

MACMILLAN
ESSENTIAL
ENGLISH
QCE UNITS 1 AND 2

JO BICKERSTAFF AND TONY HYTCH

SERIES CONSULTANT
JO GENDERS

MACMILLAN 
ESSENTIAL
ENGLISH
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Macmillan Essential English QCE Units 1 and 2

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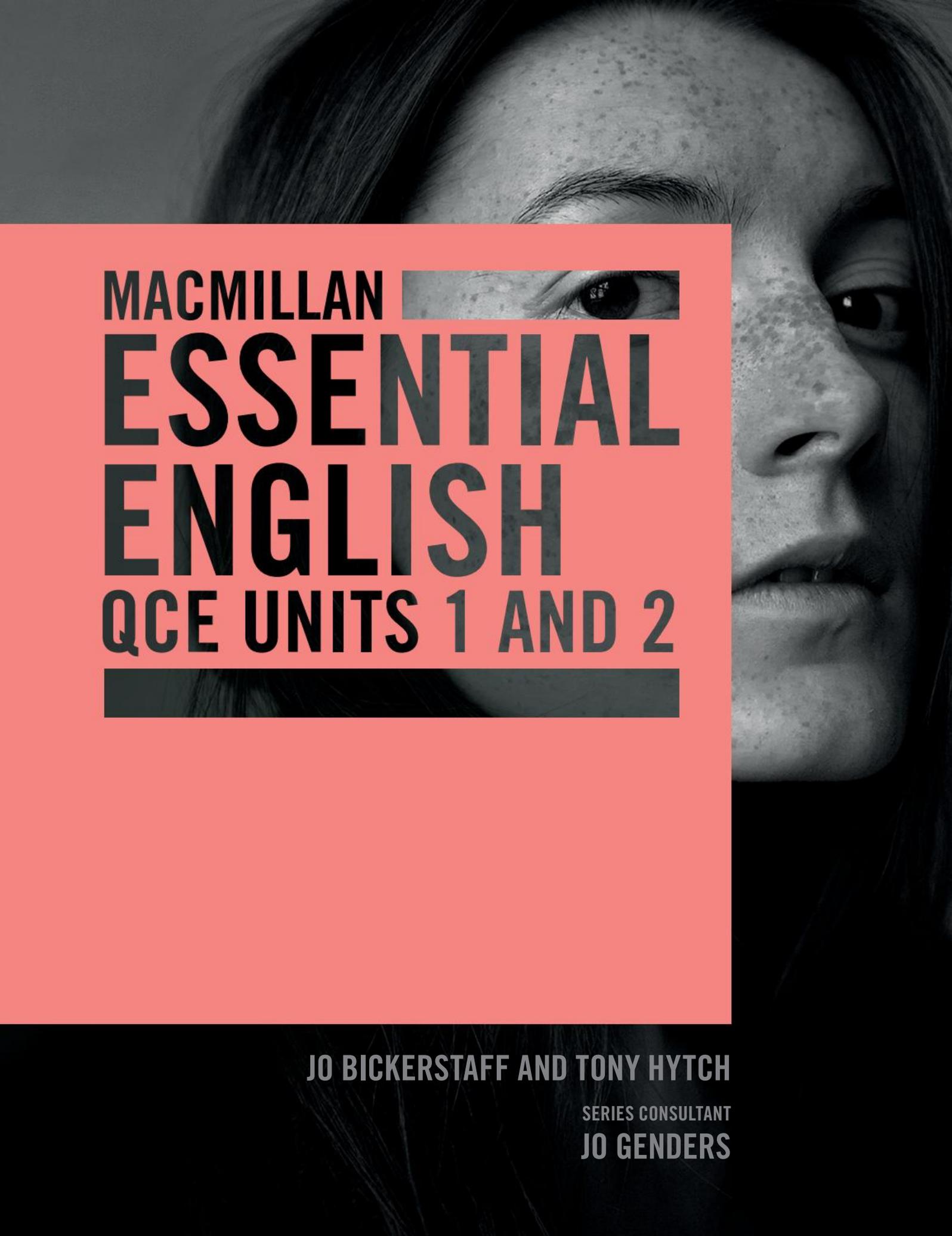
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SERIES CONSULTANT

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FOREWORD

The Queensland Government's introduction of the new Queensland Certificate of Education has seen the most significant change to senior curriculum and assessment in more than 45 years. From 2019, the current system of 100 per cent school-based assessment will be replaced with a new senior assessment and tertiary entrance system designed to strengthen the quality and comparability of school-based assessment, and align Queensland with other states with the introduction of the Australian Tertiary Admission Rank (ATAR).

The 2004 **English Communication** Study Area Specification has made way for the 2019 **Essential English Applied Senior Syllabus**. This new syllabus is part of a suite of syllabuses in the English learning area and is similar in structure and approach. Students who undertake this syllabus will be required to study key content organised into four separate units, engage with a wide range of texts, and complete four summative assessments: three school-developed instruments, and one common internal assessment developed by the QCAA. Student work will be judged using common instrument-specific standards included in the syllabus.

As we all move into this new way of working, Essential English teachers need support and guidance in designing courses that are meaningfully connected to the syllabus, meet system requirements, and prepare their students for assessment success. Queensland teachers can be confident that *Macmillan Essential English QCE Units 1 and 2* provides a range of quality learning experiences, activities and resources authentically aligned with syllabus objectives and content, with practical, real-world applications of key concepts. Chapters are framed around the 21st century skills of critical and creative thinking, communication, collaboration and teamwork, personal and social skills, and ICT skills. They provide clear, scaffolded pathways through each unit that explicitly develop the language confidence and proficiency required to complete the assessment tasks.

Macmillan Essential English QCE Units 1 and 2 is a practical and student-friendly textbook, covering all aspects of the syllabus. The chapters are highly engaging and provide a wealth of detail to support teachers and students throughout the course, and with each assessment task. Resources are thoughtfully selected – representing a diversity of perspectives – and engage students in creative and imaginative thinking as they explore how texts shape meaning and invite audiences to respond. This critical and creative engagement with a range of texts ensures students are confident in working with challenging ideas in preparation for all specified assessment. Skills and strategy spreads support students in their development of language and literacy skills so they can communicate confidently and effectively in a variety of contemporary contexts and social situations.

The new requirement that eligibility for an ATAR will require satisfactory completion of a QCAA English subject further emphasises the importance of success in Essential English.

I commend Jo and Anthony on this truly Queensland-based textbook.

Jo Genders, July 2018

UNIT 1

LANGUAGE THAT WORKS

‘What are you going to do when you leave school?’

It’s the age-old question asked of every student, but it’s becoming increasingly difficult to answer. A 2016 report by the Foundation for Young Australians suggested that people your age are likely to have 17 different jobs across five careers during their lives. Chances are that at least one of those job types doesn’t even exist yet.

To thrive in this complex and rapidly changing world, you need 21st century skills such as critical thinking, communication and collaboration. These skills will let you move smoothly between roles and career pathways. The work you do in this subject will develop those skills and help you to understand how language works, both for general communication and for the needs of the workplace.

Objectives

This unit focuses on texts used in the workplace, and how those texts communicate meaning.

By the end of this unit, you’ll have developed a range of strategies to respond to and create the types of texts that you’re likely to encounter in the 21st century workforce.

The unit also has objectives that you need to meet as part of your learning. You’ll be assessed as to whether you’ve met all of the objectives.

If some of these terms and concepts are unfamiliar to you now, they won’t be by the end of the unit.

In Unit 1, you will:

- | | | |
|--|---|---|
| 1 | 2 | 3 |
| use genres relevant to work context | adopt appropriate roles and relationships | construct and explain representations |
| 4 | 5 | 6 |
| use and explain assumptions in work contexts | explain how meaning is shaped | use subject matter to support perspectives |
| 7 | 8 | 9 |
| construct coherent texts | make appropriate language choices | use language features for particular purposes |

COGNITIVE VERBS

Unit 1 includes activities for you to complete. The questions in these activities use key cognitive (thinking) verbs to direct your responses.

Understanding the cognitive verbs used in these tasks will help you get the most out of the activities, so that you are prepared for your unit assessment and also developing the communication skills you will need in the workplace.

COGNITIVE VERB	EXPLANATION
Classify	sort into groups based on common features
Compare and contrast	identify similarities and differences between two concepts
Consider	reflect on a concept or situation before making a judgement
Construct	create by arranging ideas and displaying information
Describe	give an account of something's characteristics or features
Determine	decide on something after investigating or calculating the details
Develop	add detail to make something more complete and engaging
Explain	make an idea clearer by providing additional information
Justify	give reasons or evidence to support an answer
Identify	locate and name the correct information from a range of possibilities
Investigate	conduct research into something to find out facts and draw conclusions
Predict	suggest what is likely to happen, based on the available information
Propose	suggest an action that best suits the situation
Reflect on	think about something deeply and carefully
Select	choose a particular option based on criteria
Synthesise	combine different parts or elements into a whole

Assessment

Unit 1 will prepare you for your two assessment tasks.

- **Assessment Task 1:** You'll create and present a 5-minute TED talk that explores the ways in which an occupation of your choice will change in the future, and the impact this will have on society.
- **Assessment Task 2:** You'll write two short (200–300 words) responses to several stimulus images, explaining how these visual texts construct and represent information in a work-related environment.

CHAPTER 1

Work in the 21st century



Twenty or thirty years ago, students might have gone from school to work in the local factory, or do bookkeeping for a small business. Now you're just as likely to start your own food truck business, or provide virtual IT support to online clients. Modern workplaces and ideas about work have changed, and are bound to keep changing.

In this chapter, you'll look at the ways the world of work has changed and continues to change, and what that might mean for your future career. You'll investigate what attributes are going to be important in every career, and how to develop those so that you can interact with clients, customers and colleagues.

Assessment Task 1 for this unit is to present a TED Talk on the ways an occupation might change in the future. To prepare for this, throughout the chapter you will:

- consider the work skills needed in the 21st century
- investigate the impact of technology on the workplace
- discuss the importance of collaboration and teamwork
- examine the elements of a TED talk.

TEXTS IN THIS CHAPTER

- 'Why jobs of the future won't feel like work' – TED talk
- *Oliver Twist* – novel
- 'Gender balance in the workforce' – graph
- '4 Trends Shaping the Future of Work' – digital text
- 'Cedar Anderson: the man who revolutionised the beehive' – digital text
- 'French workers win legal rights to avoid checking work emails out-of-hours' – newspaper article

SKILLS AND STRATEGIES

- Using text conventions
- Predicting meaning
- Communicating in a team
- Using graphic organisers

1.1

urbanisation the process of land or an area becoming more urban, or city-like

nonprofit an organisation that provides services to the community but does not run for profit



TEDX mea.digital/ee1



WHAT DOES IT MEAN?

David Lee uses language that's specific to the corporate context. This sort of language is known as 'jargon', and while it's useful when communicating within an industry, it can be confusing to outsiders.

innovation – improved ways of doing things

human-centred jobs – jobs that value individuals

factory mindset – thinking that people need to work in routine and monotonous ways

standardisation – every person performing the same task

de-skilling – not taking advantage of an individual's skills

procedural tasks – performing a pre-determined sequence of skills to achieve a particular outcome

narrow job definitions – jobs that require a small range of skills

Workplaces of the future

Workplaces have changed dramatically over the past 200 years. Some of the changes include increased **urbanisation**, more women in the workforce, better educated workers, flexible working hours and the increased use of technology.

While it's impossible to know what the workplaces of the future will look like, you can be sure they'll be different from the workplaces where previous generations worked.

Jobs of the future

TED (Technology, Entertainment and Design) is a **nonprofit** organisation that produces short talks (18 minutes or less) on diverse topics. Its speakers adhere to a punchy format with clear introductions and conclusions.

Below is an extract from the transcript of a TED Talk by David Lee, called 'Why jobs of the future won't feel like work'. Lee challenges workers to develop a more positive attitude about their jobs and be more creative in the work they do. (Follow the margin link to watch the full talk.)

Why jobs of the future won't feel like work

I work in innovation, and part of my job is to shape how large companies apply new technologies. Certainly some of these technologies are even specifically designed to replace human workers. But I believe that if we start taking steps right now to change the nature of work, we can not only create environments where people love coming to work but also generate the innovation that we need to replace the millions of jobs that will be lost to technology. I believe that the key to preventing our jobless future is to rediscover what makes us human, and to create a new generation of human-centered jobs that allow us to unlock the hidden talents and passions that we carry with us every day.

Even though most jobs left the factory decades ago, we still hold on to this factory mindset of standardization and de-skilling. We still define jobs around procedural tasks and then pay people for the number of hours that they perform these tasks. We've created narrow job definitions and then asked people to form entire careers around these singular tasks.

These choices have left us with actually two dangerous side effects. The first is that these narrowly defined jobs will be the first to be displaced by robots, because single-task robots are just the easiest kinds to build. But second, we have accidentally made it so that millions of workers around the world have unbelievably boring working lives.

TEAM WORK **COUNTERACTING WORK BOREDOM**

At the end of this extract, David Lee suggests that workers in the future are likely to have ‘unbelievably boring working lives’.

- 1 Think of at least one way that workplaces could make the lives of their workers more interesting.
- 2 Pair with a partner to compare your thoughts.

ACTIVITY 

- 1 **Identify** the main idea of this TED talk.
- 2 **Explain** why David Lee thinks humans are to blame for the problems he outlines.
- 3 **Construct** a SWOT analysis for each of the following potential outcomes.
 - a Robots will replace humans in the workplace
 - b Workers will have boring work lives
- 4 **Predict** what the workplace of the future will look like in your ideal career.



1.2

SKILLS AND STRATEGIES

USING TEXT CONVENTIONS

genre the category into which a text is grouped

nonfiction text that is informative or factual

convention the way something is usually done

Genre is the term used to identify any of the categories used to classify text. Texts can be classified in many different ways, such as by:

- subject matter: true crime, science fiction, romance or fantasy
- structure: short story, novel, poem or essay
- format or age category: graphic novel or young adult.

Most of the time we think about subject matter when discussing or analysing genre, because we want to identify the types of stories, films or music we enjoy. But structure is also an important thing to consider, especially when examining **nonfiction** texts.

Work-related texts tend to have the same subject matter, but they can appear in many different genres, from articles and lists of instructions to video packages and even signs.

Genre conventions

The particular features of a genre are called patterns or **conventions**. These are the elements that we've come to expect a text from that genre to include due to our previous interactions with those texts.

When considering a genre in terms of structure, its conventions include things such as the sequence of information, the way information is presented and the style of language.

For example, the conventions of a short story include:

- an orientation to the setting
- an introduction to the characters
- complication and rising action
- climax
- resolution
- events set over a short time-span.

The patterns and conventions of a newspaper article include:

- a headline
- a photo with a caption
- information presented in columns
- formal language
- information presented in decreasing order of importance.

TEAM WORK 

WHICH GENRE?

- 1 Identify at least three patterns and conventions that you associate with each of the genres listed below. Consider the content, structure and language used.
 - science fiction movie
 - formal report
 - literary fiction
 - résumé
 - website
 - email
- 2 Pair with a classmate to compare and contrast your responses.
- 3 Share your responses with the class and discuss the points of difference.

Conventions of a TED Talk

All TED talks are similar in their text structure. In fact, TED instructs its presenters to adopt the following conventions when presenting a TED Talk.

- An introduction that makes the topic of the talk relevant to the audience. It presents the main point of the talk in a clear, short statement. TED warns against using statistics in the introduction, but an interesting fact can be used.
- A body comprised of the evidence used to make this point. This is presented in order of what the audience needs to know before they can understand the next point, and from least to most exciting.
- A conclusion that leaves the audience feeling positive. This often includes a call to action, encouraging the audience to do something.
- Any audio-visual support is minimal. Slides must include as little text as possible (in 42-point sans serif font) and are not written in bullet points.
- No TED Talk is allowed to be longer than 18 minutes.



RESEARCH

In preparation for your assessment, you should become familiar with the patterns and conventions of the TED talk genre. Watch at least three TED Talks and make notes on each of the aspects in a table like the one below.

 [TED mea.digital/ee2](https://www.ted.com/mea.digital/ee2)

TITLE	TOPIC	INTRODUCTION: How has this topic been made relevant to the audience?	BODY: In order, what evidence has been used to support this point?	CONCLUSION: How does the speaker make the audience feel positive?	AUDIO-VISUAL SUPPORT What audio visual support has been used?

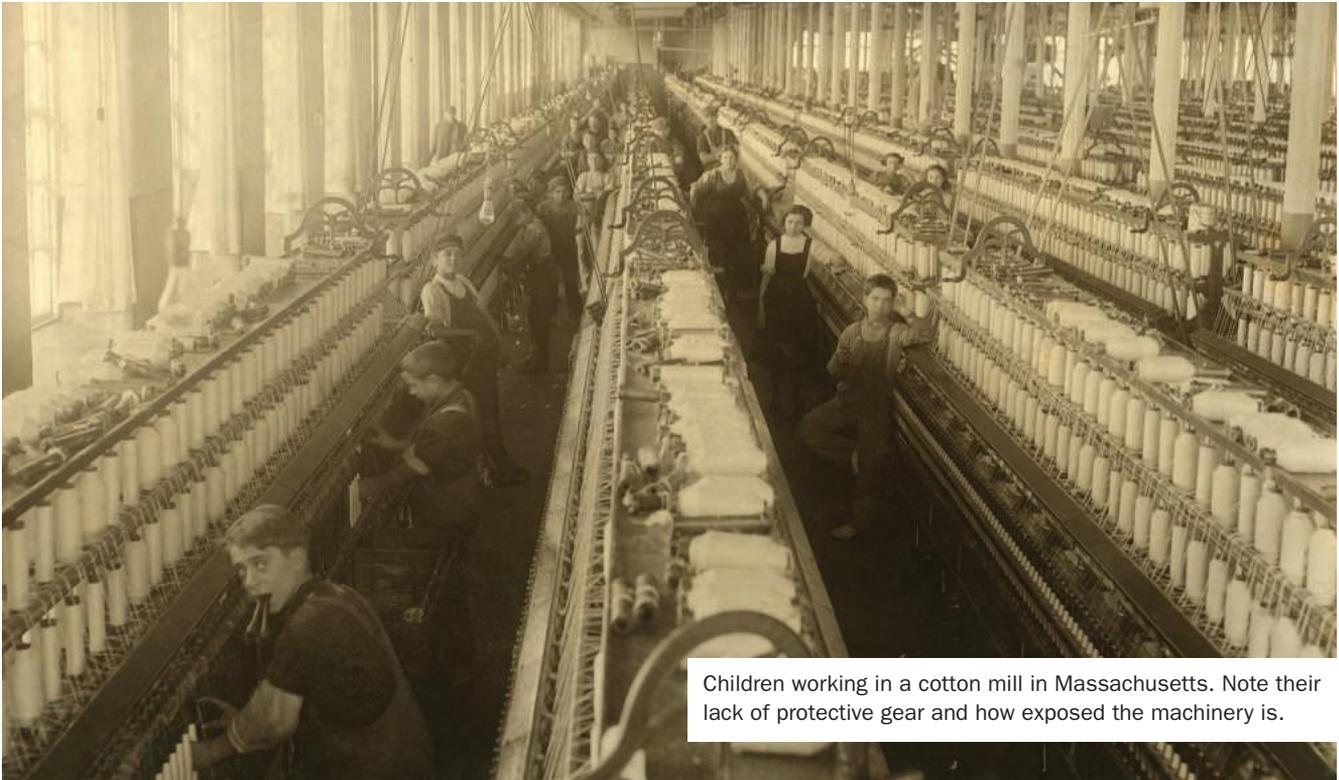
1.3

industrialisation development of industries on a wide scale
regulated controlled by means of rules or laws

Workplaces of the past

For most of human history, goods were made by hand with basic tools, as we didn't have the technology to make anything more efficiently. Then came the Industrial Revolution, a period of major **industrialisation** in the late 1700s. Advances in technology such as the steam engine now allowed for the large-scale production of goods in factories.

But these weren't the safe, clean and **regulated** factories we have today. The early stages of the Industrial Revolution were characterised by dangerous working conditions. Uneducated factory workers had to labour in unsafe workplaces for low pay, and they were likely to lose their jobs if they complained or got injured.



Children working in a cotton mill in Massachusetts. Note their lack of protective gear and how exposed the machinery is.

exploitation treating someone unfairly in order to benefit from their work

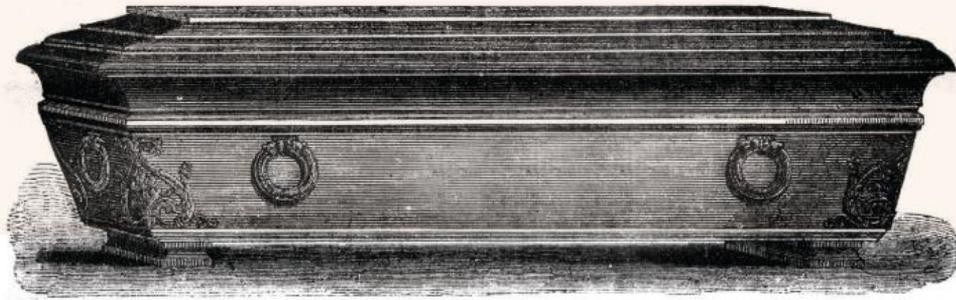
It was during this time that the author Charles Dickens lived. Many of his novels deal with the exploitation of young workers. Dickens himself was a child labourer during the Industrial Revolution, and a common theme in his novels is sympathy for children who experienced similar **exploitation**.

Oliver Twist

Oliver Twist was Dickens's second novel. The hero, Oliver, is an orphan who is sold into apprenticeship at a young age, without any choice in the matter. He runs away to London and falls in with a gang of pickpockets and criminals.

This extract details Oliver's experiences working in a funeral home when he was 10 years old.

Oliver, being left to himself in the undertaker's shop, set the lamp down on a workman's bench, and gazed timidly about him with a feeling of awe and dread, which many people a good deal older than he will be at no loss to understand. An unfinished coffin on black trestles, which stood in the middle of the shop, looked so gloomy and death-like that a cold tremble came over him, every time his eyes wandered in the direction of the dismal object; from which he almost expected to see some frightful form slowly rear its head, to drive him mad with terror. Against the wall were ranged, in regular array, a long row of elm boards cut into the same shape: looking in the dim light, like high-shouldered ghosts with their hands in their breeches pockets. Coffin plates, elm chips, bright-headed nails, and shreds of black cloth, lay scattered on the floor; and the wall behind the counter was ornamented with a lively representation of two mutes in very stiff neckcloths, on duty at a large private door, with a hearse drawn by four black steeds, approaching in the distance. The shop was close and hot; and the atmosphere seemed tainted with the smell of coffins. The recess beneath the counter in which his flock mattress was thrust, looked like a grave.



WHAT DOES IT MEAN?

Charles Dickens wrote *Oliver Twist* in the 1830s. The context in which Dickens was writing was very different from our context, and so some of the words in his novel may be unfamiliar.

timidly – shyly and without confidence

undertaker – a funeral director

awe and dread – an overwhelming sense of fear

trestles – tables or benchtops constructed in the form of a frame with scaffolding

dismal object – something which causes sadness

frightful – scary

breeches – pants

elm – a type of wood used to make coffins

ornamented – decorated

neckcloths – a decorative scarf

hearse – a vehicle used for transporting a dead person to the place of burial

steeds – horses

tainted – contaminated or corrupted

recess – a vacant space

ACTIVITY

- Describe** Oliver's mood at this time.
- Explain** how Charles Dickens creates this mood.
- Identify** the aspects of Oliver's workplace that are similar to those found in workplaces today.
- Identify** the aspects of Oliver's workplace that are different to those found in workplaces today.
- Research** what workplaces used to be like 100 years ago in one of the following careers. Pay particular attention to safety conditions, work hours, pay and the type of work performed.

a teacher	d factory worker
b nurse	e police officer
c miner	



1.4

SKILLS AND STRATEGIES

PREDICTING MEANING



Until the middle of the 19th century, phrenologists were significant in the medical field. These ‘doctors’ studied the shape of the skull as a means of assessing someone’s intelligence or character. As our understanding of science developed, this thinking lost relevance and the occupation faded away.

Similarly, some jobs that exist today won’t exist in the future. Chances are you’re already seeing this happen. For example, when was the last time anyone you know called a taxi dispatch operator to book a taxi, instead of just using a ride-sharing app?

FORGOTTEN JOBS

Some jobs that no longer exist are listed below, along with descriptions of those occupations. Identify the description that matches each occupation and suggest why these jobs have died out.

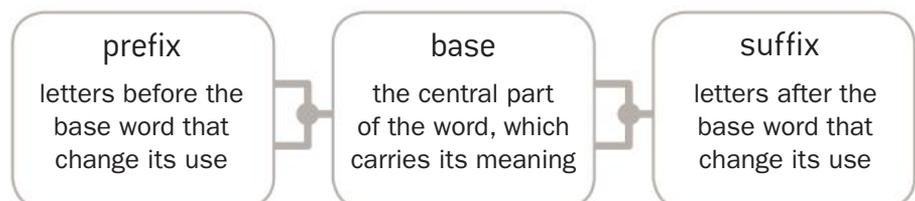
OCCUPATION	DESCRIPTION
Rattener	Emptied chamber pots
Necessary woman	Made things out of copper
Pinsetter	Woke people by knocking on their windows
Knocker upper	Caught rats
Redsmith	Manually reset bowling pins to their correct position

Components of words

When we encounter an unfamiliar English word, we often use the smaller parts of the word to work out its meaning. This is a good way of understanding words you might be unfamiliar with. Looking at the list above, *Rattener* suggests this occupation had something to do with rats, while a *pin-setter* ... well, they set pins. Those are easy, but other words you’ll encounter may require more thought.

English words can be broken up into several different **components**.

component a part of a larger whole



Not every word contains all three components. The base (which can also be called the *root*) stands alone in many words, even some long words.

Prefixes and suffixes (sometimes referred to together as *affixes*) can be added to base words to change their use in many ways. These tables show some common prefixes and suffixes.

PREFIX	MEANING	EXAMPLE
un-	not, opposite of	unwelcome
re-	again	reconsider
mis-	wrongly	mislead
sub-	under	submarine

SUFFIX	MEANING	EXAMPLE
-ologist	someone with knowledge of	biologist
-er, ant, or	someone who takes a specific action (verb)	reporter, accountant, translator
-grapher	someone who writes about a specific subject	biographer
-smith	someone who makes things	blacksmith

Origins

Many English base words are derived from Latin or Greek root words. You don't have to know Latin or Greek, but understanding some of those root words can make it much easier to work out the meaning of unfamiliar English words you encounter. This table lists several root words along with their meanings, plus examples of related words and occupations.

ROOT	MEANING	EXAMPLE WORD	EXAMPLE OCCUPATION
aud	hear	auditorium	audiologist
astro	star	astronomy	astronaut
bio	life	biology	biographer
cept	take	accept	receptionist
duct	lead	induct	conductor
port	carry	transport	porter

NAME THAT JOB

- Use your understanding of bases, prefixes and suffixes to identify the types of work done in the following occupations.

a Biochemist	d Auditor
b Dermatologist	e Hydrogeologist
c Mortician	f Pharmacist
- Identify five other occupations that can be understood by examining the parts of the name.
- Create five jobs of the future and their possible job titles. For example, a 'bioporter' will transplant living matter to other planets.



1.5

globalisation businesses operating on an international scale

 **Foundation for Young Australians**
mea.digital/ee7

Thriving in the new work order

The Foundation for Young Australians (FYA) is a nonprofit organisation that seeks to support young Australians by improving their learning outcomes, life opportunities and working life.

One of the FYA's projects is producing an annual report called *The New Work Order*. These research reports look at how changes to the world of work might have an impact on young Australians. In preparing *New Work Smarts*, the 2017 report, the FYA analysed data from 12 million Australian workers to identify the skills that will matter in the future.

The report predicts that, due to technology, **globalisation** and increased flexibility in the workplace, someone your age will:

- have 17 different jobs over five careers in their lifetime
- spend more time problem-solving, critically thinking, communicating and using mathematical skills than previous generations
- spend less time on routine, manual tasks than previous generations
- collaborate with people on the other side of the world.

It also predicts that communication skills will become much more important. Compared to your parents' generation, you'll need to spend two more hours each week on written communication and one more hour using your interpersonal skills (interacting with other people).

