'
>
> You get a lot of attention, special treatment from being black.
>
> — From *7 Stages of Grieving* by Wesley Enoch, Deborah Mailman

Tuning in

Think and discuss: The images and text above depict aspects of performance. What are they? How do you know? What is likely to be the main mode of communication in each performance; for example, movement or language? What common elements do the images and texts possess? How are they different?

My view ...

Have you ever performed? Perhaps you have acted in a play, been a performer in a movie-clip with friends, or delivered a speech that required skills in performance. Make a list of your performance experiences *or* make a list of the performance experiences you would like to have.

6.1 UNDERSTANDING PERFORMANCE

How do characters create performance?

Performances can be created using a range of modes. One element that is common to most, if not all, modes of performance is the existence of **characters**: people whose behaviour, motivations, desires and prejudices shape the story being told, influence the world that is being created, and ultimately determine the pattern of the performance.

In order to better understand and create performance, we need to first develop an appreciation of why characters behave as they do, beginning with their **objectives** and their **super-objective**.

Mapping a character

The great acting teacher Constantin Stanislavski created a method for actors that involved mapping their characters' objectives and super-objective. To see how this works, imagine a character named Pete, who is in love with another character, Emily. Below is a short scene in which Pete meets Emily at a shopping mall.

PETE Hi Emily. You look . . . great.

EMILY Do I? Thanks.

PETE Yeah, you do, you look . . . great. Like I said. Before.

EMILY Thanks again.

PETE No worries. Great.

EMILY So, what are you doing here? I thought you worked on —

PETE Shopping. Christmas presents. Family, you know —

EMILY Christmas presents? In the middle of March?

PETE Yeah. Um, I like to be . . . you know, organised. So, are you —

EMILY Just browsing. Nothing to do, thought I'd come into the city.

PETE By yourself?

EMILY Yeah. Sometimes, it's —

PETE Yeah, it is. Sure is. Um, if you like, I could . . . browse with you? Keep you company —

EMILY Company?

PETE If that's okay? I don't want to —

EMILY Company is . . . good. Thanks, Pete.

PETE No worries. Any time. Happy to, um, browse.

A character's super-objective is his or her main motivation, present throughout the entire performance. Thus, Pete's super-objective is *to win the love of the other character, Emily*. He tries to achieve this super-objective by maintaining a series of smaller objectives: *to flatter Emily* ('You look . . . great') and *to be with Emily* ('Keep you company'). By mapping these objectives and their links to the super-objective, we can develop a clearer understanding of the characters and, therefore, the performance.

Note that both the objectives and the super-objective are expressed as **infinitive** verbs — *to win*, *to flatter*, *to challenge* — and that they are directed towards another character, Emily. This creates tension in the story and keeps us, the audience, watching, because we want to know whether Pete will achieve his super-objective.

Objectives in action

Eva Johnson's play *Murras* examines the issue of Indigenous identity and land rights through the eyes of three generations of one Aboriginal family: Gran; daughter Ruby; and Ruby's children, Jayda and Wilba. In this extract we focus on Wilba and his super-objective: *to change the system that has made his family and, by association, his people miserable.*

ACT 4

1 *It is some years later.* WILBA *is now a black activist for the Aboriginal land rights struggle that has swept the nation. There have been marches in all capital cities, and a rally that resulted in the Aboriginal Tent Embassy being set up on the lawns of Parliament House in Canberra.* WILBA *is often*
5 *arrested in these protests.*

[RUBY *sits on the sofa watching TV.* WILBA *enters, and quietly sneaks up behind his mother, startling her.*]

10 RUBY: Wilba, Wilba, what you doing home? I've been watching you on TV. You alright? Want something to eat?

WILBA: Thank you, Mum, but I'm not staying. Just getting a few clothes, blankets, on my way through.

RUBY: Through to where? Where you going?

15 WILBA: Mum, car outside, I'm in a hurry.

RUBY: I haven't seen you for a long time. Stay and talk, come on, Wilba.

WILBA: Mum, I don't have time, I tell you. I gotta go.

20 [WILBA *fills clothes into a land rights bag as he talks to his mother.*]

RUBY: Wilba, you alright? Something wrong?

WILBA: I've had a gutful of this place. They got bulldozers going up, bloody bulldozers, Mum, on our land. No way no bloody
25 mining company's gonna dig up my father's bones, our burial grounds.

RUBY: They can't do that, that's sacred place. They can't do that. Charlie, and Granny they …

This extra information orientates the audience. The director of this play would need to find a way to provide this information to an audience. (1–5)

Character names in capital letters (7)

The writing style reflects conversational English, informal rather than formal, with its own special tempo (or rhythm). (10–11)

Stage direction is placed in brackets and separated. (20)

First statement of Wilba's objective (23)

Characters use vernacular language, such as slang and swearing — this adds to the realism of the text. (24–25)

	WILBA:	You better believe it, they are.
30	RUBY:	What you gonna do? What can you do, Wilba? Don't go gettin' yourself in trouble, now.
	WILBA:	We gonna march, Mum. Hundreds of us, not just me. We all going up there to sit on that land when the trucks and the bulldozers come in. Those politicians, mob of ignorant *wudjellas*. I'm sick to the gut of their false promises of self-determination. Sick of their shit lies, their corrupt laws, their diseases, their gaols … yeah, their chains, their chains. They handcuffed me, my *murras*, to a *wudjella* cop. The bastards … a *wudjella* pig.
35		
40	RUBY:	I never hear you talk like this, with so much anger. You grow like man now. Your father be real proud if he see you now. But you don't use your murras for the things you were taught. You do carving still, Wilba? Make boomerang, spear, emu eggs? What your father think of that if he — ?
45	WILBA:	[*interrupting*] He's dead! Mum, you not listening to me. They are going to dig up his bones to build a mining town. That's what this is all about. I can't do those things here, not in the city. We have to fight so that our traditional people can still do these things and keep their land.
50	RUBY:	Alright, but just look after yourself. Don't worry about me, I'll be alright.
	WILBA:	Mum, I'll be okay, there's big mob of us.

[*A car horn sounds, off.*]

55	WILBA:	That's my lift, Mum, I gotta do this — for you, for Dad, for me. We've always been told what to do, where to live, where to go. Manipulated like cattle, just like Granny said, but you know them *wudjellas* from government, they decide what we want, what we need, where the money should be spent, but our people are still dying.
60		
	RUBY:	You know what you talking about, I don't understand. I'll be here when you get back.

[*The car horn sounds again, off.*]

65		
	WILBA:	That's it. Sorry, Mum, I don't want to sound too heavy, but this is what's happening. There's a lot of angry blacks out there, and I'm one of them. We are all victims of this system, but we are going to do something about it. Mum, I gotta go, and if you see Jayda, say hello for me, aye?
70		

Second statement of Wilba's objective (32)

Characters use words or phrases that are culturally specific. Audiences would be able to guess the broad meaning of the word, if not the literal translation. (34,38)

The pace of the script picks up as the conflict between the characters develops. (42–44)

'*Off*' refers to off-stage. (53)

Wilba's final two speeches clearly indicate *why* he feels as he does, and *what* he intends to do in protest; in this way, he indicates his super-objective. (60,68–69)

Activities . . .

UNDERSTANDING and ANALYSING the characters in a play-script

Getting started

1 Do some research on the background events to this script. Use search terms such as:
   - Aboriginal land rights struggle
   - Aboriginal missions and reserves
   - Gurindji strike
   - Aboriginal tent embassy
   - the Mabo decision.

Working through

2 Which of the following best describes Ruby's objective in the scene?
   - **a** To spend time with her son
   - **b** To make sure that her son is safe
   - **c** To stop Wilba from doing something wrong
   - **d** All of the above

   Refer to specific lines from the script to justify your answer.

3 What angers Wilba the most? How do you know?

4 What does Wilba mean when he refers to 'their chains'?

5 Which line from the scene best represents Wilba's super-objective: *to change the system that has made his family and, by association, his people miserable*?

6 Describe the differences between Wilba's view of the world, and that of his mother. Explain how those views could be seen as representative of the differences between modern city life and traditional, Indigenous, land-based culture.

Going further

7 Work with a partner. Create and develop a new scene that is associated with the extract, using one of the following suggestions.
   - **a** Wilba meets with the boss of the mining company to discuss their plans to build a mining town.
   - **b** Ruby, who is worried for her son, wants Jayda to go after Wilba and make sure that he is all right.
   - **c** Wilba and Jayda disagree over Wilba's desire to be an activist and protester.

How do performers reveal their characters?

People reveal their thoughts and feelings in three ways, often connected:
- verbally, through what they say
- physically, through what they do
- emotionally, through how they react to a situation.

For example, imagine that a young man, Saxon, is going into his first job interview. If he is nervous, he might speak quickly (including irrelevant information in his answers), fidget and blush when he answers a question badly. If he is confident, he might speak clearly and precisely, sit with good posture and smile in a relaxed manner when he engages with the interviewer. Either way, his language, behaviour and emotions will give strong clues as to his state of mind.

Performers train themselves to adopt the speaking styles, behavioural mannerisms and emotional signals of their characters. To see this in action, let's examine three different performers taking on the same role. In the play *Hamlet*, by William Shakespeare, the character Hamlet delivers a famous **soliloquy** (known as the 'to be or not to be' speech) in which he questions the value of life. A brief excerpt from the speech, together with some explanatory notes, is included below:
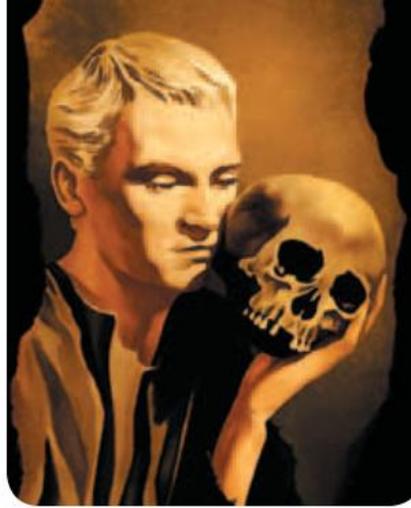
1 To be, or not to be: that is the question;	In lines 1 to 5, Hamlet asks whether it is better to endure a lifetime of difficulty or to fight against that difficulty knowing that you may die in the process.
__ Whether 'tis nobler in the mind to suffer	
__ The slings and arrows of outrageous fortune,	
__ Or to take arms against a sea of troubles,	
5 And by opposing end them? To die: to sleep;	From line 5, he links death to sleep, and the idea that death may be worth wishing for because it ends heartache and difficulty.
__ No more; and by a sleep to say we end	
__ The heart-ache and the thousand natural shocks	
__ That flesh is heir to, 'tis a consummation	
__ Devoutly to be wish'd. To die, to sleep;	
10 To sleep: perchance to dream: ay, there's the rub;	In lines 9 to 13, Hamlet notes that, if death is like sleep, then we may dream during death (as we do in sleep). This is a concern because those dreams may be worse than anything encountered in life.
__ For in that sleep of death what dreams may come	
__ When we have shuffled off this mortal coil,	
__ Must give us pause.	

Activities . . .

EXPLORING performance

Getting started

1 When reading extracts from Shakespearean plays, find the rhythm of the speech by focusing on the pauses provided by the punctuation, rather than the line-breaks. For example:

To be (comma = PAUSE) *or not to be* (colon = LONGER PAUSE) *that is the question* (semi-colon = PAUSE TO CONSIDER FURTHER) *whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune* (comma = PAUSE) *or to take arms against a sea of troubles* (comma = PAUSE) *and by opposing* (no punctuation; however, the meaning suggests SMALL PAUSE) *end them?*

Note: Different versions of Shakespeare's plays may use different punctuation to that used in this extract.

Now read the extract; at first silently and then aloud to a partner.

2 Write down possible meanings for these phrases from the extract, and compare them with those of a partner:
   a the slings and arrows of outrageous fortune
   b there's the rub
   c shuffled off this mortal coil
   d take arms against a sea of troubles.

Working through

3 What extended metaphor does Shakespeare use in this extract?

LITERATURE link

Literary devices

Literary texts use specific language features to create an effect. For example, the *Hamlet* extract on the previous page uses a range of devices.

- It is a *soliloquy*: a speech delivered by a character who is alone, designed to reveal the character's innermost thoughts.
- It contains a famous *antithesis* ('To be, or not to be') whereby two contrasting ideas, with parallel construction, are placed side by side.
- It contains *metaphors* (such as 'a sea of troubles') in which a word or phrase that usually means one thing (the sea, a large expanse of water) is used to designate another (a lot of troubles), thus making a comparison.
- It uses *caesurae* (pauses within a line of poetry) to represent the natural rhythms of speech.

The metaphor is a particularly powerful writing device. Find and write down other examples of metaphors, in either poetry or characters' speeches from plays.

Interactivity:
You be the writer: Metaphors
Searchlight ID: int-3061

4 What tone would you use if you were the actor delivering this speech? What body language or gestures would you use?

5 With teacher permission, watch the following actors performing this speech in the **Hamlet** weblinks in your eBookPLUS.
   a David Tennant (from the film version of the Royal Shakespeare Company's production of the play)
   b Kenneth Branagh (from the 1996 film)
   c Derek Jacobi (from the film version of an earlier Royal Shakespeare Company production)

6 Below is a list of phrases describing aspects of each of the Hamlet performances.

Dream-like style

Clenched fist to denote strength of feeling

Swallows at the end to indicate fear of death

The most questioning performance

Matter-of-fact style: this is how life is

The most bemused performance

Steady pace of speaking, with little variation

The most intense performance

Strong emphasis on the word *die*

Uses long pauses, particularly in the first section

Match the actor to the description by creating a table like the one below and placing each phrase in the appropriate column. Then discuss your responses in groups.

David Tennant	Kenneth Branagh	Derek Jacobi

7 In small groups, discuss similarities and differences between the three performances. Which do you prefer? Why?

What can words tell us?

Performers who are preparing to play a role will spend a lot of time analysing the word choices of the character in order to unlock their objectives and super-objective. They will ask detailed questions of the text, such as:

- In what context (where, when and to whom) are these lines being spoken?
- How do these lines fit with the character's development in the text?
- What are the key words and phrases, and why?
- What is the possible **sub-text** of these lines?

Let's analyse a character's lines in light of these questions. The following extract comes from Michael Gow's play *Away*. Tom, who is on summer holidays, is at the beach, speaking with Meg.

TOM Yeah, that's what I had. An infection. Everyone knew I had some infection. I was sick. I was told the infection was running its course. That I had to fight. I did. One day a doctor came and sat on my bed and had a long talk with me. He told me that before I got completely well again I would get a lot worse, get really, really sick. And no matter how sick I got not to worry because it meant that soon I'd start to get well again. He was full of shit. He couldn't look me in the face to say it. He stared at the cabinet next to the bed the whole time. And the nurses were really happy whenever they were near me, but when I stared them in the face, in the end they'd look away and bite their lips. When I was able to go home the doctor took me into his office and we had another talk. I had to look after myself. No strain, no dangerous activity. Keep my spirits up.

Context	Character development
Tom is with Meg. It is the 1960s, and their families are doing what many Australian families did at that time; spending their summer at the beach. Tom and Meg met during the recent school play, and he would like to further develop their relationship.	This scene occurs near the end of the play. Tom's behaviour throughout the play has been reckless. His relationship with his parents, normally positive, has been strained. He uses this scene to blurt out his feelings to an outsider, because those who are closest to him cannot discuss his condition with him.

Key words and phrases	Sub-text
infection fight really, really sick bite their lips keep my spirits up	Tom is angry because no-one, including the doctors and nurses, will tell him the truth about his condition. He believes that he is dying, and is bitter that people who should be able to help him do little more than avoid the truth.

1 Do you agree with the information provided above? Is there anything you would change or add?

2 Why is this information important from the point of view of performance?

3 How might an actor use the key words and phrases?

A new character

Let's examine a different extract. In John Marsden's performance adaptation of his novel *So Much to Tell You*, the character Marina delivers a series of soliloquies in order to reveal her innermost thoughts.

> All the nice houses and cars and the skiing and the clothes — they don't seem to count for much, now. The funny, sad, strange thing about it is that, even after the disasters and hard times, the only person with whom I feel any bond — the only one I think I maybe can somehow, some day, rebuild something with — is my father. I don't think there'd be a chance in a million of anyone else in the world understanding that. I don't even understand it myself — but there it is. I know I should hate him, after what he did to me [*touches face*] but I don't seem to . . . Maybe the acid nibbled its way through to my brain and wrecked my ability to think normally. Looking back, I know he used to be quite proud of me as a little kid. I mean, he could never show it — he'd never say much in the way of compliments or anything — but I think he was really proud of me, once. My mother even told me he was. Losing that makes things hard to bear. Maybe I should write to him. I can get the address out of Grandma's book. I know she writes to him.

Activities . . .

UNDERSTANDING and RESPONDING to the text

Getting started

1 What information about Marina and her family relationships is revealed in this extract?
2 List any key words or phrases. Why are these important?

Working through

3 Imagine that you are going to perform this extract as the character of Marina. What do you need to know? Write a list of questions and then swap with a partner. Answer each other's questions, developing further information about the character as you do so. Compare and discuss.
4 Read the statements below. Do you agree that each of these forms part of the sub-text of the extract? Why or why not?
  a Marina has lost hope for her future.
  b Marina still loves her father, despite what happened.
  c Marina has a low opinion of her mother.

Going further

5 Work in pairs. Create a short performance that begins with Marina's soliloquy then continues with the entrance of another character, taken from the list below. Improvise the dialogue that takes place between the two characters.
  - Marina's father
  - Marina's grandmother
  - Marina's best friend
  - An outsider, who doesn't know Marina

Wordsmith . . .

UNDERSTANDING CONFLICT

Performance texts, like all story-based work, are centred around *conflict*: characters locked into struggle, so that one or more must change their beliefs. In dramatic writing, there are four main types of conflict:

A character struggles with their own thoughts and behaviour. — **Inner**

Two or more characters struggle with opposing beliefs or goals. — **Relational**

One or more characters struggle against an aspect of society. — **Societal**

One or more characters struggle with a particular, often unusual, situation. — **Situational**
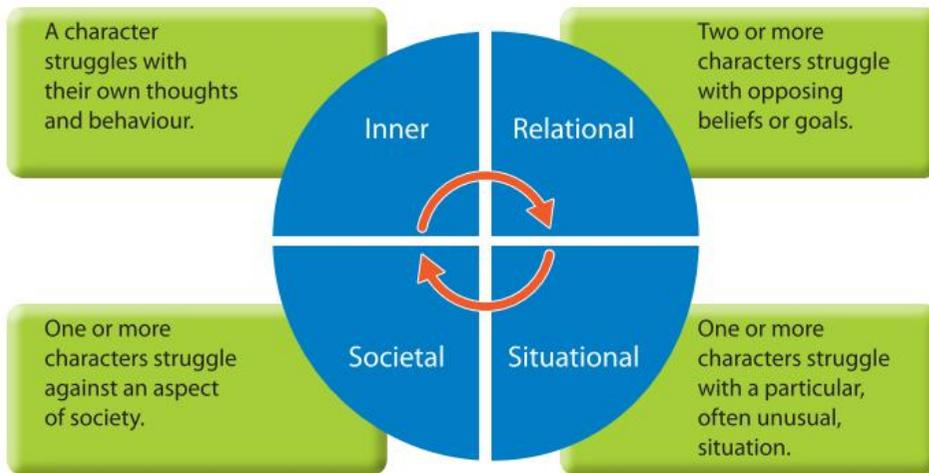
Here are some film examples of conflict in action.

- Inner conflict: The film *Into The Wild* focuses on the main character, Chris McCandless, who gives up all his money and possessions before hitchhiking to Alaska and rethinking his life — what is important to him.
- Relational conflict: In *The Fugitive*, the main character, Dr Richard Kimble, is on the run from policeman Samuel Gerard, having been wrongly convicted of the murder of his wife. Kimble's goal is to find the real killer and thus prove his innocence, while Gerard's goal is to apprehend Kimble and put him in jail.
- Societal conflict: In *Hotel Rwanda*, the main character, Paul Rusesabagina, shelters members of the Tutsi tribe who are under threat from the Hutu tribe during a civil war in the African country of Rwanda.
- Situational conflict: In *Gallipoli*, a group of characters — mates from Australia — sign up to fight in World War I. The horrific situation of warfare in Turkey provides a stark contrast to the freedoms of their lives in Australia.

Creating conflict

One of the main ways that conflict can be created in performance is through the use of dialogue. This provides clues as to the type of conflict that is occurring, as well as the characters' response to that conflict. This extract comes from Richard Yaxley's play-script *Heart*. Cal and Robbie are adult brothers who have just been to the funeral of their mother. Cal is struggling to cope with both the death of his mother and the unusual reaction of Robbie, who is autistic.

1	ROBBIE: There were thirty-four people in the church. Is that a good number?	Cal's first line indicates the potential for conflict; he questions Robbie's action. (3)
—	CAL: You counted them?	
—	ROBBIE: Yes.	

5	CAL [*exasperated*]: When?	Relational conflict, where two characters struggle with opposing beliefs. The conflict could also be seen as situational; Cal has difficulty in dealing with Robbie's situation, or condition. **(5–11)**
—	ROBBIE: During. Thirty-four people. Twenty-	
—	two ladies and twelve men. Four of the men were	
—	bald and seven people had hats on.	
—	CAL [*exploding*]: Jesus, Robbie! Our mother's	
10	funeral and you're counting heads! That's — why	
—	are you so —	
—	ROBBIE: Three of the hats were pink …	
—	CAL [*trying to control himself*]: Look, numbers	
—	are fine. Colours are fine. They're both fine, in	
15	the right situation, like a — a football match or	
—	something. But not there! Not in a church, when	
—	people are … grieving! You don't count heads	In Robbie's view of the world, there is no logical reason not to count heads, so he simply does it. **(19)**
—	when people are grieving!	
—	ROBBIE: Why not?	
20	CAL: You just don't, that's all! It's not the right	The conflict is heightened because, for Robbie, there is no problem — which is even more exasperating for Cal. **(20–26)**
—	thing!	
—	ROBBIE: It was interesting for me.	
—	CAL: Well, 'interesting' is not necessarily right.	
—	ROBBIE [*nodding; committing it to memory*]:	
25	'Interesting is not necessarily right.'	
—	CAL: For God's sake!	

👉 OVER TO YOU …

Work in small groups. Choose one of the types of conflict — inner, relational, societal or situational — and write a scene that demonstrates that conflict. Below are some possible contexts for your scene:

- A character is feeling guilty about their role in an argument with a best friend over a minor issue (inner).
- Two people are in conflict about the details of their upcoming wedding (relational).
- A character is angry about the increasing number of homeless people in his or her city (societal).
- Two characters have been hiking in the mountains and are caught in an unexpected storm (situational).

My view …

How do performers create characters? How important is language in performance? Are performance texts different from other types of narratives? If so, how?

Now review the definition of performance that you wrote at the beginning of this unit. Does it need to be changed? If so, how?

6.2 ANALYSING PERFORMANCE

How can we analyse a specific play?

Now that we know about characters in performance, let's examine a specific play — William Shakespeare's *Macbeth* — in order to find out more about the characters, their world and the moral positions that lie behind the play.

The tragedy of *Macbeth*

Macbeth was written in about 1606. It is the story of a Scottish thane (lord), who is persuaded by three witches that he will become king. Encouraged by his ambitious wife, Macbeth secretly murders King Duncan and is then crowned the king of Scotland. However, he soon discovers that his crime can only remain a secret if he is prepared to eliminate those who suspect him of treachery. This he does at great cost to himself and to his wife, who loses her mind. Eventually the English forces, led by Duncan's son Malcolm, challenge and defeat Macbeth. He is killed in a fight with Macduff, who seeks vengeance for the earlier murders of his own wife and children.

This summary seems to describe a violent play filled with criminal action and intent. However, the play has many greater qualities than this. Its full title, *The Tragedy of Macbeth*, indicates that the play is a **tragedy**.

> **NEED TO KNOW**
> **tragedy** in dramatic terms, a play in which a character makes decisions that lead to the suffering of many other characters

Activities . . .

UNDERSTANDING and RESPONDING to tragedy

Getting started

1 Write your own definition of the word *tragedy*. Then, check a dictionary definition.

2 Below are three statements from the media, which use the word *tragedy*. Does each statement represent an appropriate use of the word? Why or why not?
- The deaths of three children in a house-fire in Sydney yesterday were described by police as 'a monumental tragedy.'
- Watson was run out for 99, a tragedy after he had batted so resolutely for nearly five hours.
- This election result is a tragedy for the people of Australia.

Working through

3 Below and on the next page are two stories. Which of these is the most tragic? Discuss why in small groups.

Story 1
A famous singer is trying to fly home for Christmas but cannot get a flight due to the bad weather. He decides to drive home, but at the last minute he meets a friend who has a seat booked on the final flight out of town. The friend offers the singer the seat, which, after some discussion, he accepts. The plane takes off and crashes, killing all on board. The singer was 29 years old.

Story 2

A group of three men and women are climbing one of the world's highest mountains. A blizzard sets in, so the group hunkers down. Twenty-four hours later, after the blizzard finishes, they realise that they have only enough oxygen for two of them to make it back to base camp. One man, Wilhelm, volunteers to remain behind because he is nearly 60 years old and says he has lived a good life. The others are younger. They agree, depart and make it back. Wilhelm's body is found a week later by rescue teams.

Tragedy in text

In Shakespearean plays and performance, the term *tragedy* has an application that is different to that commonly used. Tragedy is:

- The story of one character (the **protagonist**), who has a high position in the community, such as a king, queen, prince or princess.
- This person has a **character flaw** (such as arrogance, impetuousness, ambition), which affects their decision making.
- That character flaw leads the protagonist to make poor decisions.
- These decisions lead to suffering for many other people, such as citizens of the community — hence, the tragedy of the title.
- This suffering can be resolved only by the defeat (death) of the protagonist, often at the hands of the **antagonist**, whose role is to restore order in the community.
- Following the defeat of the protagonist comes the restoration of order and goodness.

  We could summarise these characteristics as follows:

Protagonist → Flaw → Decisions → Suffering → Defeat → Restoration

Let's test these characteristics against three of Shakespeare's tragedies: *Hamlet*, *Julius Caesar* and *Romeo and Juliet*.

Hamlet
William Shakespeare

Julius Caesar
William Shakespeare

Romeo and Juliet
William Shakespeare
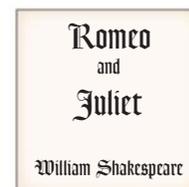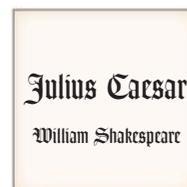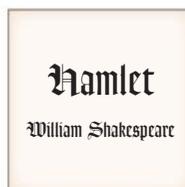
Characteristic	Hamlet	Julius Caesar	Romeo and Juliet
Protagonist	Hamlet, Prince of Denmark is …	Brutus, Senator of Rome is …	Romeo, favoured son of the rich Montague family is …
Flaw	obsessed with avenging the murder of his father so he …	weak enough to support the desire of the other senators to …	an impetuous young man who marries Juliet, the daughter of his family's enemy …
Decisions	pretends to be mad, which leads to …	kill Caesar, the ruler of Rome, which they do, leading to …	before killing Juliet's cousin and being sentenced to exile, which leads to …
Suffering	the deaths of his girlfriend, mother and stepfather, and eventually …	riots from the common people (who loved Caesar) and then civil war, resulting in …	Juliet pretending to kill herself, her family grieving and Romeo mistakenly believing she is dead, causing him to …
Defeat	his own death from poison, meaning that …	the death of Brutus after he sees that his army is defeated and …	take his own life — as Juliet does upon awakening, before …
Restoration	the Norwegian army can take over and restore order.	the rise of a new ruling duo, Antony and Octavius.	the sorrowful families finally end their feud.

Now let's test the characteristics against the plot and characters of *Macbeth*.

The Tragedy of Macbeth

William Shakespeare

The Thane Macbeth → is ambitious → so he decides to kill King Duncan → but loses his friends and wife as a result → and is defeated in battle by Macduff → after which Duncan's son becomes king.
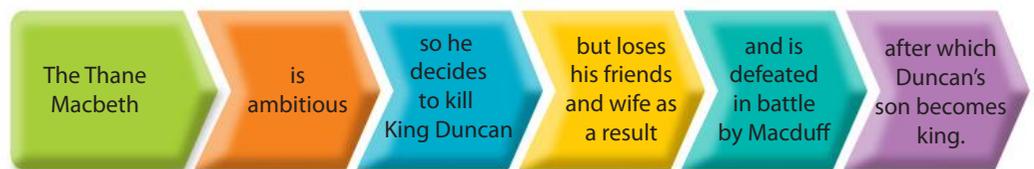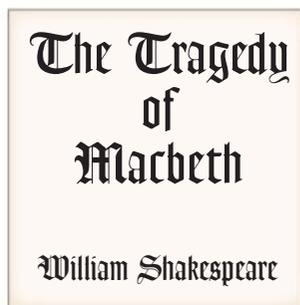
Activities …

UNDERSTANDING Shakespearean tragedy

Working through

1 Summarise the main difference between our common understanding of the term *tragedy* and its application in Shakespearean plays.

2 Macbeth murders a king in order to seize the throne himself. Then he murders his best friend and his enemy's family in order to remain king. Despite this, his own defeat is regarded as tragic. How can this be?

3 What kind of conflict is in evidence in the play *Macbeth*? How do you know? See the Wordsmith on pages 165–6 to guide you.

Going further

4 Obtain a copy of the play *Macbeth* — either online or in print. Read Macbeth's soliloquy (Act V, Scene v, lines 17–28), in which he responds to news of his wife's death by contemplating the nature of existence.

a In your own words, write a brief summary of the meaning of this speech.

b How might this speech reinforce the notion that Macbeth's fate is tragic?

The structure of tragedy

Shakespeare used a structure of five acts in his tragedies, each act containing one or more scenes. This structure allowed the tragic story of the protagonist to develop in a clear and logical manner:

Act	Title	What happens in each act	How this structure applies to *Macbeth*
1	**Exposition**	• The time, place and characters are established, as well as any relevant background information. • The identity of the protagonist and roles of other characters become clear. • The protagonist's goal, which comes about because of his or her character flaw, introduces the main conflict of the story.	• King Duncan and his soldiers celebrate victory over Norway, noting Macbeth's bravery in battle. • Macbeth meets the witches, who prophesy that he will be king. • Macbeth is ambitious and wants to be king, but the king has sons who will inherit his title.
2	**Complications** (or rising action)	• The action becomes complicated as a range of problems, or complications, arise and tension mounts. • The protagonist moves resolutely towards his or her goal, established in the exposition. • The antagonist objects to the protagonist's actions.	• Despite feelings of guilt, Macbeth kills the king. The other thanes are immediately suspicious of him. • The king's sons flee in fear of their lives; Macbeth is announced as the new king. • Macduff refuses to go to Macbeth's coronation ceremony.
3	**Climax**	• The conflict reaches its high point as the protagonist achieves his or her goal. • However, there is potential for further action because, in achieving that goal, the protagonist has hurt or damaged others, including the antagonist. • The protagonist could win or lose at this point.	• Macbeth arranges for the murder of his suspicious best friend, Banquo. • Macbeth's guilt plagues his mind, making him see ghosts. His relationship with Lady Macbeth is falling apart. The other thanes begin to plot against him. • Macbeth will return to the witches to hear further prophecies.
4	**Falling action**	• The consequences of the protagonist's actions begin. • The protagonist is forced into further action in order to maintain his or her goal and status. • This new action reveals the protagonist's character flaw, and is the beginning of the end.	• The witches' prophecies fool Macbeth into believing that he is invincible. • Macbeth orders the deaths of Macduff's wife and family in order to scare off Macduff. • Macbeth's over-reaching ambition has led him to the worst crime of all: the slaughter of innocents.
5	**Resolution** (or dénouement)	• The conflict that was introduced in the exposition is resolved. • The protagonist is defeated by the antagonist. • Order is restored to the place and wider community.	• The king's sons return with an army in order to defeat Macbeth. • Macbeth discovers that he is not invincible and is killed by Macduff. • Malcolm, eldest son of Duncan, is crowned King of Scotland.

Activities . . .

ANALYSING the five-act structure

Getting started

1 Who is the protagonist in *Macbeth*? What is his goal?
2 What is the major complication that occurs in Act II?
3 Who is the antagonist, and what does he do to demonstrate his disapproval of the protagonist?

Working through

4 How is the death of Banquo significant in the structure of the play?
5 By Act III, the protagonist has 'hurt or damaged others'. Does this include himself? Explain.
6 What is 'the beginning of the end' for Macbeth?
7 In terms of structure, why is it important that the king's sons return at the start of Act V?

Going further

8 Based on the five-act structure as summarised on page 170, who or what is most responsible for Macbeth's actions?
   a His character flaw: over-reaching ambition
   b The witches and their prophecies
   c The weakness of other characters, such as the king's sons, who flee rather than stay and fight.
   Discuss this with others in your class and present your view with supporting evidence.

LITERATURE link

Structure in myths

The Greek philosopher Aristotle first outlined the five-act structure in his book of literary theory entitled *Poetics*, written over 2000 years ago. Another interesting book on structure in literature, entitled *The Hero with a Thousand Faces*, was written by Joseph Campbell. In his book, Campbell showed how the basic structure of major myths is also used by many films (such as the *Star Wars* and *Indiana Jones* series), fiction books, comedies and even documentaries. This chart shows Campbell's structure in summary.

Find out more about how Campbell's summary of mythic structure has influenced writers and creators across the world. What are some examples of well-known texts that use this structure? You could start by looking at the *Lord of the Rings* series.

Are there any similarities between Campbell's structure and the story of Macbeth?

The hero and their world are introduced.

The hero is called to adventure, to go to another place and find or retrieve something valuable.

The hero is reluctant but is urged on by a wise character to cross the first threshold, or barrier.

The hero is tested in a range of ways and meets one or more helpers.

The hero crosses other thresholds and eventually reaches the place.

The hero undergoes the supreme test.

The hero finds or retrieves the valuable item but is pursued by enemies as he returns home and almost dies.

The hero returns home, transformed by the experience. The valuable item makes the world a better place.

Characters in *Macbeth*

We know that the protagonist of *Macbeth* is the title character, and the antagonist is Macduff. There are, of course, many other significant characters, all of whom contribute to the action and therefore the play in performance. An interesting way of analysing all characters is to place them on a series of continuums, such as those shown below. This allows us to make comparisons between the characters. It provides a more detailed consideration of each character in terms of performance.

Activities . . .

UNDERSTANDING characters

Working through

1 Consider each of the characters from *Macbeth* shown in the box below. Where would you place them on each of the continuums that follow? Why? Discuss in groups, justifying your response.

King Duncan	Malcolm	Witch #1	Banquo
Macduff	3rd murderer	Lady Macbeth	Ross

Continuums:

MAJOR ⟵ ⟶ MINOR
How much influence does the character have on the action of the play?

FLAT ⟵ ⟶ ROUND
Is the character one-sided (flat) or multi-faceted (round)?

STATISTIC ⟵ ⟶ DEVELOPING
Does the character change throughout the play or not? If they do, how much?

PARTIALLY REVEALED ⟵ ⟶ FULLY REVEALED
How much do we really know about the character? How much remains hidden?

EMOTION-BASED ⟵ ⟶ REASON-BASED
Does the character tend to make decisions based on emotion or reason?

MORAL ⟵ ⟶ IMMORAL
Does the character exhibit behaviours that most would regard as morally sound?

2 Do the same exercise for the character Macbeth, and discuss.

Character in focus: Lady Macbeth

Lady Macbeth is an intriguing character because she behaves (and can thus be performed) in contrasting ways, depending on the situation.

Lady Macbeth, the wife	Lady Macbeth, the manipulator	Lady Macbeth, the victim
• She offers her husband great support in his goal to become king. • When he is distraught at his own actions, she soothes and assists him. • She covers for Macbeth in front of his friends and associates during the banquet scene. • She reminds Macbeth that they are a team.	• She invokes the spirits of darkness to 'unsex' her and fill her 'with direst cruelty'. • She willingly participates in regicide (the killing of a king). • She indicates that she would have killed Duncan 'had he not resembled my father'. • She challenges Macbeth's manhood.	• She would not have considered Duncan's death had it not been for her husband's letter. • Despite helping him in the early scenes, she is 'cut off' by Macbeth and left alone. • She feels great guilt for a crime she did not actually commit. • Feeling unloved and unwanted, she loses her mind.

To further illustrate these contrasts, examine the section of the play below. At a banquet with the other lords, Macbeth 'sees' the ghost of the recently murdered Banquo. The lords wish to leave but Lady Macbeth urges otherwise.

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from *Macbeth, Act III, Scene iv, lines 52–68*
by William Shakespeare

Comments and questions

Lady Macbeth addresses the lords, covering for her husband by suggesting that he often has 'fits'. She also suggests that they ignore him or risk 'extending' his behaviour.

In doing this, is she being loving or conniving?

Is she desperate that their crimes not be suspected, or is she being coolly manipulative?

Her final comment in this speech — 'Are you a man?' — is addressed to Macbeth.

Is she mocking him, suggesting that he is weak? Or is she trying to shock him into amending his behaviour?

In her second speech she reminds Macbeth of his past visions and says that these are 'impostors to true fear'.

Is she trying to argue rationally with Macbeth, to make him understand that he is wrong to see ghosts? Or is she mocking him?

Text

ROSS
Gentlemen, rise, his highness is not well.

LADY MACBETH
Sit, worthy friends: my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if much you note him,
You shall offend him and extend his passion:
Feed, and regard him not. Are you a man?

MACBETH
Ay, and a bold one, that dare look on that
Which might appal the devil.

LADY MACBETH
O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam. Shame itself
Why do you make such faces? When all's done,
You look but on a stool.

Activities . . .

ANALYSING Shakespearean tragedy

Going further

eBook *plus*

1 View the digital copy of the *Macbeth* script in the ***Macbeth* script** weblink in your eBookPLUS. Copy and paste each scene or section that features Lady Macbeth into a single document. Work in small groups to read each scene, charting Lady Macbeth's progression as a character. When is she wife, manipulator or victim? Does she play other roles within the play? If so, what are they?

2 With your teacher's permission, use a video-sharing site to locate a range of Lady Macbeth performances. How are they similar? How are they different? Is there a set of common characteristics that can be ascribed to performances of this complex character?

LANGUAGE link

Evaluating texts

Modern audiences may see the witches in *Macbeth* in a range of ways. They might be manipulative, criminal, pathetic, nasty or even humorous, depending on the performers' interpretations and the values and beliefs of the audiences themselves.

Elizabethan audiences who viewed the play *Macbeth* would have been likely to have evaluated the role of witches differently, because of their own specific values and beliefs. For example, their new king, James I, was fascinated by witchcraft, even publishing a book on the subject in 1597 (*Daemonologie*) and passing laws about witchcraft in 1604. James, who was Scottish, also claimed to be a descendant of the real Banquo, so it is likely that he would have been flattered by Shakespeare's portrayal of Banquo as a noble, decent man who falls victim to a ruthless killer — and particularly impressed by the witches' prophecy that 'your children will be kings'.

Audiences of the time were heavily influenced by Christian theory, which indicated that witches were spiritual wrong-doers who had made a pact with the devil and invariably worked in groups.

Thus, the values and beliefs of the time — the early 1600s — and the place — Elizabethan England — could have meant that audiences saw the witches in the play as agents of darkness, representatives of the devil who were more responsible for the evil in the play than other characters.

In this way, we can see that texts can be evaluated in different ways according to the values and beliefs of the audience.

Think about other values-based contexts for the reading of *Macbeth*, such as those listed below. How might these audiences read the play?

- **Citizens of a country such as Afghanistan, who have endured decades of civil war**
- **People who embrace non-Christian religions, such as Islam or Hinduism**
- **Students of Scottish history**

Three witches

In terms of stage-time, the three witches in *Macbeth* are minor characters. Despite this, their impact on the action of the play is significant. As the following photographs suggest, the witches can be interpreted in a range of ways for performance purposes.

Image A

Image B

Image C

Image D

Activities . . .

INTERPRETING the text

Getting started

1 Look at the photos of the witches and identify similarities and differences.
2 Which image do you prefer as most representative of the witches? Why?

Working through

3 Examine Image A more closely. Write notes on:
   a the use of colour and make-up
   b the choice of costumes and props
   c the posture and stance of the actors.
   In terms of status and power, are these witches equal or is one more dominant than the others? Explain your answer.
4 Examine Image B.
   a Is one witch more powerful than the others? Why or why not?
   b Is this group more or less powerful than the witches in the first image? Explain your answer.
   c Do you prefer Image A or Image B? Why?
5 Examine Image C. It appeared in a newspaper article about the effectiveness of children as actors.
   a What physical similarities exist between the three actors chosen for these roles? What does this suggest about the characters?
   b Is one witch more powerful than the others? Why or why not?
   c Comment on the decision to use child actors for the roles of the witches. Do you see this as a reasonable decision, dramatically or morally? Why or why not?
6 Examine Image D — a still taken from Roman Polanski's 1971 film version of *Macbeth*.
   a Two of these witches are clearly much older than the third, central witch. What might this suggest in terms of power and position?
   b Polanski's witches were presented as real women who dabbled in black magic and the supernatural. In other interpretations they have been presented as non-real; for example, as apparitions from another world or dimension. Which interpretation do you prefer? Why?
   c Having reviewed each image, which do you now see as closest to the main purpose of the witches in the play; that is, to represent conflict, darkness and turmoil? Justify your response.

Going further

7 Must the witches be female? Would the play be dramatically altered if the witches were performed as males? Why or why not?
8 Work in groups. Re-read the two key scenes that involve Macbeth and the witches:
   - Act I, Scene iii, in which the witches prophesy that Macbeth will be king, and Banquo's children shall be kings
   - Act IV, Scene i, in which Macbeth returns to hear more prophecies and is shown the apparitions.
   Re-create each of these scenes using mime and movement only. Doing this will allow you to focus on developing the characters through their physical qualities.