TEAM WORK 

YOUR WORK FUTURE

- 1 Think about the predictions from the *New Work Smarts* report and whether or not they'll affect you.
- 2 Pair with a partner to explain your thinking, and ask for their reactions.
- 3 Which of these images do you most associate with the workplace of the future described in this report? Share you and your partner's thoughts with the class



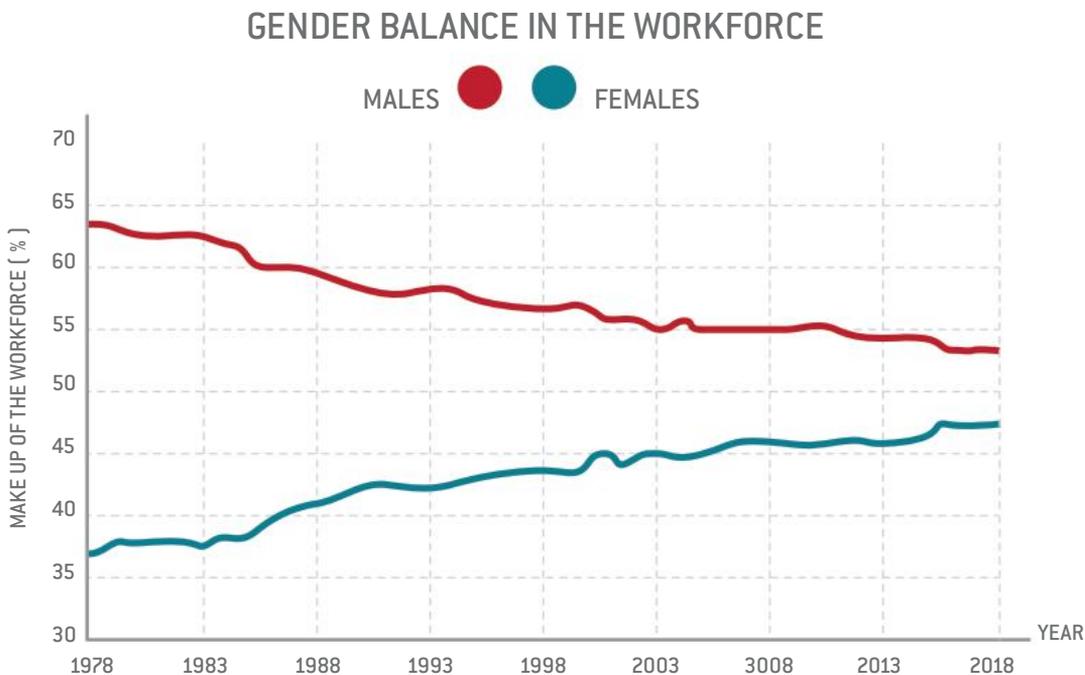
The changing labour force

Another way the workforce has changed, and is changing, is the involvement of women.

Historically, women have had relatively few opportunities to join the workforce. They were kept out of some male-dominated career sectors, and often denied the opportunity to advance far in the careers they could enter.

This is changing, and women are treated more and more as equals in the workplace. However, barriers to full equality are still evident in Australia and most other countries. Thankfully, the changes predicted in the *New Work Smarts* report should improve access to opportunities and help make the workplace more equal.

This graph shows the makeup of the Australian workforce since 1978, and how the percentage of men and women in the total workforce has changed over that time. It was created using data collected by the Australian Bureau of Statistics (ABS), who (among other things) conduct the Australian Census.



ACTIVITY

- Describe** the trend in the proportion of males and females participating in the labour force.
- Compare and contrast** the changes in the two trends, and **explain** their relationship.
- Propose** three factors that may have contributed to these trends.
- Predict** the future trends of the makeup of Australia's labour force. **Justify** your prediction.



1.6

Teamwork and collaboration

The *New Work Smarts* report suggests that communication and collaboration will be important in the future – but these are also vital skills *right now*.

If you've ever had a job interview, you've probably been asked about your ability to work as part of a team. Very few careers allow you to work entirely on your own, so the ability to interact effectively with others is crucial.

Why is teamwork important?

Teamwork is when a number of people, often in different roles, come together to achieve a common goal. Teamwork also involves:

- valuing everyone's ideas
- sharing responsibility
- working for the good of the group.

While teamwork is important in almost every career, the benefits of teamwork will vary. They might include:

- building trust among colleagues
- teaching conflict-resolution and communication skills
- blending complementary skills and strengths
- increasing **productivity**
- improving **morale**
- encouraging risk-taking and innovation.

productivity the effectiveness of productive effort, especially in work environments

morale confidence, enthusiasm and willingness to make an effort

TEAM WORK

WORKING IN A TEAM

- 1 With a partner, discuss a careers either of you is interested in pursuing.
- 2 How do you think people might work in a team in that job? What would be the main benefit of teamwork?

Collaboration

collaboration working with someone else to produce something

Another benefit of teamwork is **collaboration** – working with others on a task or project. In your career, you'll often need the input of your peers to make sure that what you're working on is more successful or a higher quality than it might be if you worked on your own.

For collaboration to happen you need effective communication skills, such as:

- speaking clearly
- writing concisely
- listening carefully
- giving feedback
- expressing ideas
- negotiating with others
- presentation skills.

You'll practise strategies to develop these skills as you work through this unit.

The impact of technology

In the past, teamwork in the workplace mostly happened in-person. Now, as workplaces become more digital, teamwork is increasingly happening online.

This article extract is from a website devoted to **human resources** management and technology. It explores some of the consequences of the move towards online teamwork.

human resources the personnel of a business or organisation

4 TRENDS SHAPING THE FUTURE OF WORK

Sushman Biswas | HR Technologist | 22 Mar 2018

Whilst the uberization of jobs is underway, leaders must evaluate how their organization interacts with current employees and the work itself to create an environment of collaboration. As digital transformation continues to foster a consumer mindset in the workplace, collaboration is key to aligning how work gets done across technologies, people and boundaries. Collaboration efforts in most organizations are inconsistent and largely left to chance.

To tackle this, organizations must clearly define what collaboration means for their employees, what are the right tools to use and how to use them in the most effective manner. Collaborative workspaces need to move beyond proximity-based parameters in order to encourage greater interactions. Think “virtual” water coolers where team members miles apart can “chat” with each other and build relationships that translate to trust and productivity.



ACTIVITY

- Define** each of the following terms within the context of this article.
 - digital*
 - uberization*
 - digital transformation*
 - consumer mindset*
 - proximity-based parameters*
 - 'virtual' water coolers*
- Identify** the main idea expressed in this article.
- Predict** the other three trends the article went on to discuss.
- Decide** whether or not you agree with the arguments in this text. **Justify** your response.



1.7

SKILLS AND STRATEGIES

COMMUNICATING IN A TEAM

Active listening

One of the most important communication skills is to simply pay attention to other people. Active listening is one form of this. As its name suggests, it's when the listener fully concentrates on what's being said, rather than just passively 'hearing' the spoken words.

One benefit of active listening is that the speaker can see that you're listening and taking in what they're saying. You can use a variety of strategies to show that you're actively listening, such as:

- asking questions to seek clarification or further detail
- expressing your concern about the speaker's situation or feelings
- paraphrasing what's been said to demonstrate your understanding
- sharing similar experiences to show you can relate to the speaker's situation
- allowing the speaker to express their opinions and feelings before revealing yours
- showing that you remember what the speaker has said.

These strategies also help you pay attention and remember what's being said.

TEAM WORK

MANAGEMENT ROLE-PLAY

Break up into groups of five or six and consider the following scenario:

Loaves and Fishes is a boutique bakery in a coastal town. Business fluctuates over the year depending on tourism, which makes it difficult for the business's manager to draw up staff rosters. The manager is talking to a small group of employees about their suggestions for improving the way rosters are organised.

Choose one member of the group to be the manager of the bakery; the other members will be employees. Now role-play the discussion between the manager and employees, with the following guidelines:

- employees: come up with one concern about the rosters, and one idea about they could be improved, and try to communicate these to the manager
- manager: listen to the employees' concerns and ideas, using the active listening strategies described above, and try to respond to all of their points.

Role-play the meeting for 5–10 minutes. Afterwards, discuss what effect the active listening techniques had on the meeting and the people involved.



Constructive feedback

One of the skills everyone needs in the workforce is to communicate in situations where things have gone wrong. If this communication turns into criticism, it can cause conflict.

Criticism involves pointing out mistakes people have made or finding faults in their behaviour. While it's necessary to identify problems, criticism has the potential to cause tension if people feel personally attacked.

A better way of dealing with problems is by giving constructive feedback. This directs attention to a specific behaviour or action, instead of at a person. Constructive feedback is more likely to remove personal feelings from what's being said.

The following table shows some possible strategies for providing constructive feedback rather than criticism.

CRITICISM	CONSTRUCTIVE FEEDBACK STRATEGY	EXAMPLE OF CONSTRUCTIVE FEEDBACK
'You've done a terrible job of assembling that furniture.'	Direct attention to specific behaviours instead of at the person.	'Step 2 of the assembly instructions hasn't been followed.'
'You're too weak to lift those boxes.'	Only comment on behaviours or actions that the person can control.	'The trolley for moving heavy goods is always available.'
'You need to stop saying "like" or "ummm" when you talk to customers.'	Provide possible solutions or alternatives.	'When you find yourself about to say "like" or "ummm", pause to collect your thoughts and continue talking.'
'You're great at communicating with customers on the phone, <i>but</i> when you talk to them in person you're quite abrupt.'	Avoid using 'but'.	'You're great at dealing with customers over the phone, and when you're patient with them in person you'll get an even better response.'

SAY IT DIFFERENTLY

- 1 Rewrite each of the following criticisms into constructive feedback, and identify the strategy that you used.
 - a You have good ideas but you never follow through with them.
 - b All you do is talk.
 - c You are enthusiastic but you lack attention to detail.
 - d You've got no idea how to behave properly in a work environment.
 - e You are good at communicating with customers but you need to be a better communicator with your workmates.
 - f You're not working hard enough.

1.8

ICT information and communication technology

What are '21st century skills'?

As you've seen in the unit so far, the world of work is changing, and the rate of change keeps getting faster. The skills that you'll need in your career will be very different from those your parents and grandparents required.

In the 1990s, educators and researchers around the world collaborated to identify the skills people needed to engage with the complex challenges of a changing world. These skills include:

- critical thinking
- creative thinking
- communication
- collaboration and teamwork
- personal and social skills
- **ICT** skills.

Collectively, these are known as the 21st century skills. As you can see from this image, they're present in every subject you do at school.

Critical thinking



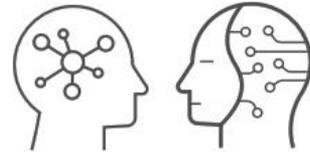
- analytical thinking
- problem solving
- decision-making
- reasoning
- reflecting and evaluating
- intellectual flexibility

Creative thinking



- innovation
- initiative and enterprise
- curiosity and imagination
- creativity
- generating and applying new ideas
- identifying alternatives
- seeing or making new links

Communication



- effective oral and written communication
- using language, symbols and texts
- communicating ideas effectively with diverse audiences

Collaboration and teamwork



- relating to others
- recognising and using diverse perspectives
- participating and contributing
- community connections

Personal and social skills



- adaptability and flexibility
- management
- character (resilience, mindfulness, open- and fair-mindedness, self-awareness)
- leadership
- citizenship
- cultural awareness
- ethical understanding

ICT skills



- operation and concepts
- accessing and analysing information
- being productive technology users
- digital citizenship (being responsible and respectful online)

Entrepreneurship

An entrepreneur is a person who establishes a business, often at a financial risk, in the hope of developing and expanding that business to make a profit. Entrepreneurs have to use 21st century skills to achieve success.

Cedar Anderson, inventor of the Flow Hive, is a great example of a successful entrepreneur. You can read an extract of his story here; you should also read the full story, with video, on the ABC's *Australian Story* website.



Cedar Anderson: the man who revolutionised the beehive

Vanessa Gorman | *Australian Story* | 26 Oct 2015

What if you spend years quietly tinkering in a shed on your invention, to find you have to take the reins of a multi-million dollar company overnight? This is the reality for Byron Bay inventor Cedar Anderson, after his beehive invention went gangbusters on a crowdfunding site.

“The idea of having a 9:00am to 5:00pm office job was just frightening. To me, freedom is being able to do what I’m inspired to do. It’s being able to work on inventions, whenever I have an idea,” Cedar says.

But nowadays, he dreams of only a nine-to-five existence as his new venture sees him working all hours, seven days a week.

But do not feel too sorry for him. He brought the whole thing on himself.

... Cedar is a third-generation beekeeper and, as a kid, recalls pulling apart the family’s bee hives, wearing makeshift bee suits and rubber gloves gaffer-taped at the wrist.

He also remembers his brother Chris getting badly stung. A small light bulb went off in his young head.

“There must be a better way,” Cedar said.

“Ten years ago Cedar had this idea, ‘come on, we must be able to get honey from a beehive without opening it, extracting and stressing the bees’,” Stuart recalled.

Tinkering in his bush shed and living off the smell of a honey-stained rag, Cedar began developing prototypes of what would eventually become the Flow Hive.

In the past few years, Stuart came onboard and solved a few major design problems.

It was a beautiful, sunny day when they walked down to the hives to see if the prototype would work. They turned the handle and honey started to flow.

“We couldn’t believe it. We just sat back in disbelief laughing. We had invented the beekeeper’s dream.”



ACTIVITY

- Classify** each of these traits according to the 21st century skill categories.
 - problem-solving
 - imagination
 - public speaking
 - interacting with others
 - cultural awareness
 - accessing information
- Identify** which 21st century skills Cedar Anderson used in his business.
- Investigate** an entrepreneur in your ideal career path. **Discuss** some of the challenges faced and overcome by this person.



1.9

SKILLS AND STRATEGIES

USING GRAPHIC ORGANISERS

The 21st century skills are sometimes referred to as ‘soft skills’, in comparison to ‘hard skills’. Both of these concepts may be unfamiliar to you.

When you discover new concepts, you might need to do research to work out their meaning, or think about the various elements of complex concepts. Graphic organisers are great tools for this type of activity, because they let you use visual symbols and layouts to summarise your thoughts, evidence and conclusions.

There are many different types of graphic organisers, all of which have different purposes and advantages. You’ve probably come across a few already in your studies, and there are many more that might be useful to you.

The Frayer model

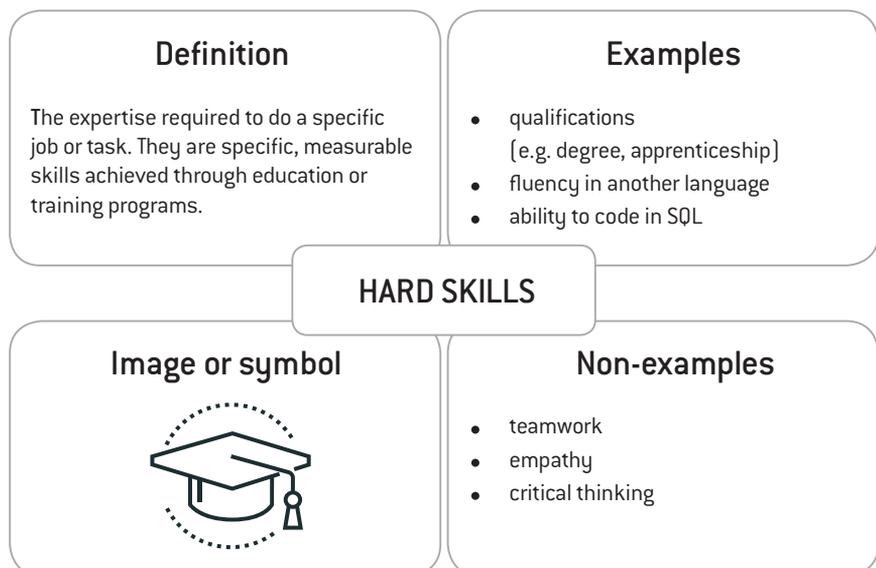
One of the simplest graphic organisers is the **Frayer model** (named after its creator). It’s used to identify and define unfamiliar concepts. The organiser is a square with four segments, in which you list:

- a definition of the concept
- examples of the concept
- a symbol or image of the concept
- non-examples of the concept.

The last point might seem strange, but knowing what a concept *isn’t* helps to define what it *is*.

Here’s a completed Frayer model that unpacks the concept of ‘hard skills’, mentioned earlier.

Create your own Frayer model for ‘soft skills’. You’ll need to do some research on what ‘soft skills’ are before you can do this.



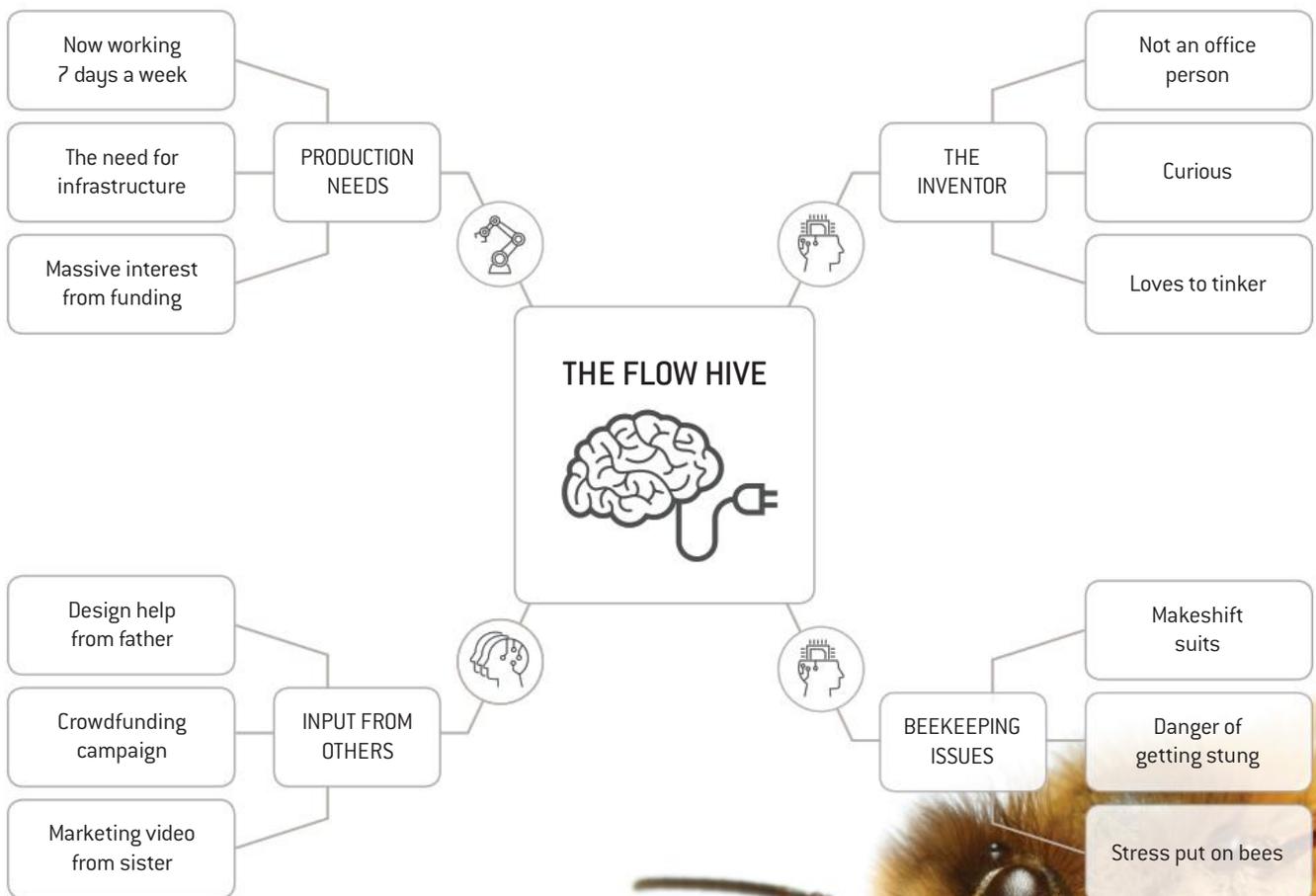
Mind maps

Another very common graphic organiser is the **mind map**. This is a diagram with a central idea in the middle and associated ideas arranged around it.

Mind maps are great tools for helping you understand and analyse complex concepts or situations. Listing all of the ideas associated with the central idea helps you understand that idea more fully. You can also draw lines from one idea to another, showing how they connect and interact, and include images and symbols to help you remember.

Here's a simple mind map that analyses Cedar Anderson's Flow Hive. It lists the different factors that contributed to the conception, invention and production of the Flow Hive.

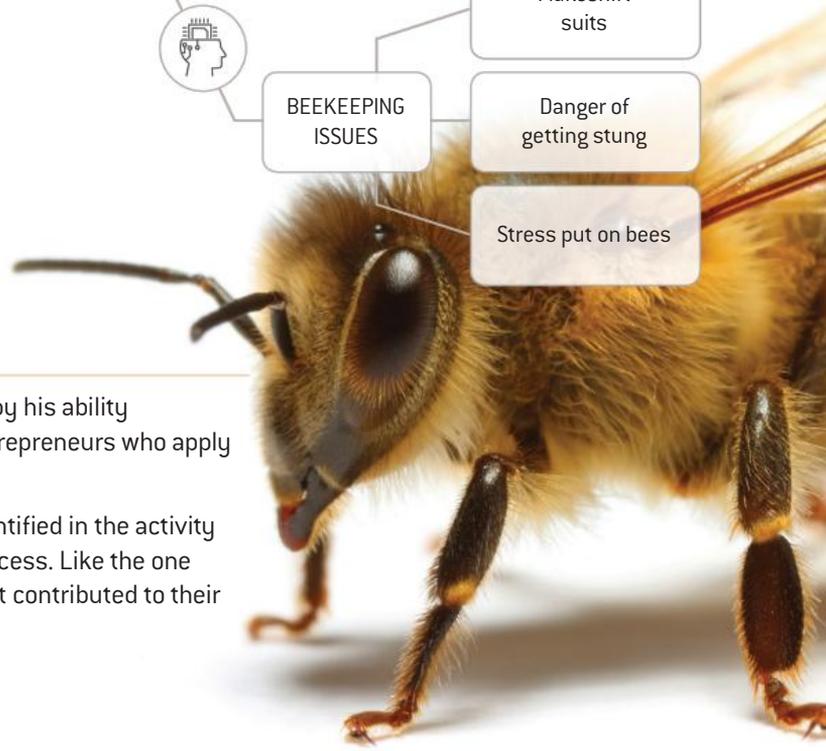
mind map a visual representation of associated ideas, usually arranged around a central idea



MAP IT OUT

Cedar Anderson's success as an entrepreneur was aided by his ability to apply the 21st century skills. There are many other entrepreneurs who apply these skills to their work.

Do some more research into the entrepreneur you identified in the activity for 1.8 (p. 21), then draw a mind map to analyse their success. Like the one above, your mind map should list the different factors that contributed to their project or achievement.



1.10

telecommute to work from home using email and the internet

outsource contracting work tasks to an external person or group

A balancing act

In the past, many people had very similar work days. They'd get up early and drive to work, arrive in a building and begin work at 9:00 am. At 5:00 pm, they'd leave the building and drive home, and, once they were at home, didn't have the means to engage with their work even if they wanted to.

Now, technology allows for much greater flexibility about when and where we work. Many workers can **telecommute**, working online without leaving their homes. Small companies or independent contractors might hire 'virtual offices' for a short period, or **outsource** tasks and responsibilities to other organisations. In some industries, work hours are negotiable, allowing people to work during the periods that best suit them.

FRENCH WORKERS WIN LEGAL RIGHT TO AVOID CHECKING WORK EMAIL OUT-OF-HOURS

AFP | *The Guardian* | 31 Dec 2016

From Sunday, French companies will be required to guarantee their employees a "right to disconnect" from technology as the country seeks to tackle the modern-day scourge of compulsive out-of-hours email checking.

On 1 January, an employment law will enter into force that obliges organisations with more than 50 workers to start negotiations to define the rights of employees to ignore their smartphones.

Overuse of digital devices has been blamed for everything from burnout to sleeplessness as well as relationship problems, with many employees uncertain of when they can switch off.

The measure is intended to tackle the so-called "always-on" work culture that has led to a surge in usually unpaid overtime – while also giving employees flexibility to work outside the office.

"There's a real expectation that companies will seize on the 'right to disconnect' as a protective measure," said Xavier Zunigo, a French workplace expert, as a new survey on the subject was published in October.

Some large groups such as Volkswagen and Daimler in Germany or nuclear power company Areva and insurer Axa in France have already taken steps to limit out-of-hours messaging to reduce burnout among workers.

Some measures include cutting email connections in the evening and weekends or even destroying emails automatically that are sent to employees while they are on holiday.

extract © AFP



TEAM WORK **SCHOOL–LIFE BALANCE?**

Workers are at risk of burnout when their job dominates their personal time – but what about students? Is your senior schoolwork overloading you?

- 1 Estimate how much time each week you spend on schoolwork outside of school.
- 2 Compare with a classmate. Discuss how your total schoolwork hours, and work hours if you work part-time, compare to the 38-hour work week.
- 3 As a class, discuss the effects regularly exceeding 38 hours on work and study could have on your physical, mental or emotional health.

Work–life balance

There's a drawback to this flexibility, though – it can make the line between 'work time' and 'personal time' very fuzzy. Some industries put a lot of pressure on employees to keep working, meet targets and finish projects. It becomes harder to 'switch off' when you can work from home or respond to business emails on the weekend.

It's vital to maintain a healthy work–life balance, so that your job doesn't overwhelm you or damage your relationships. Creating work–life balance is a priority – not only for employees, but for some employers as well.

ACTIVITY 

- 1 **Identify** three risks associated with employees feeling compelled to check emails outside of business hours.
- 2 **Explain** the reasons for changing the law in 48 words.
- 3 **Propose** three actions the Australian Government could introduce to help Australians achieve work–life balance.
- 4 **Consider** the effectiveness of these strategies using a pros and cons table like the one below.

PROS	CONS



CHAPTER
2**Skills for the future**

People tend to think about careers in terms of industries – for example, you work in finance, retail, IT or entertainment. An alternative is to consider careers in terms of what skills are required, rather than the industry you work in. This approach is more useful because it focuses on the skills that let you move from one career path to another.

In this chapter, you'll investigate seven key clusters of occupations, and consider the skills important for jobs in those clusters. You'll also examine and produce texts that are relevant to those clusters, further developing your communication abilities.

Assessment Task 1 for this unit is to present a TED Talk on the ways an occupation might change in the future. To prepare for this, throughout the chapter you will:

- learn about appropriate language styles and register
- investigate how to establish rapport with an audience
- write paragraphs that persuade audiences
- plan your research into your presentation topic.

TEXTS IN THIS CHAPTER

- 'Truth and the internet' – digital text
- 'The changing role of the receptionist' – digital text
- 'What is graphic design?' – animation
- Elements of Design – infographic
- 'Why phone and laptop upgrades aren't that great anymore' – media article
- 'If you are injured at work' – visual text
- 'The tricky dilemma behind men at childcare centres' – media article

SKILLS AND STRATEGIES

- Reflecting on your skills
- Conducting research
- Establishing rapport
- Considering elements of design
- Choosing language
- Interpreting signs
- Writing persuasive paragraphs

2.1

cluster a number of things with similar qualities, grouped together

TEAM WORK 

EXAMINING THE CLUSTERS

- 1 Think about the different sizes of these job clusters. Why do you think some clusters employ more people than others?
- 2 Pair with a partner to explain your thinking.

Job clusters

It can be easy to refer to jobs in terms of broad sectors such as ‘the tourism industry’ or ‘the media’. But there are dozens or even hundreds of different types of jobs within those sectors, and they may have very little in common.

The New Work Mindset, another report published by the Foundation for Young Australians (FYA) (see p. 14), does something different. It identifies seven job **clusters** into which all of the occupations available to Australian workers can be classified.

CLUSTER	DESCRIPTION
Informers	Jobs that involve professionals providing information
Technologists	Jobs that require understanding and manipulating digital technology
Coordinators	Jobs that involves repetitive administrative and behind-the-scenes tasks
Designers	Jobs that involve knowledge of science, mathematics and design
Generators	Jobs that require a high level of interpersonal interaction
Artisans	Jobs that require skill in manual tasks
Carers	Jobs that seek to improve the health and well-being of others



Cluster size

The visual on the left shows the **icons** used by the FYA to represent each of these clusters. The size of the icons reflects the number of workers presently employed in that cluster.

icon a small image used as a representative symbol

Enterprise skills

The *New Work Mindset* report also identifies the need for young people to develop their enterprise skills if they wish to be successful. You’ve actually come across these skills already – ‘enterprise skills’ is a different label for ‘21st century skills’. They are transferable skills that allow young people to be successful as they move from career to career.

The following table from the *New Work Mindset* outlines the enterprise skills most in demand by each of the seven job clusters.

JOB CLUSTER	SKILLS CLUSTER FOCUSES ON	TECHNICAL SKILLS COMMONLY REQUESTED IN THE CLUSTER
Generators	Generating sales	Business development and sales support, managing sales relationships, customer relationship management, contract management
	Front of house retail or hospitality services	Store management, merchandising, stock control
Artisans	Generic manual functions	Workplace health and safety, machinery operation, first aid, inspection, contract management
	Specific technical skills	Forklift operation, hand and power tools operation, welding, plumbing, carpentry
Carers	Generic patient or client services	Screening, first aid, patient care, cleaning, occupational health and safety, data entry, case management
	Specific technical skills	Clinical experience, rehabilitation, child protection, psychology, therapy
Coordinators	Administrative tasks	Data entry, contract management, word processing, invoicing, scheduling
	Back-of-house functions	Food safety, cooking
Designers	Broadly applicable skills	Contract management, procurement, inspection business process, scheduling
	More specific technical skills	Civil engineering, concept development, construction management, estimating, computeraided design
Informers	Content required to provide education or business advisory services	Data analysis, report writing, financial analysis, risk management, policy development
	Teaching related skills	Curriculum development, lesson planning
Technologists	Programming	Java, SQL
	IT software development	Sharepoint, Adobe Photoshop and website development

ACTIVITY

- Identify** the most frequently requested enterprise skill across all the clusters.
- Identify** the cluster(s) that require the greatest number of enterprise skills.
- Explain** possible reasons why:
 - the skill from question 1 is most in demand.
 - the cluster(s) from question 2 require the most skills.
- Propose** three clusters that you believe provide the most opportunities for young Australians. **Justify** your response.



2.2



The Informers

People who work as teachers, economists, intelligence officers, accountants, event organisers, marketing specialists, journalists, museum curators or recruitment consultants can be classified within the **Informers** cluster. All these jobs involve providing information, education or support to individuals and businesses.

Occupation in focus – event coordinator

Event coordinators plan and organise events, which could include weddings, parties, trade shows, carnivals or music festivals. Some coordinators, such as wedding and party planners, specialise in particular types of events, while others coordinate many different types of event.

Some of the ways event coordinators communicate include:

- listening to their clients (the people having the event)
- constructing budgets
- negotiating with suppliers and contractors
- promoting the event
- liaising with guests and customers during the event
- seeking approvals from relevant authorities (e.g. the council, police).

Email

The most common form of communication in today's workplace is email. If you work in the Informers cluster, you'll need to read and write emails on a regular basis.

Emailing in the workforce is very different from emailing in your social life. You'll need to adopt a more formal style, which will affect the language choices you make and the subject matter you include.

Follow these tips when composing emails in the workplace.

- 1 Use a clear and concise subject line.
- 2 Use a professional greeting.
- 3 If the person receiving your email doesn't know you, briefly introduce yourself.
- 4 State the purpose of the email within the first two sentences.
- 5 Use exclamation marks sparingly, if at all.
- 6 Avoid using slang and other informal language. Do not use emoticons or emoji.
- 7 Write concisely, breaking your text in small paragraphs. Use bullet points where possible.
- 8 Proofread your email before you send it, checking for sense as well as spelling and grammar errors.
- 9 End with a signature block that includes your full name, position and company, contact details and any social media accounts appropriate to your work.

WRITE IT UP... **TRY IT NOW**

Your school has decided to host a youth music festival six months from now, and you've been hired as the event coordinator. In a table, list eight people you would need to email for your coordination of the event, as well as purpose of each email. An example is given for you.

CONTACT	PURPOSE OF COMMUNICATION
Potential bands and singers	To promote the date and venue of the music festival, and to encourage bands and singers to register as acts

After completing the table, choose one of the people you listed and write an email to them. Make sure you follow the tips mentioned earlier.

Promotions and advertising

A major responsibility for an event coordinator is promoting and advertising the event. The strategy an advertisement uses to position an audience is called an advertising appeal. FOMO (fear of missing out) is one of the most common advertising appeals, especially for advertising targeted at young people.

When promoting an event, FOMO can be developed by:

- creating a sense of urgency about the need to buy tickets, highlighting the scarcity of tickets and suggesting that some people might miss out
- creating 'social proof' of the event in social media, such as likes or followers
- teasing the audience with a snippet of what they'll experience at the event
- providing experiences at the event that can be easily shared on social media
- creating a sense of exclusivity by making the event seem like a rare opportunity.

ACTIVITY

- 1 **Describe** the meaning of 'FOMO' in your own words.
- 2 **Summarise** how FOMO is used in advertising
- 3 **Explain** how these techniques for developing FOMO could be used in planning the youth music festival.
- 4 **Develop** a strategy for using FOMO to promote your music festival.



2.3

SKILLS AND STRATEGIES

REFLECTING ON YOUR SKILLS

introspection observation of one's own mental and emotional processes

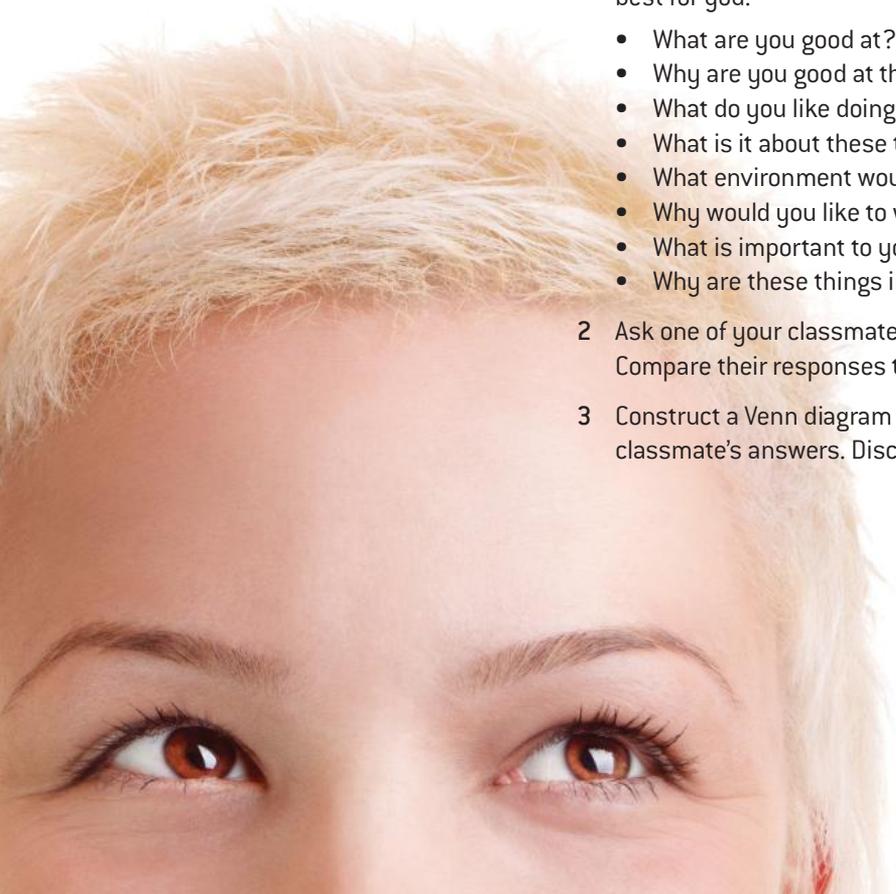
It seems like as soon as you start senior school, people start asking you about your career plans. How are you supposed to make a choice? There are so many options in front of you; so many different industries and occupations. It may be overwhelming to think about what specific job might be best for you.

When faced with complex problems or questions like this, it's useful to engage in some **introspection** and self-reflection. This means actively thinking about yourself, your strengths and weaknesses, what you want and what you don't want. Undertaking a few simple self-reflection exercises may make it easier for you to work out the direction you want to go in life.

REFLECTING ON YOUR PERSONALITY

No one wants to be stuck in a job that they hate. We want to do work that we find fulfilling and interesting. Your personality says a lot about the kind of work you might enjoy.

- 1 Answer the questions below to help you reflect on the type of work that's best for you.
 - What are you good at?
 - Why are you good at these things?
 - What do you like doing?
 - What is it about these things that you like?
 - What environment would you like to work in?
 - Why would you like to work in this environment?
 - What is important to you?
 - Why are these things important to you?
- 2 Ask one of your classmates to answer these same questions about you. Compare their responses to yours, and discuss the points of difference.
- 3 Construct a Venn diagram showing where your answers overlap with your classmate's answers. Discuss the differences with your classmate.



REFLECTING ON YOUR SKILLS

You also need to consider the skills required in the type of work you'd like to do. Are these skills you have, or want to develop? Would you like to be involved in work which requires these skills?

Copy the table below into your workbook, and evaluate yourself against these combinations of enterprise skills.

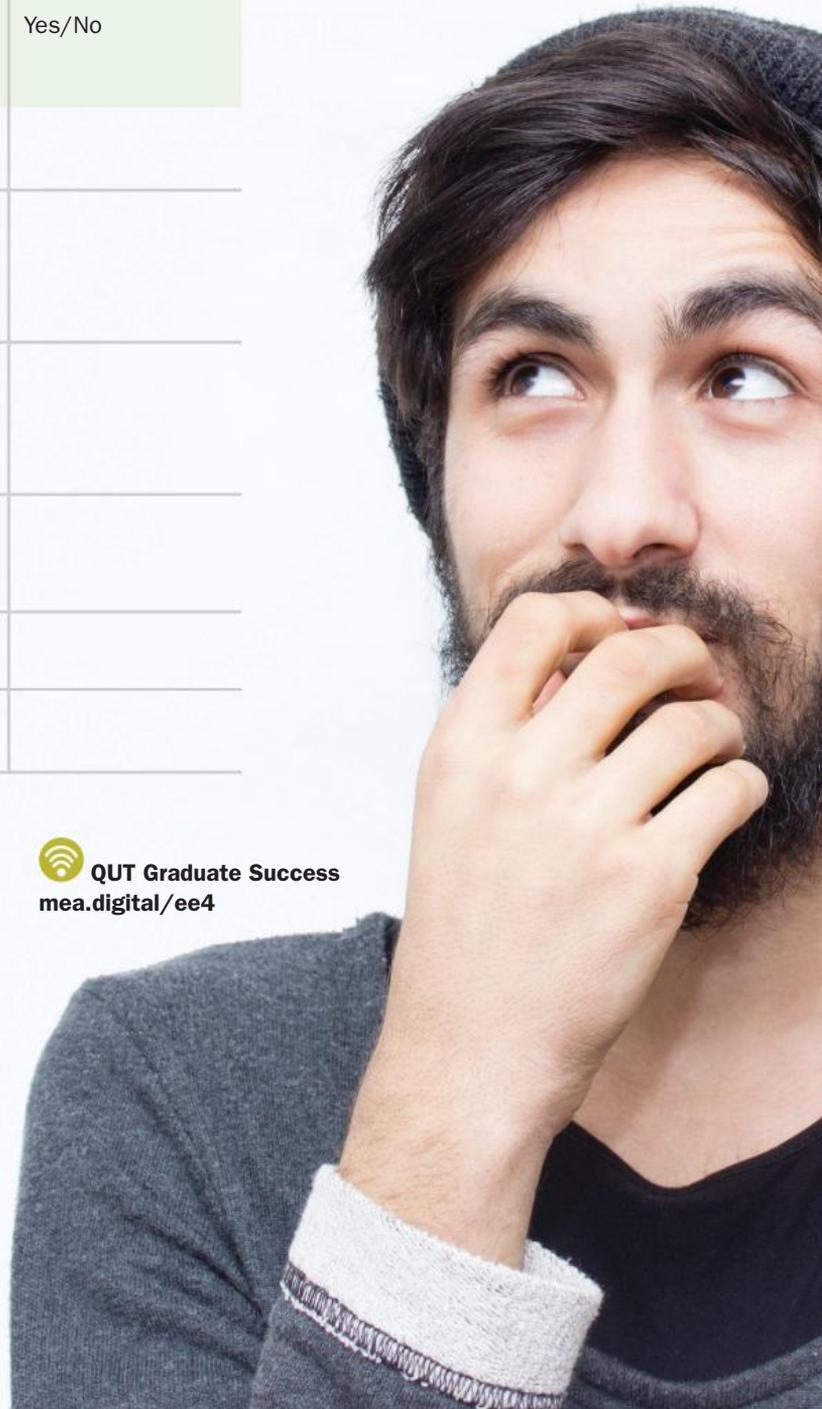
SKILL SETS	CLUSTERS	RATE YOURSELF AGAINST THIS SKILL SET 1 – Poor 2 – Okay 3 – Good 4 – Very good	ARE YOU INTERESTED IN AN OCCUPATION THAT REQUIRES THIS SKILL SET? Yes/No
Customer service skills	Generators Coordinators		
Organisational skills	Generators Artisans Carers Coordinators		
Interaction skills	Artisans Carers Informers Technologists		
Problem-solving skills	Carers Designers Informers		
Project-management skills	Designers		
Detail-orientation skills	Informers Technologists		

Setting a goal

Now that you've thought about what you're good at and what you're interested in, the next step is to set a goal to work towards. What do you need to do to enter the occupational field you choose?

One possibility is getting a degree or other qualification. QUT provides a free online quiz that considers your skills, interests and career goals, and then suggests courses that might be appropriate. Try the quiz now and consider the courses it lists. Do any of them interest you? If so, maybe that's a goal you can start working towards throughout your senior studies.

 QUT Graduate Success
mea.digital/ee4



2.4



The Technologists

People who work as programmers, software engineers, database administrators, web designers and ICT business analysts can be classified within the **Technologists** job cluster. All these jobs require an understanding of digital technology.

While most workers use technology as part of their job, technologists *design* and *create* new technology, and use it for specific purposes.

Occupation in focus – software engineer

A software engineer designs, develops, tests and evaluates the software and systems that enable computers to perform their functions. Software engineers might work with operating systems, computer games, business applications and educational platforms.

Some of the ways software engineers communicate include:

- listening to their clients (the company that will produce the software)
- negotiating with suppliers and contractors
- writing documentation for users
- creating presentations for product launches
- responding to quality testers who find bugs in the software
- providing information to sales and marketing staff.

Social media

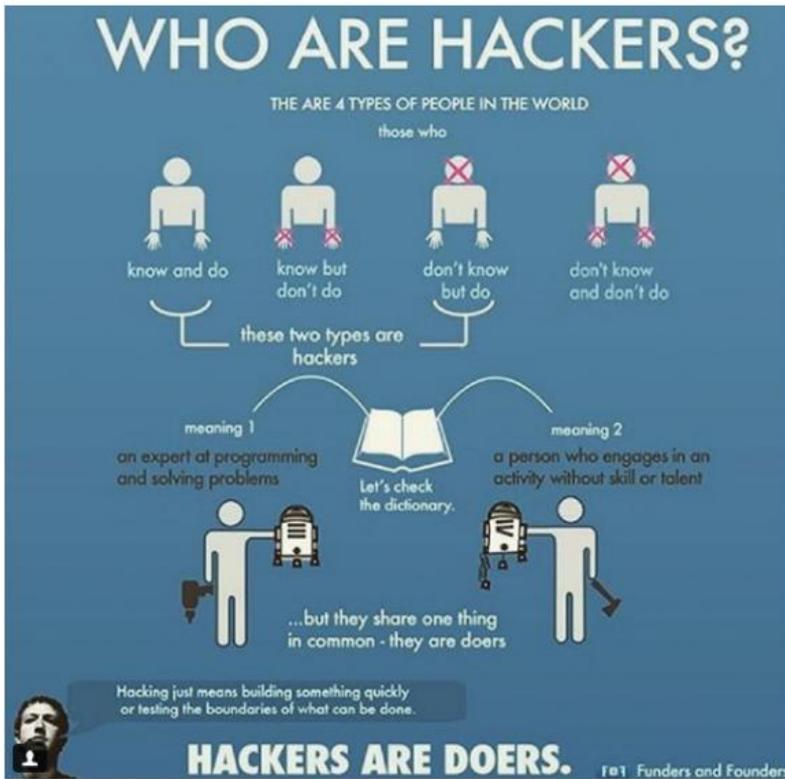
Workers in any occupation might use social media to promote themselves or their industry. Some of the benefits of this include developing motivation for their work and **networking** with people who have the same interests.

The constant changes in technology and new areas of specialisation means software engineering evolves at a rapid pace. This rate of change makes networking very useful to software engineers, who might use social media as a way to connect with peers and show off their technical skills.

The images following are from the Instagram account of a group called @softwareengineer_. This group promotes itself as being ‘all about coding and software engineering’, and states that its Instagram account offers ‘memes, as well as the occasional helpful graph’.

networking building a group of associates that assist each other for mutual benefit





softwareengineer_ • Follow

softwareengineer_ Who Are Hackers? □

#software #network #linux #hacking #webdesign #coding #learntocode #programming #codinglife #learntocode# #webdeveloper #code #software #programmerrepublic #embeddedsystems #computerengineering #softwareengineer_

digitalerbyte This is awesome!

shahid_huda_ U r Best 🙌🙌🙌🙌

unlucky_forever I want to recover my Yahoo! Password please help me

signature01 A perfect picture summing up every thing.

sourcecoders Nice

ankam_sai_gowtham What is mean by doeres

aydin true. 🙌



522 likes

DECEMBER 22, 2017

Log in to like or comment.

Can the internet be trusted?

The presence of personal, professional and humorous information in the one text, or in the one source of texts, brings with it certain challenges. In a digital age where so much information is available to people, it's important to be discerning with that information.

The extract below comes from the Internet Society, a non-profit group that advocates for an open internet. It explores some of the challenges that can result from engaging with the internet.

 **Internet Society**
mea.digital/ee5

Truth and the Internet

Truth is a powerful solvent. Stone walls melt before its relentless might. The Internet is one of the most powerful agents of freedom. It exposes truth to those who wish to see it. It is no wonder that some governments and organizations fear the Internet and its ability to make the truth known.

But the power of the Internet is like a two-edged sword. It can also deliver misinformation and uncorroborated opinion with equal ease. The thoughtful and the thoughtless co-exist side by side in the Internet's electronic universe. What's to be done?

ACTIVITY

- Explain** the meaning of the following figurative devices in this text.
 - Truth is a powerful solvent.*
 - The Internet is one of the most powerful agents of freedom.*
 - ... the power of the Internet is like a two-edged sword.*
- Reflect** on your experiences with using the Internet to gather information. **Decide** whether or not you agree with the warnings given in this text.
- Argue** reasons for and against censoring the internet.



2.5

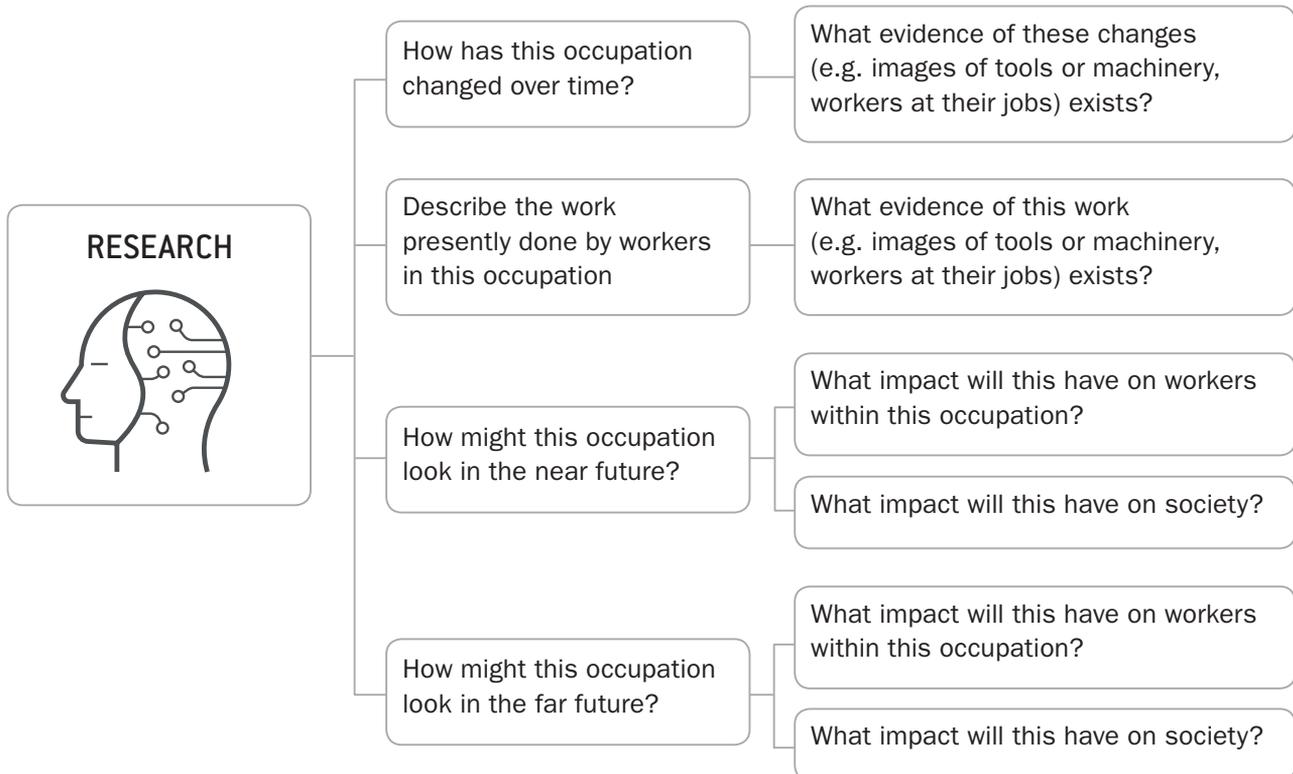
SKILLS AND STRATEGIES

CONDUCTING RESEARCH

Research is an important aspect of many different careers. For example, people working in the Technologists cluster need to research new technologies, processes and inventions.

You'll need to do some research when preparing for your first assessment task. This research will collect the evidence you use to prove your point. The diagram below outlines just some of the research necessary to respond to the following task.

You are to create and present a five-minute TED talk that explores the ways in which an occupation of your choice might change in the future, and the impact this will have on society.



You'll probably find that the more you research, the more questions you will have on your topic.

Presenting evidence

You have two options when presenting your research as evidence:

- Quoting verbatim – presenting someone else’s ideas exactly without changing a word. This should only be used for shorter quotes.
Example: Louis Efron (2017) identifies the potential benefits associated with technology in the workplace, stating, ‘Such systems can lower employee turnover, which represents a large organizational expense’.
- Paraphrasing – presenting someone else’s ideas in your own words. Usually this involves summarising and condensing this information.
Example:



Different sources can have different sets of information. Always back up facts with an additional source.

ORIGINAL TEXT	PARAPHRASED TEXT
<p>People of the future may even be able to be warned by an artificial intelligence monitor when they are spending too much time at work on personal social media or other non-work-related tasks, heading off intervention by their boss. Such an application would increase trust of technology because the program is looking out for people rather than playing Big Brother. Such systems can lower employee turnover, which represents a large organizational expense, and decrease management’s need to monitor employees while increasing engagement and productivity and leading people to feeling cared for and valued.</p>	<p>Workplaces of the future might use artificial intelligence to keep staff focussed on their work by monitoring the amount of time they spend online on personal matters. (Efron 2017)</p>

Consider the evidence you will present in your TED Talk. What’s the best way of presenting it to your audience? Complete a table like the following to help plan your presentation.

SOURCE	PIECE OF EVIDENCE	LENGTH OF ORIGINAL QUOTE	CORE INFORMATION IN QUOTE	BEST WAY TO PRESENT IN TED TALK

IS IT RELIABLE?

It’s vital that you critically examine the information you come across for reliability and accuracy. We live in an era of ‘fake news’ and **misinformation**, and it can be difficult to be sure that a source is providing facts rather than opinions or even outright lies.

For each of the sources you identified above, complete the checklist provided.

If you ticked every box for that source, you can consider it reliable.

If one or two boxes are unticked, that may not necessarily be a problem, but it’s worth thinking about whether this is a source you want to use.

If three or more boxes are unticked, you should seriously consider finding and using a different source.

misinformation inaccurate information that is intended to deceive

- Can the information be verified in another source?
- Was original research done or has it been borrowed from somewhere else?
- Does the material go into any depth?
- Is the author’s point of view impartial and objective?
- Is the author’s language free of emotion and bias?
- Is the site free of spelling or grammar errors and other signs of carelessness?

2.6



The Coordinators

People who work as bookkeepers, printers, fast food cooks, bus drivers, law clerks, receptionists or car park attendants can be classified within the **Coordinators** cluster. All these occupations involve administrative and behind-the-scenes process or service tasks.

Occupation in focus – receptionist

Receptionists are the first point of contact between an organisation and its clients or customers. Their main duty is to greet visitors and put them in contact with the staff member they need to see. They also address phone and email enquiries, confirm appointments and answer requests.

Some of the ways receptionists communicate include:

- taking phone calls from clients and customers
- negotiating with caterers and couriers
- writing reports for managers
- responding to emails and letters
- creating and maintaining records
- placing maintenance requests to tradespeople.

Phone message procedure

Taking phone calls and recording messages is one of the most common tasks for receptionists. It's a task that involves both representing their organisation and recording the caller's request. The receptionist should use a process such as the one below.

STEP 1: GREET THE CALLER

Use a professional greeting that gives the caller the necessary information:

- the time of day
- your business or company name
- your name.

STEP 2: GET THE NECESSARY INFORMATION

Every phone message should record:

- the caller's name
- the caller's business or company
- the best phone number to return the call
- a summary of the purpose of the call
- the date and time of the call.

STEP 3: END THE CALL

Ask the caller if there's anything else they need. Let them know that you'll deliver the message.

STEP 4: DELIVER THE MESSAGE

Write down the message and leave it in a place the recipient will see it at their earliest convenience. In many workplaces, the receptionist will email the message.

TEAM WORK **TAKE A MESSAGE**

- 1 Construct your own template for use when taking phone messages. It should allow all the above information to be recorded effectively.
- 2 In pairs, role-play a situation where one person takes a telephone message from a client or customer. Possible examples include:
 - a parent calling a school wanting to speak to a teacher
 - a client calling an accounting firm wanting to speak to her accountant
 - a journalist calling a sporting club wanting to speak to a player.
- 3 Use the template you designed to record this message, then change roles.
- 4 Discuss whether your template was effective in recording the information. Make any adjustments necessary to improve it.

The value of receptionists

The following text extract comes from Lexington Reception Services, an employment service for receptionists. This text positions readers to see the value that a receptionist will have to that business.

The changing role of the receptionist

Companies have realised that reception can have a huge impact of their business and give much more thought to how it works, what facilities are available and most importantly the people that are working there. Receptionists are the face of the company and every person that walks through the front door will meet them and decide what they think of the company based on that interaction.

Most businesses now realise the value of getting the reception right. Not only does that first impression have a huge impact on clients and customers, receptionists can provide additional support across the business, which is invaluable as organisations look to do more with less.

Being a receptionist is not an easy job. You have to think on your feet, be proactive and multitask. You need to know everything and everybody, and keep smiling even at the person who is shouting at you because he can't remember who he is there to see! But it is also a really rewarding job – no day is the same, you learn lots of different skills and there is opportunity to progress.

The receptionist is arguably one of the most important roles in an office and ultimately can help ensure the smooth running of an organisation.

ACTIVITY

- 1 **Identify** the responsibilities of a receptionist mentioned in this text.
- 2 **Describe** the value of a receptionist as presented in this text.
- 3 **Explain** how this text creates a positive representation of receptionists.
- 4 A business owner has suggested to you that they are considering no longer employing a receptionist. **Argue** reasons for them to keep the position.



2.7

SKILLS AND STRATEGIES

ESTABLISHING RAPPORT

rapport a relationship where the people involved communicate well

Many different careers need you to be able to help people feel at ease. Have you ever met someone who made you feel like they cared about you from the moment you met? People who can create that feeling are good at establishing **rapport** with others.

First or second person

A good way to establish rapport with someone is to focus your attention on them during conversation, as you would when active listening (see p. 18).

One way to do this is by using second person – ‘you’ – rather than first person – ‘I’ – when you speak. For example:

- Have you ever noticed ...
- You know how ...
- What do you think about ...

The table below shows the pronouns used for first, second and third person.

PERSON	SUBJECTIVE CASE	OBJECTIVE CASE	POSSESSIVE CASE (ADJECTIVES)	POSSESSIVE CASE (PRONOUNS)
First person singular	I	me	my	mine
Second person singular	you	you	your	yours
Third person singular	he/she/it	him/her/it	his/her/its	his/her/its
First person plural	we	us	our	ours
Second person plural	you	you	your	yours
Third person plural	they	them	their	theirs

PERSON IN PRACTICE

- 1 Identify the person of the pronouns used in each sentence.
 - a I'll just check if Lucy is in her office.
 - b They were hoping you would be available after 3 pm.
 - c We have a coffee machine if you want a drink while you're waiting.
 - d Juanita will be with you shortly.
 - e It's going to be a great day.
 - f You're so funny!
- 2 Use your knowledge to write one sentence each in the first, second and third person.

Dealing with angry customers

One of the realities of almost any job is that there'll be times you have to deal with dissatisfied customers and clients. Whether their dissatisfaction is justified or not, you can use a system such as 'ASAP' to deal with these customers and rebuild rapport with them.

APOLOGISE

- 'I'm sorry' is the best response in these situations, even if it isn't your fault.

SYMPATHISE

- Angry customers want to feel that someone empathises with their situation – sometimes just as much as wanting the problem fixed.
- Phrases such as 'I understand how upsetting that must have been' can help the customer to realise that you're on their side.

ACCEPT RESPONSIBILITY

- As an ambassador for a company, you accept responsibility for the customer's unhappiness.
- This gives them someone to talk to instead of being angry at a faceless company.

PREPARE TO HELP

- Solving the problem may take very little time, but doesn't address the customer's frustration.
- Take the extra time necessary to calm them down so that they leave happy.