Wordsmith . . .

TEXTUAL INTERVENTIONS

Writers create characters who come into conflict with each other, and thus contribute to a story. In doing so, writers choose to tell us a certain amount about each character and place, as well as the plot of the story. The make-up of the final text is carefully selected from a vast set of available material, meaning that there is much that is untold.

Intervening a text is a way of tapping into one or more aspects of the untold story. It allows a new writer to re-imagine parts of the original base text in order to further develop or modify our understanding of that text.

There are many forms of textual intervention, such as those shown in the following graphic organiser.

Re-imagining the base text in a different genre, e.g. *Macbeth* as a gangster story in the Melbourne underworld (2006 film)

Genre shift

Alternative text

Creating a completely new text that offers an alternative view of the original. For example, David Malouf's novel *Ransom* retells parts of the story of Homer's *Iliad*.

Imitation/ parody

Focus shift

Creating a new text that mocks aspects of the original by imitating it in a humorous or satirical way

Shifting the focus from a central character to a minor character, and thus showing the story from a different angle

Creating textual interventions makes the usually passive process of reading more active. In re-imagining the original text and producing a new text, readers are effectively rewriting, or at least adding to, the story.

The following excerpt comes from Richard Yaxley's story 'It Wasn't Thee, MacBee'. This intervention is told from the point of view of the Thane of Cawdor — a character who is silenced in the original text of *Macbeth*. Cawdor, who is not necessarily a reliable narrator, puts forward an alternative plot in which Banquo murders Duncan and sets up Macbeth as the killer in order to become king and marry his lover, Lady Macbeth.

from *It Wasn't Thee, MacBee*
by Richard Yaxley

1 I was there, you see. I saw what really happened. And it annoys the heck out of me that there has been so much chronic misrepresentation since, all because in 1605 Will Shakespeare's cousin
5 went to Scotland and fell in love with one of the clan. Talk about coincidence; he's writing a nice

First-person point of view is immediately established, creating an intimate relationship with the reader. **(1)**

This section merges the story of Macbeth with the life of the author, reminding the reader that it is difficult to separate the two. **(4–6)**

juicy little history play for King Stuffy James,
shows the first draft to Cousin Annabel and she
freaks because she's worried about what they'll
10 all think of her betrothed, the great-great-great
et cetera of dastardly Dunc. Will — who was
by all accounts an obliging sort of chap, if a bit
socially lame — says okay then, and changes
Act 2 Scene 2 and a few other bits, having first
15 disguised the truth about Lady M and His Most
Royal Favour, with all the waffly hullabaloo about
an imaginary dagger and Macca's conscience . . .

    Anyway, I've been sitting around on my blot
for a few hundred years trying to ignore the
20 whole shebang . . . but finally, I've had enough.
It's about time Will Shakespeare's lies were
fully exposed. Truth is, it was a sordid little
story of oft-required lust that hardly deserved
the international exposure he gave it. Having
25 said that, there was really only one worthwhile
warrior in the tale, and I'm that man — the Thane
of Cawdor. That is, the original, *real* Thane of
Cawdor, who would've kept his title and his
life if it hadn't been for that idiot Banquo, that
30 bigger idiot Flea-brain (his dunderhead son)
and of course Lady M, who was at the centre of
everything.

Annotations:

The first indication of character re-invention. In the original text, Duncan is a noble, much-loved king; this intervention casts him as a foolish wrong-doer. **(11)**

The intervention is justified by the claim that Shakespeare deliberately altered the truth in order to appease his cousin. **(13–14)**

These kinds of words and phrases allow the writer to establish a unique voice for the Thane: breezy, off-hand and informal. **(16,18,19–20,22–23)**

The main focus of the intervention — to restore the public reputation of the Thane — becomes clearer. **(24–27)**

This final statement sets up the remainder of the intervention, which will show the reader how Lady Macbeth was 'at the centre of everything'. **(31–32)**

OVER TO YOU …

Choose and write one of the following possible interventions, based on *Macbeth*, or create your own.

- Write a monologue from the point of view of the doctor, imagining that he witnessed the death of Lady Macbeth.
- Write a story about the first meeting and courting of Macbeth and Lady Macbeth.
- Write a short play set in the witches' den, during which they describe their first meeting with Macbeth and Banquo.
- Rewrite Act II, Scene iii, the discovery of Duncan's body, as a Western-style film-script.
- Improvise and create a new play for the Three-Minute Shakespeare Festival, in which a cast performs an abbreviated version of *Macbeth* in under three minutes.

My view …

How important is it to develop a structure in a piece of writing? What are some of the advantages of planning the structure of a story before writing it? How might structure in a text help performers to develop their interpretation of that text?

6.3 CREATING PERFORMANCE

How can we use text to create performance?

Having developed an understanding of the structure of a text and characters within it, the performer's next task is to investigate, in detail, each scene or section of the text. Put simply, performance is live storytelling, so it is vital that the performers know as much as possible about all aspects of the story, its people and places. For example, a performer who is playing one character should know:

- the character's **back-story** — what has happened in their past life, including significant events or moments that have shaped the person
- how the character feels about all the other characters in the text
- the character's super-objective (see page 157) and, within each scene, their main **desire** and any **obstacles** to achieving that desire
- the character's future beyond the text. This could be hinted at in the text, or it may be imagined by the performer; either way, it must be considered.

Let's investigate a key scene from *Macbeth* from a performance point of view. In Act III, Scene ii, Macbeth begins to plan the murder of his friend Banquo; however, the scene is also pivotal in terms of the relationship between Macbeth and his wife.

Before examining the scene closely, performers need to clarify what has happened pre-text. This can be done as an exercise in mindmapping, in which we use notes to create a map of information that may be useful in understanding the scene. Here is the beginning of a **mindmap** for this scene:
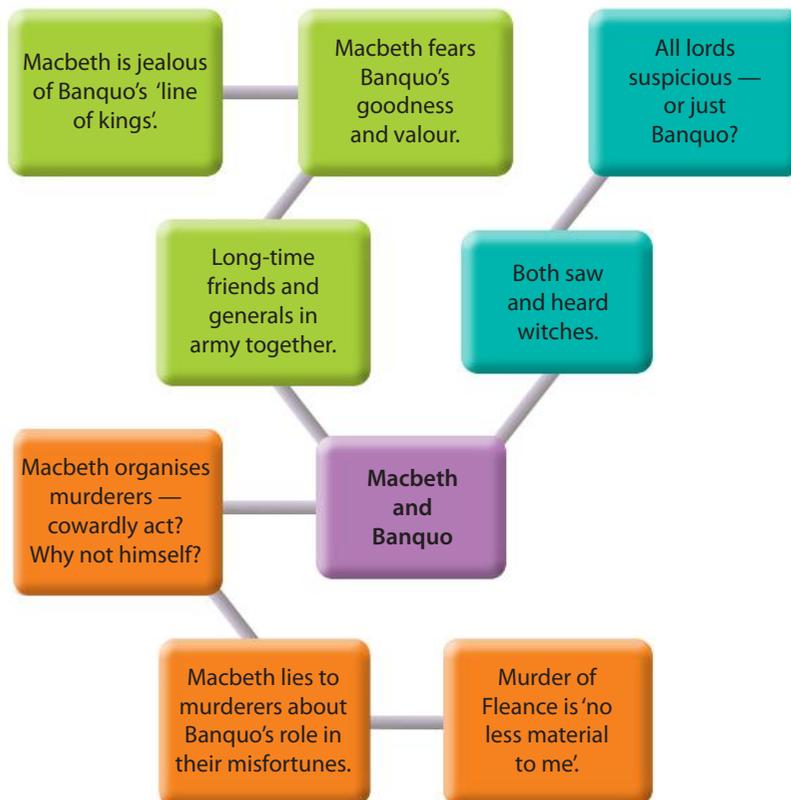
Mindmap boxes:
- Macbeth is jealous of Banquo's 'line of kings'.
- Macbeth fears Banquo's goodness and valour.
- All lords suspicious — or just Banquo?
- Long-time friends and generals in army together.
- Both saw and heard witches.
- Macbeth organises murderers — cowardly act? Why not himself?
- **Macbeth and Banquo**
- Macbeth lies to murderers about Banquo's role in their misfortunes.
- Murder of Fleance is 'no less material to me'.

Act III, Scene ii

from *Macbeth*
by William Shakespeare

1		Enter LADY MACBETH and a SERVANT
—	LADY MACBETH	Is Banquo gone from court?
—	SERVANT	Ay, madam, but returns again to-night.
—	LADY MACBETH	Say to the king, I would attend his leisure
5		For a few words.
—	SERVANT	Madam, I will.
—		SERVANT exits
—	LADY MACBETH	Nought's had, all's spent,
—		Where our desire is got without content:
10		'Tis safer to be that which we destroy
—		Than by destruction dwell in doubtful joy.
—		Enter MACBETH
—		How now, my lord! why do you keep alone,
—		Of sorriest fancies your companions making,
15		Using those thoughts which should indeed have died
—		With them they think on? Things without all remedy
—		Should be without regard: what's done is done.
—	MACBETH	We have scorched the snake, not kill'd it:
—		She'll close and be herself, whilst our poor malice
20		Remains in danger of her former tooth.
—		But let the frame of things disjoint, both the worlds suffer,
—		Ere we will eat our meal in fear and sleep
—		In the affliction of these terrible dreams
—		That shake us nightly: better be with the dead,
25		Whom we, to gain our peace, have sent to peace,
—		Than on the torture of the mind to lie
—		In restless ecstasy. Duncan is in his grave;
—		After life's fitful fever he sleeps well;
—		Treason has done his worst: nor steel, nor poison,
30		Malice domestic, foreign levy, nothing,
—		Can touch him further.

Lady Macbeth asks only about Banquo. Why? Does she see him as a threat? If so, why? What qualities about Banquo worry her? Is she worried for Banquo? Or is it his friendship with her husband? Does this suggest that she believes Macbeth will not be strong enough to deal with a suspicious friend? (2)

Formal statement. Is this a sign that the relationship is cooling? Does Lady Macbeth now have to make an appointment to see her husband, the king? (4–5)

This section reaffirms Lady Macbeth's wish to be unwavering, rather than 'dwell in doubtful joy'. Is she steeling herself for a battle with her wavering husband? Or is she battling within herself? The four lines rhyme; why? Next rhyming section is Macbeth's speech at the end of the scene. Significance? Link? (8–11)

Change of tone; suddenly cheerful? Is she trying to reassert her previous role as confidante and adviser? The final line echoes earlier lines; Lady Macbeth wants their relationship to return to what it once was. (13,17)

Macbeth seems to have come to a new realisation; that one act alone will not be enough to maintain his ambition. Is he bitter about this? Already resigned to defeat? Angry? Is he really speaking to Lady Macbeth, or simply framing his thoughts for himself? (18)

These lines strongly indicate Macbeth's tortured state of mind, lack of sleep and 'terrible dreams'. Has he already conceded that he will never be peaceful until his own death? Does this mean he has become reckless, not caring about his actions or their consequences? Can this speech be seen as a prelude to the 'Tomorrow' speech in Act V? (24–27)

—	LADY	Come on;
—	MACBETH	Gentle my lord, sleek o'er your rugged looks;
		Be bright and jovial among your guests to-night.
35	MACBETH	So shall I, love; and so, I pray, be you:
—		Let your remembrance apply to Banquo;
—		Present him eminence, both with eye and tongue:
—		Unsafe the while, that we
—		Must lave our honours in these flattering streams,
40		And make our faces vizards to our hearts,
—		Disguising what they are.
—	LADY	You must leave this.
—	MACBETH	
—	MACBETH	O, full of scorpions is my mind, dear wife!
45		Thou know'st that Banquo, and his Fleance, lives.
—	LADY	But in them nature's copy's not eterne.
	MACBETH	
—	MACBETH	There's comfort yet; they are assailable;
—		Then be thou jocund: ere the bat hath flown
—		His cloister'd flight, ere to black Hecate's summons
50		The shard-borne beetle with his drowsy hums
—		Hath rung night's yawning peal, there shall be done
—		A deed of dreadful note.
—	LADY	What's to be done?
	MACBETH	
—	MACBETH	Be innocent of the knowledge, dearest chuck,
55		Till thou applaud the deed. Come, seeling night,
—		Scarf up the tender eye of pitiful day;
—		And with thy bloody and invisible hand
—		Cancel and tear to pieces that great bond
—		Which keeps me pale! Light thickens; and the crow
60		Makes wing to the rooky wood:
—		Good things of day begin to droop and drowse;
—		While night's black agents to their preys do rouse.
—		Thou marvell'st at my words: but hold thee still;
—		Things bad begun make strong themselves by ill.
65		So, prithee, go with me.
—		*Exeunt*

Macbeth talks of his damaged psychology. His wife's response is to 'be bright and jovial'. She thinks appearance will be enough: a sign that they are very different in their thinking? Highly ironic, given that she will lose her mind! **(33–35)**

Is this sincere in tone or patronising? **(35)**

Why must he 'leave this'? Is she worried about him, or about the consequences of his apparent state of mind? A selfish comment, or one based on genuine love for her husband? **(42)**

Macbeth has had enough psychology; he is a man of action, and it is time for that action. **(45)**

Macbeth's description here is very formal and poetic, as if he has become, like the witches, a spiritual manipulator. Once he would have told her plainly what was going to happen; now he patronises her with this almost melodramatic talk of 'a deed of dreadful note.' **(48–52)**

Great urgency in this question. Knowledge is power; without that knowledge, Lady Macbeth is of little use to her husband. **(53)**

Macbeth is now prepared to act alone. His assumption that she will 'applaud the deed' is patronising and could be seen as sexist; the dutiful wife clapping her clever husband? What are the gender implications of this scene? Is this the moment when their relationship crumbles? **(54–55)**

'Go with me.' Where? To do what? Is he going to tell her more? Are they returning immediately to the banquet? Does he need her publicly, but not privately? How would Lady Macbeth react emotionally to this request? **(65)**

Activities . . .

UNDERSTANDING the text

Getting started

1 Discuss the mindmap in groups, and extend it; what further aspects or ideas could be added? For example, what could be said of the marriage of Macbeth and Lady Macbeth?

2 Read the text, at first silently, and then aloud in groups. Discuss the annotations, and the questions within the annotations, and then answer the questions in your groups.

Working through

3 Who is the most powerful character early in this scene? Why?

4 Who is the most powerful character at the end of the scene? Why?

5 What differences in the attitudes of Macbeth and his wife are shown in this scene?

6 Lady Macbeth reappears in Act III, Scene iv, where she covers for Macbeth at the banquet and then urges him to 'the season of all natures, sleep'. When do we next see her? What is ironic about this?

Going further

7 Develop a performance of this scene, based on your pre-text work and with the text itself.

8 Choose a different scene. Complete a pre-text mindmap, and notes for performers for that scene; then develop a performance.

Guilty or not? Creating a new text for performance

One of the most fascinating aspects of the play *Macbeth*, and one which will directly influence the style in which it is performed, concerns the moral positioning within the play: the guilt or otherwise of the characters.

Activities . . .

EVALUATING and ANALYSING the text

Getting started

1 In terms of immoral behaviour, who is the most guilty character in the play? Why? Discuss this question in groups. Is everyone in agreement?

Working through

Look at these summaries of the first two crimes within the play.

Crime	Regicide
Perpetrator	Macbeth, Thane of Cawdor
Method	Multiple stab-wounds while the victim slept in his chamber
Guilty	Macbeth had already been thinking about becoming king before he met the witches on the heath.
	On the night in question, he used two knives to kill the king.
	He then admitted to his wife that he did it.
	He had blood on his hands and clothes that he washed off.
Not guilty	He is guilty of manslaughter but not murder because his wife made him do it. She challenged his manhood and used the possible end of their love as bait, thus forcing him to act.
	He was also unreasonably influenced by supernatural forces suggesting that he might become king.
	Thus, he was not of sound mind when the crime was committed.

Crime	Murder of king's servants
Perpetrator	Macbeth, Thane of Cawdor
Method	Butchered with sword outside the king's chamber, having been previously drugged
Guilty	Macbeth admitted to all present that he'd killed the servants because he suspected them of killing Duncan.
	This reason was a lie, designed to protect himself. The servants died without the chance to tell their version of events.
	Innocent people died because of Macbeth's ruthless ambition.
Not guilty	Lady Macbeth drugged the servants and wiped blood on them. Had she not done so, they would not have been implicated in the regicide.
	Although Macbeth did kill the servants, he was forced into doing so because of the blood that she had put there.
	His judgment was clearly impaired when the crime was committed.

2 Are there further arguments that could be added to either the 'Guilty' or 'Not guilty' columns? If so, what are they? Discuss in small groups and then compare each group's arguments.

3 The evidence for and against Macbeth could largely be separated into circumstantial or psychological. What do these terms mean? What is the difference between each type of evidence? Give examples.

4 In judging the guilt or otherwise of Macbeth, are you more compelled by the circumstantial or the psychological evidence? Why?

Going further

5 Create and complete charts for these other (possible) crimes from the play:
   a the murder of Banquo
   b the murders of Lady Macduff and her children
   c the death of Lady Macbeth
   d the death of Macbeth.

6 Based on the evidence in your charts, do you agree or disagree with the following statements? Discuss as a group, giving reasons with your answers.
   a Macbeth is more guilty of the murder of Banquo than the murderers themselves.
   b After the killing of Duncan, Lady Macbeth has little or nothing to answer for.
   c Ross must share some of the guilt for the murders of the Macduff family because he left them alone.
   d Macbeth is guilty of causing the unnatural death of his wife because of his behaviour towards her.
   e Macduff must share some of the guilt for the murders of his family because he left them alone.
   f The biggest victim in the play is Macbeth himself.
   g The witches are responsible for most, if not all, of the crimes in this play.
   h Macduff killed Macbeth in battle, which is acceptable and not criminal.

There is a popular belief that many people fear public speaking more than they fear death. Whether or not this is true, there is no doubt that performing in front of an audience can be a nerve-wracking experience. To make the experience more positive and memorable, here are some tips for performers.

1. Practise to the point where you know your role completely. As with any sport or creative endeavour, good performance invariably stems from good preparation. Even if you are nervous, you should be able to perform your role because you know it so well.

2. Warm up both body and voice, which are essential to good performance. Stretching and doing gentle exercises energise and provide a form of relaxation. Vocal exercises, including soft singing or chanting, help ready your voice for the extra demands and stresses of performance.

3. Stay open to the audience, both physically and emotionally. Performers need to be seen and heard, or the story will be lost. Angle your body towards the audience, unless the scene calls for you to face them directly. Let audiences hear, see and feel the emotion in what you are saying and doing.

4. Be part of the ensemble. Group performance works most effectively when the members of the group (or ensemble) are all supportive of each other. Don't try to dominate as an individual; allow the power of the story to be the dominant factor.

5. Learn to listen. When performing on stage, you should always be listening. Even if you have heard the lines and seen the movements a hundred times, for an audience they are new; therefore, they must also appear new to you. Besides, performers who actively listen never miss a line or a cue.

6. Don't mention *Macbeth*! There is an old superstition that actors must not say the word *Macbeth* when inside a theatre or it will cause disaster; instead, they substitute the phrase *the Scottish play*. It is believed that the superstition stems from the very first performance of *Macbeth*, when Shakespeare himself was called in to play the role of Lady Macbeth because the young man who had been cast in that role had suddenly died.

Research and collect a range of body and voice exercises for performers.

Law and order

Law and Order is a long-running television series set in New York city. Each episode occurs in two parts.

- Part 1 — the investigation of a crime and arrest of a suspect for that crime
- Part 2 — the prosecution of that suspect in court.

Let's imagine *Law and Order: Macbeth* as the basis for a new performance.

Activities ...

CREATING new texts

Getting started

1 Work in groups. Begin by choosing one of the crimes from the play.

2 Complete your pre-text research and then re-read the relevant scene from the play. Make a list of characters and assign roles among the group.

Working through

3 Develop a sequence for the performance of part 1 of the episode of *Law and Order* using the following guidelines.

   a The crime is committed.

   b The initial investigation begins with the discovery of the crime scene.

   c The first clue is located.

   d Interviews are conducted with 'persons of interest'.

   e A second, vital clue is located and the suspect's name identified.

   f The suspect is discovered and arrested.

4 Rehearse this sequence, and then develop a second sequence for the performance of part 2 of the episode of *Law and Order*, using the following guidelines.

   a The suspect is taken to court and the prosecutor outlines the case against the suspect, including the clues from part 1.

   b The prosecutor calls witnesses to testify against the suspect; the defence lawyer cross-examines these witnesses.

   c The suspect is examined under oath, putting forward their case.

   d The prosecutor sums up the case against the suspect.

   e The defence lawyer sums up the case in support of the suspect.

   f The judge (or jury) determines the guilt or otherwise of the suspect, and imposes a sentence if necessary.