TEAM WORK

RAPPORT ROLE-PLAY

- 1 Break up into groups of three to consider the following scenario.

One group member is the receptionist at a small hotel with a 'No Pets Allowed' policy. This is a feature the hotel promotes, and many of the guests who stay at the hotel have allergies to pet hair.

The other two group members are a couple who are checking in. They have their small dog with them and they want the hotel to let it stay with them. They weren't aware of this policy and have already paid for the room.

- 2 Role-play the discussion between the receptionist and guests. The receptionist should use the advice from this section to build rapport with the guests, and try to find a solution that satisfies both them and the hotel.



2.8



The Designers

People who work as architects, engineers, fashion designers, food technologists, product testers, geologists and draftspersons can be classified within the **Designers** cluster. All these occupations require specific technical skills related to their diverse fields of work.

Occupation in focus – graphic designer

Graphic designers create art and visual designs to communicate ideas or information to an audience. Using design software and tools, they develop the layout, style and visual elements of texts like advertisements, magazines, business reports or English textbooks.

Some of the ways graphic designers communicate include:

- listening to clients and art directors about their vision
- communicating ideas using visuals
- proposing design concepts and strategies
- reading and revising design briefs
- responding to feedback
- contacting image libraries to request materials.

Watch the animated video ‘What is graphic design?’ to find out more about what graphic designers do.

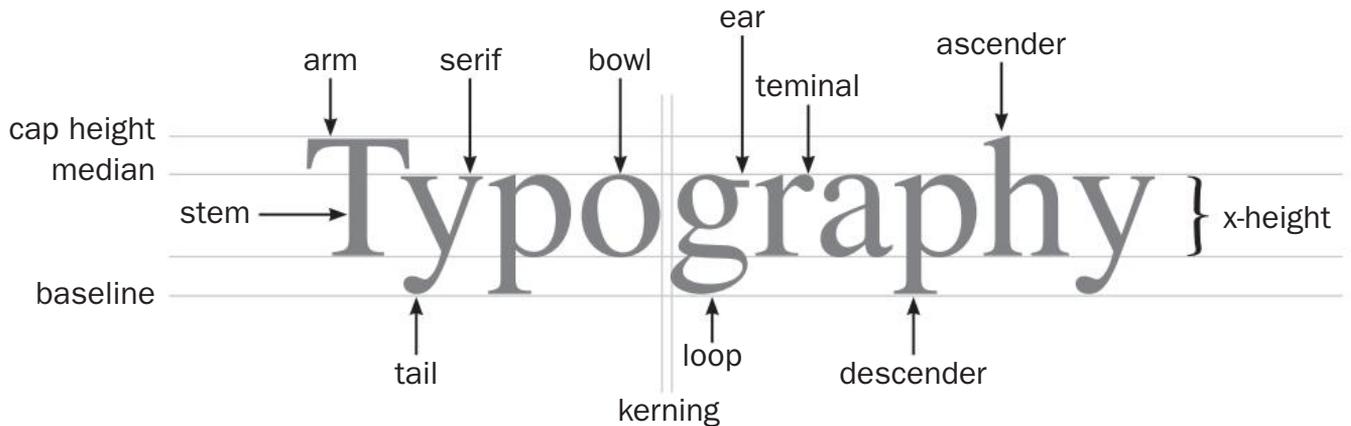


What is graphic design?
mea.digital/ee6



Typography

Graphic designers consider the elements of good design when creating proposals for clients. One of the elements they must consider is *typography*. (If this word is unfamiliar to you, can you predict its meaning using the techniques you learned in Chapter 1?)



Typography has a language of its own involving fonts, serifs, kerning, ascenders and terminals. This jargon can be difficult for people working outside the profession to understand.

ACTIVITY

- Explain** the role of the graphic designer in exactly 34 words.
- Identify** three of the fields in which a graphic designer might work.
- Explain** why video is such an effective text format for describing graphic design.
- Select** three examples of jargon from the image above and write a definition **explaining** the term. After you have written your definition, use a dictionary to check the accuracy of your definitions.
- From the examples provided below, **decide** on the font you would use for your resume. **Justify** your choice, referring to how a font might invite a particular response from a potential employer.

This is an example of Helvetica.

This is an example of Courier.

This is an example of Times.

This is an example of Brush Script.

This is an example of Comic Sans.



2.9

SKILLS AND STRATEGIES

CONSIDERING ELEMENTS OF DESIGN

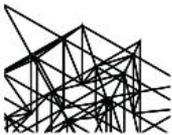
You probably aren't going to employ a graphic designer to help you prepare your résumé, or to create a PowerPoint to accompany your presentation. However, your audience will have expectations, and your strengths may be overlooked if you use design elements poorly.

Infographics

One very common text in modern graphic design is the **infographic**. As the name suggests, this is a graphic used to communicate information. By using visual shortcuts, an infographic can communicate data such as statistics quickly, making it easier to see patterns and trends.

This infographic isn't just an example of the elements of design you need to consider, but also provides a handy explanation of each.

LINE



Lines are the marks that connect two points. These can range from straight lines to looped and curly. They can be purely decorative, or they can be used to join or separate ideas.

SHAPE



Shape refers to the dimensions of what you are putting on the page. Shapes can be geometric (the shapes we learn in school, such as squares, triangles and circles), natural shapes (such as people, animals and plants), or abstract (representational shapes such as icons or stylisations).

VALUE

Value is the lightness or darkness of a colour. The best visual representation of value is a gradient bar – as you add more black to a colour, the colour darkens and has a lower value, and as you add white to a colour, it becomes brighter, and takes a higher value. Using different colour values can add depth and emphasis.

COLOUR



Colour affects the tone, emotion and importance of elements on a page, as well as providing decoration.

'Warm' colours, such as red, yellow and orange make us think of heat and the Sun, and can make a page more active. 'Cool' colours, such as blue and green make us think of water and grass, and can have a calming effect.



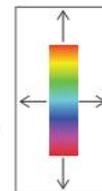
SIZE



Size refers to how big or small an element is on the page. It can be used to emphasise, give importance, create contrast (alternating between large and small objects) and give visual interest to a page.

TEXTURE

Texture is the look and feel of the surface of an object. Silk has a smooth texture, and rocks have a rough texture, for example. In digital design, texture can be imitated to add visual interest.



SPACE

Space is what separates elements in a page. Designs without enough space will look cluttered and be harder to take in, and designs with too much space will look empty. Space can also be used to lead the eye along a design.

Graphic designers use some or all of these elements in their creations. The goal is usually to attract the viewers' attention, and sometimes to motivate them to take a specific action.

Principles of graphic design

There are also some general principles of graphic design – guidelines on how you should use the elements to create effective page compositions. These help the graphic designer assemble the individual elements into a cohesive whole.

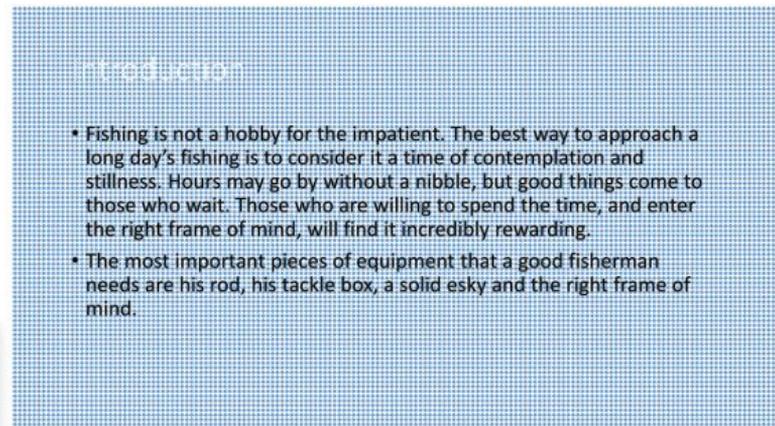
There are six key principles of graphic design:

- 1 Balance – how the elements offset each other on the page. For example, a large shape near the centre is balanced by small shapes near the edge.
- 2 Proximity – the relationship between elements. While elements don't have to be placed together, they should be visually connected in some way.
- 3 Alignment – how each element lines up with the others; through the left, right, centre or some other point. Alignment is used to create connections.
- 4 Repetition – reusing elements helps to strengthen a design, creating consistency and possibly a sense of rhythm.
- 5 Contrast – the **juxtaposition** of opposing elements (colours, light/dark, direction, shape etc.) It is used to emphasise or highlight key elements.
- 6 Space – the distance between, around and possibly within elements. Using space well lets you emphasise particular elements in the design and background.

juxtaposition two things placed close together for contrasting effect

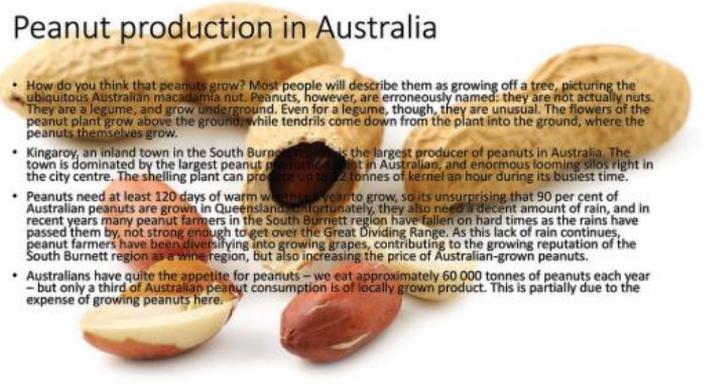
BAD DESIGN

- 1 The three images provided are all examples of bad graphic design. For each image:
 - a identify the principles or design elements being used poorly.
 - b explain how the example might be improved.



Peanut production in Australia

- How do you think that peanuts grow? Most people will describe them as growing off a tree, picturing the ubiquitous Australian macadamia nut. Peanuts, however, are erroneously named: they are not actually nuts. They are a legume, and grow underground. Even for a legume, though, they are unusual. The flowers of the peanut plant grow above the ground while tendrils come down from the plant into the ground, where the peanuts themselves grow.
- Kingaroy, an inland town in the South Burnett region, is the largest producer of peanuts in Australia. The town is dominated by the largest peanut processing plant in Australia, and enormous looming silos right in the city centre. The shelling plant can process up to 12 tonnes of kernel an hour during its busiest time.
- Peanuts need at least 120 days of warm weather a year to grow, so it's unsurprising that 90 per cent of Australian peanuts are grown in Queensland. Unfortunately, they also need a decent amount of rain, and in recent years many peanut farmers in the South Burnett region have fallen on hard times as the rains have passed them by, not strong enough to get over the Great Dividing Range. As this lack of rain continues, peanut farmers have been diversifying into growing grapes, contributing to the growing reputation of the South Burnett region as a wine region, but also increasing the price of Australian-grown peanuts.
- Australians have quite the appetite for peanuts – we eat approximately 60 000 tonnes of peanuts each year – but only a third of Australian peanut consumption is of locally grown product. This is partially due to the expense of growing peanuts here.



2.10



The Generators

People who work as sales representatives, retail supervisors, hotel managers, entertainers, interpreters or product demonstrators can be classified within the **Generators** cluster. These people need great communication skills that let them build effective relationships with a range of people.

Occupation in focus – sales representative

Sales representatives generate income for their company by selling products or services to clients. This is different to working in retail, because a sales representative doesn't wait for customers to come to them – they actively work to find new customers.

Some of the ways sales representatives communicate include:

- talking to customers about their needs and problems
- taking orders from customers via phone or email
- presenting products to buyers
- responding to feedback from customers
- writing reports on sales activity and markets
- maintaining records of customer activity.

The sales conversation

There was a time when selling focused on the 'hard sell': an attempt to persuade someone to buy a product or service. However, customers today are much more sophisticated, and they know what they want and don't want. ...

A salesperson's job is to start a conversation, asking questions that reveal the problems their product or service can help the customer resolve.

Here are two customers that are shopping for a mobile phone.



SANDY

I use my phone to stay in touch with my friends; we send each other text messages to arrange to catch up. I also use Facebook a lot, especially to stay in touch with my family and friends when we're travelling. I'm a bit of a 'grey nomad' and travel within Australia and overseas regularly.



TRAVIS

I need plenty of data and a long battery life because I'm on my phone all the time. I play games like Minecraft, and sometimes my mates and I film each other doing cool stuff and post videos on YouTube.

WRITE IT UP... **TALKING TO CUSTOMERS**

- 1 Describe how you would begin a conversation with these customers. Write a question for Sandy and Travis to find out what they are looking for in a phone.
- 2 To help them find the right phone, consider how they use their current phone to determine the features they will need in a new one. Complete a table like the one provided.

CUSTOMER	FEATURES THEY NEED
Travis	
Sandy	

Mobile phone use

Mobile phones are **ubiquitous** in Australia. There are more mobile phones in Australia than people, and one of the reasons for this is people upgrading their technology. The following article proposes some reasons why that may be about to change.

ubiquitous found everywhere

Why phone and laptop upgrades aren't that great anymore 

Megan McArdle | *The Sydney Morning Herald* | 19 Dec 2016

For decades, we've been talking about "Moore's Law", the rule of thumb that the number of transistors on a chip doubles every 18 months. More transistors mean more processing power. And in my early years as a computer user, that mattered a great deal. Each new generation of computer delivered a massive improvement in performance. More drive space, more memory, faster processor. Those things meant that the software that ran on those computers rapidly developed more bells and whistles that took advantage of all that new power. People who used that software found themselves forced to upgrade, because trying to run it on an old system was unbearably slow.

But we're starting to hit the limits of Moore's Law ...

Improvements on both laptops and phones are increasingly coming from more marginal features: sharper displays, solid-state drives, better cameras, different sets of ports. In contrast, more computing power is a general-purpose improvement that

provides a lot of different benefits to different kinds of users — and can force users to upgrade — as their old devices become unusably slow. Nicer accessories or thinner form factors do not necessarily trigger a stampede to the Apple store.

And we're seeing this in upgrade cycles. My 4.5 years is actually on the low side for replacing a computer; the average now is nearly six years, which of course means that a substantial number of users are waiting longer than that.

For replacing mobile devices, too, consumers are waiting longer. We used to upgrade our phones every two years because the new operating systems ran on old phones as if they'd been given high doses of Valium. Now we'll wait until the batteries won't hold a charge — and if it were possible to replace the batteries, we might wait even longer than that — because I'm not willing to pay hundreds of dollars to get a better camera while losing my headphone jack.

ACTIVITY 

- 1 **Explain** 'Moore's Law' in your own words.
- 2 **Identify** three reasons McArdle provides for not upgrading technology.
- 3 **Consider** your own use of technology. Do you agree with McArdle's decision not to upgrade her technology?
- 4 **Investigate** the specifications of your mobile phone. Use a SWOT (strengths, weaknesses, opportunities, threats) analysis to identify whether you need to upgrade your technology.



2.11

SKILLS AND STRATEGIES

CHOOSING LANGUAGE

register the style of language, grammar and words used for particular situations

The style of language used in a text or situation is called its **register**. Choosing the right register to use in a situation is an important communication skill.

Formal and informal register

Your level of formality is a major component of your register. This should vary depending on the situation. A job interview may require a formal register, but in the actual workplace, more informal language might build team connections or help customers feel at ease.

When writing for assessment, you will usually adopt a formal register. But when you're giving your TED Talk presentation, less formal language might help your audience feel at ease.

The grid on the following page helps you work out what register to use by considering two factors:

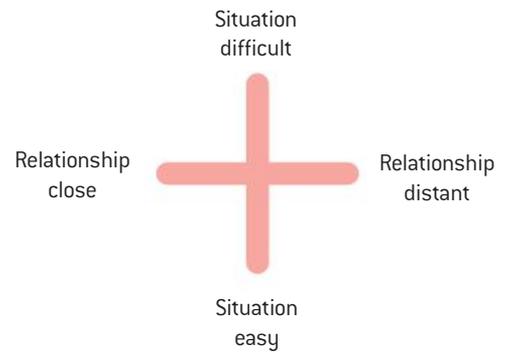
- *relationship*: how well do you know your audience? If you're close to them, you can be informal. If you don't know them well, or if your relationship isn't personal, a more formal register is appropriate.
- *situation*: why are you communicating with them? A difficult, tense situation calls for more formal language. A laid-back, easy situation allows informality.

Language in the lower-left quadrant of the grid can be very informal. Language in the upper-right quadrant of the grid should be very formal. Language in the other two quadrants fall somewhere in the middle.



PUT IT ON THE GRID

- Decide where to place the following examples of formal and informal language on the grid.
 - Could you please tell me how to get to the train station?
 - Want another hot cross bun?
 - Can I borrow five bucks? I'll pay ya back tomorrow.
 - Thank you. Your assistance is appreciated.
 - Where are my keys?
 - Would you be interested in completing this survey?
 - Are you for real?
 - I'd like to make a complaint about your service.
 - C u l8r
 - It's been a pleasure meeting you.
- Compare your results with a classmate's results. Discuss why the choices you made may have been different.



Rewriting the register

Earlier in this chapter you looked at the Informers cluster, and how an event organiser might write an email to a contact. Emails like that need to have a fairly formal register – you're writing as a professional communicating with other professionals.

But not everyone realises the importance of language. Here's an event planning email written in a *much* less formal register.

← Back ↩ ↲



SUBJECT: Things you need to sort out for the upcoming event

Jim

My boss wanted me to get in contact with u. Things are gonna get hectic in the nxt week or so as we plan 4 the big event so I thought i'd better let u know what we need. U will need 2 make sure the band is booked and that they have appropriate access to the stage b4 hand so they can set up. Also, we have had some cancellations so instead of 90 guests there is gonna b 82. One of the guests who is no longer coming was the vegan so we don't need to worry about his special dietary requirements! We want the big round tables and not the long rectangular tables. 2 mics are gonna be needed, 1 needs to be cordless so we can hear what the dudes in the crowd have to say. OMG there is so much 2 be done!

Cheers

Emy T

WRITE IT UP...

MAKING IT FORMAL

Rewrite the email so that it contains the same information, but presents it using a more professional and formal register.

2.12



The Artisans

People who work as machinery operators, landscape gardeners, electricians, farm workers, plumbers or carpenters can be classified within the **Artisans** cluster. These occupations involve physical, hands-on activity, and can also require skills such as attention to detail and problem-solving.

Occupation in focus – dragline operator

Dragline excavators are enormous digging machines used in coal mines and construction sites. Dragline operators control these machines on site, gathering and dumping material in the huge clawed bucket. They may also perform minor maintenance or adjustments to keep the dragline working.

Some of the ways dragline operators communicate include:

- listening to site managers about excavation plans
- reporting on maintenance issues
- attending operational health and safety workshops
- coordinating crew movements around the dragline
- applying for licences and work permits
- reading signage and safety materials around the worksite.

Safety matters

A dragline is about the size of a three-storey building. It moves slowly, but steadily – and anyone in its way is in danger. The nature of a dragline operator's work means they need to be able to find and follow Workplace Health and Safety guidelines and regulations.

Mandatory health and safety training is required prior to undertaking construction work. Operators need to demonstrate a personal awareness and knowledge of health and safety requirements in order to work safely and prevent harm to themselves and others.

To do this, those working on construction sites and other dangerous environments need to have strong literacy, numeracy and problem-solving skills. These skills are used to follow and implement safety procedures.

SAFETY SKILLS

- 1 For each of the safety procedures below, identify whether it requires literacy, numeracy or problem-solving skills.
 - a follow simple pictorial safety instructions
 - b locate and recognise numbers commonly used in safety signs
 - c listen to instructions to identify key safety information
 - d tell another person about a construction problem or hazard
 - e ask questions to clarify instructions
 - f follow safety instructions
 - g select risk control measures



Keeping workers informed

Another common work-site text is the safety advisory poster. These are large, eye-catching visual texts designed to communicate important information to workers on site. Some serve to remind workers about how to operate safely. Others are meant to let workers know about their workplace rights, responsibilities and obligations.





If you are injured at work...

1. **Tell your employer**
2. **Seek medical attention**
3. **Contact WorkCover Queensland to lodge your claim**
 - The sooner you contact WorkCover, the sooner we can help you. You can either:
 - lodge a claim online at workcoverqld.com.au
 - complete a claim form and:
 - upload using our online service
 - fax to 1300 651 387
 - post to GPO Box 2459, Brisbane Qld 4001
 - call us on 1300 362 128
 - lodge through your doctor.

Stay at work or return to work
Getting back to work is an important step in recovering from a work-related injury and means you can return to a normal life, often reducing the financial and emotional impact on you and your family.

Returning to work may mean you go back to your old job or another job. However, being injured at work doesn't always mean time off work. Continuing to work during your rehabilitation, called 'stay at work', is often the best thing for you. This can mean working reduced hours or lighter duties (suitable duties). Talk to your doctor about the types of tasks or duties that you can perform safely during your recovery.

Research tells us that stay at work has important health and wellbeing benefits. An early return to work helps prevent long-term disability and improves the likelihood of you continuing to work once you've returned (called sustainable return to work).

we cover, we care

ACTIVITY

- 1 **Identify** three steps WorkCover Queensland wants you to take if you are injured at work.
- 2 **Identify** the options you have to lodge a claim. **Explain** why these options are available.
- 3 **Predict** where you would find this poster.
- 4 **Determine** the intended audience for the poster. **Justify** your choice, referring to evidence in the poster.
- 5 **Explain** what the phrase 'We cover, we care' says about attitudes to injuries at work. In what other ways does WorkCover Queensland show they care about the health and safety of people at work?



2.13

SKILLS AND STRATEGIES

INTERPRETING SIGNS

Visual literacy is an essential 21st century skill. Visual texts are popular tools because they are more immediate than written texts – you can understand the meaning of a strong visual almost instantly, rather than needing to take time to read it.

Visual texts are particularly useful for those working in the Artisans cluster, because Artisans rarely have the time or spare hands to stop and read through documents. It's much more effective for these workers to look quickly at a visual text and take in necessary information while they're physically engaged in their tasks.

No matter what your career, though, you'll encounter information presented as images in many forms.

Safety signs

Safety signs are necessary for the safety of everyone at a workplace. To be effective, staff must be able to understand the message, and be aware of the possible consequences of not following it.

To help make sure these messages are clearly understood, safety signs use simple images, bold colours and few words.



TEAM WORK

INTERPRETING SIGNS

- 1 Identify the purpose of each of the signs at the left. Use your knowledge of graphic design (p. 44) to consider the selection of colours and design.
- 2 Pair with a partner to compare your thinking. Use the internet to check your responses.
- 3 Share with the class how many you got correct.

Flowcharts

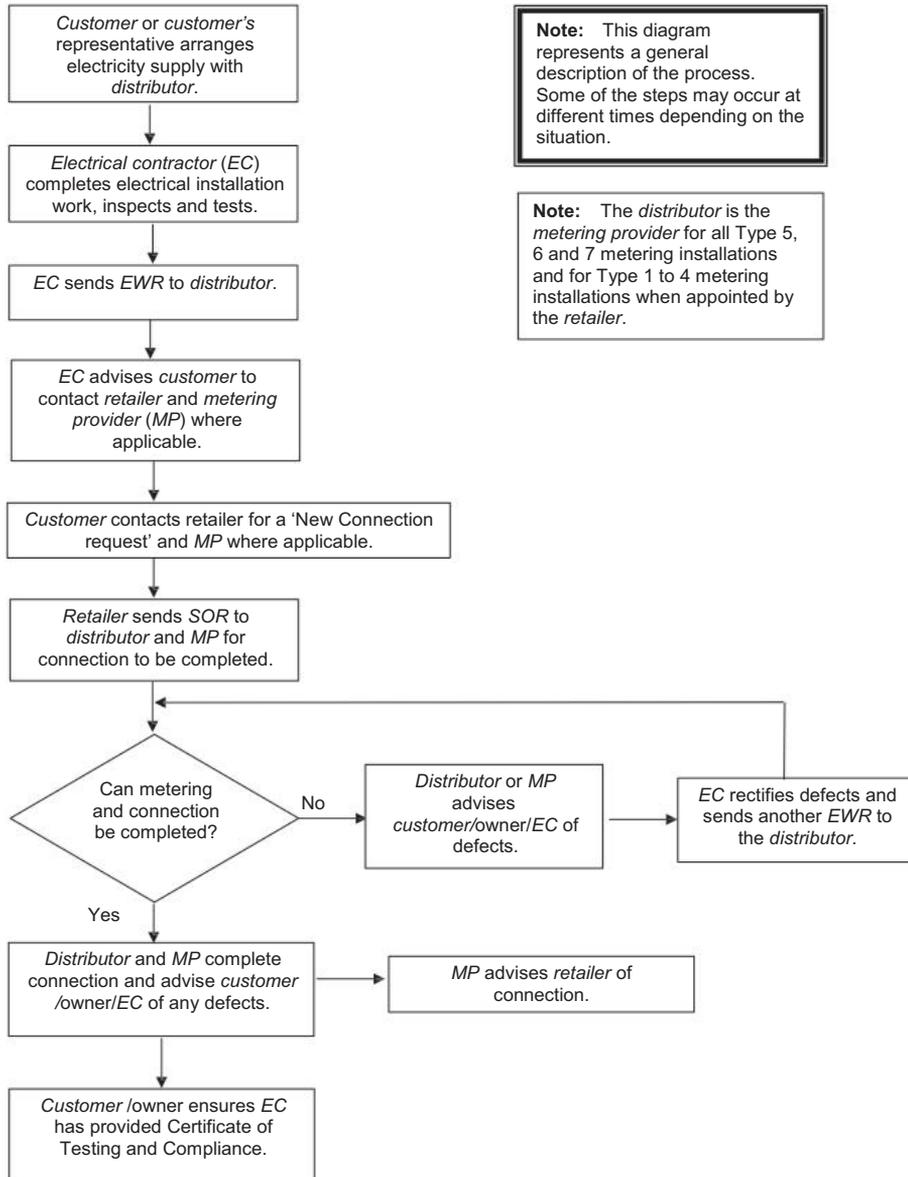
Diagrams are another way of presenting information visually. Diagrams are useful because pictures are easier for our brains to remember than text, and they can present information more concisely than words.

A flowchart is a very common type of diagram that represents a workflow or process. You can find flowcharts in almost any environment, showing you everything from disassembling a hard drive to making the best possible cup of tea.

QLD Electricity Connection and Metering Manual



1) Initial Connection - Direct Connected Metering



Note: This diagram represents a general description of the process. Some of the steps may occur at different times depending on the situation.

Note: The distributor is the metering provider for all Type 5, 6 and 7 metering installations and for Type 1 to 4 metering installations when appointed by the retailer.

Sample only. Current as of June 2018. © Energy Queensland Limited

The Service and Installation Rules for Electrical Contractors in Queensland, an official manual for electricians and related roles, is full of information presented as diagrams and flowcharts.

Some simple guidelines for reading flowcharts follow.

- Locate the beginning of the process. This will often (but not always) be a capsule-shaped object with the word 'Start' inside. Follow the arrow to the next box.
- Identify the type of box that the arrow leads to. Rectangles and rounded rectangles represent process steps, while diamonds represent decision points.
- If the box is a process step, perform the required action and move to the next box.
- If the box is a decision point, choose one of the options available and follow the arrow for that option.
- Repeat the process of identifying and performing until you have covered the entire process.

TEAM WORK

MAKE IT SIMPLER

Do those guidelines seem too wordy? There might be an easier way to give this information – a flowchart that illustrates how to read a flowchart!

1 With a partner or in a small group, create a flowchart that presents the same information as these guidelines, but with almost no words. You can do

this by hand with pen and paper, or with computer software.

2 Once you've finished your flowchart, test it out. Give it to someone who's not part of your group and see if they can work through the flowchart from start to finish. Can they explain the process when they get to the end?

2.14



The Carers

People who work as doctors, fitness instructors, social workers, hairdressers, childcare workers or counsellors can be classified within the **Carers** cluster. These occupations involve looking after the physical, mental, emotional or even social needs of other people.

Occupation in focus – childcare worker

A childcare worker cares for children when their parents and family members are unavailable. The type of care depends on the age of the children. It could involve feeding and changing babies, playing with toddlers, or teaching creative activities to older children. There is a growing demand for childcare in all sectors of Australian life, due to most parents needing to work to support their families.

Some of the ways childcare workers communicate include:

- listening to parents about their child's needs
- reporting on health issues affecting the children
- attending teaching and education workshops
- teaching and playing with very young children
- constructing budgets
- consulting with suppliers and contractors.

Stereotypes

Some people assume that occupations in the Carers' cluster are 'women's work', and this is especially true for childcare workers. An online image search for 'childcare' workers will bring up almost entirely female workers, and only 3 per cent of Australians working in childcare are men.

A **stereotype** is any thought widely adopted about specific types of individuals, or certain ways of behaving, that is intended to represent the entire group of people or behaviours as a whole. These thoughts or beliefs almost never accurately reflect reality. The idea that women are 'naturals' in the caring professions is an example of a stereotype.

stereotype a popular but largely incorrect generalisation about a particular type of person or thing

TEAM WORK

STEREOTYPING

- 1 Consider other possible stereotypes about job clusters. Do you think these stereotypes reflect the reality of the jobs? Use your understanding of the skills required for these roles to decide whether these stereotypes reflect the reality of these jobs.
- 2 Pair with a partner and discuss your responses.
- 3 Share your responses with the class.