5 Rehearse and present both sequences to an audience. When performing part 2, the group may find it useful to refer to the diagram of a courtroom below.
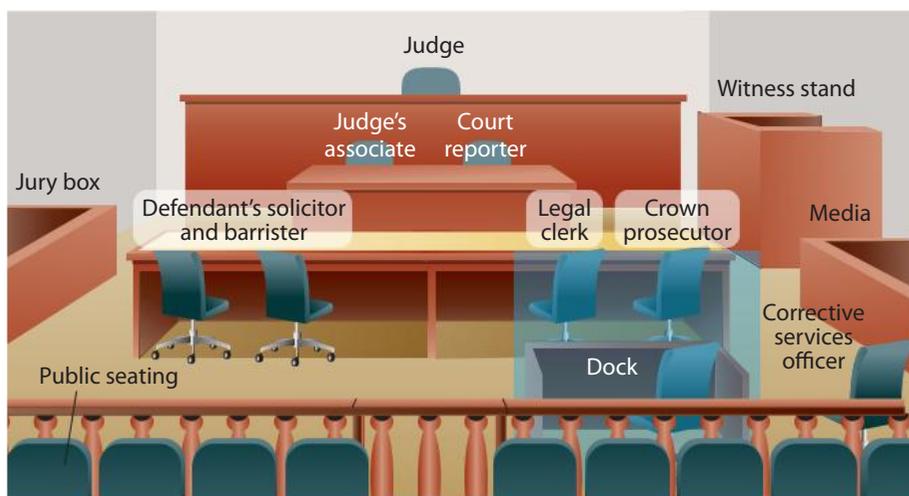
Wordsmith ...

BLOCKING AND EMOTIONAL INTERPRETATION

A journalist who interviewed actor Geoffrey Rush made the following observations:

> *His limbs are always moving ... a rolling shoulder; two restless elbows; the busy hands ... His body informs his character ... It's a body always threatening to break into performance; as though it needs a stage ... But his body is just moving with his mind, a zipping and zinging head full of playful prose and no full stops.*

—Trent Dalton, *QWeekend* magazine, 15–16 January 2011

This description refers to a key aspect of performance: synchronising the body and the mind in order to 'inform' a particular character. During the rehearsal process, we can assist this synchronisation by *blocking* the performance, and working on the emotional interpretations of words, lines and sections of text. For performance purposes, the stage area can be split into nine sections, seen from the point of view of the performer. These sections are used in blocking: working out where to enter, stand, move and exit.
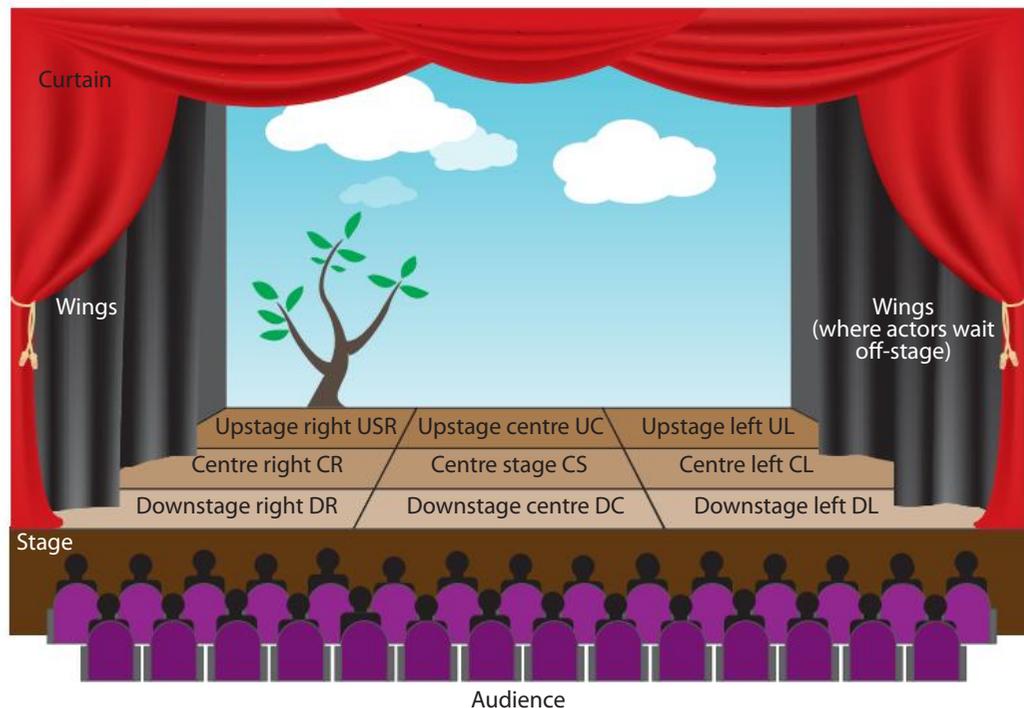
Here is an example of a possible blocking from early in Act II, Scene ii of *Macbeth*.

Blocking		Play-script
Offstage	MACBETH	[*Within*] Who's there? what ho!
Stands DCS	LADY	Alack, I am afraid they have awaked,
	MACBETH	And 'tis not done. Th' attempt and not the deed
Moves quickly to CL		Confounds us. Hark! I laid their daggers ready;
		He could not miss 'em. Had he not resembled
		My father as he slept, I had done't.
Enters from CL, startling		*Enter* Macbeth
Lady Macbeth.		My husband!
Crosses to CS	MACBETH	I have done the deed. Didst thou not hear a noise?

Note that the blocking uses stage terminology, as well as verbs such as *stands*, *moves*, *enters* and *crosses*, which are not preceded by the subject of the action (*he* or *Macbeth*). These are direct instructions to the performer, worked out during rehearsal, and a reminder of how they must work to create images on the stage.

For performers, a second key aspect of the rehearsal process is to develop a greater understanding of the character's emotions that underlie words, phrases and scenes. There are many different ways of playing the same scene, and it is up to the performance team to work out the interpretation that best suits their purpose. Here is an example, using the same section of Act II, Scene ii:

Emotional interpretation		Play-script
<u>Fear</u> that he might be discovered with blood on his hands	MACBETH	[*Within*] Who's there? what ho!
Misinterprets her husband's words as the waking of the intended victims; <u>paranoia</u>, <u>edginess</u>	LADY MACBETH	Alack, I am afraid they have awaked, And 'tis not done. Th' attempt and not the deed
Frustration at her husband possibly messing up the murders, despite her preparation		Confounds us. Hark! I laid their daggers ready; He could not miss 'em. Had he not resembled My father as he slept, I had done't. *Enter MACBETH*
<u>Cold, unfeeling</u>		My husband!
High level of <u>anticipation</u>: what has happened?	MACBETH	I have done the deed. Didst thou not hear a noise?

Note that each example of emotion in this interpretation (the underlined words) is supported by reasoning and justification.
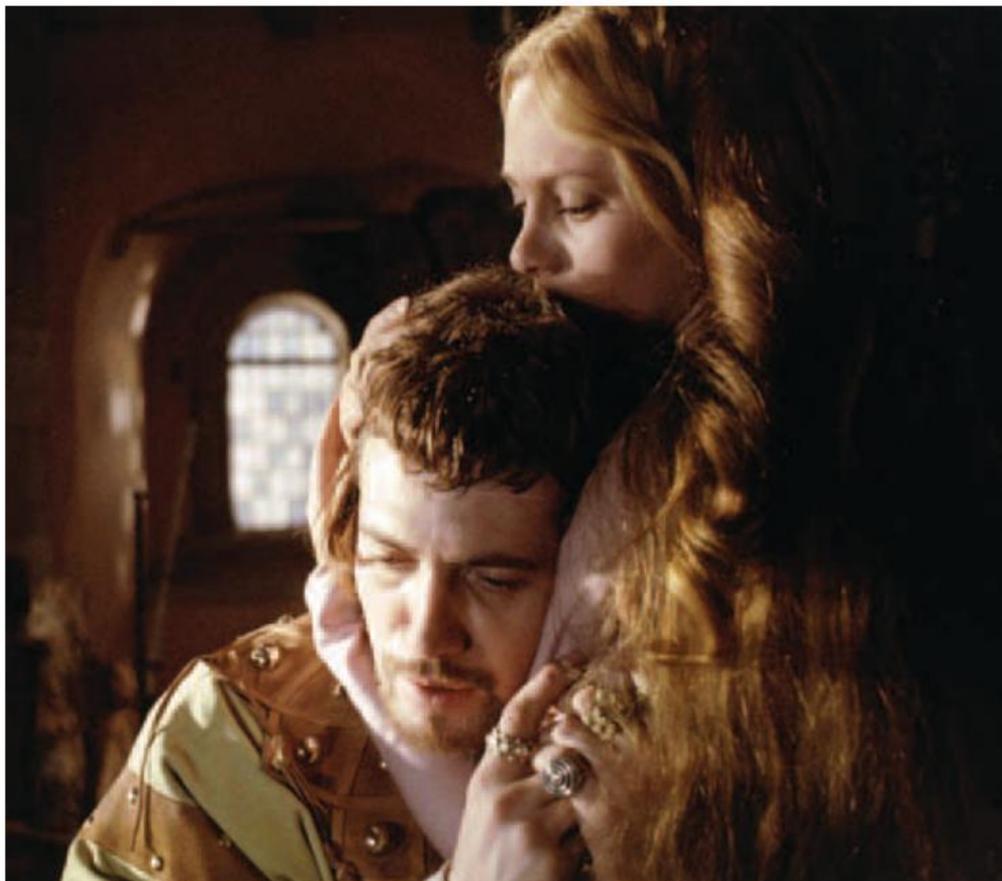
Macbeth and Lady Macbeth in Roman Polanski's 1971 film version of the play

OVER TO YOU …

Below is further text from the same scene. Work with a partner to interpret blocking and emotion. Rehearse the scene and adjust as necessary. Present to an audience and ask for feedback on your interpretation.

Emotion	Play-script	Blocking
	MACBETH I have done the deed. Didst thou not hear a noise?	
	LADY I heard the owl scream and the crickets cry.	
	MACBETH Did not you speak?	
	MACBETH When?	
	LADY Now.	
	MACBETH	
	MACBETH As I descended?	
	LADY Ay.	
	MACBETH	
	MACBETH Hark! Who lies i' th' second chamber?	
	LADY Donalbain.	
	MACBETH	
	MACBETH This is a sorry sight. *Looking on his hands*	
	LADY A foolish thought, to say a sorry sight.	
	MACBETH	
	MACBETH There's one did laugh in's sleep, and one cried 'Murder!' That they did wake each other: I stood and heard them. But they did say their prayers and address'd them Again to sleep.	
	LADY There are two lodged together.	
	MACBETH	
	MACBETH One cried 'God bless us!' and 'Amen' the other, As they had seen me with these hangman's hands. List'ning their fear I could not say 'Amen' When they did say 'God bless us.'	
	LADY Consider it not so deeply.	
	MACBETH	
	MACBETH But wherefore could not I pronounce 'Amen'? I had most need of blessing, and 'Amen' Stuck in my throat.	
	LADY These deeds must not be thought	
	MACBETH After these ways. So, it will make us mad.	

My view …

This sub-unit has focused on creating performance, both from existing text and by developing new texts. What key ideas have you learned about the creation of performance? What kinds of performance-based texts are you interested in developing? What is the most exciting aspect of performance and the most difficult?

COMPOSE AND CREATE

Productive focus: speaking and creating

Either

1 **Create and perform a collage drama**

Your task is to create, rehearse and perform a collage drama based on an aspect of *Macbeth*.

Step 1: Working in a group, choose from the table below or use your own ideas.

Themes	Symbols	Character group
• Excessive ambition • A violent world • The supernatural • Gender stereotypes	• Blood • The candle of life • Light and dark • Storms	• Macbeth/Lady Macbeth • Parents and children (the Macduffs or Banquo and Fleance) • The witches

Step 2: Brainstorm your chosen aspect, creating a mindmap of ideas. Re-read sections of the play-script that link to your aspect.

Step 3: Develop new performance texts for your chosen aspect. For example, a group working on 'light and dark' might choose to create:

a a movement piece in which unnamed characters emerge from the darkness into a bright new world

b a character monologue in which the character recounts part of his or her life when alone in psychological darkness

c a short scene between two characters named 'Light and Dark', in which each tries to prove why he or she is more important

d a series of freeze-frames depicting light and dark symbols (such as day–night, birth–death, good–evil).

Step 4: Add these new texts to one or more sections of the play to create a collage. This means that different items are placed together to create an impression. For example, the group working on 'Light and Dark' may choose to perform as follows:

Title: Light and Dark

Group: Jess, Kees, Van, Laura

Performance order:

1 Slide show set to music; introduce theme with coloured images (Kees)

2 Scene with characters, Light and Dark (Jess, Van)

3 Lady Macbeth in bright light, which darkens as she delivers 'unsex me' speech; Act I Scene v, lines 41–55 (Laura)

4 Self-devised psychological monologue (Kees)

5 Macduff children and their mother playing in sunshine when murderers enter; adapted from Act IV, Scene ii (all)

6 Freeze-frames of light and dark symbols (Jess, Kees, Van)

7 Lady Macbeth with candle, including 'Out, out' speech; adapted from Act V, Scene i (Laura)

8 Repeat slide show set to music, this time with same images in black-and-white (Kees)

Step 5: Once the collage has been devised, rehearse. Focus on blocking and emotional interpretation.

Step 6: Organise costumes and props as required.

Step 7: Perform for an audience.

Or

Create a group or individual performance

Create a group or individual performance of a section or sections of the play.

If working in a group:

Step 1: Identify a section or sections of the play for performance. For example, a pair who wishes to perform as Macbeth and Lady Macbeth could choose to:

a perform a single scene, such as Act I, Scene vii (where Lady Macbeth pushes her husband towards the murder of Duncan)

b stitch together a series of smaller sections (such as Act I, Scene v, lines 55–67; or Act I, Scene vi, lines 59–82; or Act II, Scene ii, lines 57–74 etc.) in order to create a performance that demonstrates the course of their relationship.

Step 2: Complete a pre-text mindmap.

Step 3: Read and rehearse, focusing on blocking and emotional interpretation.

Step 4: Organise costumes and props as required.

Step 5: Perform for an audience.

If working as an individual:

Step 1: Identify a section or sections of the play to perform, focusing on one character. You could choose to:

a perform one or more of the many monologues in the play (Macbeth, Lady Macbeth, The Porter, Banquo, Lennox, Malcolm)

b or stitch together a series of smaller sections for one character in order to create a performance that demonstrates his or her development throughout the play.

Step 2: Complete a pre-text mindmap.

Step 3: Read and rehearse, focusing on blocking and emotional interpretation.

Step 4: Organise costumes and props as required.

Step 5: Perform for an audience.

Self-evaluation . . .

1 What were your favourite parts of this unit? What were your least favourite?

2 At times through this unit and in some assessment options, you were asked to work in groups. How did that affect the way you approached the task?

3 Have you learned any performance strategies during this unit?

4 What skills in this unit were you good at? What skills do you need to work on?

5 What was your experience in completing the assessment task? Would you do anything differently, if faced with a similar task in the future?

INDIVIDUAL PATHWAYS

Worksheet 6.1
doc-10139

Worksheet 6.2
doc-10140

Worksheet 6.3
doc-10141

UNIT **7**

PEOPLE AND PLACES

The BIG question

How are people and places represented through language and images?

Key learning ideas

- The author and the reader of a text work together to construct meaning.
- Our personal experiences and values influence the way we make meaning.
- The response evoked by a text depends upon its type and purpose.

Key knowledge, understanding and skills

Students will:

- explore the ways in which people and places are represented in a range of texts: narratives, travel guides, documentary films, blogs
- consider the influence of personal values in representations of people and places
- understand visual language and its role in constructing representations
- write analytical and narrative texts about representations of people and places.

Reflections of reality …

Even when a painter has taken the greatest care to make a picture as realistic as possible, perhaps photographic in quality, it is still only a reflection of the reality. Creators of texts — artists, authors or photographers — can only ever produce a **representation** of reality: a constructed version of the real thing.

Whenever we read about or view a place or people we have never known, we read or view the creator's representation. The representation of people and places in texts creates an impression that stays with us, and is drawn upon if or when we have a similar experience.

'The journey is the treasure.'

— Lloyd Alexander

'A mind that is stretched by a new experience can never go back to its old dimensions.'

— Oliver Wendell Holmes, Jr.

'Travel is fatal to prejudice, bigotry and narrow-mindedness.'

— Mark Twain

Tuning in

Journeys are often used as metaphors for life and learning. When humans travel, they have an opportunity to gain experience they would not be able to otherwise access by staying at home. Different values, new people and the pressure to respond confront them.

Think and write: Make a list of all the books and films you can think of that focus on a 'journey'.

Discuss: Are these journeys **metaphorical** or **literal** or a combination of both?

My view …

Do you think travel is worthwhile or can you learn just as much about people and places from reading books and surfing the internet? What do you think the value of travel is?

7.1 REPRESENTING PLACES

How are representations constructed?

When explorers returned home from voyages abroad in the fourteenth century, the drawings they created of the people they had seen looked more like pictures of aliens from other planets. Some depictions of early Australia more closely resembled images of England. These texts were all representations of reality, constructed by people with particular experiences, beliefs, values and attitudes.

The texts that people create about travel, whenever and wherever this happens, are shaped by their personal values and view of the world, including their hopes and fears.

One of the most compact travel texts is the postcard. For hundreds of years, travellers have condensed their travel experience in just a few words on the back of a postcard. The postcard carries two representations: the picture on the front and the text on the back describing the writer's experience. More commonly now, a traveller might represent their experience via email or a blog, and recount a highlight of their trip. The following personal accounts of travel experiences highlight the values of the individual and also reveal a version of the place and people the traveller is visiting through their limited **perspective**.

> Hey Tom,
> So we arrived safely. I wasn't as scared as I thought I might be. There's a lot of poverty here though and not much to do. When we arrived at the airport, there were hundreds of people outside the glass looking in at all the travellers. I guess it is a form of entertainment for them.
> Heaps of people operate food stands like the one in the picture. The stalls are very dirty and people cook with fresh and dried meats hanging around their heads. It is interesting to look at but very unhygienic. I can't imagine how boring it must be to sit like this all day. Anyway, you would love some of the shops here! They sell really nice things and it is so cheap! I will be sure to bring something back for you.
>
> See you in a few weeks! Jess

PICTURE:

This picture is selected to support the experience of the writer: 'strange' food hanging in the market.

The mood could be interpreted as relaxed or lazy depending on the perspective of the writer.

As a first-time experience, this market scene is 'novel' and somewhat confronting. For those who live there, it is everyday life.

TEXT

Greeting: Colloquial language indicates a familiar audience. Selection of information: the writer focuses on the topics of poverty, security, strangeness, shopping, cleanliness and entertainment.

Values: The writer reveals that she values safety and entertainment.

Beliefs: The writer reveals a belief that people are bored with their lives. This is an assumption drawn from her own values.

Attitude: The writer is curious about some of what she has observed but quick to judge and make assumptions that are negative.

First person: The use of 'I' makes the account and observations personal and limited.

Sensory images of sights and smells are described to engage the reader in the experience.

Sign off

Hi All,

Back from trekking and in Kathmandu. I found out mid flight back from Lukla (the starting point for a lot of climbing in Nepal) that it is one of the most dangerous airports in the world. That's not surprising since the runway is only about 100 metres long and at the end it drops off a cliff.

A few days ago, in Dugla, which is about 300 metres below base camp, but one day's walk due to altitude, we stopped trekking for the day to rest, eat and sleep. The place we were staying (there are only limited choices due to large numbers of trekkers and lack of lodges) was like a rabbit warren (there are no building codes in the mountains). Nick summed it up by calling it a Serbian prison. It's snowing outside but the building is only made of plywood (lightest to carry up hill) and plastic sheeting. Our floor was uneven and the corridor outside our room was mud. We were also situated 5 metres from the back door (or hole, since there is no actual door covering the exit) and 1 cm of plywood away from the drop toilet catering for 60 people — classy joint.

From our room, it was a 35-metre walk down a corridor, which I couldn't stand up in, to the kitchen/dining room. The kitchen and the dining room are separated by a hanging sheet, so while you are eating you can catch glimpses of what's happening in the kitchen (not good at the best of times over here). We had just finished our dahl bhat (rice and vege curry) and were about to start playing cards. I happened to look at the kitchen and saw something of a large 'fat fire' happening. The people cooking in the kitchen started yelling and the flames started to come out the door and lit the hanging sheet. (All over the mountains and Nepal, people use two ways of cooking. Families use wood fire, and lodges and others who cater for larger numbers of people use kero and gas. This lodge was using kero.) Chaos ensued. We grabbed our things off the table and sprinted for our room down the 35m corridor. We packed in about thirty seconds. I looked down the corridor to check progress and I couldn't see further than 10 metres back towards the kitchen because of smoke. We were out and into the snow in seconds.

It was a crazy scene. Locals came runnning from everywhere and we helped them carry water. The lodge was built into the mountain which meant you were able to get above the roof line very easily. Everyone was pouring buckets onto the roof and trying to control it. Most Westerners bailed so quick they didn't have any belongings. We were the minority (having bags) because of the positioning of our room. However, their sherpas crazily ran back in and broke down doors to get gear out. We're not sure if this was on the insistence of some Westerners or just the sherpas' willingness to help. Embarrassing if it was the former. Some of the Nepalese were crazy, running on the tin roof and prying it up with sticks so they could pour the water in. The place was mostly saved but we weren't able to stay there so we walked to Gorek Shep, the next town up, before it got too dark.