Opinion columns

Opinion columns used to appear primarily in newspapers, but are now very popular on social media and online news sites. They use persuasive techniques to position the reader to support their point of view.

A handy **mnemonic** to remember language features you can use when writing persuasively is 'A FOREST'.

ALLITERATION

FACTS

OPINIONS FROM EXPERTS

REPETITION

EXAMPLES

STATISTICS

TRIPLES

ACTIVITY

- For each letter of the mnemonic A FOREST, **identify** an example used in the opinion column.
- Describe** the effect of the use of the examples provided in the extract below. Why is it 'hard to read'?

... let's play a quick word substitution game.

Let's not also pretend there aren't a number of other uncomfortable factors at play here.

We don't want our child cared for by a Jew. Or a Catholic.

We don't want our child cared for by a person who is Asian. Or indigenous.

Hard to read, isn't it?

- Summarise** the assumptions made in the text about why men as childcare workers is 'tricky'.
- Decide** whether you agree with the writer or not. **Explain** and **justify** your reasons.

mnemonic a pattern of letters or associations to help you remember something

The tricky dilemma behind men at childcare centres

Gemma Tognini | *The West Australian* | 12 Apr 2017

Some topics of conversation can be tricky. Religion, obviously. Politics. Footy. Whether or not it's OK to wear your Uggs out of the house (of course it is). Whether it's OK to wear tights as pants (of course it isn't).

And, absolutely anything to do with raising kids.

Given the conversation on this topic that I had with a friend last week, I feel it's time to dive into that mud bath.

My friend's child goes to a leading childcare centre at which men comprise part of the workforce. If like me, you think that men working in child care is a thoroughly underwhelming piece of information, stay on the ride. It gets better.

Imagine my friend's surprise when she received communication from her child's day care saying that some parents had not only complained about the fact there are male carers, they'd removed their children because of it.

Here's where it gets tricky.

Tricky because no one should presume to mandate to a parent who should care for their child. Tricky because it's not a clinical decision. Parents must use their best judgment, their wisdom and their knowledge of their own kids to make the choices they feel are in their best interests.

But how do we, and *should we* respond when these decisions are based on ignorance and prejudice?

If you feel that's a little too strong, let's play a quick word substitution game.

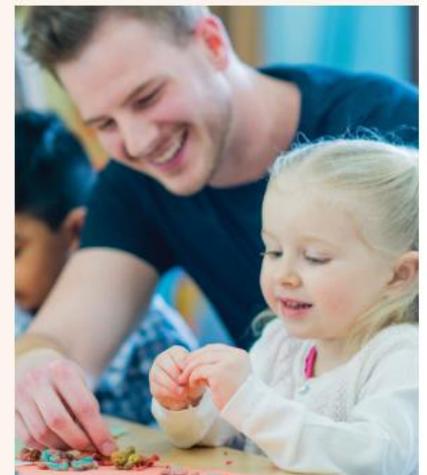
Let's not also pretend there aren't a number of other uncomfortable factors at play here.

We don't want our child cared for by a Jew. Or a Catholic.

We don't want our child cared for by a person who is Asian. Or indigenous.

Hard to read, isn't it? It should be, because someone expressing such a view would be shut down quicker than a Christmas lights display in Adelaide. Such views should be challenged, regardless of who holds them because we understand that if unchecked, they perpetuate prejudice.

No more so than the view that a man is somehow less qualified than a woman to care for a child.



2.15

SKILLS AND STRATEGIES

WRITING PERSUASIVE PARAGRAPHS

Persuasive texts attempt to position an audience to accept the author's point of view. TED Talks are persuasive texts; each one is intended to change the viewer's mind so that they agree with the author.

Persuasive texts can also be written, of course. They need to use different techniques, such as the 'A FOREST' tool discussed earlier, to convince the reader.

PEEL paragraphs

A PEEL paragraph is one way to construct a persuasive text. PEEL stands for:

- P** The **point** you are trying to make: in a single, concise statement, answer the question.
- E** The **evidence** you can use to prove your POINT: this will be two or three statements written in complete sentences.
- E** An **explanation** of this evidence, demonstrating how it proves your point: this will be two or three statements written in complete sentences.
- L** A **link** to the point you have made and the next paragraph (if relevant).

PEEL paragraphs present their information in a clear, structured way that helps convince the reader to accept your argument.

The following is an example of a PEEL paragraph in response to the prompt: **'Explain why more men should consider a career in nursing'**.

- P** Qualified, competent nurses are in high demand, and more men should consider this career as their scarcity will make them desirable employees. Only 10 per cent of nurses working in
- E** Australia are men, yet significantly more than 10 per cent of the patients in Australian hospitals are men. Male nurses working in emergency departments often receive requests from male patients
- E** for assistance with their care, especially if they have issues or injuries they may be uncomfortable revealing to female nurses. Work places, particularly those dealing with the public, should
- L** reflect the diversity of Australia's population. Although male nurses may have to fight against stereotypical images of nursing, the care of a well-trained, compassionate nurse doesn't differ depending on gender, and men should be encouraged to pursue this career path.

Preparing to PEEL

Before you begin writing your own PEEL paragraph, you need to gather the necessary evidence to allow you to identify and then prove your point.

One way of doing this is to **brainstorm** as many questions as possible on this topic. Answering those questions allows your understanding of this topic to deepen and broaden.

Some questions you could ask yourself include:

- What are some of the stereotypes that exist about male nurses?
- Where do they come from?
- What are some of the positive and negative impacts of these stereotypes?
- How would having more male nurses affect patients?
- How would having more male nurses affect their colleagues?

Now you have a thorough understanding of this topic, you're ready to write your own PEEL paragraphs.

brainstorm producing ideas and thinking about ways to solve problems

CHALLENGING ASSUMPTIONS

It isn't just childcare that's stereotypically seen as women's work. Consider this American advertisement encouraging men to choose a career in nursing.

Explain how the representation of nurses in the advertisement challenges some of the stereotypes about men in the Carers cluster. Use the PEEL paragraph format and A FOREST persuasive techniques to develop your response.

ARE YOU MAN ENOUGH...

...TO BE A NURSE?

If you want a career that demands intelligence, courage and skill, and offers unlimited opportunity, consider nursing. For information about careers in nursing, and educational and financial resources in Oregon, go to www.oregoncenterfornursing.org

OCN NURSING

Sang Kim RN
Cardiac Telemetry Nurse
Snowboarder

Terry Hissner RN, PhD
Dean, School of Nursing
Retired LTC
U.S. Army

Yuri Chavez RN, CRNA
Nurse Anesthetist
7.54 LA Marathon

Noland Jamerson RN
Post Anesthesia Recovery Nurse
Decorated Vietnam Combat Medic & Retired Major, U.S. Army

Don Muccigrosso RN
Poison Specialist Nurse
Harley Rider

Walter Moore, Jr., RN
Intensive Care Unit Nurse
U.S. Navy Seal
Team One

Bill Maddalena SN
Student Nurse
3rd Degree Black Belt
Karate

E. Roy Arriola RN
Cardiology Nurse
Rugby Right Prop

Jason Scott Carrick SN
Student Nurse
Basketball Power Forward

1

ASSESSMENT TASK

EXTENDED SPOKEN/SIGNED RESPONSE

Context



Throughout this unit you have explored how meaning is communicated in texts developed for, and used in, a work context. You have also developed a range of strategies and skills for interpreting those texts.

AUDIENCE: TEDx Brisbane general audience

PURPOSE: Influence

Task



Create and present a TED talk that explores the ways in which an occupation of your choice might change in the future, and the impact this will have on society. Your TED talk will invite audiences to take up positions about these changes, using selected content, language and textual elements.

Conditions



PRESENTATION: Live

LENGTH: Five-minute presentation

TIME: Four weeks' notice of task

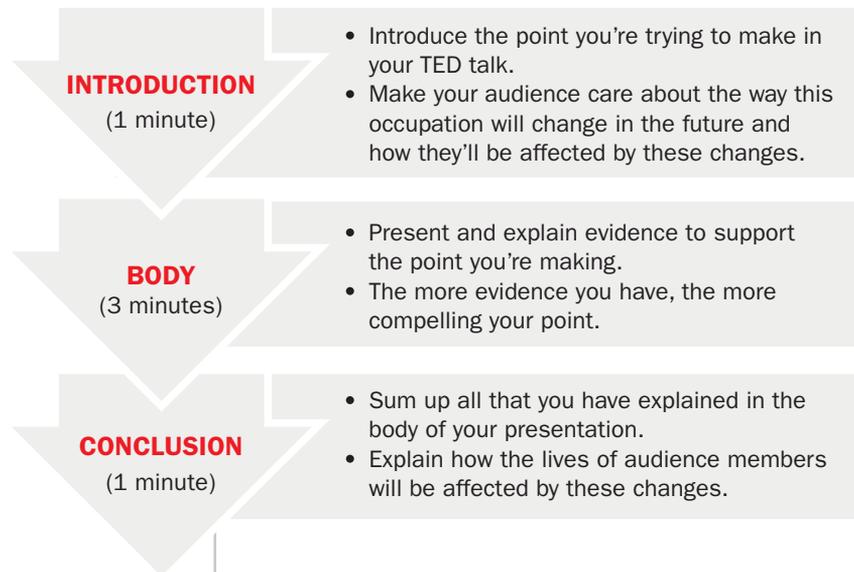
Who you're presenting to should determine what you are presenting and how you deliver it.



Getting started

This assignment involves both writing and presenting a TED Talk, similar to the one you saw in Chapter 1. Your presentation will be a lot shorter – five minutes rather than 18 minutes – but must otherwise follow the conventions of a TED Talk.

<p>CHOOSING YOUR TOPIC</p>	<p>Your TED Talk must be about how one occupation is going to change in the future. Choose an occupation that interests you, and do some research into ways that it is likely to change.</p> <p>Here are some possible examples.</p> <ul style="list-style-type: none"> • How drone technology is changing farming • The role 3D printers are playing in architecture and design • How escalating violence is changing the duties of paramedics
<p>PLANNING YOUR PRESENTATION</p>	<p>You will need to work out how you'll fit all you need to say about your topic into just five minutes.</p> <p>Try using this model to plan your time.</p>



<p>AUDIO-VISUAL SUPPORT</p>	<p>TED talks are multi-modal. You can use slides to add visuals, but remember the following guidelines.</p> <ul style="list-style-type: none"> • Use images that reinforce the points you're making. These are full sentences. • Only make one point per slide. • Make your slide as brief as possible, without using bullet points. • Use a 42-point san serif font so that your audience can easily read the information.
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2

ASSESSMENT TASK

SHORT WRITTEN RESPONSE TO STIMULUS

Context



Throughout this unit you have explored how meaning is communicated in texts developed for and used in a work context. You have also developed a range of strategies and skills for interpreting those texts.

AUDIENCE: Teacher

PURPOSE: Inform the teacher

Task



Create two written responses to representations of identities, places, events or concepts in visual texts. Your responses need to identify, consider and explain how the elements of the texts communicate ideas and information.

Conditions



LENGTH: 200–300 words for each response

TIME: 90 minutes of class time, plus 15 minutes for planning

Getting started

Your teacher will decide whether this task is done in one session or over the course of multiple sessions. Either way, you have to complete it entirely within class time – you can't do any writing at home, or bring notes into class with you.

You need to write a response to each of these sets of images. You don't have much time or many words, so use your planning time carefully. Work out your response before you start writing, and make brief notes that you can expand into full paragraphs.

STIMULUS
1

These images were used as part of an online campaign by New Zealand Police to attract new recruits to become police officers. Explain how this text constructs a representation of New Zealand Police that is appealing to potential employees. In your response, make sure you select and use information from the images to support your explanation.

We want you

Not just to watch our video, but to bring your own personality and unique set of skills to our team.

[LEARN MORE](#)**Get paid to get cop fit**

With a starting salary of over \$55,000.

[LEARN MORE](#)**Choose from over 30 different careers**

Youth aid, drug squad, dog handling, forensic photography, dive squad, Iwi liaison - whatever you're into, we've got something for you.

[LEARN MORE](#)

STIMULUS
2

Explain how this infographic uses images and text to promote positivity at work, and why it might be necessary to display a poster like this in a workplace. In your response, make sure you select and use information from the infographic to support your explanation.

12 ways to be more positive at work

Use your commute



When travelling to and from work, use the time to unwind. Read, listen to podcasts or music, and make it quality time.

Get to work on time

Get to work a little early so that you have time to settle in and focus on what you have to do that day.



Batch email checking



Allow time periodically to check your emails, so that you don't interrupt tasks.

Use your team

If your workload is too high, speak up and share the load. That's what a team is for.

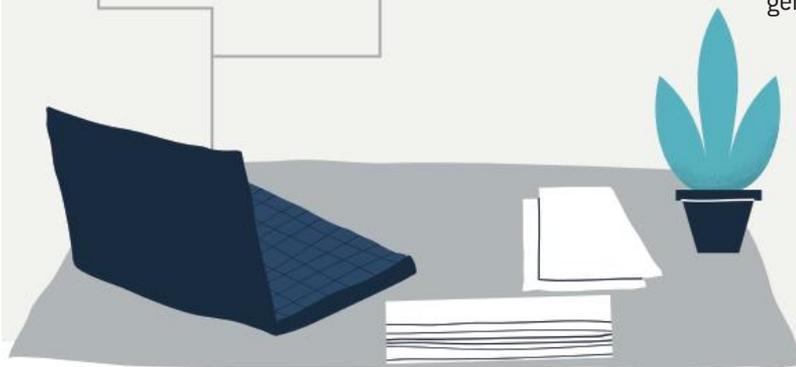


Take breaks

Make sure to get up from your desk periodically and move around. Consider walking to a colleague's desk rather than sending an email.

Pay attention to your health and wellbeing

Eat regular, healthy meals, drink lots of water, and try to fit exercise into your week. While it can be hard finding time to exercise around work, exercising regularly helps to improve your energy levels and general wellbeing.





Stay positive

Work is sometimes stressful, and it can be easy to fall into negative thought patterns. When you find yourself thinking negatively, try and reframe those thoughts in a positive way.

Plan your time effectively

At the start of the day, assess what needs to be done and plan accordingly.



Take on criticism constructively

Try not to take criticism personally. Consider the criticism, identify the useful feedback, and try to take it onboard.

Don't rush tasks

No one will remember how quickly you did a task, but they will remember how well you did it.



Be compassionate to colleagues

Working with others in stressful circumstances can cause tension. Always try to be mindful of the stresses on your colleagues, and view their actions compassionately.



Be adaptable

Things can change quickly in a fast-paced office environment. Be flexible in changing your plans and procedures to meet changing demands.



UNIT 1

SELF-REVIEW

Throughout Unit 1, you explored how meaning is communicated in texts developed for and used in the workplace. Now that you've completed the unit, take some time to review what you've learned and how prepared you are for your assessment.

Objectives

There are nine objectives that you need to meet as part of your learning. This table shows examples of tasks you've completed that address each objective. Identify other examples from the unit.

OBJECTIVE	EXAMPLE
1 Use genres relevant to work contexts	Writing an email (2.2)
2 Adopt appropriate roles and relationships	Establishing rapport (2.7)
3 Construct and explain representations	The value of receptionists (2.6)
4 Use and explain assumptions in work texts	Opinion columns (2.14)
5 Explain how meaning is shaped	Jargon (1.1)
6 Use subject matter to support perspectives	Work–life balance (1.10)
7 Construct coherent texts	Choosing language (2.11)
8 Make appropriate language choices	Constructive feedback (1.7)
9 Use language features for particular purposes	Take a message (2.6)

To succeed in your assessments, you need to achieve these objectives. Do you think that you can achieve each one? If not, review the example tasks until you're confident to move forward.

SKILLS AND STRATEGIES

Throughout this unit you've been developing skills and strategies around communication and language. Rank how confident you are about these skills and strategies, from 1 (extremely unconfident) to 5 (extremely confident).

- Using text conventions (1.2)
- Predicting meaning (1.4)
- Communicating in a team (1.7)
- Using graphic organisers (1.9)
- Reflecting on your skills (2.3)
- Conducting research (2.5)
- Establishing rapport (2.7)
- Considering elements of design (2.9)
- Choosing your language (2.11)
- Interpreting signs (2.13)
- Writing persuasive paragraphs (2.15)

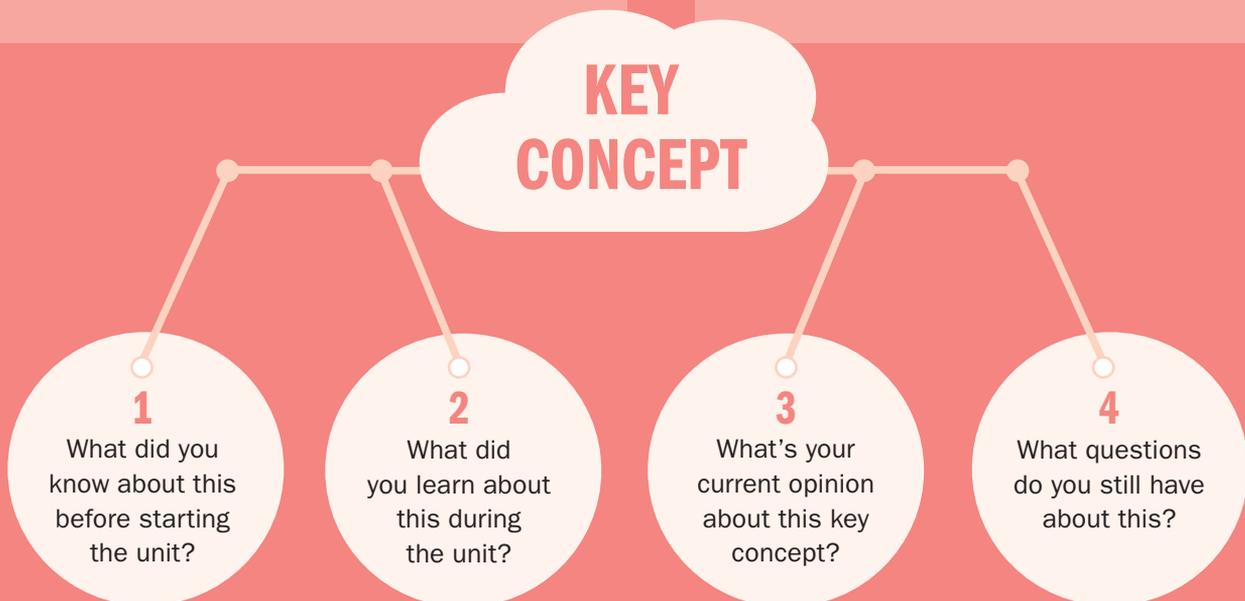
If you're not confident with any of these skills and strategies, go back and review these sections.

KEY CONCEPTS

You've also explored some key concepts about the workplaces of the future, such as the following.

- New workplaces will require 21st century skills such as problem-solving and teamwork.
- There are seven job clusters into which different occupations can be grouped.
- Communication and collaboration will be very important.
- Stereotypes are harmful and need to be challenged.
- Workplaces of the future will be different
- It's vital to maintain a healthy work-life balance.

For each of these key concepts, complete a chart like the one below. This will demonstrate how your understanding of this concept has developed throughout the unit.



UNIT 2

TEXTS AND HUMAN EXPERIENCES

In her novel *He's Gone*, author Deb Caletti wrote 'All of us create our own versions of an event, of our lives, even, not because we're liars, necessarily, but because we can only see and understand the truth from our own viewpoint, and a shifting viewpoint at that.'

If Caletti is right, is there such a thing as 'the truth'?

Every day, people try to persuade you to their point of view, whether it's face-to-face, through advertising, or within the documentary series you've been binge watching. To be able to analyse all these different viewpoints, you need to understand how texts are affected by culture and perspective. You'll explore these concepts in reflective and nonfiction texts such as autobiographies, biographies, memoirs, documentaries and podcasts.

Objectives

This unit focuses on how texts are shaped to invite audiences to accept particular representations, and how they conform to certain structures, audiences and genre.

By the end of this unit, you'll have developed a range of strategies to consider how meaning is shaped in texts to invite audiences to accept a particular representation, and to use those to shape your own representations.

The unit has several objectives that you need to meet as part of your learning. At the end of the unit, you'll be assessed as to whether you've met all of these objectives.

In Unit 2, you will:

- | | | |
|---|---|--|
| 1 | 2 | 3 |
| use genres to suit purposes and audiences | develop relationships with audiences | construct and explain representations of human experiences |
| 4 | 5 | 6 |
| use and explain beliefs and values in texts | explain how language features shape meaning | use subject matter to support perspectives |
| 7 | 8 | 9 |
| construct coherent texts | make appropriate language choices | use language features for particular purposes |

ACTIVITY STAGES

Like Unit 1, Unit 2 includes activities you need to complete. Take a moment here to refresh your memory the cognitive verbs used in these activities.

Understanding the cognitive verbs used in these tasks will help you get the most out of the activities, so that you are prepared for your unit assessments.

COGNITIVE VERB	EXPLANATION
Argue	try to prove a position by providing reasons and evidence
Classify	sort into groups based on common features
Comment on	express your opinions or reactions to a piece of information
Compare and contrast	identify similarities and differences between two concepts
Consider	reflect on a concept or situation before making a judgement
Create	make a new piece of art, writing or other content
Decide	make a choice from a set of options
Define	give the meaning of a word, term or phrase
Describe	give an account of something's characteristics or features
Determine	decide on something after investigating or calculating the details
Discuss	talk or write about a topic, taking into account different issues and ideas
Explain	make an idea clearer by providing additional information
Identify	locate and name the correct information from a range of possibilities
Investigate	conduct research into something to find out facts and draw conclusions
Justify	give reasons or evidence to support an answer
Predict	suggest what is likely to happen, based on the available information
Propose	suggest an action that best suits the situation
Reflect on	think about something deeply and carefully
Select	choose a particular option based on criteria

Assessment

Unit 2 will prepare you for your two assessment tasks.

- **Assessment Task 3:** You'll write, present and possibly film a 5-minute vlog (video blog) for a fact-checking website, analysing the representations of a particular person in a nonfiction text of your choice.
- **Assessment Task 4:** You'll write a 500-word obituary for someone who had a controversial public profile, reflecting on their life and discussing how this public representation of them was created.

CHAPTER

3

Stories of the self



Representations are the ways in which authors choose to represent particular subject matter – people, places, times and ideas. Every representation is constructed by the author of the text. This is especially true when the author is writing about themselves. No matter how honest and open the author, they’re presenting their own idea of who they are – not necessarily ‘the truth’.

In this chapter, you’ll read and analyse several different nonfiction texts that provide representations of real people. You’ll consider how those representations are constructed, and how the authors’ assumptions, values and beliefs influence their texts.

Assessment Task 3 is to write and present a five-minute vlog, analysing the representation of a person in a nonfiction text.

To prepare for this, throughout the chapter you will:

- read extracts from multiple nonfiction texts
- consider how identity is constructed and represented
- learn how texts position audiences to accept points of view
- use language features and genre conventions to position an audience.

TEXTS IN THIS CHAPTER

- Comparison of Obama and Trump’s inaugurations – visual text
- ‘Daily Mail’s African gang obsession’ – media transcript
- *Growing Up Aboriginal in Australia* – memoir anthology
- ‘Goodes hounded by racist taunts’ – media article
- *The Happiest Refugee* – memoir
- *Unpolished Gem* – memoir
- ‘CAPITAL LETTERS’ – performance poem
- ‘Instagramming tweens “brand-managing” themselves with multiple accounts’ – media article

SKILLS AND STRATEGIES

- Positioning an audience
- Analysing extended metaphors
- Challenging language conventions
- Analysing similes
- Expressing your ideas

3.1

Nonfiction and reflective texts

Fiction refers to texts that are created from the writer's imagination. Fictional texts include novels, short stories, plays, poems, films and other texts about imaginary characters or events.

Nonfiction refers to texts that are about real people, places or events. Biographies, blogs, advertisements, essays, newspaper articles and documentaries are all examples of nonfiction texts.

Reflective texts

Reflective texts are a category of nonfiction. Based on real life, reflective texts reveal a person's responses to particular life experiences, events or opinions. The purpose of a reflective text may be to inform the audience about factual events, to entertain them, or to share thoughts and experiences with them.

Reflective texts that you may have encountered include:

- autobiography – the story of a person's own life
- memoir – a person's memories and experiences
- recount – the retelling of an experience or an event
- diary – a personal record of experiences and opinions, usually written daily.

Intentionally or not, authors of nonfiction texts are selective in what they choose to include. This subtle form of **bias** may involve leaving out events that cast the author in a bad light, or omitting important events just because human memory is imperfect.

bias a prejudice towards a certain viewpoint

Objectivity and subjectivity

An **objective** text is one that's unbiased and not influenced by personal feelings or interpretations. A text is considered **subjective** if it's influenced by opinions or emotions.

In reflective texts it's difficult to be completely objective. Everyone's personal experience is subjective, and one person's version of the truth might not be exactly the same as another person's version.

This chapter explores a number of different reflective texts. While some of the themes and issues in these texts are similar, they're very different in how authors have chosen to tell their stories, and how their experiences have influenced the text.

As you engage with these texts, you'll reflect on the way in which individuals and groups of people have been represented in these texts, and how these writers have constructed their version of the truth to position audiences.



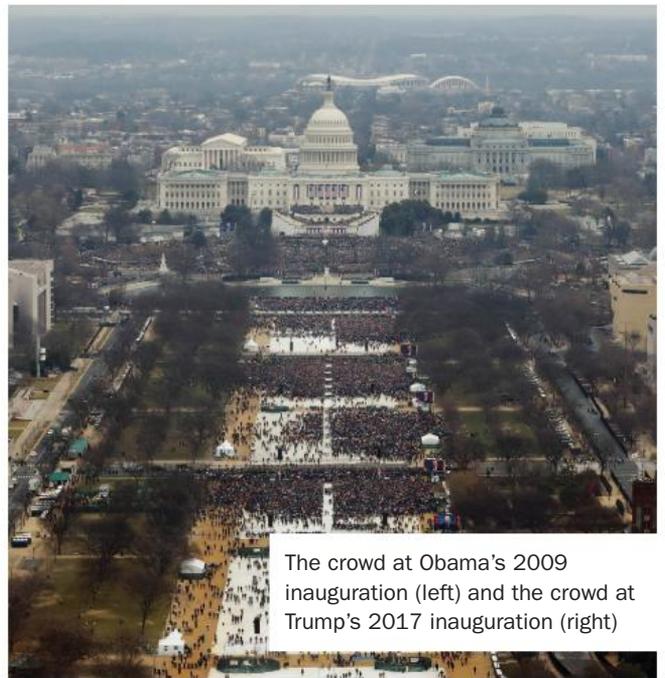
Trump and truth

When reading nonfiction texts, it's important to remember that just because they represent real people, it doesn't mean the author is being truthful.

When Donald Trump was **inaugurated** as President of the United States, there was a lot of reporting about the lack of people who attended. In response to this, White House Spokesman Sean Spicer asserted: 'This was the largest audience to ever witness an inauguration – period – both in person and around the globe.'

While it's impossible to monitor the number of people who watched the inauguration online, the images below comparing Donald Trump's and Barack Obama's inaugurations suggest this response is untruthful.

inauguration the formal admission of someone to a role or position



The crowd at Obama's 2009 inauguration (left) and the crowd at Trump's 2017 inauguration (right)

ACTIVITY

- 1 **Describe** what you see in these images.
- 2 **Compare and contrast** the crowds. What's implied about the relative popularity of each president?
- 3 **Explain** reasons why Sean Spicer might have not been truthful.
- 4 **Investigate** the accuracy of Sean Spicer's claim by doing some further fact checking.