It sounds really bad but we're having an awesome time.

Mike

Activities . . .

IDENTIFYING and INTERPRETING values and perspectives

Getting started

1 What is your first response to the postcard image? What beliefs or experiences affect your reaction?

2 What personal beliefs about this place does the writer include?

3 Does the type of journey outlined in the email appeal to you? Why or why not?

4 Draw a mud map of the trekker's lodge based on the descriptions provided.

Working through

5 Can you tell anything about the age or experience of the postcard writer based on what she has said?

6 Give an example of an **assumption** made by the postcard writer.

7 'The kitchen and the dining room are separated by a hanging sheet, so while you are eating you can catch glimpses of what's happening in the kitchen (not good at the best of times over here).'
    What is implied by the inclusion of the comment in brackets made by the email writer in the sentence above?

8 Give three examples of assumptions that could be made through the bracketed information in the email.

9 What is implied about the Westerners' behaviour in Nepal?

10 Describe the attitude of the postcard writer towards the place she is visiting.

11 Is there a difference in the attitude and values of the two travellers? How are they different and what aspects of their texts tell us so?

12 Explain the advantages and the disadvantages of gaining information about a location through personal accounts such as these.

Going further

13 Would you think differently about the postcard picture if it wasn't linked with this text? Imagine you are curating an exhibition of photography representing Asian street life. Write a profile card to be placed next to this image, helping people to understand the significance of the image. Give the image a title.

14 How does the email writer position the reader to agree that 'it was a crazy scene'?

LANGUAGE link

How do personal values influence texts?

Our values are shaped by our interests, beliefs, geography and life experiences and, in turn, they express something of who we are. We enact our values when we respond to familiar and unfamiliar situations. Our favourite television show entertains us because it aligns with our values and who we are. When we interpret texts, our values determine our response; we may agree, disagree, find them entertaining or feel disgusted. In any text, there is a meeting of two sets of values — yours and the author's — and together they work to construct meaning.

How do you feel about the idea that 'travel is a waste of time'? What does your response reveal about your values?

LITERATURE link

The influence of representations

Mark Twain was responsible for numerous famous works including the *Adventures of Huckleberry Finn*, but he was also a prolific travel writer. In his book *Innocents Abroad* (1869), he tells of his travels through Egypt and entertains readers with stories of places most would never see. He referred to the use of mummies as fuel for steam engines transporting passengers on their journeys and, although this was apparently said in jest, it has become an accepted truth by many, without the benefit of any proof. There is evidence of the recycling of mummies, but not precisely in this way. The fact is, Mark Twain's representation was widely read and so influential that it was accepted as 'truth'.

What stories of foreign people and places have you heard that place them in a negative light?

Travel tales online

Weblogs, better known as blogs, also contain personalised reflections on life experiences, including travel. Blogs with regular followers often have a **persona** that readers enjoy, and their selection of information and images appeals to readers' interests and values.

In travel blogs, writers construct representations not only of people and places, but also of themselves. As a reader, this gives you the opportunity to experience a place from the perspective of people who know it well.

The following blog belongs to an Australian **expatriate** who is living in Vietnam and regularly shares her experiences with followers.

Use the **The City That Never Sleeps In** weblink in your eBookPLUS to read Tabitha Carvan's blog from Hanoi.

from *The City That Never Sleeps In*
by Tabitha Carvan

1 **At Chau Long market**

Back when I lived in Newtown, the most upsetting sight in my day-to-day life was the wind-up frog that was on display in a bucket outside the two-dollar shop, forever swimming but going nowhere.

5 Nathan and I used to talk about stealing him, and setting him free in the canal.

There are frogs here too, in the market where I go almost every day. But they don't wind up, and they're not so lucky as to have a bucket.

I guess at least they have company, right?

10 There's also dog meat (I'll spare you the photos), and buckets of unidentifiable offal.

Mmm . . . offally.

And yet, the market is one of my favourite places to be. Sometimes I wonder what kind of mental contortions I must be putting myself **15** through to get by here without giving in to my usually all-pervasive blubbering sentimental side.

But with my blinkers firmly on, the market is always a scene of wonder. Visitors doing cooking courses at the Hanoi Cooking Centre actually tour this market for an 'authentic' Vietnamese **20** shopping experience. Like kids playing shop, they are furnished with

Series of events: the telling occurs in order but includes some incidental details and recollections. (2–4)

The writer foregrounds the experience of the markets through descriptions of the sights, sounds, smells and textures there. (10–11)

Example of irony: a difference between what is said and what is actually intended or implied — often used for humour. The use of quotation marks around the words, *authentic* and *experience* highlights a different meaning behind the author's comment. (19,24)

a laminated picture of their target produce — like baby corn or quail eggs — and 50 000 dong with which to acquire it. It makes me feel quite smug that they're paying good cash money to 'experience' my daily life. I wonder if they'd like to 'experience' any other bits, like being extorted by shoeshine boys, or cycling slalom amongst the rat roadkill, or discovering your boogers have turned black from pollution. The market itself seems to be held together by lids from polystyrene boxes, tarpaulins, plastic bags and extension cords. It is always dark, even during the daytime.

I have never been here when it's raining, and I don't think I'd want to. Even during the driest spells, the ground is puddled with muck. I remember the first time that Nathan and I came here we wore thongs, which was a mistake we wouldn't make again. When we got home to our bathroom, we washed bits of intestine from under our toenails.

The market is divided into food groups: veggies, meat, seafood, small-goods, internal organs, and dried and packaged goods. Mysteriously, fruit barely makes an appearance: for that you have to go to the ladies outside.

The packaged goods often don't come in the package you expect them to, so I have to conduct elaborate miming routines with the vendors to find out what they are.

I'll point to an unlabelled plastic bottle and mime squeezing limes, adding fish sauce and the mystery liquid, and dipping in an imaginary spring roll. They'll shake their head, and mime washing the floor. Ah, not rice vinegar but bleach. Good to know.

The butcher ladies sit cross-legged on their counter-tops like meditators in a sea of meat, their cleavers swinging inches from their toes. This posture must be for ergonomic reasons — the butcher's Swiss ball. It seems like an odd choice, but I can't imagine a situation in which I'd get to test it out for myself, not least because if I sat on our counter at home I'd hit my head on the cupboards.

Being vegetarian, I usually skip the meat aisle and just head straight for my regular veggie supplier, Chi Xuan.

All the expats I know in our neighbourhood go to her. She's cornered this market by giving her customers hugs, consistent prices, and free Italian basil. She also lets you choose the vegetables you want, and in your own good time, a characteristic lacking in most of the other sellers, who, upon seeing a foreigner approach, thrust a cauliflower at you and say 'This one!', and then a cucumber — 'This one!' — and then a pumpkin — 'This one!' — and so on until you flee, bamboozled. Sometimes Chi Xuan does encourage me to buy mysterious vegetables that I have to later Google to identify, but if she didn't, I would never have made those delicious taro spring rolls, or that stir-fry made from some kind of flower which she assured me was edible.

Over Tet, Chi Xuan acquired a calculator, which she now brandishes with beaming pride. I'm sure I'm charged a lot more than her Vietnamese customers, but I don't mind having contributed to the purchase of that calculator.

Alliteration gives impact to a passage and evokes humorous imagery for the reader. (25–26)

The writer's opinion and values are conveyed through these first-person comments. (30–31)

Graphic imagery capture's writer's distaste. (34)

Similes contribute to effectiveness of the figurative language. (46–47)

Notice the difference between the verbs used to describe her favourite seller and those used for the other sellers. Chi Xuan is associated with calmer vocabulary while the others appear menacing. (55–64)

Tet: Vietnamese lunar new year (66)

brandishes: to wave something about in an aggressive manner (67)

Evocative language

Descriptive language that appeals to the five senses of the reader lives long in the memory. When a writer evokes the taste, smell, sights, sounds and textures of an experience, we as readers can relate more closely to it. It seems more real. Pick up any guidebook on India and you will probably be told that travelling in

India is an experience in sensory overload.

Why is India described this way? What elements of the landscape and culture lend themselves to descriptions using the five senses?

NEED TO KNOW

culture the beliefs and behaviours that characterise a particular group

pun a play on words; use of words in such a way that they have more than one possible interpretation

cohesive tie a word or phrase that connects ideas and creates a smooth, logical transition from one point to the next

Feature articles on travel

Feature articles often highlight an issue, a personality or a destination, and they aim to create an informative profile of the subject for the reader. Like a blog, a feature article sometimes aims to entertain, but it has a more precise structure. The example below provides an example of the structure and language patterns that are typically found in magazines and newspapers. This article uses a recurring **pun** as a **cohesive tie** to engage the reader and create unity in the text.

---

1 *Cooking With Poo*
 by Lara Dunston

 Lara Dunston gets her hands dirty with Poo in a Thai cooking class.
 'I cooked with poo and I liked it.' I smile as I read the slogan on
5 the smart black aprons that our Thai cooking instructor Saiyuud
 Diwong — nicknamed 'Poo' — is distributing to participants in our
 small cooking class.
  Poo's Helping Hands Thai Cooking School is Trip Advisor's
 number one Bangkok attraction and the city's 'hottest travel trend'
10 according to the CNNGo website. It's operated out of a modest
 rented kitchen opposite her simple home in Klong Toey, Bangkok's
 largest slum. My husband and I have signed up for a half-day class
 to find out whether it measures up to its accolades.
  Our class begins with a meander through Klong Toey's chaotic
15 fresh food market. Bordered by the Chao Phraya River and Bangkok's
 major port, the sprawling market is the main shopping centre as well
 as a source of employment for the residents of Klong Toey. Most of
 the community's inhabitants come from Isaan in northern Thailand,
 the country's poorest region; others are immigrants (mostly illegal)
20 from Myanmar (Burma), Laos and Cambodia. The slum's notoriety
 stems from its extreme poverty, crime and social problems. Many
 of its residents struggle with alcoholism, substance abuse, gambling
 problems and HIV.
  Klong Toey is also a black market for goods that go 'astray' on their
25 way from the cargo ships to the trucks, so it can make the markets as
 intimidating as it is overwhelming for first-time visitors.

Headline makes use of an attention-grabbing pun. **(1)**

A byline can either be just the writer's name or a longer description of the article, with the writer's name included. Longer bylines are usually in bold. **(2,3)**

The trigger establishes the 'hook' and an angle for the article. **(4)**

Lead paragraph contains the specific *who*, *what*, *where* details. **(8–13)**

Factual information gives authority to the representation. **(14–23)**

notoriety: to be known for negative reasons **(20)**

Before Poo started taking her students on walking tours, vendors rarely saw foreign faces at the market. Yet despite warnings that stallholders could be suspicious and hostile, everyone we meet is welcoming and friendly, smiling for photos and offering samples of food to taste.

. . .

The odour that is most pungent, however, comes from the buckets of plara, a heady fermented fish paste that is popular in Isaan cuisine. A couple of years ago, the police and workers tried to evict traders to enable redevelopment of part of the market, but the vendors barricaded themselves in and flung 'stink bombs' made from plastic bags filled with plara at police.

As we tour the market, Poo provides introductions to Thai produce. 'Chillies good for health, going toilet. Coconuts make Isaan people look sexy. Rice, for my dad, I cook very soft: 73, no teeth.'

. . .

After the markets, we stroll through the skinny alleys of the Klong Toey slum, past the brightly painted, dilapidated wooden and corrugated iron houses. It provides a rare insight into people's lives that would otherwise be impossible to experience, or would be seen as voyeuristic if we didn't have a purpose for visiting.

Aprons tied, we get to work at Poo's humble cooking school. We are given a cooking station and gas burner, and we get to chop, pound, grind and stir-fry our own ingredients according to Poo's straightforward instructions.

. . .

'Poo's recipes provide an introduction to Thai cooking that is not the least bit intimidating and invites us to explore Thai cuisine further.'

Throughout the whole experience we learn about Poo. With a small loan from an altruistic foreign neighbour, she transformed herself from a poverty-stricken noodle vendor into a successful businesswoman. She supports her family, she is expanding her business (at the end of the class she shows us the space where a bigger and better kitchen is being built) and now she lends her neighbours money. Poo is a one-woman micro-financing body who helps her community out of poverty and onto similar success.

While the experience is insightful and enriching on many levels — particularly the rare opportunity it provides to meet Poo, to Klong Toey, and to contribute something to the Klong Toey community — foodies with experience cooking Thai cuisine might be frustrated with the basic level of instruction and dishes taught. As for us, we cooked with Poo and we loved it.

Get Lost magazine, issue 31

Paragraphs are kept short, allowing the reader to move quickly from one idea to the next. (27–31)

Background stories build **context** for the reader and construct the image of the people and place in more detail. This **positions** us to take sides. (33–38)

Central subject's personality is constructed with dialogue. (40–42)

voyeuristic: watching people's private lives for no reason other than curious interest and morbid fascination (48)

Ellipses show some text has been omitted. (53)

Draws the reader's attention to solutions to poverty; creates an uplifting tone. (57–64)

Concluding paragraph returns to the purpose of review and provides an opinion. (65–70)

Activities . . .

IDENTIFYING selection and omission in texts

Getting started

1 Use the table below to gather, from the blog on pages 196–7, the adjectives the author uses to describe people and places. One has been done for you.

Markets	Locals	Tourists
chaotic		

Working through

2 Look at the highlighted verbs in the blog's description of the vegetable sellers. What is implied about them? How does it make you feel towards them?

3 The author educates us about the Klong Toey slum in the feature article. What facts are we given about it?

4 The article includes some quotes from Poo. What information does it provide about her personality?

5 What additional information is given about Poo? How does this affect your opinion of her?

6 Both texts feature information about markets.
   a What information is included in the feature article that is omitted from the blog?
   b What information is included in the blog that is omitted from the article?

Going further

7 Both the blog and the feature article are personal recounts. How might this affect the nature of the information they include?

ANALYSING and INTERPRETING attitudes and values

Getting started

8 What is the blog author's attitude towards the meat on display at the markets? Explain your answer using quotes from the text.

Working through

9 What does the blog author imply about tourists when they are described as 'kids playing shop . . . furnished with a laminated picture of their target produce'?

10 When the blog author says, 'It makes me feel quite smug that they're paying good cash money to "experience" my daily life. I wonder if they'd like to "experience" any other bits', what is she implying by placing the word *experience* in quotation marks?

11 In visiting the slums, the feature article mentions that 'It provides a rare insight into people's lives that would otherwise be impossible to experience, or would be seen as voyeuristic if we didn't have a purpose for visiting'. Why would it be impossible to experience? Why does she use the word *voyeuristic* to describe the tourist group?

12 What does the writer of the feature article learn from her experience at the markets?

Going further

13 Which of these two texts constructs the most favourable representation of Asian food markets? Write a short response explaining your view.

Wordsmith ...

CHOOSING LANGUAGE TO CRAFT THE IMAGERY OF PLACE

Imagery and figurative language are powerful tools in constructing representations. Using various language devices, we can create a representation of almost 'photographic' quality. Imagery is also a tool for the writer to communicate a mood or a set of ideas beyond the descriptive words.

Consider the way the extract below conveys a vivid picture, as well as information about the feelings and experience of the person.

---

from *Land's Edge*
by Tim Winton

... the winter sun finally comes out to burn the sky clear of cloud and the kids and I gallop onto the beach to play. An easterly wind spikes out across the broad lagoon flattening the sea and running rashes across it in cold gusts. Under the sun the water shows its mottling of deeps and shallows, black and turquoise, reef and sand, dark and light, its coming and its going. The blunted swell butts against the barrier reef ... way out the horizon looks like a ripsaw. At first glimpse of the Indian Ocean I stop running and feel the relief unwinding in my chest, in my neck and shoulders ... The sand is cold beneath our feet and the dunes damp and spicy with marram grass and saltbush ... Down at the low-water mark, at the scalloped edges of the shore, the water is gigglingly cold. Clouds rise around our feet ... There is no one else around. I flinch at the sound of a school of whitebait cracking the surface a few metres away. It's alive out there. After the still, exhausted Aegean, where nothing moves but the plastic bags, it seems like a miracle ... There is nowhere else I'd rather be.

---

1 The table below summarises the writer's reference to the five senses. What can you add to it from the text?

Sight	Sound	Smell	Taste	Touch
sky clear of cloud	a school of whitebait cracking the surface	spicy with marram grass and saltbush		the water is gigglingly cold
flattening the sea				

Descriptive language to create mood and tone

Careful selection of language also provides the reader with clues about the subject's feelings and mood. The language used in the extract above creates a clearer picture for the reader of the way people and objects move, and in doing so creates an atmosphere that we interpret as content, hopeful and energised.

2 What mood or feeling is conveyed about this person's experience in the following words: *gallop*, *unwinding*, *gigglingly cold*?

3 The author compares the Aegean Sea to the sea in front of him. What words describe and contrast the two places? What information does this provide about his attitude to the place he is in?

4 Apart from the final sentence, which line in the text expresses his love for this place?

5 Which line or phrase represents a feeling of peacefulness?

OVER TO YOU …

Consider what parts of the image below lend themselves to descriptive language.

Crowded train and platform in India

1 Imagine yourself in the place pictured above. How would you feel? What can you see, smell, taste, touch and hear? Create a table like the one below and brainstorm words that describe the picture in terms of the five senses.

Sight	Sound	Smell	Touch	Taste
colour and people	shouts	wood smoke	sweat and heat	dust

Create an example of each of the following.

Metaphor	Personification	Onomatopoeia	Simile	Adverbs
	The train lay helpless	groan		sweatily

2 Write a paragraph describing the experience of being here and communicating your emotion, whether positive or negative.

My view …

Does the experience of travel influence the way that writers construct representations of people and places? Does travel promote more understanding of other people and different places? Does travel experience result in representations that reflect understanding and appreciation for destinations and the way of life there?

REPRESENTING ETHICS

How do representations shape reader responses to ethical issues?

Have you ever read a book or article that has provoked a strong emotional or intellectual reaction in you? You don't have to travel far, often you don't need to leave your lounge room, to be confronted by images and ideas about people living in difficult conditions all over the world. Travel **ethics** refers to principles of right and wrong that guide our behaviour when we are visitors in another country.

In 2005, an advertising company in India designed and employed a concept known as *ambient advertising* to bring attention to the social issue of child beggars in Mumbai. A life-size photographic image of a child, hand stretched forward, was applied to the glass doors of public buildings, creating an intensely 'real' encounter for those exiting the building. A 'push' sign carried the message of the advertisement; the text said 'PUSH him out of begging, not just out of the way'. The ad was created for a group called Childcare India and invited people to see that begging is a problem with solutions, if only people would be less willing to simply ignore beggars or accept them as part of the landscape.

NEED TO KNOW
ethics a code of principles that guides the conduct of a group of people

eBook *plus*

Use the **Subvertisement** weblink in your eBookPLUS to see the subadvertisement online.

Subvertisement for Childcare India

The word *subvertisement* is a neologism, or newly coined word. It is a combination of two words, *subvert* and *advertisement*. Subvertising is a form of advertising that aims to raise awareness about issues affecting society. It challenges people to consider ethical questions about consumption and human rights. These are 'anti-ads' in that they do not promote goods for sale but challenge consumers to think about the ethics of their lifestyle. The subvertisement on this page has won awards.

In the journal entry on the next page, an expatriate living in Phnom Penh reflects on the dilemma of dealing with child beggars in particular.

March 18, 2011

The first two words I learned when I arrived here were 'Sua s'dei' which means hello and 'Tey' which means no. I soon learned that when you live in a place of extreme poverty, the word 'no' is a way of life. As a Westerner you are constantly bombarded with requests for money, purchases or offers of transport.

I've been living here a while now. Long enough to feel comfortable about some things but not long enough to be comfortable with the issue of beggars.

She is probably 7, although it is hard to tell. Children here are usually much older than they appear. She stands in front of me with her hand outstretched. Her fine features and doll-like appearance suggest she is some mother's prize but the dust-covered dress tells another story. It's the end of the day and her face and body have given up. The hand is on autopilot and she looks at me saying the words but her spirit isn't in it. She is tired of playing the game and so am I.

I have heard the stories and seen the headlines about mothers selling their daughters to begging gangs. Children are often working the streets for money that they never see the benefit of. The police do what they can to get them off the streets. I shook my head, 'Tey, Ahr tey. I have no money', I said as if she could understand me. I was tired of saying no. I didn't want to be just another white Westerner saying no and moving on.

We all play roles in life: student, teacher, business people, and beggars. We all do what is expected of us.

Tourists visiting destinations play their roles too. You can spot their uniform easily: comfortable shoes and cameras. Their role is to be amazed, enjoy food, sights and be grateful that they get to go home to their own reality at the end of their trip. As a short-term visitor you can get comfortable deflecting the pleading beggars and reassure yourself that it isn't your problem and that begging is illegal at best. But as a person living with the problem day in and day out, I am challenged to do more.