3.2

SKILLS AND STRATEGIES

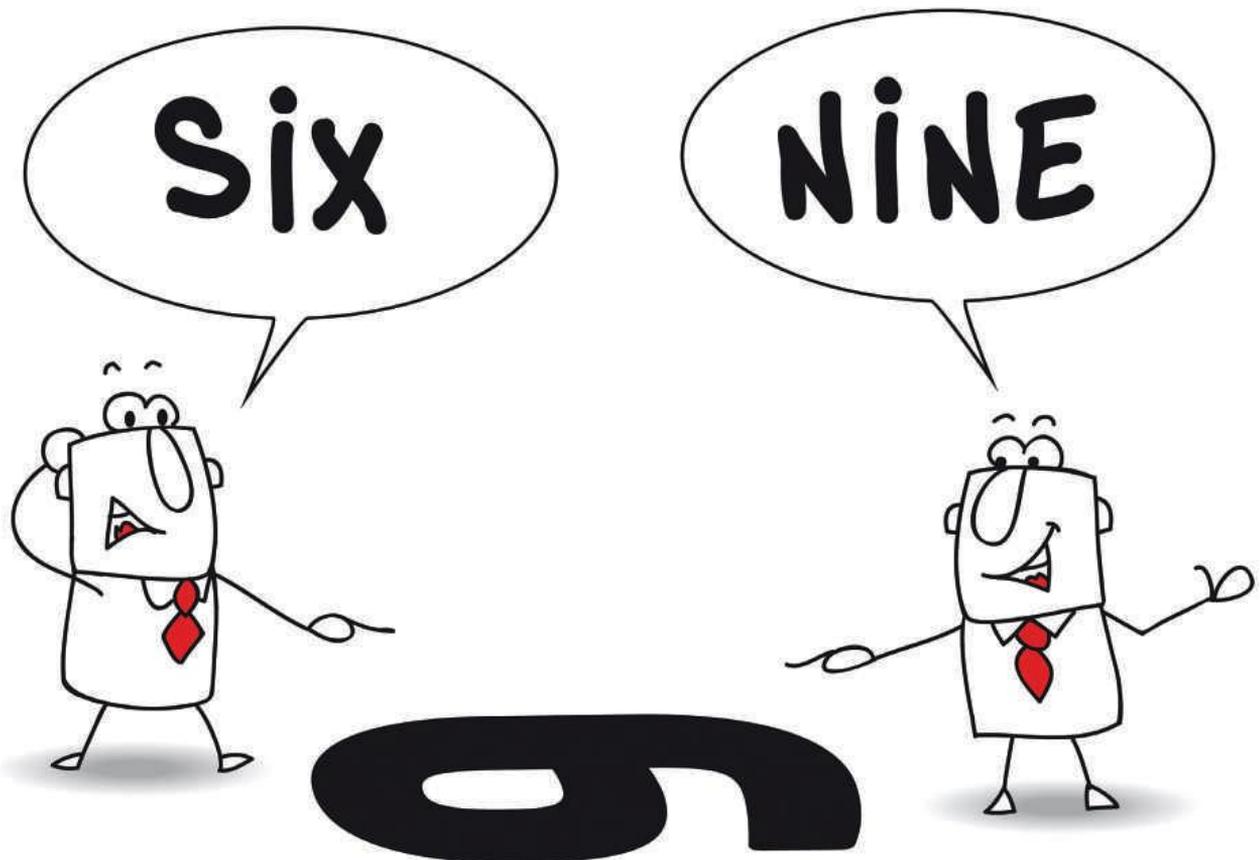
POSITIONING AN AUDIENCE

'The Rashomon Effect' is a term sometimes used to describe the contradictory interpretations of the same subject matter by different people. It's a reference to a 1950 Japanese film in which four characters give contradictory accounts of the same event.

Consider the image below. Who is correct?

When reading a nonfiction text, you must always be aware of the ways in which the text is attempting to position you. There may be times when an author is deliberately trying to mislead you, as well as times when the author does this unintentionally. Regardless, the potential for the Rashomon Effect must always be considered.

One of the ways you can be aware of audience positioning is by considering the information the author has decided to include or exclude in a text.



Ganging up

Media Watch is an ABC program dedicated to calling out inaccuracies and unethical behaviour in the media. In an episode titled ‘Daily Mail’s African gang obsession’ (see link in margin), they examined four different media reports of the same event.



REPORT A

PETER MITCHELL: A distraught father says he thought he was going to die when he was savagely beaten in Dandenong. Police are yet to arrest the three thugs who left him with a shattered leg and severe facial injuries.

– *Seven News* (Melbourne), 14 March 2018

REPORT B

MELINA SARRIS: Police believe three men are responsible for the attack on Shannon. They’ve described one as African who was wearing a high visibility fluoro vest, the other two are believed to be Caucasian. No one has been arrested.

– *Seven News* (Melbourne), 14 March 2018

REPORT C

Shannon was bashed by a gang of six African youths in savage unprovoked attack.

– *Daily Mail*, 14 March 2018

REPORT D

Dad left for dead after attack by young thugs in Melbourne. Police have described two as Caucasian, and one man of African appearance ...

– *The Australian*, 15 March 2018

As these examples show, the representation of a particular subject in a text is just one possible representation.

TEAM WORK

COMPARING ACCOUNTS

In small groups, discuss these reports and answer the following questions.

- 1 Which two of these reports are most similar?
- 2 Which two of these reports are most dissimilar?
- 3 Each of these reports started from the same subject matter. How does the representation of these facts differ in each report?
- 4 Predict the reactions of the general public to:
 - a Report A
 - b Reports B and D
 - c Report C
- 5 Using evidence from the reports, comment on the objectivity of the media.

3.3

anthology a collection of individual texts on the same theme or topic

spectrum a range of connected values, objects or opinions

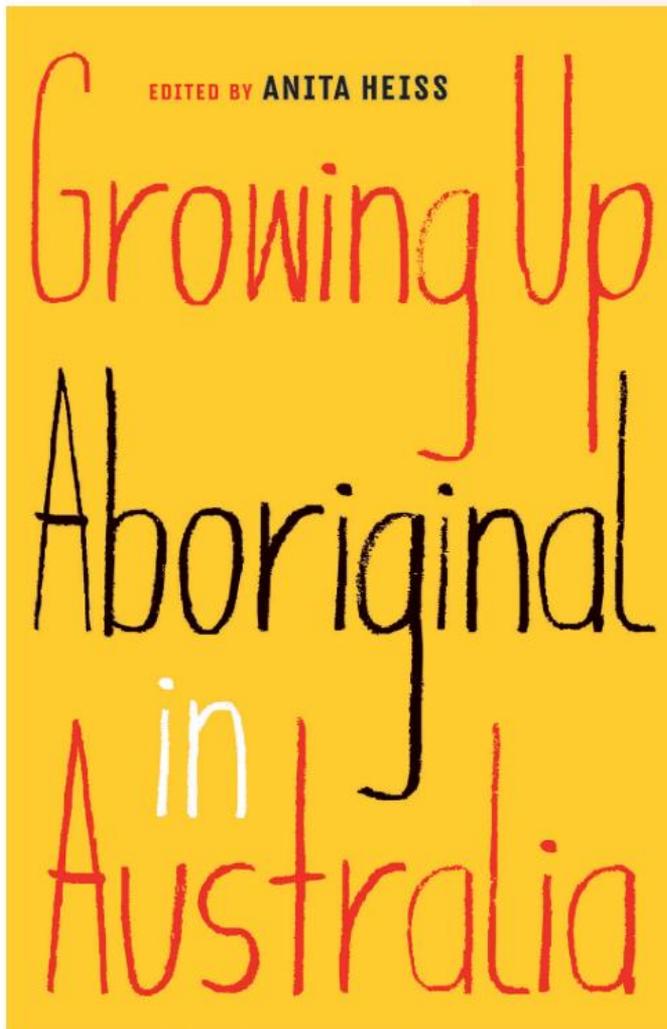
Growing Up Aboriginal in Australia

Subjectivity in reflective texts doesn't have to be a bad thing; it allows us to intimately experience the viewpoint of another person.

Growing Up Aboriginal in Australia, compiled by Anita Heiss, is an **anthology** of more than 50 reflective texts written by singers, actresses, politicians, sportsmen and activists. Heiss wanted to acknowledge that 'there is no single or simple way to define what it means to grow up Aboriginal in Australia'. Her aim was to demonstrate as wide a **spectrum** of voices and experiences as possible.

In her introduction below, Heiss reflects on her own life experiences as an Indigenous Australian and indicates how she intends to position readers of this text.

I was fortunate as a child growing up Aboriginal in Australia: although I wasn't surrounded by my extended Wiradjuri family in the Sydney suburb of Marrickville, my close-knit immediate family provided all the support, guidance and the protection I sometimes needed to become a strong, proud, urban Koori who knows how to assert her rightful place in this country, and the world. Here's hoping this collection proves that many Aboriginal Australians feel similarly, that it goes some way to enabling those who don't to do so, and inspires all Australians to allow that to happen.



Cultural assumptions, values and beliefs

When reading or viewing a nonfiction text, it's important to consider the time that text was constructed in. Having an understanding of the cultural assumptions, values and beliefs present in society will allow the reader an insight into the influences on the writer.

Cultural assumptions are ideas, beliefs or attitudes about things such as gender, religion, ethnicity, age, disability, sexuality or social class that are taken for granted within a particular culture. They can be something relatively minor, such as 'blue is for boys and pink is for girls', or things that are much more damaging, such as racism.

This article about the treatment of Indigenous former footballer Adam Goodes provides some insight into the cultural assumptions, values and beliefs present in society at the time *Growing Up Aboriginal in Australia* was written.



Goodes hounded by racist taunts

Nadia Daly | *ABC News* | 20 May 2018

Adam Goodes was catapulted to the centre of an ugly racism row after he singled out a 13-year-old girl sitting in the crowd of Collingwood fans during a game against the Sydney Swans in the AFL's Indigenous Round in 2013.

She had called him an 'ape', and although Mr Goodes said he had been 'gutted' and hurt, he called for the community to support the girl rather than vilify her.

However, for the next two years he nevertheless became the target of sustained booing at matches and the butt of other racist jokes before retiring in 2015.

He was named Australian of the Year in 2014 for his work fighting racism, and launched the campaign 'Racism: it stops with me'.

Despite largely keeping out of the public eye, Goodes was again subjected to racist abuse after being named a brand ambassador for David Jones.

ACTIVITY

- 1 **Identify** all the reasons Heiss gives for wanting to compile her anthology.
- 2 **Identify** the racist behaviour that Adam Goodes experienced. **Compare and contrast** it with the positive treatment he received.
- 3 **Suggest** whether Heiss experienced racism as a child. Use quotes from the text to justify your answer.
- 4 **Consider** the use of 'joke' to describe a racial taunt. What does this suggest about the cultural assumptions of this society?
- 5 **Argue** how Adam Goodes's experiences reflect the cultural assumptions, values and beliefs present in Australian society that influenced Heiss's anthology, taking note of both his positive and negative treatment.



3.4

SKILLS AND STRATEGIES

ANALYSING EXTENDED METAPHOR

metaphor a figure of speech in which one concept directly represents another

symbolism the use of symbols to represent ideas or concepts

Figurative language is the use of a word or phrase to mean something other than its literal meaning. Writers use figurative language to make their work more descriptive, interesting and dramatic. There are a number of different figurative language tools that can be used.

Metaphor is a figurative language tool used to make a comparison between two things. A metaphor uses **symbolism** to evoke a deep emotional response in the reader by making the strong statement that something *is* something else. For example, *Simon was a pig at dinner*.

Extended metaphor

An extended metaphor is a metaphor that is developed over a number of lines, or in several different instances. In her reflective text in *Growing Up Aboriginal in Australia*, Melanie Mununggurr-Williams uses an extended metaphor to highlight her struggle with her identity.

I once had a friend who said to me, somewhat confused, ‘If your mum is white and your dad is black, then why aren’t you grey?’ I was ten.

I laugh sometimes when I think of that remark, not because it was humorous but because, funnily enough, that’s how my life felt most days. My world was often grey. Every area was a grey area, because of who I was: a grey Aboriginal.

Mununggurr-Williams continues with this extended metaphor throughout her reflective text:

In my life, and in life in general, there always seems to be a contrast. Always a comparison. Always a grey area. It never was, and never will be, black or white.

Despite my pride in my heritage, I would find myself interrogating the world about why I was the way I was. Why wasn’t I just black or just white? Why did I have to be alone in the grey?

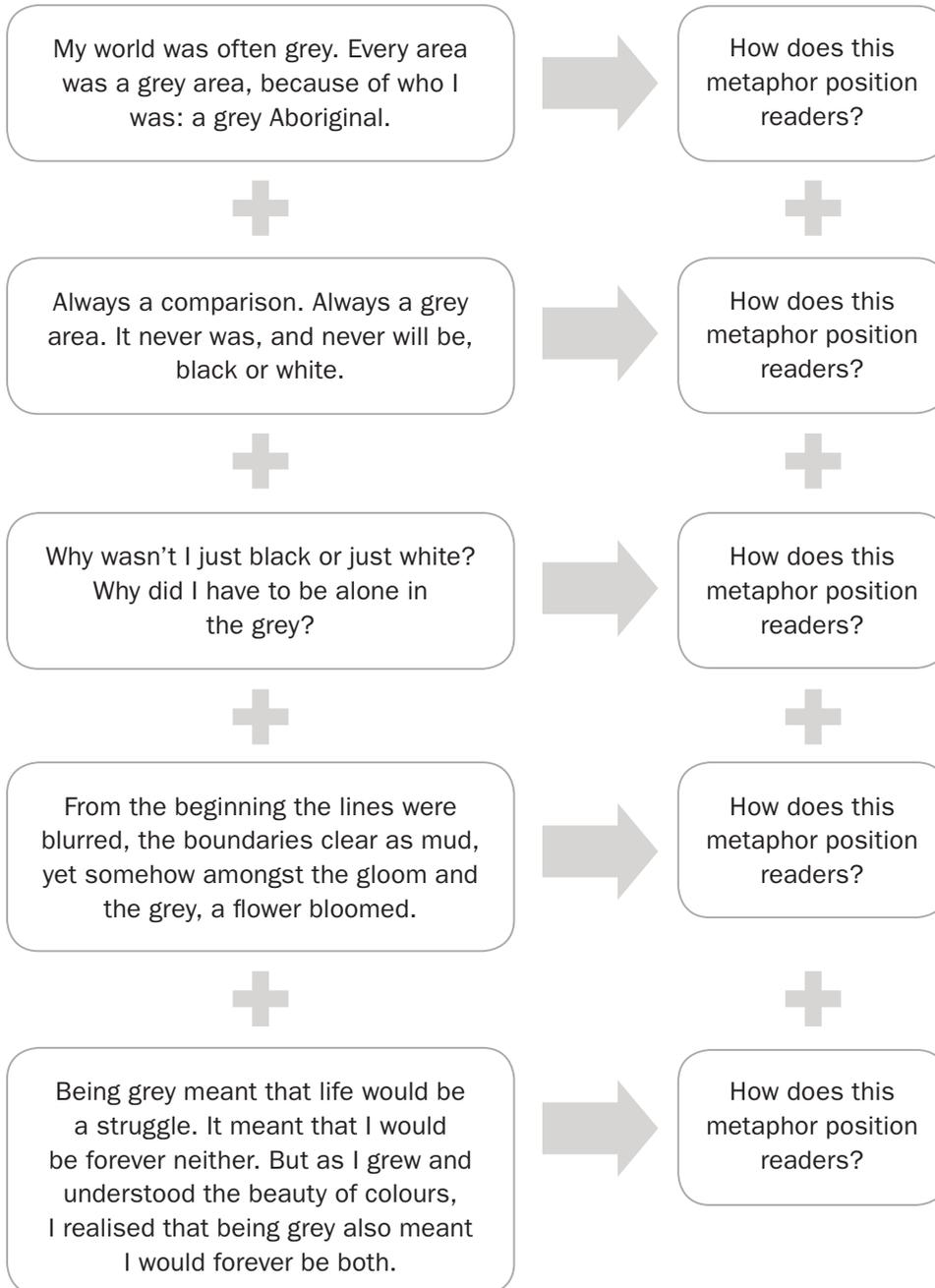
From the beginning the lines were blurred, the boundaries clear as mud, yet somehow amongst the gloom and the grey, a flower bloomed.

Being grey meant that life would be a struggle. It meant that I would forever be neither. But as I grew and understood the beauty of colours, I realised that being grey also meant I would forever be both.



EXTENDING THE METAPHOR

- 1 Complete the flowchart below to describe the effect on the reader that each individual metaphor has and the resulting effect of this extended metaphor.



- Describe the position that readers are encouraged to take as a consequence of this use of an extended metaphor.
- Why do you think that metaphor has such a strong impact here?
- Write your own extended metaphor about an issue that is important to you to create a persuasive emotional impact on your audience.

3.5

Using language features

Tamika Worrell's reflective text in *Growing Up Aboriginal in Australia* is mostly concerned with her exploring her experiences of being an Indigenous person with fair skin.

Extract 1

... being a fair-skinned, or 'white-passing' Aboriginal woman means being vulnerable when sharing culture, and acknowledging that by being fair-skinned I have privilege that other mob don't have. I deal with constant, casual racism. It's listening to people tell racist jokes, or rant on about myths and stereotypes about Indigenous people.

language features elements of language that support meaning and help define a type of text

dislocation to feel like one is out of place, or somehow separated

Worrell uses a range of **language features** to position readers to experience the sense of **dislocation** she feels from the society she lives in. These feelings are shown not only in the angry tone of Worrell's writing, but in the style she chooses.

She begins with a series of short, abrupt statements, each of which is underpinned by a racist tone. This is confronting for readers who, in the space of a few lines, experience what Worrell has had to deal with throughout her life.



Tamika Worrell

Extract 2

'What percent Aboriginal are you?'

'You don't look like an Aborigine.'

'You've done really well for an Aboriginal.'

'You're not like those other ones – you're one of the good ones.'

'You wouldn't have had it hard growing up.'

'I'm darker than you are.'

'Are you really Aboriginal?'

'So do you get all the benefits?'

'All Aboriginals are angry.'

'Get over it, it happened two hundred years ago. No one alive today was there.'

'I'm not racist, I have an Aboriginal friend.'

However, Worrell doesn't position the reader to see her as a disempowered victim. Shortly after this introduction, she proudly presents a number of possible responses to these questions in a series of strong statements. Her repeated use of personal pronouns – 'I' or 'my' – highlights what an independent and assertive woman she is, even in the face of discrimination.

Extract 3

I'm an Aboriginal woman, I'm a Koori woman. I'm not a percentage, I'm not part Aboriginal and I'm not an Aborigine. My skin colour does not dictate my connection to country, my attachment to culture or my understanding of who I am. I'm not your ever-available resource to learn about culture, but being sick of ignorance I'll probably be inclined to share what I know ... I do get all the benefits, if you're referring to belonging in the longest-living culture in the world, a culture of beauty and wonder that has guided my identity in every facet of the world. But no, I do not get more Centrelink study allowance than you.

Worrell concludes her reflective text by stating:

Extract 4

For now, it's knowing who I am, about myself and my heritage. For now, it's knowing who I am, and knowing what's important in life, and having hope that I will live to see a future that is less ignorant, less racist and a least somewhat decolonised. Until then, I'll continue to be an angry Koori woman, educating those who don't understand and those who choose not to.

ACTIVITY

- 1 **Describe** the tone adopted by Worrell in her conclusion.
- 2 **Describe** the relationship between the conclusion and opening of Worrell's text.
- 3 **Compare and contrast** the way readers are positioned to view Worrell in Extract 1 to how they are positioned to see her in Extract 2. What language features does she use to achieve these different effects?
- 4 **Argue** whether Worrell achieves Heiss's intention to be a 'strong, proud, urban Koori who knows how to assert her rightful place in this country, and the world'.



3.6

SKILLS AND STRATEGIES

CHALLENGING LANGUAGE CONVENTIONS

The English language has rules ... but some rules are made to be broken.

Many of the contributors to *Growing Up Aboriginal in Australia* have chosen to break the rules of grammar and the typical patterns and conventions of reflective texts, such as when Tamika Worrell addresses the reader in her text. They break the rules because they want to position the audience to react in specific ways.

REBELLING WITH PURPOSE

In each of the following extracts, the writer has intentionally broken a rule to get a certain reaction from the reader. For each extract, explain how it positions you to react.



AUTHOR	EXTRACT	BROKEN RULE OR CONVENTION
Alicia Bates	I loved (most of) high school and made some great friends, some of whom I am still friends with today. (p. 23)	Use of brackets
Don Bemrose	Dear Australia, Please forgive me for being unsuccessful in my suicide attempt at the age of twenty-three. I know, one less loud-mouth, thinks-he-is-educated <i>Abo</i> would have been a great addition to your incredible world-leading youth suicide statistics. (p. 27)	Sarcasm and intentionally alienating himself from the audience; using a racial slur
Alice Eather	My <i>babba</i> , Michael Eather, met my <i>kikka</i> , Helen Djimbarrawala Williams, in the 1980s by following his sister who was a linguist in the Maningrida community in the Northern Territory. (p. 79)	Including words from another language
Melanie Mununggurr-Williams	Black. White. Grey. Too dark. Not dark enough. Chocolate. Shit skin. Exotic. Exotic. Ugly. Indian. Fijian. Cultured. Incestuous. Unique. Different. Say something in 'Aboriginal'. You can't talk 'Aboriginal'. (p. 164)	Single word sentences
Kerry Reed-Gilbert	Constable Saunders is more racist than the whole town put together. He harasses us kids, even when we go to the shop or the disco they have at the town hall. He comes along and lets the tyres down on Kevin's and my pushbikes. (p. 201)	Telling a recount in present tense
Shahni Wellington	<i>Lesson one: Put your identity first</i> Seems easy enough, right? Ah, bear with me, young grasshopper. Sometimes you aren't always able to wake up with a vibrant appreciation for culture woven into your life – unfortunately it doesn't always work that way. (p. 256)	The writer speaking directly to the reader

If you, or someone you know, needs help, the following services are free and always available:

- Lifeline on 13 11 14
- Kids Helpline on 1800 551 800
- *beyondblue* on 1300 22 46 36.

3.7

The Happiest Refugee

Born in Vietnam in 1977, Anh Do is an Australian comedian and television personality. Along with the rest of his family, Do arrived in Australia in 1980 as a refugee. Upon discovering that they would be coming to Australia, Do recounts:

Dad walked around the island asking people if they had any spare warm clothes. He collected a big bundle of jumpers and blankets because he'd heard about Australia – 'Beautiful country, friendly people, but really cold. It's right near Switzerland.'

That's my dad, great at rescues, crap at geography. We touched down in Sydney, Australia in thirty-three degree Celsius heat and my family were thinking, *Geez, Austria's really hot, man!*

This use of humour is evident throughout Anh Do's memoir, *The Happiest Refugee* – unsurprising considering that Do is a comedian. His use of humour allows him to reflect on some very difficult moments in his life in a lighter way, without detracting from their **poignancy**.

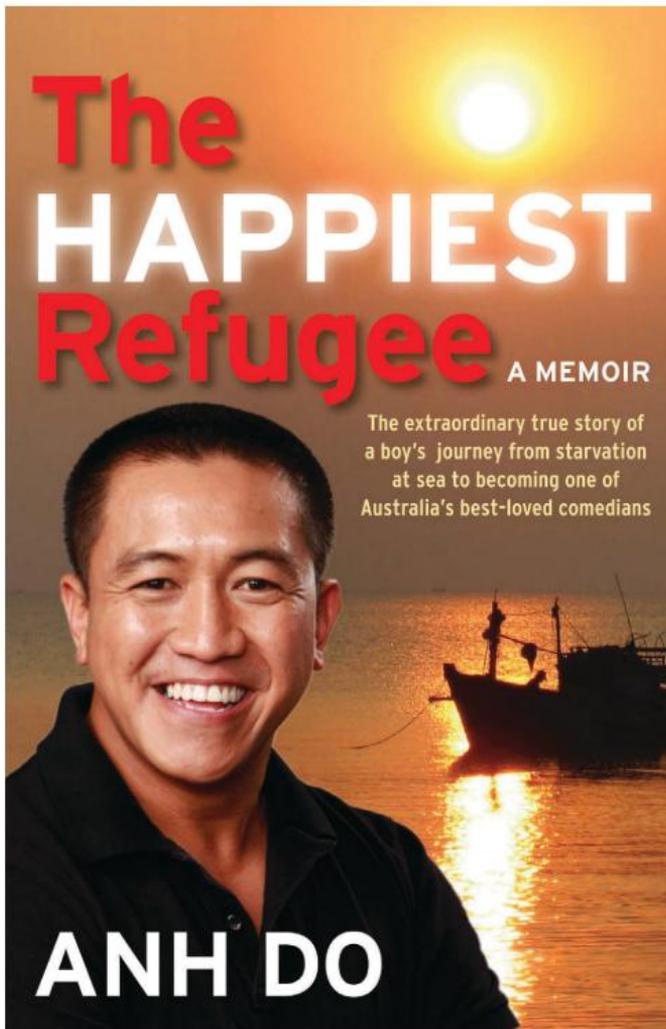
Self-deprecating humour

Self-deprecating humour is humour that comes at the expense of the person sharing it. Writers use this as a tool to establish a tone that first invites their audience to laugh at them, then identify with them and ultimately to empathise with them. Do adopts this technique when writing about being mugged on a train. He describes how the men mugging him debate whether they should take the only thing of value he had – his train pass.

'Don't take the train pass,' the chubby guy piped up. 'You don't look like a ...' he peered over the shoulder of his skinny mate and tried to read my name '... Anne Doo ... Arnh Doh ... you got a funny name, aye?'

The skinny guy flicked the train pass back at me and the three of them took off.

Thank you, thank you, thank you, Mum and Dad for giving me one of the hardest names to pronounce. This was one of the few times in my life where it turned into an advantage.



The situation Do describes is scary and uncomfortable, not just because he's being mugged, but also because of the racism displayed by his muggers. Do manages to lighten the mood of the scene with self-deprecating humour, but in the next line he invites the audience to sympathise with how it can be difficult to have a foreign name.

Do often uses self-deprecating humour to show his readers the difficulties sometimes faced by people of Asian heritage in Australia. In the next extract, Do describes another uncomfortable scene.

'Ahem, welcome to tonight's show everyone. But tonight, before we start, I'd like to ask everyone to bow their heads and observe a minute's silence for all our fallen brothers in World War Two, Korea, and Vietnam.'

Bloody hell! Who organised this gig?

So, there were two hundred guys sitting quietly remembering fallen comrades who were shot by Asian men, and I'm waiting to go on to do thirty minutes of funny stuff.

Do goes on to describe the experience as not his best performance, but the most rewarding.

After the show an old guy came up to me, slapped me on the back and said, 'Geez, you're funny for a slope.' I could tell from his demeanour that he meant it as a compliment, so I took it as one.

Do's use of humour makes it clear that he wants to share the struggles he's experienced in his life, but in a way that shares his optimism and appreciation for the opportunities he's received.

ACTIVITY

- 1 **Describe** the issue that Anh Do faced as he was about to go on stage.
- 2 **Identify** where Do uses self-deprecating humour.
- 3 **Explain** how Do represents racism in a negative way while at the same time showing that it can be overcome.
- 4 **Comment** on reasons why the older man thought it would be appropriate to use the word 'slope' when referring to Anh Do. What does this reveal about Australian culture?



3.8

Manipulating patterns and conventions

The cover of *The Happiest Refugee* identifies it as a memoir, which is a very similar genre to autobiography. Both text types share similar patterns and conventions in that they are written in first-person narrative voice and rely on the writer's own memories of events.

Patterns and conventions are more than just features of texts – they are also tools that writers can manipulate to position audiences.

First-person narrative voice

The Happiest Refugee is written in first-person narrative voice, which is identifiable through the use of the pronouns 'I', 'my', 'we' and 'us'.

The factory was a huge industrial space that Dad filled with V8 sewing machines, and offices which turned into our makeshift home. **I'm** sure what he did was illegal – it didn't matter. No one knew, asked or cared. **We** lived there with Uncle Two's family.

First-person narrative voice allows readers an insight into a person's thoughts and feelings.

The informal and conversational style employed by Do, in conjunction with the first-person narrative voice, makes you feel as though he's speaking directly to you. This creates a connection and sense of warmth, positioning readers to be more sympathetic to the highs and lows in Do's life.

When you read a text that uses first-person narrative voice, you need to be conscious that the version of events you're reading is being told through the perspective of that person. You're only seeing what the narrator has chosen to show you, and therefore a subjective, limited version of the truth.



The writer's memories of events

At the start of *The Happiest Refugee*, Do represents his father as a good man who is not only adaptable but also brave in the face of danger. Not long after arriving in Australia, though, Do explains that his father's struggles with depression and alcoholism got the better of him.

Dad often seemed to disappear for weeks on end, and then one day Mum told us that he had gone back to Vietnam for a while.

'What's a while, Mum?' I asked.

'I'm not sure, maybe a year.'

Abhh, relief. I remember thinking to myself. No drunk in the house for a year.

Do's resentment towards his father is likely to have coloured his memories of this time. This view almost invites the readers to wonder how Do's father would respond to this, if he were given the chance.

Similarly, any retelling of the past in a memoir of the past relies on what the author remembers about events. Consider this extract about Do and his siblings hiding from their landlord, who had come to collect some overdue rent.

As a kid there was a period when one particular landlord loved turning up to collect the late rent himself. Many times Mum was at work and I just got sick of telling this guy we'd pay him soon, knowing full well that we weren't going to be able to. So Khoa, Tram and I would hide whenever he showed up and pretended there was no one home. After a while he figured out that there were people inside so he'd walk around the house and look in the windows to try and catch us.

ACTIVITY

- Identify** how Do uses his narration to portray the landlord as unsympathetic.
- Consider** how accurate Do's portrayal of the landlord is likely to be. Bear in mind how subjective memory is, especially the memory of a child.
- Create** a first person narrative that recreates this memory from the perspective of the landlord. You should position the audience to feel sympathy for the landlord.



3.9

SKILLS AND STRATEGIES

ANALYSING SIMILES

simile a figure of speech that compares one concept to another

When exploring *Growing Up Aboriginal in Australia*, we analysed Melanie Mununggurr-Williams's use of metaphor. *The Happiest Refugee* more commonly features **similes**.