She didn't seem to register and kept her hand in position while glancing around. I opened my bag and reached inside. I had her attention and she moved in closer, becoming more insistent. I motioned for her to sit down in front of me. She folded her body down in a weary heap. I gave her some fruit and then some bun loaf.

Tourists develop the belief that child beggars are devious rats. I watched one day as a tourist stomped his foot to shoo them away like you see people do with pigeons. The children scattered and absorbed another lesson about Westerners.

Obviously someone is teaching them. It may not be their parents or a gang in the background. It may have been the tourists who gave them cash and taught them that this was an acceptable lifestyle for them, instead of responding to them as the human beings that they are.

I pressed the play button on my iPod and removed the earphones from my pocket and held it to her ear. She pushed her head closer to the sound and after a moment of startled wonder her face broke into a smile.

She had something in her belly and music in her ears. I wasn't solving her problems, but it was a first step in the right direction.

Activities . . .

UNDERSTANDING personal perspectives

Getting started

1 Whose perspective (point of view) is given in the recount?
2 List the words the writer uses to describe the child beggar.

Working through

3 Outline the writer's beliefs about giving to beggars.
4 What does the narrator believe about the attitude of some tourists visiting the city?
5 How can she tell the tourists from the locals?
6 How does she believe the children have learned to beg?

INTERPRETING and ANALYSING personal perspectives

Getting started

7 What is the problem with giving beggars money according to this reflection?

Working through

8 Is there anything in the recount that makes you assume that begging is a normal part of life in this city? List your evidence.
9 The narrator describes the child beggar. What impression does it create of her? How does it make you feel towards her?
10 What does the narrator see as the solution to the problem of begging?
11 What does the writer invite us to believe about tourists?
12 How is the context of the writer different from the tourists that she observes?

Going further

13 The writer includes several passages where she reflects on the broader issues of begging. What impact does this have on the reader? Does it influence their response to the story in any way?

REFLECTING and RESPONDING to ethical issues

Getting started

14 How do you imagine you would respond if a person approached you in the street and asked you for money or food? What would you do?
15 How do you feel about the way the recount ended?
16 Suggest some alternative titles for this story.

Working through

17 Did the writer offer charity to the child or something else?
18 Which of the following statements best summarises the perspective presented in this recount? Use examples from the text to support your response.
   - Beggars are dirty and should be avoided.
   - All people should be treated with dignity and respect.
   - Beggars need and deserve our charity.
19 In groups of three or four, create a freeze frame of one of the moments in the recount. Hold your frame for 60 seconds and allow the audience to write down only what they see. Rotate through the frames until each group has had a chance to write down what they see. Come together and discuss the interpretations you made. Were the scenes enacted differently to the way you interpreted them when you read the narrative? Did you see something in the freeze frame that you didn't notice when you were reading?

LITERACY link

Representing stereotypes

Travel brochures and texts written by foreigners visiting a destination often contain stereotypes. Australians are often stereotyped and represented using a narrow set of traits that are then associated with Australians in general. Can you think of what some of these might be? Rob Sitch and Tom Gleisner are two Australian comedic writers who specialise in satire — a form of humour used to highlight and bring attention to social issues. They have published several satirical travel guides, including *Phaik Tan* and *Molvania*, to entertain readers with stereotypical experiences of travel in Asia and Eastern Europe.

Seek out these books and see if you find them humorous. Why do we find some stereotypes so humorous?

What kind of power do you think stereotypical representations have on people who travel?

NEED TO KNOW

voluntourism volunteer tourism; the act of spending part or whole of a holiday working for a charitable cause or volunteering in some other way. The traveller pays for the trip, and may also pay a fee to the charitable cause.

subjective language word choices that are derived from emotion and feeling

Representing the ethics of voluntourism

The feature article below represents a perspective on the trend of **voluntourism**. The writer adopts several persuasive techniques in constructing his view of voluntourists and those involved in the industry, and invites you as the reader to share his viewpoint.

---

1 **from *Why you shouldn't participate in voluntourism***

by Richard Stupart

Before you run off to do good, it's worth stopping to consider some ethical basics.

5 Nobody decides to travel halfway around the world to spend weeks or months of their life undermining a local community. But voluntourism — like that famous quote about the paving on the road to hell — often comes close . . .

Voluntourism has gained an appeal amongst travelers with a wide
10 range of motivations, time, and skills, from volunteers in organised groups such as the Kiva Fellows to handfuls of backpackers stopping off for a week in Siem Reap. The appeal of wanting to get involved in 'making things better' for local groups, orphanages, schools or other projects is the glue that holds many different strains of voluntourism
15 together. And the ground on which fierce debates have raged for a few years already on whether particular flavours of voluntourism are helpful, ethically bankrupt, or simply benign.

The title is provocative and gives a directive to the reader. **(1)**

First line captures the intention of the article. **(3–4)**

Uses direct and inclusive language: addressing the reader as 'you' **(3)**

Appeals to the logic of the reader as well as their ethos of 'doing good for others' **(5–6)**

The writer uses **subjective language** to emphasise the seriousness of the issues. **(15)**

ethically bankrupt: without any ethics or morals **(17)**

benign: harmless **(17)**

If you are intending to do some good on your next journey abroad, you have a responsibility to be aware of some of the practical and ethical questions that you are likely to confront on the way . . .

Let's start from the top. I want to volunteer at an orphanage . . .

Orphanage love programs, while fantastic for pulling at the heart strings of travelers, positively overflow with ethical and practical problems.

In the first instance — and particularly in areas of extreme poverty — foreigners paying money either to operators or to orphanages directly for the privilege of interacting actually serves to create a market for orphans. Yes, that's right. It can incentivize places to find orphans purely for the purpose of leeching dollars from gullible folk who feel they are helping to fix the facilities/feed the children/do general good.

By way of example, Siem Reap in Cambodia was briefly exposed not too long ago for having orphanages that were actually full of children with real parents. It was cost effective for orphanage-pimps to rent them off their parents for the day so that they could play or perform for gullible tourists for a healthy profit in donations. A quick google search for 'Siem Reap orphanage volunteer' . . . suggests that this sordid market remains well supplied with the cash of well-intentioned travelers . . .

OK, so no orphanages. What about a building project in . . .

Building projects, whether helping to paint murals or erect whole structures in places such as Peru may not be quite as obviously fraught with problems as orphanages, but nevertheless deserve a pause and reflection on your part as participant.

It's useful, for example, to take a look at how the project is structured. Who are you working with? How are you working with them? Is it part of a larger plan? . . .

Odds are good, for example, that basic building supplies exist for sale in the area, and that there are people already skilled in masonry and other artisinal practices nearby. Where situations like this exist, your participation as a (probably) unskilled participant might be best directed at doing work that will allow local community members to practice their professions in a paid capacity onsite. Such approaches promote employment, get things built faster, and support the local economy . . .

If you have particular specialist skills that are not easily available locally, then consider partnering with an [NGO] organisation that can use those skills . . . Not everyone can set up a decent website, and that makes your contribution necessary and valuable in a way that your grunt labour isn't . . .

Oh God. Can I do no right?!

You can. And there are many reasons that you should . . . If you are taking the trouble to go out of your comfort zone to make life better for others, the least you can do is your homework, and to be aware of the complexity of the questions you need to ask.

Line numbers: 20, 25, 30, 35, 40, 45, 50, 55, 60

The writer appeals to the values of the audience with a directive. **(19)**

Conversational tone engages reader. **(21)**

Subjective language indicates the writer's opinion about people. **(23–24,28)**

The writer appeals to the logic of the reader by giving reasons for his opinion and introduces the example with the phrase 'In the first instance'. **(24)**

incentivize: to give motivation or monetary incentive to do something **(27)**

A real example supports the writer's opinion. **(30–37)**

Notice that the writer continues to encourage the reader to consider the **ethos** of their actions. He appeals to their fair mindedness. **(38–42)**

NGO: a non-government organisation. They are responsible for delivering aid to people in need. **(55)**

Throughout the article, the writer's voice intervenes to support reader engagement. and show empathy with the reader. **(59,60)**

eBook *plus*

Use the **Voluntourism article** weblink in your eBookPLUS to read Richard Stupart's full article online.

eBook *plus*

Interactivity:
You be the writer: Subjective and objective language
Searchlight ID: int-3062

Activities . . .

UNDERSTANDING the ethics of voluntourism

Getting started

1 What is a voluntourist? Why might someone become a voluntourist?

2 What do the letters 'NGO' stand for? What work do they do?

Working through

3 What does the writer say is the 'glue' that holds voluntourism together?

4 What does the writer believe about the responsibility of people intending to participate in voluntourism?

5 What are two problems that can be created by voluntourism, according to the writer?

6 Find and list two words from the text that describe voluntourists.

Going further

7 Does the writer think that voluntourism is positive or negative? Explain your answer giving examples from the text.

ANALYSING and INTERPRETING persuasive language

Getting started

8 Give an example of a persuasive technique used by the writer to engage the reader.

9 Give three examples from the text of subjective language that expresses the attitude of the writer.

Working through

10 Who is the target audience? Give a reason for your answer.

11 The writer uses logic in his efforts to persuade the reader. Give an example of a phrase that indicates a logical appeal.

12 The writer also appeals to the emotions of the reader in developing his perspective. Give two examples of this.

13 Use the table below to gather examples of each of the following in this text:

Logic	Ethical principles	Subjectivity
What it is: Use of logical reasoning to make a case for or against something	*What it is:* The principles and values guiding conduct and activity	*What it is:* The emotions associated with beliefs, values and opinions
How it works: Appeals to a logical chain of reasoning and makes use of: ● facts and statistics ● concrete examples from real life or history ● expert knowledge ● quotes.	*How it works:* ● Establishes the writer's credibility as a person of principle and shared values ● Develops the reader's ethics by affirming their good intentions and encouraging them to act in accordance with their beliefs.	*How it works:* ● Appeals to the reader's emotions about an issue ● Uses emotive or subjective language in descriptions ● Uses emotional narratives to support points.
Example: 'Nobody decides to travel halfway around the world to spend weeks or months of their life undermining a local community.'	*Example:* 'If you are intending to do some good on your next journey abroad, you have a responsibility to be aware...'	*Example:* 'It can incentivize places to find orphans purely for the purpose of leeching dollars from gullible folk who feel they are helping...'

Locate other examples of the way the writer has used logic, ethical principles and subjectivity to construct the text.

Going further

14 What do you think is meant by the saying 'The road to hell is paved with good intentions'? How does this quote support the purpose of the article?

REFLECTING and RESPONDING to representations of voluntourism

Getting started

15 Consider the title of the article. What might you believe as a result of reading the title?

16 How do you think the writer wants you to feel about voluntourism after reading this article?

Working through

17 What sort of person might be motivated to participate in voluntourism?

18 Can you think of reasons for the popularity of voluntourism in contemporary society?

Going further

19 Formulate a list of questions about ethical practices that you would ask an organisation that you were considering volunteering for.

CREATING in response to a text

Getting started

20 Imagine you are going to volunteer with an NGO while on an overseas gap year. Do some research and locate two NGOs you would be interested in working for. Write down where they are, what they do and why their work interests you.

Working through

21 Do you agree or disagree with the opinion of the writer? Compose a letter to the writer, explaining your response to the article he has written.

Going further

22 You have been selected for an exchange program in Brazil. The organisation you are working for has asked that you give a speech drawing attention to the importance of young people volunteering their skills and knowledge overseas. Write a short persuasive speech that explains why it is worthwhile for young people to participate in voluntourism.

LANGUAGE link

Portmanteau words

Voluntourism is a word that has emerged in recent times to describe the social phenomenon of tourism that exists for the purpose of humanitarian work. The creation of new words through combining two is an efficient way of labelling more complex concepts. Other examples include *smoke* and *fog* to create *smog*, *Brad* and *Angelina* to create *Brangelina*. All recently coined words are called neologisms but these particular kinds of words are called blends, or *portmanteau words*. Others include *brunch* and *internet*.

Not all portmanteau words survive. The word *bodacious*, for example, was popular during the 1980s but is not heard often in the 2010s.

What other portmanteau words have you heard? Create some of your own.

Wordsmith . . .

CITING THE WORK OF OTHERS IN YOUR WRITING

Research-based texts require that you make reference to the ideas, quotations or statistical information generated by other people. The only way to avoid plagiarism, a serious offence, is to cite the work in your writing and record the references in a bibliography.

Bibliographies should list all source materials used or consulted in the preparation of a text. The reference to someone else's work in your own text is called a *citation*, and to acknowledge the work of others that you have used in your own writing is to *cite* it.

What does it look like?

A citation might look like this:

Stupart (2011, 45) suggests that 'If you are intending to do some good on your next journey abroad, you have a responsibility to be aware of some of the practical and ethical questions that you are likely to confront on the way'.

Why do we need to acknowledge the work of other people?

- It is dishonest to use the ideas or words of another person without acknowledging them, as it gives the reader the impression that they are our own.
- Writing has greater authority when there is evidence of research and consultation of others who have already thought and written about the subject.
- It allows your reader to refer to those citations for their own research purposes.

Do I cite only direct quotes? No.

You need to cite the work of others when you:

- use a direct quote
- paraphrase (put into your own words) a quote
- refer to someone else's idea in summary
- use a picture, table or statistics.

There are several styles of citation. Which one do I use?

Use the APA (American Psychological Association) or Harvard system. Both of these systems are author–date styles of citation. That means they use the surname of the person first, then the date of publication, and finally the page number reference. It would look like this: Stupart 2011, 45. If there are multiple authors being cited, all names must be included; for example, Stupart and Jones 2011, 45.

Where do I put it in the sentence?

There are a couple of options:

- You can place the citation immediately after you mention the expert, like this:

    According to Stupart (2011, 45) 'If you are intending to do some good on your next journey abroad, you have a responsibility to be aware of some of the practical and ethical questions that you are likely to confront on the way'.

- You can place the citation at the end of the sentence, like this:

    It is apparent though that 'If you are intending to do some good on your next journey abroad, you have a responsibility to be aware of some of the practical and ethical questions that you are likely to confront on the way'. (Stupart 2011, 45)

Direct quotes must be enclosed in quotation marks but sometimes it is necessary to paraphrase or refer indirectly to someone's work.

How do I paraphrase?

The quotation:

'If you are intending to do some good on your next journey abroad, you have a responsibility to be aware of some of the practical and ethical questions that you are likely to confront on the way'. (Stupart 2011, 45)

might become:

Stupart (2011, 45) believes that travellers should be responsible for questioning the ethics and practices of the activities they volunteer for.

Can I alter a direct quote to suit my sentence?

Yes, there are a number of ways you might do that.

- An ellipsis (…) can be used to shorten a sentence, like this:

  'If you are intending to do some good … be aware of some of the practical and ethical questions that you are likely to confront…'

- Square brackets [ ] can be used to add helpful information:

  'The tourists [Australian] have an excellent reputation for bringing humour to travel groups.'

- When a quote is embedded within a sentence, the capitals beginning the sentence can be removed:

  According to Stupart (2011, 45) 'if you are intending to do some good on your next journey abroad, you have a responsibility to be aware of some of the practical and ethical questions that you are likely to confront on the way'.

👉 OVER TO YOU …

Write a paragraph that promotes the view that young people who are participating in gap year programs should consider the issues raised by Richard Stupart in the article on pages 206–7.

Within your paragraph, make use of a direct quote and a paraphrased quote from the article. Make sure you cite each one appropriately.

If you wish, use the following topic sentence to get you started:

'If you are considering spending your gap year engaging in volunteer programs, there are a few things you might like to consider.'

💬 My view …

Do travellers have a responsibility to consider the ethics of their travel, particularly their effect on people and environments? How do ethics shape the way writers create texts and the way readers respond to them?

How do documentary film-makers represent people?

Observational documentaries are enjoying growing popularity, because they are not only informative but also extremely entertaining. Audiences rely on documentaries to represent real life 'realistically'. These films often construct narratives in order to interest the audience and, in doing so, they create their own version of reality. Film-makers construct this reality using a combination of visuals, sound, music and editing techniques.

LITERATURE link

Point of view in documentary

Documentary films can convey the director's or film-maker's opinion or perspective in more ways than one.

Traditionally, documentaries use voiceover narration to guide the audience and lead them to certain conclusions about what they are seeing.

However, in an observational documentary there is often no narrator. To convey opinion or viewpoint, the director (through the cinematographer or camera operator) uses the camera to decide what we see. The director then further selects and omits key dialogue and scenes. Careful editing creates a narrative structure and a perspective on the subject of the film.

Tell a story using the images provided on page 192. If you could use only the pictures to tell the story, what order would you put them in? Write a sentence under each one to indicate what you want it to communicate.

Mrs Carey's Concert is an observational documentary that represents an Australian school and a selection of teachers and students as they plan and rehearse a concert at the Sydney Opera House. The film is a narrative of the journey that teachers and students take together. This documentary demonstrates how people can share the same journey but experience it in very different ways. In the following interview, Bob Connolly and Sophie Raymond, makers of *Mrs Carey's Concert*, talk about the film-making process and creating a narrative structure.

Interview: *Mrs Carey's Concert*

BOB CONNOLLY: And it was a difficult film to edit because these narrative observational films, there's no recourse to narration, which papers over cracks in the narrative sort of stuff, so you've got to look for your solution in the material itself.

SOPHIE RAYMOND: Yes.

BOB CONNOLLY: And the narrative is — sure it's called *Mrs Carey's Concert*, so that's the overarching narrative of it and it's this journey that these girls take but which girls? Which ones do you concentrate on?…Which ones don't you concentrate on? How do you resolve certain things that emerge during the shooting? Who takes the weight of the narrative? That's really hard in the observational process because you're all the time, just trying to catch stuff as it's unfolding and you don't know what's happening. And in the editing it's particularly difficult because that's where you have to shape the statue from the block of marble. And in this film, much more than in any of the others, you've got these three or four characters that we're working with and you're streaming them and then in [a] way they've got their own separate journey that they're undertaking but they're also interrelating with each other.

SOPHIE RAYMOND: The best decision we made in the edit was that we actually started at the end and we thought the only place where everyone is in the one place at the one time sort of at the one moment is the Opera House. So we cut all that and I think it ended up being an hour and a half…They were the resolutions. So we actually started at the end and then went back and worked out and so, obviously, we cut so many characters out along the way, which was kind of heartbreaking but it had to be done.

BOB CONNOLLY: What's driving the film is that you go on a journey with a few of these people. You go on a journey with the whole 1200 people in the school but you go on a particular journey with two of them or one of them in, say, Emily Sun, the young violinist, who starts the film as an adolescent girl who is unsure of herself, who is hesitant, who is just beginning, you hope, to flower. So you see this flowering, in a way, take place. My objective as a documentary film-maker has always been to — the imperative that I follow is the same that all films should follow and that is to make people laugh and to make them cry, to hold them spellbound in a dark room and I'm just so pleased that that's what seems to happen in this film and I think it's because of those journeys that these girls take and they win and that's uplifting.

LANGUAGE link

The camera representing reality

Camera work has a big impact on the way audiences experience a film.

Two of the earliest film-makers were the Lumière brothers, of France. In January 1896, they screened their film *L'Arrivée d'un Train en Gare de La Ciotat* ('The arrival of a train at La Ciotat Station'). So powerful was the camera work showing the train's arrival, that the audience ran to the back of the theatre in a panic thinking the train was about to emerge from the screen. The effect can be attributed to the angle of the camera combined with the size of the shot and the forward motion of the train.

Today, 3D pictures use technology to achieve this quality of life-like interaction.

Have you had any memorable experiences like this at the cinema?

Activities . . .

UNDERSTANDING narrative in documentary

Getting started

1 What can you tell about the story from the title, *Mrs Carey's Concert*?
2 What does Bob Connolly say is 'uplifting' about the story in this documentary?

Working through

3 What does Bob Connolly say is difficult about narrative observational film?
4 What is the 'overarching' narrative in *Mrs Carey's Concert*?
5 What other narratives are present in this film?
6 What does Connolly mean when he asks who will take the 'weight of the narrative'?
7 What comparison does he make with shaping the film's narrative?
8 What choice do the film-makers make in sequencing the narrative?

Going further

9 What does this interview reveal to you about how 'real' the representations of students might be in this documentary?

REFLECTING on the nature of documentary representations

Getting started

10 Do you think documentary film can be purely observational or is there always an element of 'performance' when cameras are present?

Working through

11 What do Sophie Raymond's comments tell you about the way representations are constructed in documentary films?

Going further

12 What have you learned about Connolly's values during the interview? How might these values influence the message of the film?

The review of *Mrs Carey's Concert* provides us with information about the way that one person received its representations of music and school. Consider what the following review tells us about the way documentary representations are interpreted.

1	*Grace notes*	The title hints at the reviewer's final opinion. (1)

Grace notes
Review by Sandra Hall

Dramas behind the scenes of a musical performance make enthralling viewing.

'The show must go on.' That mantra has given birth to a million movie musicals, many of which have retained the power to give you a high every time you watch them.

Yet next to none of them would claim much relationship with reality. Even if they're inspired by the life of a musician or a composer, they tend to turn into fairytales before the end of the first song.

Mrs Carey's Concert, on the other hand, is firmly rooted in reality.