A simile, like a metaphor, is a form of figurative language used to compare two things. Where a metaphor states that something *is* something else, a simile states that they are similar, using the words 'like', 'as' or 'than':

The shoes made my feet smell like three-day-old road kill that had been hit while eating parmesan cheese.



A simile is used to develop an image in the reader's mind about what's being described. By comparing an image that's known to the reader to the image the author wants to convey, the author makes the unfamiliar familiar. Once this has happened, the reader is more likely to accept the way the author is attempting to position them.

Similes can also allow an author to add more emotion to what is being described. While a stray toy left on a footpath might not be sad in itself, describing it as 'left abandoned, like an unloved orphaned child' turns the scene into one of tragedy.



INTERPRETING SIMILES

- 1 Create a table in your notebook with headings like the table below. Complete it using these similes from *The Happiest Refugee*. An example has been provided for you.

WHAT TWO THINGS ARE BEING COMPARED		HOW IS DO TRYING TO POSITION THE AUDIENCE?
<i>The smell of Anh Do's shoes</i>	<i>three-day-old road kill that had been hit while eating parmesan cheese.</i>	He is attempting to get the readers to sympathise with him through exaggerating the smell of his shoes.

- a *Three little kids went from a tiny apartment with no space to having what felt like the continent of Africa to play in.* (p. 35)
- b *Uncle Six took me to buy a jacket – my first footy jacket; a Balmain Tigers beauty. I wore it like a black and orange security blanket.* (p. 45)
- c *The guy marched up with a clipboard like he's the governor-general.* (p. 47)
- d *Phil's offer [to quit basketball and start playing cricket] came like a rescue chopper in the night.* (p. 89)
- e *Strathfield [a train station] arrived like an oasis.* (p. 93)
- f *Soon every container was filled with bewildered looking fish, who stared at me like angry hotel guests who've been sent outside when a fire alarm goes off in the middle of the night.* (p. 99)
- g *My Nissan Pulsar was half its size, squashed up like an accordion.* (p. 117)



3.10

Unpolished Gem

Unpolished Gem, by Alice Pung, explores similar themes to *The Happiest Refugee*.

Both texts tell the story of a child and their family who flee their home in Asia and come to Australia for a safer and happier life. Both writers share their experiences of the culture shock of first arriving in Australia, living with an extended family, having a strong matriarchal figure, dealing with mental illness and struggling to fit in at school.

The style and tone adopted by the two writers of these texts, however, is very different.

What is tone?

Tone in writing is a lot like your tone of voice – it's the manner in which you say things. You can think of tone as the single adjective that applies to a piece of writing, such as:

- sad
- angry
- formal
- straightforward
- excited
- content.

Tone can also change over the course of a story. One chapter of a novel might be wistful or dreamy, while the next is action-packed and exciting. Controlling tone is an important writing skill, because it shapes the meaning that your audience will receive from your text.

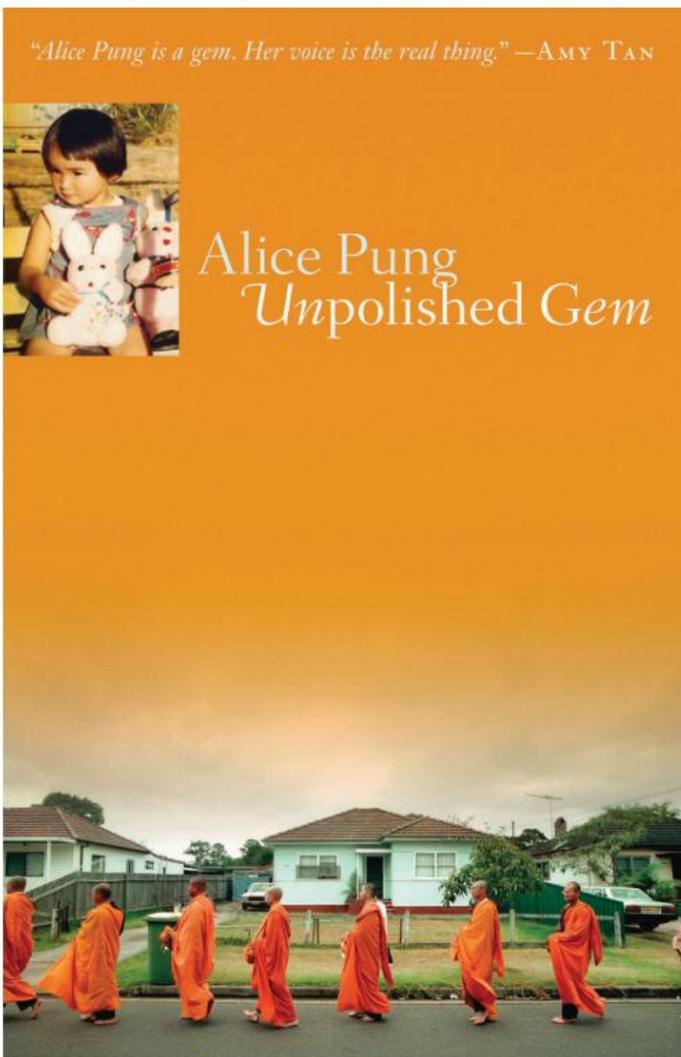
Wistful humour and tone

The use of self-deprecating humour is the most obvious aspect of Anh Do's writing style in *The Happiest Refugee*. While there are instances of humour in *Unpolished Gem*, Alice Pung's humour is more **wistful** than self-deprecating. Wistful humour has a hint of sadness to it; the humour is in the situation, rather than in the person sharing it.

One of the consequences of employing wistful humour is that *Unpolished Gem* adopts a much more serious **tone** than *The Happiest Refugee*. Anh Do could be criticised by some for making light of the racism and hardships endured by new arrivals to Australia, but the same can't be said about Alice Pung. While the end result is the same as in *The Happiest Refugee* – the audience is positioned to empathise with the child of a migrant family for the struggles they had to endure – the means employed by Alice Pung are very different from those employed by Anh Do.

wistful having or showing a feeling of vague or regretful longing

tone the mood or attitude of a piece of writing



In their own words

Both Alice Pung and Anh Do have been interviewed on multiple occasions about their experiences as writers and migrants. Interviews are another form of reflective text, notable because two different participants are trying to position the audience – the interviewer with their questions, and the interview subject with their answers.

Follow the links in the margin to watch Anh Do and Alice Pung in two different interviews.

- ‘Writers Talk – Alice Pung Cultural Perspective’
- ‘Anh Do wins Book of the Year’

 **Alice Pung**
mea.digital/ee9

 **Anh Do**
mea.digital/ee10



ACTIVITY

- 1 Copy and complete the table below to compare these two writers.

ASPECT	ALICE PUNG	ANH DO
Describe the tone that has been adopted.		
Identify what this person is saying about refugees.		
Describe how this person positions the audience.		

- 2 **Consider** the criticism that Anh Do's approach makes light of the issues of racism and migrant hardship. Is it appropriate? **Justify** your answer.
- 3 **Decide** which of these types of humour appeals to you the most. **Justify** your response.



3.11

Selecting and interpreting text

Writers don't share every aspect of their life when writing a reflective text. Instead, they select and include those incidents that provide the reader with an insight – but only to the aspects of their life that they choose to share.

As a reader, it's important that you consider why the author chose each incident, and the significance behind it. When an author presents the audience with information, it's another way they position that audience to react a certain way – to feel sympathy, disgust, anger, relief or some other emotion.

TEAM WORK

MAKING CHOICES

Read this extract from *Unpolished Gem*, where Pung describes her relationship with her mother and grandmother when she was young.

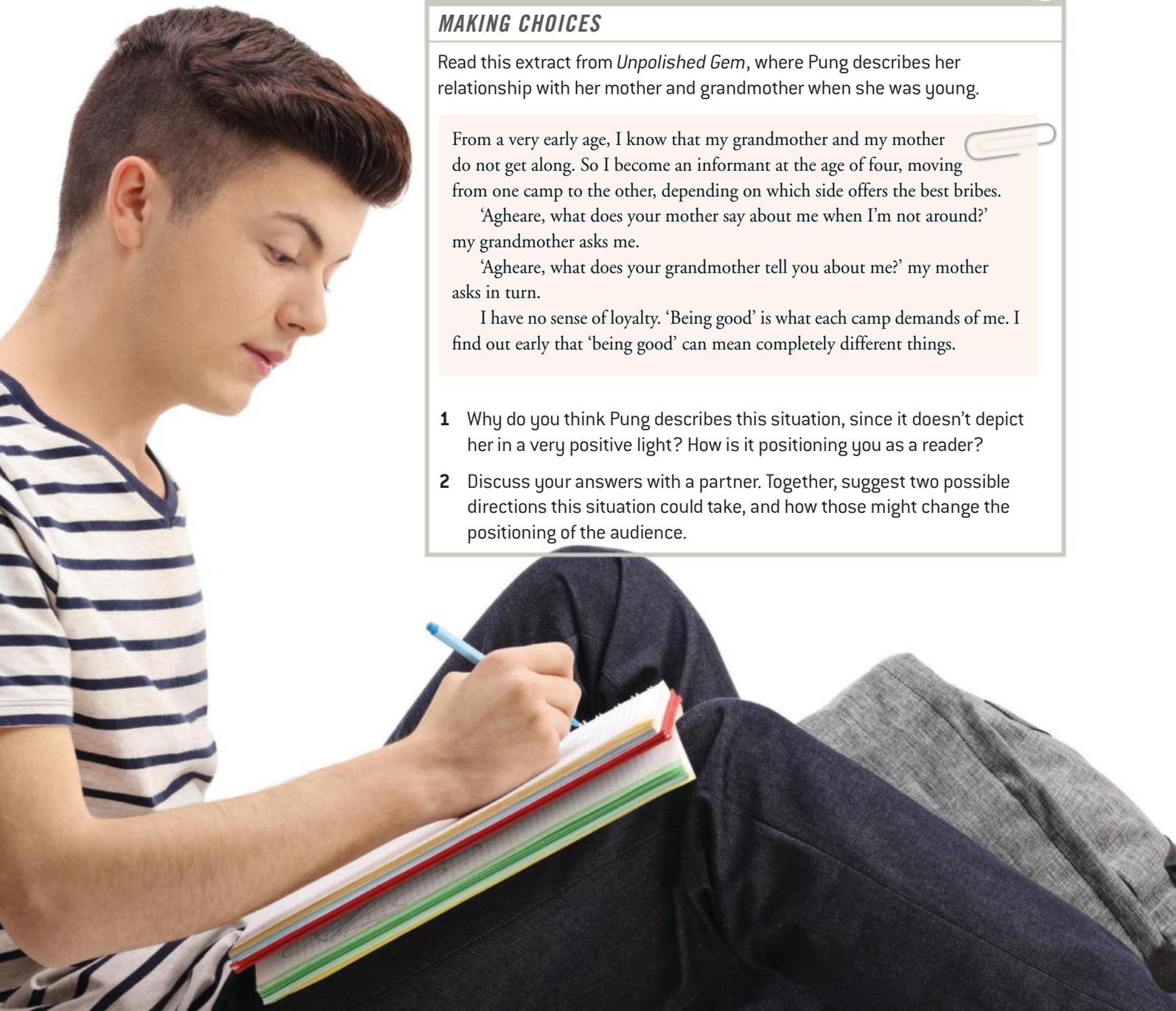
From a very early age, I know that my grandmother and my mother do not get along. So I become an informant at the age of four, moving from one camp to the other, depending on which side offers the best bribes.

'Agheare, what does your mother say about me when I'm not around?' my grandmother asks me.

'Agheare, what does your grandmother tell you about me?' my mother asks in turn.

I have no sense of loyalty. 'Being good' is what each camp demands of me. I find out early that 'being good' can mean completely different things.

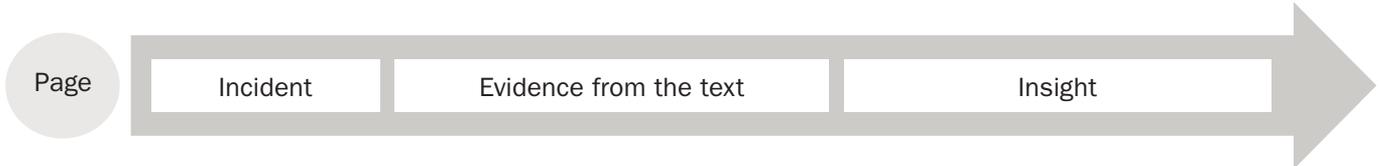
- 1 Why do you think Pung describes this situation, since it doesn't depict her in a very positive light? How is it positioning you as a reader?
- 2 Discuss your answers with a partner. Together, suggest two possible directions this situation could take, and how those might change the positioning of the audience.



Breaking down incidents

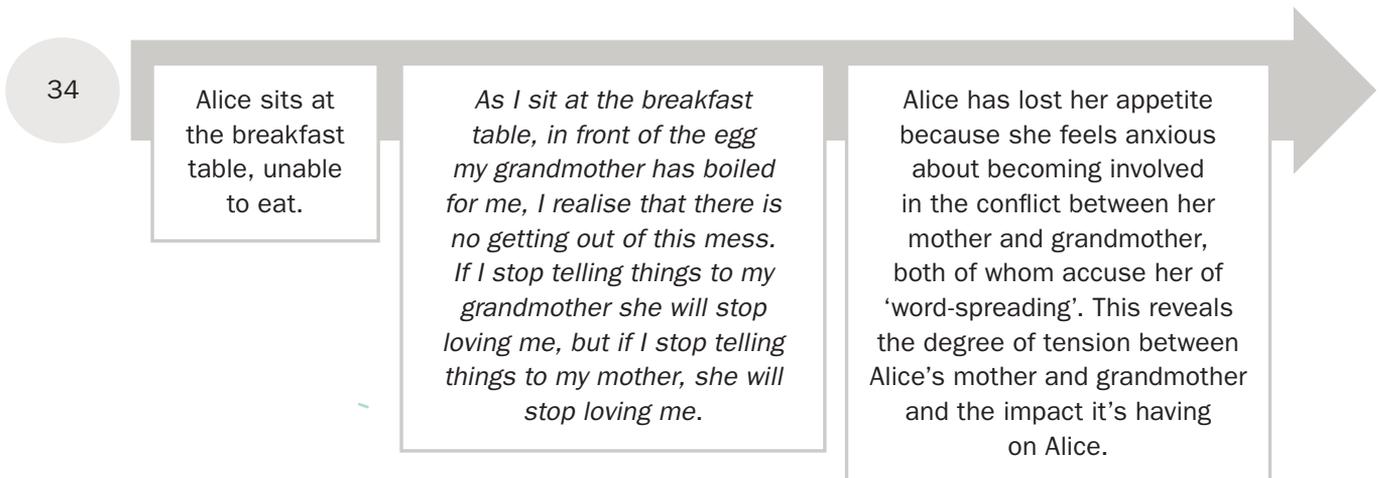
You can use a graphic organiser, such as the one below, to consider the incidents chosen by the writer of a reflective text. This can help you identify the insight provided by the sharing of this incident – or perhaps the insight the author *wants* you to accept.

Using a tool like this will be useful when you start compiling evidence for your assessment task.



The following example from *Unpolished Gem* expands on the tensions between Alice's mother and grandmother, describing an incident where Alice is unable to eat due to stress. In the 'Insight' section, the reasons for this incident have been **deconstructed** in detail. In the 'Evidence' section, a quote from the text has been used to support the insight.

deconstruct to reduce something to its parts in order to reinterpret it



ACTIVITY

- Identify** the parts of the quote in the 'Evidence' section that support the assertions in the 'Insight' section.
- Suggest** the meaning of 'word-spreading'.
- Explain** why Alice specifically states that it was her grandmother who made her breakfast.
- Propose** reasons for the tension between Alice's mother and her grandmother.
- Predict** the impact this tension will have on Alice, and why it resulted in her including this incident in her book.



3.12

SKILLS AND STRATEGIES

EXPRESSING YOUR IDEAS

metalinguage language that describes language

The way you express yourself is just as important as the point you're trying to make. The biggest or most unusual word is rarely the best one to use. Instead, you should always try to choose the most appropriate word for a particular context and audience.

What is metalinguage?

The prefix 'meta' means 'about the thing itself'. **Metalinguage**, therefore, is language that is about language. Many of the terms and phrases you've come across in this textbook are examples of metalinguage.

The assessment tasks in this unit are designed to assess how well you understand and use metalinguage. You can expect to use the following metalinguage in your assessment tasks.

TERM	DEFINITION
Cultural assumptions	Ideas, beliefs or attitudes about such things as gender or religion that are taken for granted as being part of a particular culture.
Language features	The distinguishable aspects of language that have been used in a specific text (e.g. figurative language and vocabulary)
Patterns and conventions	The features typically employed by a particular genre
Perspective	A way of thinking about something
Positioning	The way a text influences the audience to react in certain ways
Representation	The way a text has represented a concept, person, group of people, time or place
Text structures	The way a text is organised and presented (e.g. an essay has an introduction, body and conclusion)

It's not only your metalinguage that is important; your vocabulary should also show how well you can use language to achieve your intended purpose.

In an attempt to show off their vocabulary, it's common for some students to grab a thesaurus and use a poorly understood synonym for a term. This is a mistake! Rather than making your writing richer and more engaging, it's likely to make it more difficult to understand. You shouldn't look for the most complicated word; you should look for the most appropriate word.

THE RIGHT WORD, NOT THE LONGEST

- 1 Identify a more appropriate term for each of the underlined words in the statements below.
 - a *Unpolished Gem* postulates a heart-warming yarn of a youthful woman trying to make her way in the world and in her own abode.
 - b Alice Pung apportions with her spectators the trials she faces as she tries to merge her mother and grandmother.
 - c The audience sympathises with Alice as she cherry-picks not wanting to wound her kinfolk over the young man she falls in lovewith.

Starters and connectives

Here are some sentence starters you might like to use in your analysis of nonfiction texts.

- The writer suggests that ...
- The text positions readers to ...
- The audience is positioned to ...
- It soon becomes obvious that ...
- _____ obviously feels that ...
- Consequently, readers ...

The diagram below shows connectives you could use.

Develop your ideas

- additionally,
- also,
- furthermore,
- similarly,



Contrast your ideas

- alternatively,
- however,
- conversely,
- however,
- on the other hand,
- whereas

Show a cause-effect relationship

- as a result of this
- since
- consequently,
- for this reason,

Some final tips

- 1 Use present tense when you talk about your nonfiction texts:
 - Alice Pung positions her readers to ...
 - Alice's grandmother is ...
 - *Unpolished Gem* provides an example of ...
- 2 When first mentioning the name of the author, use their full name. After that, refer to them by surname only.
- 3 Punctuate the title of the text when used, through the use of italics, underlining or quotation marks (choose one and be consistent):
 - *Unpolished Gem*
 - Unpolished Gem
 - 'Unpolished Gem'

WRITE IT UP...

MAKING A STATEMENT

Write *eight* statements about one of the nonfiction texts you have encountered this term, using a different sentence starter or connective for each one.

3.13

multimodal presented using more than one mode of communication for example; a speech with visual elements

pretentious affecting to be more important or impressive than one actually is

Omar Musa, slam poet

Reflective texts can be created in many different ways, and some are **multimodal** – they combine two or more modes of communication. Performance poetry is a multimodal form that combines written and spoken communication.

Slam poetry became popular in the mid-1980s in an attempt to bring energy and passion to performance poetry, which many poets felt had lost its relevance. Poetry performances were considered **pretentious** and weren't provoking a reaction from the audience. The name itself – slam – refers to the impact of the reaction the slam poet seeks to provoke.

Slam poets want to communicate their passion for their subject matter to their audience. They do this through reflecting on key events and people in their life, then using these incidents to position their audience. Slam poetry is also recognisable by its highly descriptive language, and by the way poets create rhythm by using pauses and pronunciation.

Omar Musa is an Australian slam poet. His performances reveal his experiences with racism, violence and feelings of isolation. Despite exploring these serious themes, he positions his audience to feel optimistic because they can see Omar conquer these challenges.

Omar performed his poem 'CAPITAL LETTERS' at a 2013 TED event in Sydney. The text in this section is an extract from that poem; you can watch a video of his full performance at the TEDx Sydney website.



TEDx Sydney mea.digital/ee11



Omar Musa at the Jaipur Literature Festival

CAPITAL LETTERS

So linger now, linger with me.

Consider that somehow,

somehow despite the broken bottles and tatted bigotry

we could still own that something,

be that something,

something airborne,

gold shot,

beings arranged in a calligraphy of rhythm and rebellion,

people with so much damn resilience

it is impossible not to smile.

So let it play, that something, let it play.

Weave your stories into shining nets,

drag them behind zig zagging decks,

*zooped-up cars, trams and trains, through streets
and sunsets,*

trawl for the things you thought you'd lost.

Because you, me, US, we are more than statistics,

more than misfits,

we are more than "your dreams are unrealistic."

This is the paint that drips from every brick,

the spirit that soothes the weary limb,

this is the new scripture of our lives,

spelled skyscraper high in CAPITAL LETTERS — BOLD.

ACTIVITY

- Explain** how repetition of the following terms contributes to the overall effect of this slam poem.
 - somehow*
 - something*
 - let it play*
- Describe** the tone of Omar's slam poem.
- Reflect** on instances in your own life where you have been told your dreams are unrealistic. **Explain** whether you think it's important for messages such as those in the poem to be shared with young people.
- Argue** for the inclusion of texts like this in schools at the expense of more traditional English literature.
- Decide** which is most effective: listening to Omar as you watch him present his slam poetry or reading the lyrics of his poetry. **Justify** your choice.



3.14

Identity and representation

The reflective texts in this chapter all create representations of their authors. When you read their books, you don't get to know the 'real' author; you take in a version of their identity that was constructed within the text.

TEAM WORK

HOW AUTHORS CONSTRUCT THEIR IDENTITY

Get into a group of three to four students and choose one of the authors represented in this chapter. (Your teacher may allow you to choose another author, so long as you have all read their work.)

- 1 In your group, discuss the identity of this author. What do you feel you know about them? What don't you know about them?
- 2 Work as a group to construct a mind map about the author, using the techniques you explored in Chapter 1 (p. 23). Write the author's name in the middle, then draw and label four branches from their name:
 - appearance
 - background/heritage
 - experiences
 - what we don't know
- 3 Complete the mind map by attaching different ideas and pieces of information to those four branches. If possible, make a note of the evidence you have for those ideas, drawing from the author's writing.
- 4 Once you've finished, discuss the identity of the author again. Has making the mind map changed your perspective of the author? How 'real' do you think your version of them actually is?

Constructing your own identity

It's not just published authors who construct public identities; it's something that we all do in some way as we present ourselves to the world. That's even more true in a time in which it's almost impossible to escape the influence of social media. Platforms such as Facebook and Instagram let people choose what parts of their lives and selves to show others. Some critics question the accuracy of the representation of people that social media provides.

The following article demonstrates how young people might use social media to create a particular representation of their identity.



Instagramming tweens ‘brand-managing’ themselves with multiple accounts

Brooke Wylie | *ABC News* | 18 Mar 2018

It was not so long ago that being famous was little more than a teenage dream, a fantasy supplemented by images of beautiful people and exotic places, gracing the pages of glossy magazines.

But today’s teens, and even tweens, aren’t waiting around to be plucked from oblivion by powerful industry figures, they’re taking matters – quite literally – into their own hands.

Meika Woollard is 13 years old, she’s in year 8, plays representative basketball in her home city of Melbourne and loves to draw.

She also has 335,000 Instagram followers, making her one of Australia’s most prominent teen Insta-influencers.

So how does a 13-year-old girl with a smartphone and a free app have a greater audience reach than some of Australia’s national television networks?

She has some help. Meika often has four to 20 people helping her create the perfect Instagram snap.

“It can be big shoots, small shoots, but it doesn’t really matter in the end because you still get amazing photos,” she said.

Meika has been modelling since she was two and managing how she’s perceived online comes naturally.

“You definitely do need to have two accounts, one just for your friends so they don’t have to see everything you do,” she said.

“You wouldn’t go and say [on your public account] ‘Oh my gosh I just had the worst day, I don’t want to be here today’, you wouldn’t do that.”

“You’d be like ‘There’s a time for improvement in this day and it will get better’.”

It’s a trend Instagram said has been growing.

“Both locally and globally we have noticed an increasing trend among teens who are opting to have multiple accounts on the platform,” a spokesperson for Instagram said.

“Teens also use multiple accounts to share different types of content, or to dedicate one to a particular personal passion, hobby or interest, such as photography and design.”

Joanne Orlando from the University of Western Sydney has been studying the way teenagers are using Instagram to brand manage their lives.

“They understand brand, they understand that real Instagram account and you need to look perfect,” Dr Orlando said.

“They’re manipulating the social media platform in ways that actually suit them.”

Dr Orlando said teenagers were using the platform to control their digital identity, including prospective employers.

“They have grown up in a social media world and they have a very good, cluey understanding of what that means,” she said.

ACTIVITY

- Define** the following terms within the context of this article.
 - tweens
 - powerful industry figures
 - Insta-influencers
 - brand
 - brand manage
 - digital identity
- Explain** why Meika uses multiple accounts on the same social media platform.
- Compare and contrast** the purposes of Meika’s private and public accounts.
- Compare and contrast** the methods of curation used to manage an Instagram identity with how autobiographers and memoirists construct their own identities.
- Predict** the impact that highly constructed identities presented on social media accounts could have on the young people who follow them.



CHAPTER 4**Crime and (maybe)
punishment**

True crime – nonfiction stories of real-life criminals and investigations – is one of the most popular genres in Australia and around the world. Many people find these stories more compelling and fascinating than crime fiction, even though the fiction may have more twists or involve more sympathetic characters. However, the line between truth and fiction can be blurry, and some ‘true’ crime stories involve more than a few inventions, intentional and otherwise.

In this chapter, we investigate why true crime stories engage readers, how they’re researched and created, and what they tell us about the ways text can be constructed. And who better to follow on our trip to the dark side of human experience than those already familiar with darkness? We’ll investigate those charged with crimes, or who deal with people charged with criminal activity.

Assessment Task 4 is to write an obituary for someone who has a controversial public profile.

To prepare for this, throughout the chapter you will:

- explore the history of ‘true crime’ and why we find it so fascinating
- consider the nature of truth and lies, facts and opinions, objectivity and subjectivity
- examine documentaries and biographical texts to understand how we are positioned to view people and events
- use language to position audiences on people and events.

TEXTS IN THIS CHAPTER

- ‘Why you’re obsessed with true crime, according to a psychologist’ – media article
- *From Hell* – graphic novel
- *Making a Murderer* – documentary series
- ‘Mark “Chopper” Read wanted to be a famous criminal but first he had to change his name’ – media article
- ‘Posh people love gangsters’ – media article
- ‘Mark “Chopper” Read obituary’ – obituary
- *Fatbelly: Chopper Unchopped* – documentary series
- *Australian True Crime* – podcast
- ‘Tupac Shakur, 25, Rap Performer Who Personified Violence, Dies’ – obituary

SKILLS AND STRATEGIES

- Thinking creatively
- Describing images
- Discovering documentaries
- Detecting bias
- Writing about people
- Constructing anecdotes

4.1

Based on a true story

People have always been fascinated by crime and criminals, but true crime as a narrative genre was first popularised by Truman Capote's 1966 nonfiction novel *In Cold Blood*. Capote revolutionised the genre by adding the thrill and suspense of fiction storytelling to fact. Since then, an increasing number of authors and film makers have delved into the genre, which examines the events of crimes and the people who committed them.

'Truth' in nonfiction

Given the often grisly and **sensationalist** nature of the crimes that become the subject of true crime texts, many authors have been more interested in shock factor and popular demand than facts. When reading these texts, it's important to consider their context and intent, and to be critical about what is solid fact and what is a bit more blurry.

True crime works that focus on recent crimes are much more likely to be churned out quickly, to **capitalise on** the popular demand. Others, such as the podcast *Serial*, are researched as they go – the creators find out information as the series proceeds.

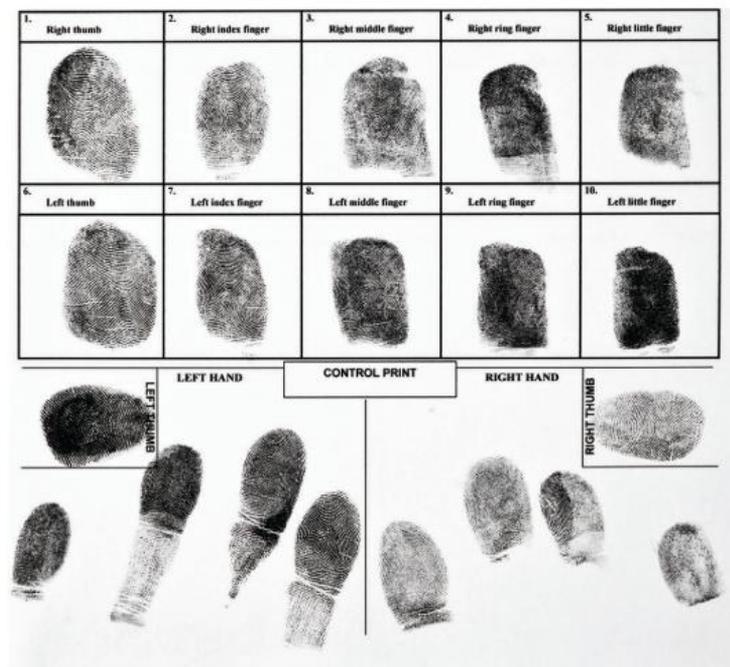
Some true crime authors spend years researching a crime and offer up theories for cold cases. Others may focus on historical assassinations of the famous or powerful. But always, the most popular subjects for true crime texts are serial killers.