Side annotations:

The title hints at the reviewer's final opinion. **(1)**

The bold information before the article begins is known as the 'standfirst'. **(3–4)**

Introduction trigger: 'The show must go on.' The opening phrase is catchy and sets the tone for the review. **(5–7)**

The reviewer notes the film's realistic representation. The documentary is deemed highly successful based on how close it is to 'reality'. **(11)**

Line numbers shown in margin: 1, 5, 10

It's a documentary about the Sydney independent high school, MLC Burwood, its head music teacher and the effort she puts into producing the school's end-of-year concert at the Opera House. Yet, despite its close relationship to the present, this is a film as spirited as any feel-good fantasy in the annals of the movie musical. The heroic Karen Carey and her dedication to the art of getting the show up and running ensure it.

The concert is staged every two years and the program is invariably made up of pieces in the classical tradition. Carey believes great music to be one of the essential building blocks in the education of young minds. Thus, all 1200 students are required to take part whether or not they want to. And a few of them definitely do not want to.

To them, music is a bore, rehearsals a bind and Carey an impediment. Carey's chief antagonist is Iris, one of the school's sophisticates. She's tall and attractive, with a finely honed sense of drama. When Iris is on screen, there's much hair-tossing. She has a very easy relationship with the camera and formidable debating skills.

Once she's in full flow, Carey tends to fall silent, looking bemused. Her silence, however, should not be construed as defeat. Far from it …

The program is demanding — Brahms, Ravel, Bruch, a new violin piece by the school's resident composer, Damian Barbeler, and the grand chorus from Verdi's *Aida* memorised and sung in Italian by the whole student body.

Add in the recalcitrant Iris and her friends and the stage seems set for the kind of eruptions that burst out of the shallows of reality TV. Yet it never happens. While there are wrangles and standoffs, there are no temper tantrums. Nor does Carey exhibit the brand of theatricality you might expect from somebody devoted to high art.

When trying to drum up enthusiasm from her students, she likes to tell them about her own school days in the country, where the possibility of a school music department was unimaginable. She's obsessive but unpretentious — large, comfortably dishevelled and blissfully unselfconscious before the camera. At the concert, she wears make-up for the first time in the film and even then there's no vanity involved. It seems more a matter of ritual — donning war paint in preparation for a monumental challenge …

The concert's main soloist is to be Emily Sun, an exceptionally gifted violin scholarship student who, like Iris, is from a Chinese family. She's a reluctant star who has been playing truant and Carey is having to be as tactful as she knows how to bring her into line.

When she does, a new problem arises. While Emily's technique is faultless, her playing needs more passion. How does she feel about the music? Carey wants to know and Emily can't tell her. Exasperated, she explains to the camera that if she tries to put it into words, the music loses all meaning.

And in the end, she's absolutely right.

On the night, the music says it all and Emily is now en route to a full scholarship in London at the Royal College of Music.

The Sydney Morning Herald, 30 April 2011

Synopsis — outlines key events that serve to promote interesting moments in the film (12–14)

Opinionative language (15–16)

Informative paragraph provides background to the documentary's creation. (18–22)

The narative is constructed using a protagonist (Mrs Carey) and antagonist (Iris). (24)

The narative is further developed through the story of Emily. (47–50)

Short paragraphs (56)

Recommendation (57–58)

Activities . . .

IDENTIFYING and ANALYSING representations in a review

Getting started

1 What does the reviewer think makes this documentary different from other movie musicals?
2 Who does the reviewer consider to be the 'stars' of the show?
3 What does 'recalcitrant' (line 34) mean? What other words could be used instead?

Working through

4 Who has the reviewer chosen to focus on in the review? Why do you think she has done this?
5 Which character does the reviewer represent negatively? Give an example of the language that supports this reading.
6 According to the reviewer, what makes Iris Mrs Carey's antagonist?
7 The reviewer compares Mrs Carey putting on make-up to the 'donning [of] war paint'. What effect does this description have on your view of Mrs Carey? How is the reader positioned to see her?
8 Emily Sun is mentioned towards the end of the article. How is she represented? Why do you think she has not been mentioned more during the review?

Going further

9 Do you agree with Mrs Carey's view that great music is 'one of the essential building blocks in the education of young minds'? Why or why not?

REFLECTING and RESPONDING to a review

Getting started

10 Do you agree with the reviewer's opinion of Iris and Mrs Carey? Explain why.
11 If you had never seen this film, what parts of the review make it sound most interesting?

Working through

12 The reviewer claims that *Mrs Carey's Concert* is 'firmly rooted in reality'. If you have seen the film, comment on whether or not you agree with this statement. If not, why do you think audiences tend to see documentaries as reality?
13 Can you tell anything about the reviewer's values based on what she has said in the text?
14 What is the **invited reading** of this review? How is the writer inviting the reader to view this film?
15 Write a short review that foregrounds Emily Sun as the 'star' of Mrs Carey's concert.

Going further

16 How do you think your personal experience of school might influence your interpretation of *Mrs Carey's Concert*?
17 *Mrs Carey's Concert* has been described as a 'journey' for those involved: Mrs Carey, Emily and Iris. Based on what you have read, which character 'travels' the greatest distance on that journey? Explain why.
18 Re-read the interviews with the documentary makers on page 213 and compare it with the comments by the reviewer. Do the two texts support or contradict each other? Explain your view.

Constructing an image

The documentary of *Mrs Carey's Concert* can be analysed in part by considering the information held in a single still image taken from the film.

Consider the image below and notice the elements that make up its **composition**. Then view the other still images from the documentary on page 218 before completing the activities.

Focal point: Mrs Carey is the focal point for several reasons — her placement at the top of the shot, the fact that her face is clearly visible, her being in full light and the fact that the camera angle draws our eyes up towards her.

Shot size: mid shot provides information from the waist up, with elements of foreground and background present.

Camera angle: low angle in relation to the main subject. We are at eye-level with seated students.

Proximity: the conductor and musicians are close together and arranged in a way that shows they are focused on the same task.

Lighting: Mrs Carey is in full light, students are in a lower level of light.

Eyeline: the camera angle creates an eyeline that draws our eyes upwards.

Image 1: Mrs Carey conducting

Placement: Mrs Carey occupies the highest space in the image and is a single figure against a black backdrop. The students fill the space beneath her.

Posture/expression: Mrs Carey's expression is strong, powerful, serious and engaged. The students' faces are concentrated on their task and away from Mrs Carey. The body language of the conductor is upright, animated and confident. The students are in a lower position bent over music and instruments, half of their faces invisible to the camera.

Connotation: Mrs Carey is powerful, passionate and in control.

Image 2: Iris during rehearsal time

Image 3: Emily Sun during private rehearsal time

Activities . . .

ANALYSING and INTERPRETING a still image

Getting started

1 What size is each of the images?
2 What camera angles were used to create them?
3 How is a focal point created in each image?

Working through

4 Consider Image 2 closely. How is Iris represented in this shot?
   How would the message of this shot change if it was a long shot that included more background?
5 Consider Image 3.
   a As an observer, what information are we given in this image? What are the **denotations**?
   b Why might the director have chosen this shot? What are the connotations?
6 Analyse Image 3 using composition criteria such as shot size, camera angle, eyeline, placement, proximity, posture/expression, focal point, lighting.
7 What emotion or mood is evoked by the composition of this shot? How does it represent the role of teachers and students?
8 How would the meaning change if the violinist was facing the camera?

Constructing representations through dialogue

In documentaries without a narrator, the film-maker carefully selects scenes to include, often based on the dialogue that takes place in that scene. The dialogue assists with constructing the narrative and plays an important role in informing, provoking and guiding the reader to respond.

In the transcript below, teacher and student have a conversation about their different perspectives on participation in the performance process. These two individuals express a very different experience of the same journey.

Transcript from *Mrs Carey's Concert*

[Rehearsal room, whole school practising song segment. Teacher stops students and speaks.]

TEACHER: Okay, it's nice — maybe that's all you can do. I don't know, it's just so nice, it's so safe — sorry it's really boring. Don't talk, just sit.

[Students sit. Murmurs]

You are privileged beyond belief. And with that privilege comes a responsibility to actually do something with it. And … your opportunity on this occasion is to communicate music in an incredibly intense and meaningful way with an audience. And backing off and going [huffs] 'Oh I don't care' is not good enough. Please do not squander the opportunity. It's just so rare. Please value it. And do something with it.

[IRIS speaks to camera, after students leave, about her view.]

IRIS: I get the vibe that she really wants me to sort of, you know, participate, sing my heart out sort o' thing but yeah, I think she also knows that I'm not gonna do that and that's I guess that's where the challenge is …

[Footage of teachers laughing and exiting the room]

IRIS: I know how things work. I'm not completely clueless in that area. You know, an' how humans relate to each other, it comes pretty easy to me, which is, um, why I sort of shut down my teachers that easily — ha.

[Footage of teachers continued]

IRIS: They're not … that complicated to read you know? Their weaknesses come up front really and all I have to do is … exploit that really, I guess. I sound like a complete bitch at the moment, but you know. Stuff happens.

[Close up shot. External view of an office door with signage: THE DIRECTOR OF MUSIC. MRS CAREY's voice is overlaid before moving inside where she and Iris sit.]

MRS CAREY: I make no apologies for the fact that I love music.

IRIS: No worries.

MRS CAREY: I went to a tiny little country high school — didn't have any music at school. And my first experience was when I actually decided to study, I came and studied at the Conservatorium. And the very first thing that I got involved in was a thing called um — which you might know and you might not — was Bach's St Matthew's Passion and it involved a lot of voices and it changed my life; completely changed my life. I didn't know music making was about that. And I thought to myself, 'Wow'. Fancy having been at school all that time and never actually having had that experience. And I thought. And ever since I've been a teacher, I've always wanted to actually create — not just for a handful but for everybody to enjoy that experience, to enjoy that sense of what the power it gives you to be part of everybody — this huge big team — trying to make something that's really extraordinary. That's all I'm trying to do.

IRIS: I'm not doubting that the final result will actually be…brilliant. I'm sure it will be. It's just that the process is a bit tedious sometimes.

MRS CAREY: I understand that.

…

IRIS: I'm not speaking on just behalf of myself.

MRS CAREY: I'm fully aware you're not the only one that thinks that. But I would really — it would mean a lot to me and I cannot tell you enough, if…if…even if you don't ever do it in a rehearsal, even if you only do it in the performance, that somehow you could show me that in the end you actually know how to be part of a team.

IRIS: Mmm, um, so basically the entire idea or, like, thing you're trying to come across to everyone is just being part of a team.

MRS CAREY: Exactly.

IRIS: That's where the whole yesterday — that lady was going on about — something about being 'safe' and something about life and all this … stuff.

[Mrs Carey tries to speak.]

MRS CAREY: I tell you where she comes from: she goes out to outback NSW, and she draws in all these people who don't even have the opportunity we have and I know about them because I've been brought up in them and I've taught in them. They don't have anything like this — absolutely nothing like this and she's convincing these kids that they are talented and clever and can do anything, and their self-esteem and their image of themselves and what they can do just goes up in leaps and bounds. And I 'spose for her when she comes into a place like this and these kids have all this opportunity — wish they'd just grab it by the neck …

IRIS: Right, yeh, but the thing is right — there's a difference between like, um, having the opportunity and seizing it and having the opportunity and forcing it upon someone else. And that completely — like as someone from the other side (being the person who's actually being told what to do) — the effect that you guys want to achieve on us is completely reversed, because we don't want to be there. You know it's not completely wasted, it will be a good result, it's just, it might be fantastic if you take the people who don't want to be there out of it.

Activities . . .

ANALYSING and INTERPRETING representations in dialogue

Getting started

1 What is the teacher frustrated about in the address to students at the start of the transcript?

2 The transcript tells us that students murmur. What can we assume about the students' reaction to her comments?

Working through

3 The transcript shows that there is footage of the teachers interspersed with Iris talking about them. What reasons might the director have had for doing this?

4 How does Iris represent herself as a person in the segment after rehearsal?

5 Does your view of her change through the dialogue in the office?

6 What does Mrs Carey reveal about her values and motives for putting on the concert?

7 How do her values, concerning music and participation, differ from Iris's?

REFLECTING and RESPONDING to representations in dialogue

Getting started

8 Whose opinion — Iris's or Mrs Carey's — do you support? Why?

Working through

9 How would the representation of Iris be altered if the second scene was not included?

10 If footage and dialogue are deliberately selected in the making of a documentary, what do you think was the purpose of including the scene in the office?

11 If you attended this school, where would you place yourself on this school 'journey'?

Going further

12 'Different people experience the same journey differently.' What does the conversation in the office scene reveal about this statement?

CREATING based on representations in a documentary

Getting started

13 Write a character profile of Iris, using all the information given about her in the texts and images in this section.

Working through

14 Debate the topic: 'This documentary shows that through participation in a team activity, we can develop our character, spirit and intellect in ways that cannot be achieved in any individual activity'.

Going further

15 'Mrs Carey embodies all that is great about teaching adolescents'. Is this an accurate comment about the representation of Mrs Carey in the documentary? Explain your view.

16 Conduct a Socratic Circle on the transcript on pages 219–20.

Wordsmith . . .

ANALYSING REPRESENTATIONS IN DOCUMENTARY

Writing an effective analytical paragraph is critical to the requirements of an analytical essay. Without sentences that fulfil the roles of context, evidence and analysis, your paragraph cannot be analytical.

The paragraph needs a topic sentence, a context sentence — introducing the quote or descriptive example, a quote or descriptive example, an analysis, and a closing sentence.

- *Topic sentence.* This nominates the central topic for discussion in the paragraph.
  Selection of dialogue plays a pivotal role in representing teachers and students as equals in Mrs Carey's Concert.
- *Context sentence.* This tells the reader where your example is situated in the text you are examining.
  For example, when we encounter Mrs Carey and Iris having a serious conversation in her office, we anticipate trouble.
- *Quote.* The use of a quote or descriptive example provides the evidence to support your point.
  Instead, we hear lines such as, 'I understand that' and 'so the whole idea is . . .' and two people who are actually listening to each other's viewpoint.
- *Analysis.* This sentence provides an explanation of how the example proves your point.
  Connolly's inclusion of this scene alters our view of the tumultuous relationship between Mrs Carey and Iris, and it challenges all our previous thinking.
- *Closing sentence.* This returns the reader to your original idea and concludes your point.
  The dialogue in the scene communicates that, even after all the drama, teachers and students can have a harmonious relationship based on mutual respect.

When you are analysing a text, you may not always be using quotes as your evidence. You may instead be using a descriptive example, such as the composition of a shot.

The promotional shot of Mrs Carey conducting the orchestra communicates that Mrs Carey is passionate about music . This is evident in the commanding position of her figure in this shot. The shot could be described like this:

Mrs Carey is made the focal point of this shot through the camera's low angle, her stance above the students, her upright figure in full light and her placement against a black backdrop.

The viewer's eye is drawn upwards and settles on the figure foregrounded as most significant in the shot: Mrs Carey. The composition of this promotional image reinforces the tenacity and passion of the documentary's namesake.

👉 OVER TO YOU . . .

Write an analytical paragraph based on the notes you created for Image 3 (page 218). Your topic sentence needs to establish what the image is communicating and from there you can provide evidence to support your idea.

My view . . .

How is it that people can share the same place, and interact with the same people, but experience it all in different ways? What role do documentaries play in exploring questions like these? What can we learn from documentary film-making about how representations of people and places are constructed?

COMPOSE AND CREATE

Productive focus: writing

1

Write a feature article

In response to the article below, choose a country that is represented negatively in the media and make it the focus of a feature article. Your article should represent this country and reasons to visit it in a positive light, positioning readers to challenge the negative labels that have been given to the place.

Why bad places make good destinations

by Ben Groundwater

If you spend enough time following the news, you'll know that North Korea is a Bad Place. Kim Jong-il is a nut. The country is an enemy of democracy and freedom, or whatever it is we're usually fighting for. We're told to hate it, or at least tremble in fear.

Iran, too, is a Bad Place. It's attempting to develop nuclear weapons, giving a big Persian slap in the face to the assumed knowledge that only one country in the world is allowed to do that. Like I said, Bad Place.

In fact, the world is full of Bad Places. Cuba is a Bad Place if you listen to the Americans, with its communist dictatorship and fancy cigars. Burma is a Bad Place. China is a Bad Place, sometimes, and then it's a Good Place, and then it's a Bad Place again . . .

What's so fascinating about supposedly bad countries? Maybe it's like the bad boy effect with girls — they're intriguing, dangerous, interesting.

There's a sense of discovery when you're travelling through a place you've only ever heard about on the nightly news, and for all the wrong reasons. There's a buzz in going to a country you've been told is bad but which turns out to be not that much different to anywhere else.

Face it: bad places make good destinations. For proper 'holiday' people, there'd be little appeal.

Bad places don't often come with sunny relaxation, with cocktails by pools and scented massages. But each to their own.

What bad places do come with is a sense of adventure, and the ability to confound your expectations . . .

No McDonald's, no Zara, no Irish theme pubs. A completely different experience in a little-known place . . .

It sounds pretty dangerous, planning a holiday with the 'enemy', but the most important thing you realise when you travel to Bad Places is that a country's people aren't usually well represented by their war-mongering politicians.

That's what annoys me about travellers who take a political stand against visiting somewhere. These are the, 'I'll never go to China because of the human rights abuses' brigades. The sort that refuse to go to Burma because of the ruling junta.

They're denying themselves some incredible experiences, because it's only once you get to these Bad Places and meet their fundamentally good people that you can separate what you hear on the news from the reality.

And anyway, you're not supporting a government when you travel there, you're supporting its people . . .

Sydney Morning Herald, 16 November 2011

Some key points to remember

- Your purpose is to inform, entertain and persuade your audience of travel magazine readers.

Textual features
- Attention-grabbing headline
- A byline (writer's name plus short, witty synopsis) that captures the perspective you are presenting and entices reader interest

- A hook in the first paragraph that draws the reader in, through drama, description, questions or quotes
- Body of the article that answers any questions raised at the start
- Short paragraphs
- Expert opinions and quotes
- A tone that is personal
- A conclusion that provides a strong final statement of persuasion, returning to the central thread and challenging the reader

Developing a thread or thesis

When you are writing an opinionative article, it is very important that you are clear about your central idea. Before you begin, try to summarise in one or two sentences what you think about it and how you want to represent it.

Sources

Assemble a bibliography of sources used in your writing. Ensure citations are accurate. Use the Wordsmith on pages 210–11 to guide you.

2 Write an analytical essay

You have been asked to write an analytical essay for an upcoming issue of *Encore* magazine. The issue is themed, and is devoted to the way school communities are represented in film and television.

Your task is to write an essay that analyses the representations of the school and community in *Mrs Carey's Concert*.

Your essay should consider the way representations are constructed through:
- documentary techniques
- composition of the shots
- narrative viewpoint.

Some key points to remember

- The introductory paragraph must clearly communicate your thesis and the main points of your essay.
- Each paragraph needs to develop a single point in support of your thesis, and should provide evidence from the text to underpin your analysis. (Use the Wordsmith on page 222 to guide you.)
- The conclusion needs to summarise the points you have covered, but in different words, and return the reader to the thesis of your opening.
- Remember to avoid introducing any new material into the conclusion.

? Self-evaluation ...

1 How did you feel about the assessment task you completed?
2 Was there a particular part of the task that you found difficult?
3 What did you enjoy about the task?
4 Is there anything you would do differently next time?

INDIVIDUAL PATHWAYS

eBook *plus*

Worksheet 7.1
doc-10142

Worksheet 7.2
doc-10143

Worksheet 7.3
doc-10144

projectsplus

LITERARY APPRECIATION 226

Create a multimodal package that presents a detailed novel study.

WISH YOU WERE HERE 228

Create a travel vlog.

10

Literary appreciation

SEARCHLIGHT ID: PRO-0125

Scenario

Your class has been invited to apply for exchange scholarships to study in a prestigious school in the United States. The scholarship is awarded to students in Year 10 who have a passion for English literature, particularly the classics. Part of the application requirements is a multimodal 'reading' of a novel of your choice. You must convince the scholarship panel that you have closely studied your chosen novel and why you believe it has earned its place in the 'canon' of English literature. As well, you must have the digital skills to create a multimodal presentation that showcases the novel as a work of literature that everyone should read. If you can do this effectively, you will make the short list for the scholarship award and go through to the interview stage. Ideally, you will work as a group on the package to achieve the end result in the short time frame allowed.

Task

Choose a novel that you have read and studied closely as the basis for your multimodal package presentation. Remember that your audience and purpose are as follows:

- To convince the judging panel that your group has a deep understanding and appreciation of your chosen novel and would be suitable scholarship recipients
- To engage, inform and inspire through the content and presentation of your multimodal package so that others will read and appreciate your chosen novel for themselves.

The elements of the novel that you choose to showcase and how creative an approach you take are up to you but must include coverage of at least the following elements:

- a synopsis of the novel's plot
- a focus on a key character
- an exploration of the novel's setting
- an analysis of the key themes
- a biography of the novel's author
- an example of what makes the novel 'classic' fiction.
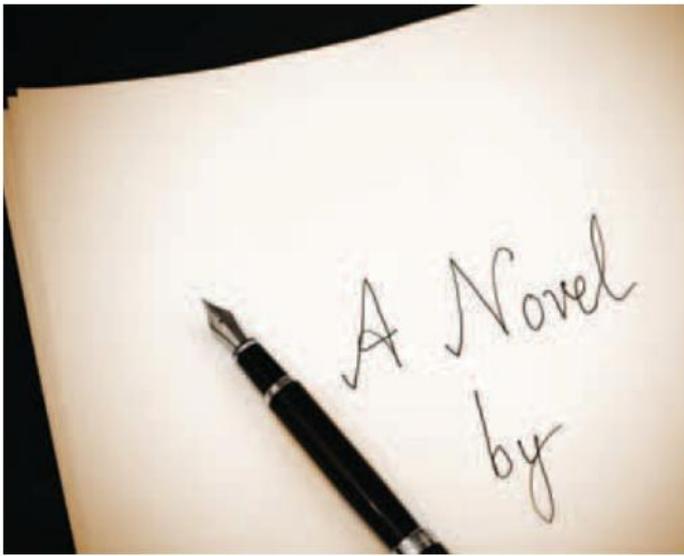
Although the text that you write will be important, equally important will be the visual, audio and other graphic elements you use in your package. There are many ways to deliver your multimodal package, using software such as PowerPoint, OneNote or Evernote, Photo Story 3 or Windows Movie Maker 2. You might choose to present it as an online blog or other webpage; however, you should choose the mode that best showcases your chosen novel. If you draw on other sources for your content, be sure to accurately record and include their source details, as you must acknowledge other people's work.

Process

- Open the ProjectsPLUS application for this project in your eBookPLUS and watch the introductory project video. To begin your project, click the 'Start new project' button, set the due date and time, and set up your project group. You can complete this project individually or invite other members of your class to form a group.
- Visit the Weblinks section in your Media Centre to preview sample multimodal packages to get ideas for your own project. Take note of different approaches and media used that you might like to apply to your own project.
- Navigate to your Research Forum. A selection of suggested research topics has been pre-loaded here to help you explore and analyse a literary appreciation of classic fiction through multimodal means. Your Media Centre also contains worksheets that may be useful to identify key literary elements, as well as questions to ask yourself when planning your package.

- Once your planning is complete, download the planning and production templates from your Media Centre. These will help you to structure and plan the production of your multimodal package including any text, visuals and sound you plan to use.
- After your templates have been completed, begin production of your novel showcase. A selection of media has been provided for you in your Media Centre to download and use in your showcase. You could also create animations or source other media that you might like to incorporate — weblinks have been provided with some suggested starting points for media. Don't forget to record the source details of any information or image that you use in your showcase.
- When you have gathered your chosen media for your production, and recorded any sound or music, use multimedia software to create your final production. Your Media Centre contains links to suggested free software that you might like to experiment with for your final creation.
- Print out your Research Report from ProjectsPLUS, including any relevant worksheets as requested by your teacher. Make sure you include an export of your final production for submission to your teacher.

eBookplus

Using ICT

projectsplus

Wish you were here

SEARCHLIGHT ID: PRO-0126

Scenario

You and two of your classmates are part of the UN Youth Australia delegation to the United Nations conference to be held somewhere in Asia. Your travel is funded by the Expanding Horizons Asia Foundation; but in return, the foundation wants you to create a vlog during your stay in Asia to broadcast via the web to educate and inform Australian students. The vlog should represent what life is like for those who live in your chosen Asian country. A focus on people your own age is preferred, such as an exploration of how their life is similar or different to the life of typical Australian teenagers.

Task

Choose a country of Asia that you have some basic knowledge of, but one that you would like to experience at first-hand to see what it would be like to live there as a young person. Consider which aspects of life that you and your fellow Australian students would be most interested in, and base your research and final vlog entries on these aspects.

- Aim to cover at least three different aspects of life so that your vlog has a thematic continuity and maintains viewer interest.
- You will need to create and deliver at least one vlog entry for each aspect that you choose.
- Your vlog may include a variety of media, such as images, video, music and sound bites, to help convey your viewpoint.
- You should deliver your content with yourself as the main narrator, but you can also use talking heads, interview bites or vox pops.
- Make sure you use appropriate Creative Commons licensed images, video and music, and be sure to accurately record and include the source details of any information you use.

Process

- Open the ProjectsPLUS application for this project in your eBookPLUS and watch the introductory project video. To begin your project, click the 'Start new project' button, set the due date and time, and set up your project group. You can complete this project individually or invite other members of your class to form a group.
- Visit the Weblinks section in your Media Centre to preview sample travel vlogs to get ideas for your own project. Take note of different approaches and media used that you might like to apply to your own project.

- Navigate to your Research Forum. A selection of suggested research topics has been pre-loaded here to help you explore what you could present in your vlog. Your Media Centre also contains worksheets that may be useful to identify key aspects about representing people and places, as well as questions to ask yourself when planning your vlog.
- Once your planning is complete, download the planning and production templates from your Media Centre. These will help you to structure and plan the production of your vlog.
- Use an online blogging site to set up your vlog and enter all the required content and media. Your Media Centre includes a document with tips and tricks of how to build a vlog.
- A selection of media has been provided for you in your Media Centre to download and use in your vlog. You could also create animations or source other media that you might like to incorporate — weblinks have been provided with some suggested starting points for media. Don't forget to record the source details of any information, image or sound that you use in your vlog, as you must acknowledge other people's work.
- When you have gathered your chosen media for your production, and recorded any sound or music, use multimedia software to create your final production. Your Media Centre contains links to suggested free software that you might like to experiment with for your final creation.
- Print out your Research Report from ProjectsPLUS, including any relevant worksheets as requested by your teacher. Make sure you include an export of your final production for submission to your teacher.

projects*plus*

Your ProjectsPLUS application is available in the Student Resources section inside your eBookPLUS. Visit **www.jacplus.com.au** to locate your digital resources.

Suggested software
Microsoft Word
Multimedia editing software such as Windows Movie Maker, Photo Story 3 or PowerPoint

Media centre
Your Media Centre contains:
- a bank of media to use in your vlog
- production and planning templates
- a 'how to build a vlog' document
- weblinks to sample vlogs and vlogging websites
- weblinks to free recording and editing software
- an assessment rubric.

GLOSSARY

adaptation changing a text to suit a new purpose, audience and cultural context. The adaptation still has an obvious connection to the original text. An adaptation can be as simple as performing a stage play from a written script.   **36**

allegory a work (such as a painting, drama or written text) in which characters and events symbolise other things or characters and events, and express a deeper moral or political meaning. **Allegorical** is the adjective. *Animal Farm* is an allegory of the Russian Revolution of the early twentieth century.   **72, 120**

alliteration the repetition of a consonant at the start of words that are located close together; for example, **c**risp and **c**runchy.   **5, 54, 141**

allusion a reference in a text to a person, place, event or other work, which the writer assumes to be part of the shared cultural experience of the readers   **70**

antagonist the opponent of the protagonist   **168**

anthropomorphism the attribution of human characteristics to non-human things, particularly animals   **72**

appropriate to take part or all of someone else's text and incorporate it in a new text   **37**

artificial intelligence computer systems that can perform functions usually requiring human intelligence, such as recognising speech or translating languages   **22**

assonance a poetic device in which a vowel sound is repeated in words that are located close together; for example, *fire* and *th**i**ne*   **54**

assumption something that is accepted as true without proof   **195**

attitude a person's opinion about something   **12**

attitudes our ways of thinking about people and the world   **46**

autism a developmental disorder characterised by impaired social interaction and communication, and by restrictive and repetitive behaviour   **99**

back-story what has happened to a character in the past, before the play begins   **179**

beliefs something we accept as true; convictions or opinions that are regarded as real, true and beyond question   **46**

Bollywood the Indian film industry, based in Mumbai. The word is made from *Bombay* (the old name for Mumbai) and *Hollywood*. Bollywood films are generally very colourful and melodramatic, and include singing and dancing.   **51**

character an imagined person in a story. Characters may play a major or minor role.   **157**

character flaw a fault in the personality of the character, which leads to poor decision making   **168**

climax the high point of the story, when the complications demand to be resolved   **72, 170**

cohesive tie a word or phrase that connects ideas and creates a smooth, logical transition from one point to the next   **198**

Cold War After World War II, the world entered a new period of tension. The two superpowers, the USA and USSR, engaged in a 'Cold War' where they competed for authority and influence.   **114**

colloquial describes everyday, informal language   **12**

comedy of manners a type of text that satirises or mocks the behaviour of the upper classes or aristocratic society   **46**

complication a problem in the events of a narrative, which complicates the plot   **170**

composition the way an image is arranged   **217**

compound word two words joined, with or without a hyphen, to make a single unit of meaning, such as *mother-in-law* and *database*   **9**

concrete images tangible or literal representations of sensory experiences or abstract concepts   **121**

context the environment in which a text is created or the situation in which a person lives   **200**

conventions standard or traditional ways of doing or seeing something; the accepted rules and formats of writing and other creative pursuits   **80**

corpus a collection of words in actual use   **2**

cultural context the social, cultural or historical circumstances in which a text was created   **39**

cultural values ideals and principles by which we live. Values are also those personal qualities and aspects of society we regard as worth living up to. For example, respect, loyalty, integrity, equal opportunity and freedom of expression are all values.   **46**

culture the beliefs and behaviours that characterise a particular group   **198**

denotation the objects or symbols that make up an image   **218**

desire what a character wants   **179**

director the creative force behind a film, who ensures that actors portray their characters as required and that each scene is shot to maximum technical, artistic and dramatic effect   **59**

direct speech a way of recording or writing down what someone said. The words actually spoken are usually contained within quotation marks.   **123**

dramatic irony a literary technique in which the reader knows something that a character or characters do not. Consequently, when the unaware character makes innocent comments, the reader is amused.   **137**

elegy a poem that expresses sorrow for someone who has died, or for something that has ceased to exist   **6**

emoticon a visual symbol that represents a facial expression or emotion   **20**

emotive intended to evoke an emotional response   **12**

empathy the ability to understand the feelings or experiences of someone else; to be able to stand in their shoes   **99**

end rhyme rhyming words at the end of lines of verse   **42**

epic poem a long narrative poem based on the deeds of a hero who undertakes a quest. The quest requires the epic hero to undertake many challenges as a test of strength and character; he must also defeat his enemies or adversaries. The epic hero represents the moral values of his society, such as courage, loyalty, determination, humility and a willingness to serve others.   **7**

epilogue a separate concluding section of a text (from the Greek words *epi,* meaning 'in addition', and *logos* meaning 'word')   **39**

ethics a code of principles that guides the conduct of a group of people   **203**

ethos the spirit or attitude of a group or person   **208**

exemplum a dramatic story, usually within a sermon, that illustrates the central idea or theme of the sermon   **14**

expatriate a person living outside their country of citizenship   **196**

exposition the beginning of a play (or story), in which time, place, characters and sources of conflict are established   **170**

extreme long shot a camera shot that gives a broad perspective and presents a long-distance view of a scene. Human figures, if present, are diminished and it is difficult to determine details about the person or persons. Such shots can also be called establishing shots because they help contextualise and establish setting.   **80**

'eye' or **visual rhyme** two words that look as though they rhyme

but, when spoken, do not   **54**

fable   a story featuring animals, and which has a message. The best known fables are those of Aesop and La Fontaine.   **72**

falling action   the action following the climax, during which characters must accept the consequences of their earlier decisions   **170**

first-person pronoun   *I*: the pronoun used by a writer or speaker when referring to himself or herself   **49**

foreshadow   to show beforehand; to provide a clue as to what is to come   **111**

genre   kind or category of text, literature or artistic work, such as biography or fantasy novel. Text types can be written, spoken or multimodal.   **41, 64**

high modality   a high degree of certainty, truth or correctness   **141**

idiom   a form of expression peculiar to a language   **24**

imperative mood   verb form used to express or to give an instruction, a command or an order. The subject (you) is implied instead of stated and the infinitive form of a verb is used; for example, *Kick the ball!*   **48**

infer   to draw a conclusion based on evidence or reasoning   **107**

infinitive   a basic form of a verb without any tense, subject or person, and usually preceded by the word *to*; for example *to go, to understand, to dislike*   **158**

internal conflict   a conflict within a character, thus creating tension   **88**

intertextuality   the inclusion in one text of references or allusions to other texts and types of texts. Intertextuality also refers to the way a text 'echoes' other genres or types of texts.   **39**

inversion   the reversal of conventional word order   **48**

invited reading   the perspective an audience is encouraged to accept in a text   **216**

irony   a literary technique in which the surface meaning of words or texts is the opposite of that intended by the writer or creator, thereby creating unexpected humour. Irony may be bitter, tragic, suspenseful, moving, joyous or funny. Situations in stories can also be ironic. Coincidences, deliberately laid traps and deceit are elements of storylines that can create irony.   **131**

kenning   the use of an image (a picture in words) or metaphor in the form of a compound noun, to refer to a person, place or thing. Kennings are a feature of Anglo-Saxon poetry. An example is *sky-candle* — a kenning meaning 'sun'.   **5**

Latin   the language of ancient Rome and the Roman Empire; the most important language in Europe until the late seventeenth century   **13**

lingua franca   a common language used by speakers of different languages   **2**

literal meaning   the obvious, non-metaphorical meaning   **5**

literal   sticking to the precise meaning of a word or text; the obvious, non-metaphorical   **192**

literary classic   a text that is regarded as having lasting cultural significance, appeal and artistic quality. Classic texts are also often those that provide us with insights into the human condition.   **68**

loan words   words that have been adopted from another language   **26**

marlin   a species of large fish with an elongated body, a spear-like snout or bill, and a long rigid dorsal fin   **118**

mashup   a work of fiction that combines a literary classic or well-known text and combines it with a popular cult genre such as vampire or zombie fiction   **52**

metaphor   a figure of speech in which something is said to be another thing; it is not just *like* another thing   **79**

metaphorical   figurative, symbolic, not literal; using one thing to represent another   **192**

Middle English   the form of English used from approximately 1100 to 1500. It featured many French loan words, following the Norman Conquest in 1066.   **14**

mindmap   a visual, note-taking exercise in which words, phrases and ideas are linked together   **179**

modal verbs   include *will*, *would*, *shall*, *can*, *could*, *may*, *might*, *must* and *should*. We can also use adverbs like *probably* and *possibly*. Modal verbs are used in writing and speaking to indicate possibility and probability, rather than certainty.   **48**

modifier   a word, phrase, or sentence element that limits or qualifies the sense of another word, phrase, or element in the same construction   **120**

mood   the general atmosphere created by the words of a text. For example, the overall mood of a text may be of sadness or of fear   **6**

multimodal text   a text that combines two or more modes of communication such as text, images, sound and movement. Some examples of multimodal texts are picture books, web pages, photo stories and live performances.   **37**

noun group   a group of words that functions as a noun; for example: *Our new dog*   **43**

objective   a character's motivation, or goal, in a particular scene   **157**

observational documentary   a style of documentary in which the film-maker seeks to be a 'fly on the wall' in order to observe events and behaviour without intrusion   **212**

obstacle   any person, event or idea that prevents a character from achieving their desire   **179**

Old English   the earliest form of English, also known as Anglo-Saxon. It was used in what is now called England from the mid fifth century until the twelfth century. It was formed from the language of the Angles, Saxons and Jutes, the Germanic tribes who invaded Britain in 449 AD. Old English actually looks more like German than like modern English.   **3**

oxymoron   a figure of speech that combines contradictory terms, such as *living dead, organised chaos, deafening silence*   **143**

pardoner   a church official during the Middle Ages, who would pardon people's sins for money   **14**

persona   from the Latin word for 'mask' — an identity constructed by a writer   **196**

personification   a device used in writing by which objects are treated as if they have human qualities   **79**

perspective   our point of view or opinion; a person's outlook on an issue or subject; the values, opinions and ways of seeing the world that underpin a text   **2, 193**

pilgrim   a person who undertakes a journey to a holy place. The journey is known as a **pilgrimage**.   **14**

portmanteau word   a word made by blending the parts of other words, such as *brunch* (*breakfast* and *lunch*). The original French word *portmanteau* is itself such a word, combining *porter* (to carry) and *manteaux* (cape or coat) to create a new word for a kind of suitcase.   **20**

position   to push readers or audiences to respond to a text in a certain way   **200**

prologue   literally the 'first word'; a separate introduction to a text   **39**

protagonist   the main character in a play, around whom the action is based   **168**

pun   a play on words; use of words in such a way that they have more than one possible interpretation   **198**

quatrain   a four-line stanza in a poem   **54**

quest   a journey or series of journeys undertaken by an epic hero.

Quests involve challenges, obstacles and tests that enable the hero to demonstrate his heroic qualities.   **9**

Regency Period   the period from 1795 to 1830. When George III (1738–1820) of England was deemed mentally unfit to continue as king, his son took over the throne as Prince Regent — a 'caretaker' monarch. When his father died in 1820, the Prince Regent became the official king, George IV.   **46**

Renaissance   the time of the great revival of art and learning in Europe from the fourteenth to sixteenth centuries   **39**

representation   the version of a place or person constructed in a text   **192**

resolution   the end of the story, when the original conflict and its consequences are completed   **170**

rhetorical question   a question that is designed to make the listener think about an issue, but not necessarily answer the question   **114**

Russian Revolution of 1917   After much political and civil unrest, the Russian Tsar Nicholas II abdicated in February but instability continued as rival parties manoeuvred to take power. By October, the Bolshevik party was able to take control under the leadership of Lenin. However, civil war broke out until Lenin was victorious and the Soviet Union was established in 1922. In 1923, Josef Stalin took over as leader of the ruling Communist party.   **68**

satire   the use of wit, sarcasm, irony and ridicule for the serious purpose of criticising or drawing attention to a person, institution or practice   **54**

satirical   using wit, sarcasm, irony and ridicule for the serious purpose of criticising or drawing attention to a person, institution or practice. Orwell's *Animal Farm* satirises society, particularly in terms of its characterisation.   **72**

second person   grammatical position in which the speaker or writer addresses the listener/reader using the pronoun *you*   **12**

simile   a direct comparison between two different things using the words *like* or *as*   **12, 42, 79**

SMS   short message (or messaging) service   **20**

social circumstances   the prevailing and identifying characteristics of a particular society or group of people   **83**

social customs   the behaviour, rules and expectations associated with being a member of a social group   **46**

social, historical and cultural context   the prevailing set of characteristics that relate to a particular group, period of history or way of life   **65**

soliloquy   a speech delivered by a character who is alone, designed to reveal that character's innermost thoughts   **161**

spin-off   a television show, film, musical, stage play or novel that is derived from an existing text   **51**

Standard Australian English   the English used and accepted by the majority of Australians as normal and conventional; the English used in official contexts   **28**

strine   Australian slang. The word *strine* imitates the way

Australian is often reduced to something like '*Stralian*, '*Strayn* or '*Strine* in spoken Australian English.   **24**

style   the way that an author writes. The best writers have a recognisable and distinctive way of writing. Their style is made up of their choice of words, their sentence structure, the figures of speech they include, the rhythm of their language, and the 'voice' they choose to narrate with.   **118**

sub-text   the meaning that lies beneath words, phrases and sentences, and is implied rather than directly stated   **163**

subjective language   word choices that are derived from emotion and feeling   **206**

subjunctive mood   verb form used to express a wish, doubt or possibility. It was commonly used in Jane Austen's writing. Examples of the subjunctive mood are: *If I were you, I'd apologise immediately* and *I insist that you be present*.   **48**

subordinate clause   also known as a **dependent clause**, provides extra information to the main clause but cannot stand alone   **120**

subvert   to question or undermine the principles behind an action or idea   **203**

super-objective   a character's main motivation, or goal, in the whole story or performance   **157**

superlative   an adjective or adverb that expresses the highest degree of comparison — *best, highest, most deadly*   **141**

symbolism   using an object or person to stand for an idea; for example, a dove might symbolise peace   **114**

tagline   a short, catchy phrase that appears on flyers and posters to promote a film. The tagline captures a key aspect of the film's story or theme.   **10**

target audience   the intended audience for the film   **10**

tone   the way in which something is said, which conveys emotion or attitude. For example, a person can speak with a rude, angry or sarcastic tone of voice. It is also the way a writer addresses the reader, or the way a narrator speaks/writes.   **6, 109**

tragedy   in dramatic terms, a play in which a character makes decisions that lead to the suffering of many other characters   **167**

transformation   an adaptation that involves a more dramatic change to a text in order to create something new. The transformed text may not have an obvious connection to the original. A transformation might involve challenging the values and ideas expressed in the original text, rather than simply reproducing the same text in a new or modern way.   **36**

values   the things that are important to us; the principles that guide us in making decisions   **2**

vernacular   the everyday language spoken by people of a particular country or region   **24**

voluntourism   volunteer tourism; the act of spending part or whole of a holiday working for a charitable cause or volunteering in some other way. The traveller pays for the trip, and may also pay a fee to the charitable cause.   **206**

SUBJECT INDEX

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