When evaluating the 'truth' in true crime stories, it's important to be aware that regardless of the research that has been done on the case, and the facts the author had to begin with, what is contained in the text is only a **curated** selection, and just one representation, not the entire story.

sensationalist concerned more about evoking excitement than accuracy

capitalise on to turn to one's advantage

curate to select and prepare certain things for a particular purpose



Why are we intrigued by true crime stories?

It's a common question. Why is it that we seek out stories of serial killers? What does it tell us about ourselves? The following extract has some reasons for us to consider.

Why you're obsessed with true crime, according to a psychologist

Cassandra Green | *Body and Soul* | 24 August 2017

We asked psychologist Meredith Fuller because at this stage we're questioning our sanity, too.

"The thing is that our brains love puzzles and problems to solve. It's intriguing that we love the way it makes our brains have to work a bit harder," Fuller tells.

Okay, so I'm just a problem solver?

Not necessarily. "You also get this precarious pleasure out of something you know [you] can explore because it's personally very safe. When you're watching true crime it gives you an

opportunity to look at the other side of life, the dark side, but you're safe in your living room."

Part of the reason that texts – books, television, film, art – please us is that they appeal to our universal sense of human nature. We can explore other parts of our personality that we might not openly embrace but can acknowledge are there.

Don't worry, we're not saying you're actually a psychopath – just that we all like to explore multidimensional parts of our personality in a safe and detached sort of way.

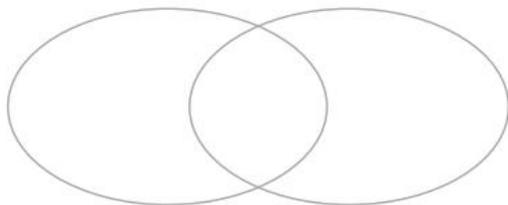


ACTIVITY

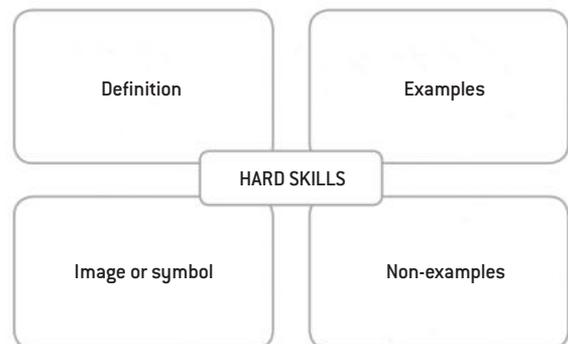
- Identify** as many examples as you can of texts about crime stories, including books, games, films, podcasts and TV shows. You might like to collaborate with a group to help you brainstorm these examples.
- Classify** your examples into two categories: fiction and nonfiction.

FICTION	NONFICTION
Sherlock Holmes	Making a Murderer

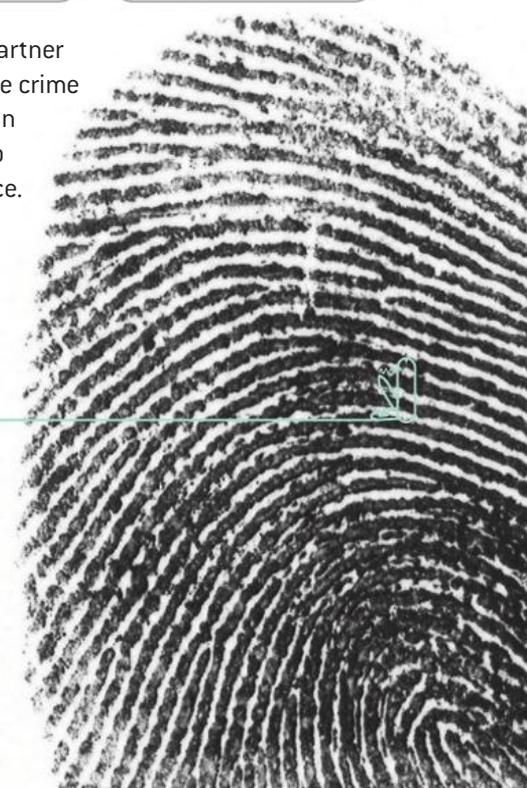
- Select** an example of a nonfiction and a fiction crime story. Use a Venn diagram like the one below to **identify** the similarities and differences between the two examples.



- Define** 'true crime' using a Frayer model (p. 22).



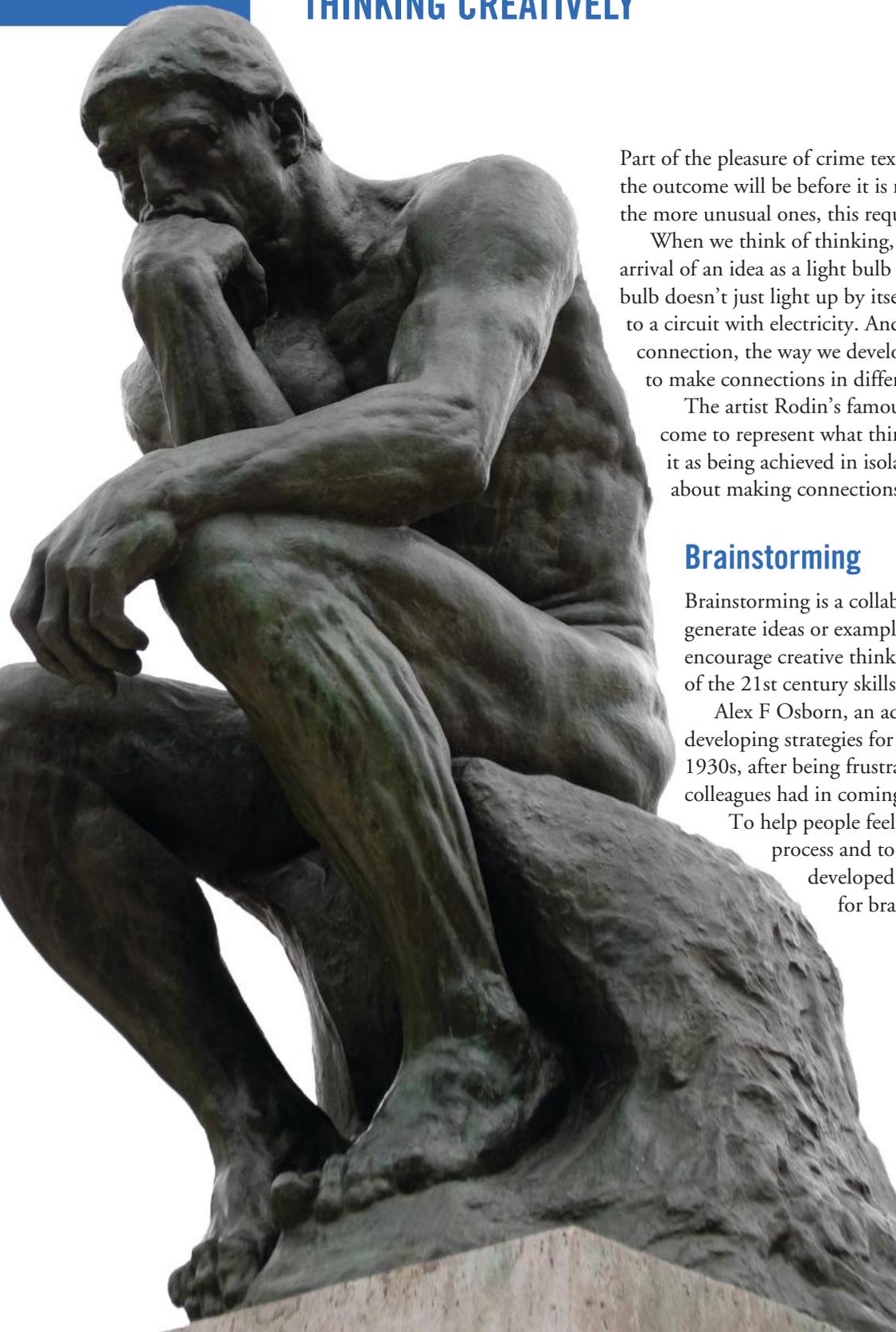
- Discuss** with a partner how studying true crime might help us gain some insight into human experience.



4.2

SKILLS AND STRATEGIES

THINKING CREATIVELY



Part of the pleasure of crime texts is to try to predict what the outcome will be before it is revealed to you. In the case of the more unusual ones, this requires some creative thinking.

When we think of thinking, we tend to picture the arrival of an idea as a light bulb flashing on. But the light bulb doesn't just light up by itself – it has to be connected to a circuit with electricity. And, just as a light bulb needs a connection, the way we develop ideas requires us to be able to make connections in different ways.

The artist Rodin's famous statue 'The Thinker' has come to represent what thinking looks like, presenting it as being achieved in isolation. Really, thinking is all about making connections between and sharing ideas.

Brainstorming

Brainstorming is a collaborative strategy used to help generate ideas or examples, and is a great way to encourage creative thinking – one of the most valued of the 21st century skills.

Alex F Osborn, an advertising executive, began developing strategies for creative thinking in the 1930s, after being frustrated with the difficulty his colleagues had in coming up with creative ideas.

To help people feel comfortable with the process and to increase creativity, Osborn developed some guidelines for brainstorming.

- Quantity before quality: encourage people to provide every idea they have, not just the ‘good’ ones. A creative solution is easier to reach when there’s no filter on your thought processes.
- Withhold judgement: people will feel freer to share ideas if they are not going to be judged for them. At this stage, only add to ideas, don’t shoot them down.
- Encourage ‘out there’ ideas: to make sure you have a long list of varied suggestions, try to get as many left-field ideas as you can. Different or wild ideas can be found from trying to look at the issue from a different perspective, or disregarding some assumptions.
- Combine and improve ideas: relating ideas to other ideas creates creative combinations that might not have been thought of on their own.

KWL (Know-Want-Learn) charts

Over time, many variations of brainstorming have been developed, and many tools have been created to help with the process.

One such tool is the KWL chart. This is a graphic organiser you can use to help you both unpack what you already know about a topic, and identify what you still need to discover.

The KWL chart identifies:

- What do I know?
- What do I want to know?
- What do I need to learn?

KNOW	WANT	LEARN

WHAT YOU KNOW

- 1 Copy the KWL chart above into your book and fill out the ‘Know’ column with what you already know about true crime. Make sure to include your list from the activity in 4.1 (p. 101).
- 2 Have a look at your list, and identify gaps, or things that you want to know more about, and fill out the ‘Want’ column.
- 3 For this unit, you’ll be analysing true crime texts. Fill out the ‘Learn’ column with things that you think you’ll need to know to effectively analyse these texts.

Tools like the KWL chart can help you keep track of your progress. When studying this chapter, refer back to the chart you created to see how much you’ve learnt.

4.3

Jack the Ripper: Interpreting events

Possibly the most famous 'true crime' story is that of Jack the Ripper. A murder spree in London's Whitechapel area in 1888 was attributed to a single killer, who identified himself as 'Jack' in letters to the police. Extensive newspaper coverage of the murders and the police investigation solidified the legend.

'Ripperologists' continue to study the cases, which remain unsolved. The mystery of the murderer's identity has ignited the imaginations of many authors as they try to make sense of the puzzle, and 'Jack the Ripper' has appeared in hundreds of novels, short stories, poems, films and TV shows.

From Hell

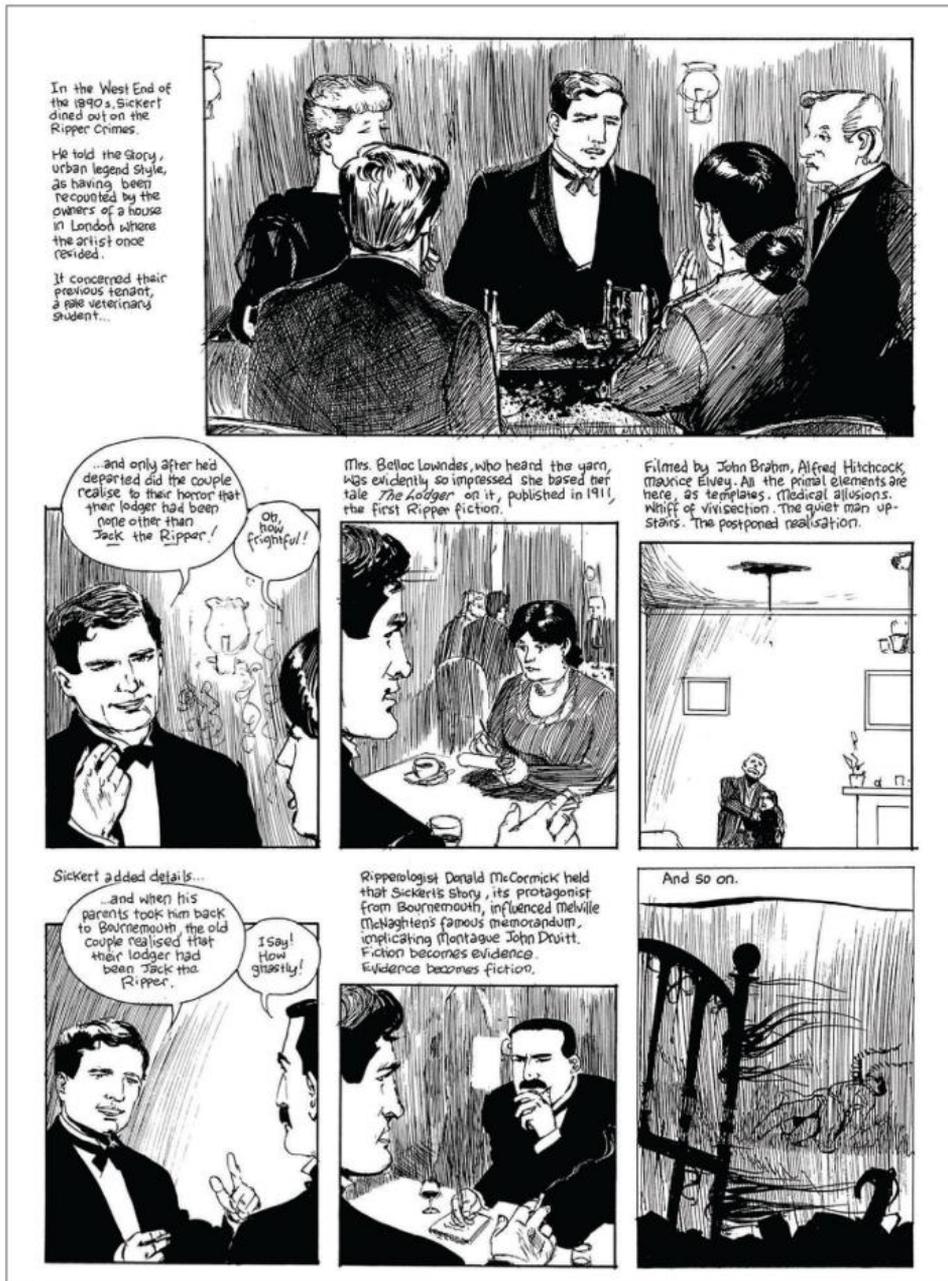
Alan Moore and Eddie Campbell's graphic novel *From Hell* is one of the most famous explorations of the Whitechapel murders.

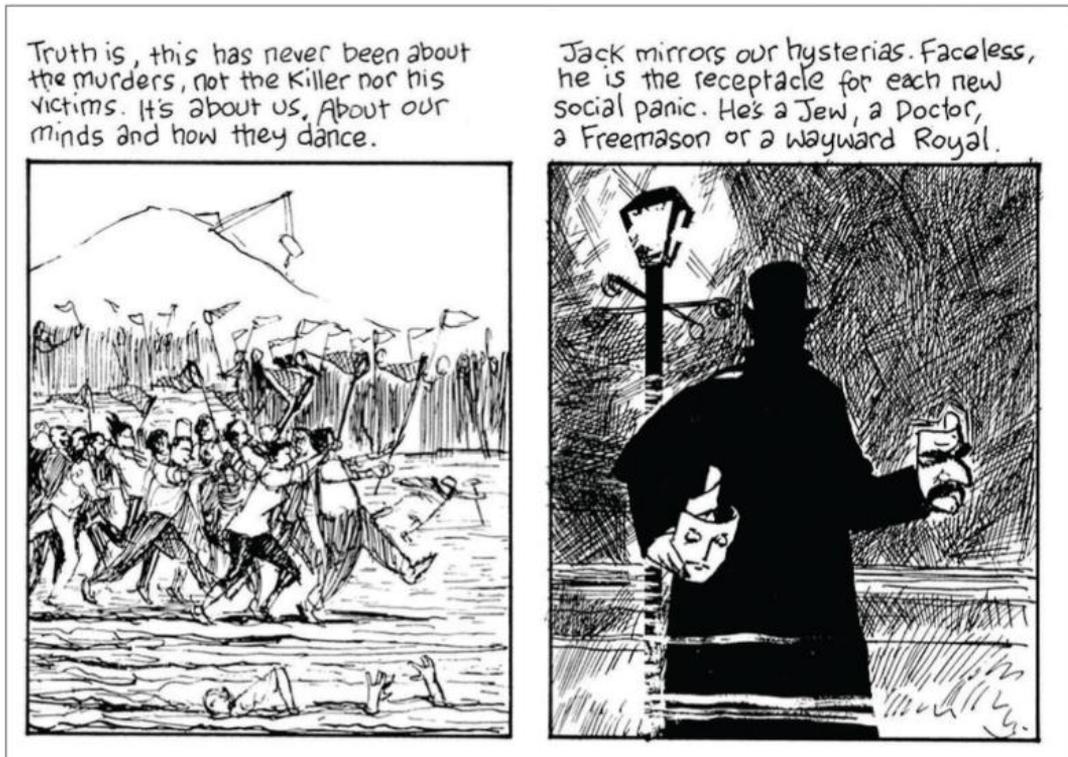
Moore and Campbell meticulously researched the theories about the identity of 'Jack the Ripper'. Their book contains more than 40 pages of notes and an Appendix, 'The Dance of the Gull Catchers', explores many of these theories.

In these panels from the appendix, they also speculate that the identity of the murderer is not that important.

If Moore and Campbell are right, and our fascination with Jack the Ripper is 'about us ... our minds and how they dance,' then the legend of the Ripper may never die. Instead it can be reinterpreted and reimagined to be whatever the next writer needs it to be.

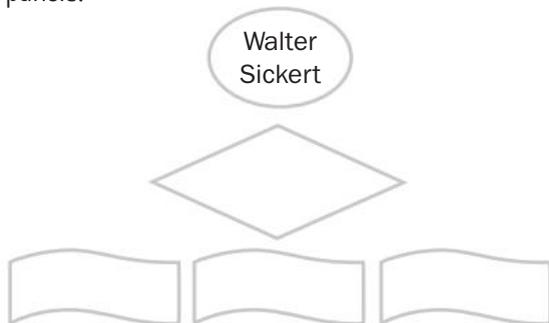
More than 20 films have been made about Jack the Ripper in the past few decades, and he has been the subject of many more texts besides. Over 120 years later, people are still fascinated by the mystery.





ACTIVITY

- 1 **Create** a flow chart showing the origins of the Jack the Ripper legend using the information in the *From Hell* panels.



- 2 **Consider** the two panels above closely. **Describe** the images in your own words.

- 3 **Consider** the *From Hell* images to **predict** how Moore and Campbell have depicted 'Jack the Ripper' in their graphic novel. Use evidence (for example, descriptions of the images) to support your interpretation.
- 4 **Investigate** recent adaptations of the Ripper legend.
- 5 **Select** two adaptations and **create** a Venn diagram comparing how each interpretation represents the story of the Ripper.
- 6 **Comment** on which elements they have in common, and where the representations diverge. **Explain** how the the same source material can create such different texts.



4.4

SKILLS AND STRATEGIES

DESCRIBING IMAGES

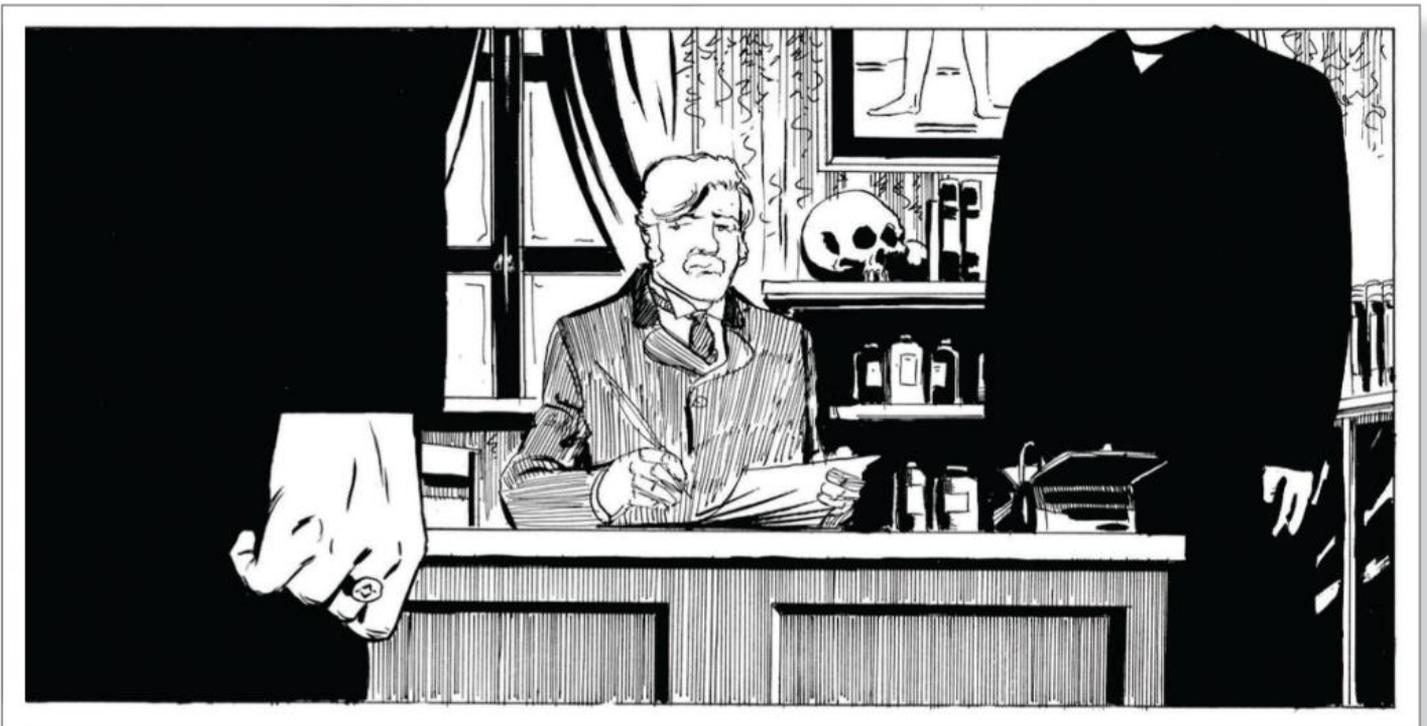
Graphic novels such as *From Hell* draw from a rich visual language to support their stories. Visual images carefully construct particular representations, but it can be easy to see only what we think we'll see. This can lead us to make assumptions about the intended meaning.

Before we can begin to interpret an image, we need to learn how to examine it closely, to ensure we are seeing all the clues the creator has left for us. This is why teachers often ask you to describe an image before interpreting its meaning.

Looking closely

The image depicted is composed of elements. Before describing the picture, it will help to identify and list all of the elements. You can use three of the 'W' questions to help organise your list:

- who: three men
- what: a desk, shelves, medical paraphernalia
- where: inside a room.



Composition

Now that we have the basic elements of the picture, think about how these objects relate to each other. This is the **composition** of the picture.

The rule of thirds is an excellent visual tool to help analyse composition. It involves dividing an image into nine equal parts using a 3×3 grid.

Laying the grid over the image splits it into easily referenced sections, and helps to describe the relationship between the objects in the image. For example:

A man seated at a desk is in the centre square of the image.

You could also consider whether the objects in the image are located in the background, middle-ground or foreground. For example:

A man wearing a dark coat dominates the foreground of the picture.

Another technique is to consider which parts of the image lie on the gridlines, as these tend to stand out more. For example:

The hand of the man in the foreground sits on an intersection of gridlines, drawing the eye of the viewer.

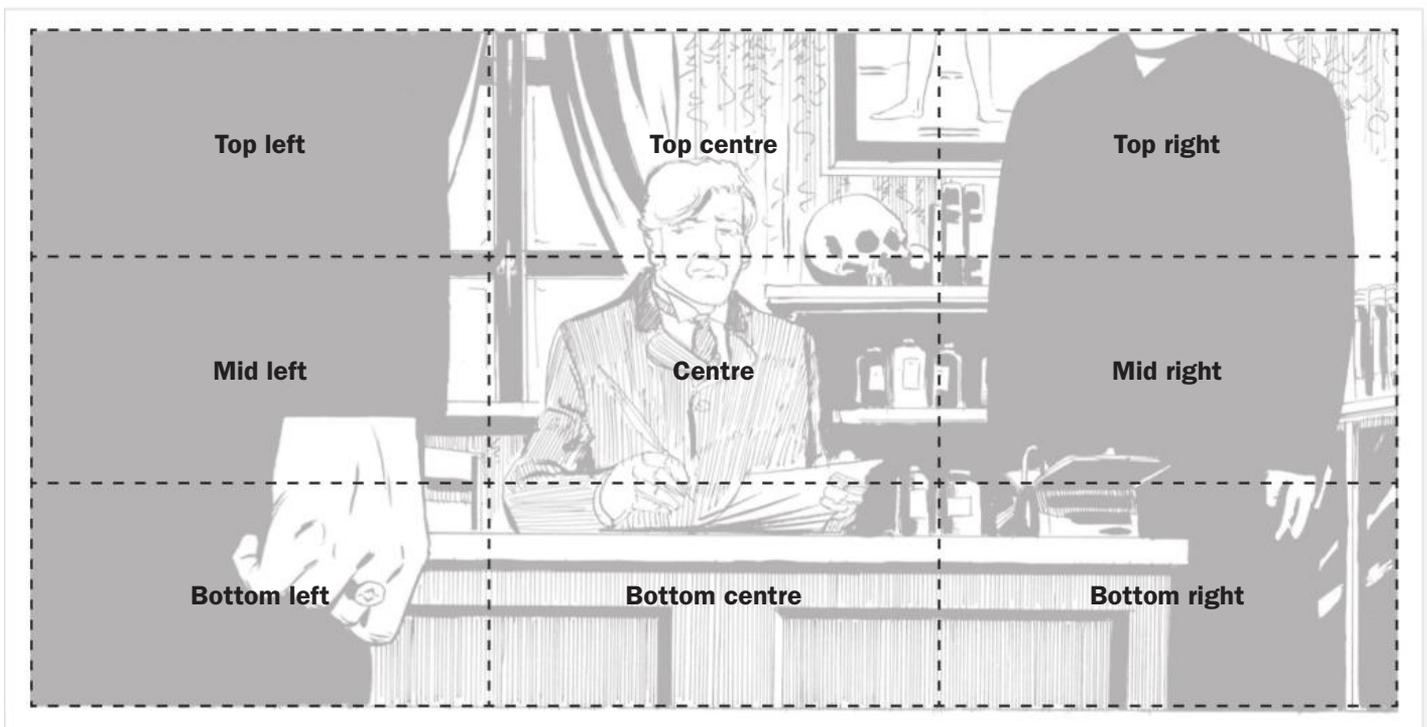
Using the observations about the components of the image above, a description of the image might begin like this:

The panel 'From Hell' depicts three men in a room lined with shelves and a curtained window behind a desk. One of the men is seated at the desk ...

composition the combination of elements that make up something

PUTTING IT ALL TOGETHER

- 1 Use the strategies described above to complete the description of the selected panel.
- 2 What can you deduce about the men in the picture, and their relationships to one another?



4.5

Making a Murderer

Stories of Jack the Ripper have often used guesswork and outright fiction to fill in the gaps that facts cannot. Other true crime documentaries, such as the Netflix series *Making a Murderer*, present what they have and leave it for the audience to fill in the gaps.

When Laura Ricciardi and Moira Demos read the story of Steven Avery on the front page of *The New York Times* in 2005, and decided to go to Manitowoc County to learn more, they didn't realise they would investigate the events surrounding Avery's imprisonment for the next ten years. The story of that investigation became the documentary series *Making a Murderer*.

You can watch a trailer for the series online, but you'll need a Netflix account (and probably a parent or guardian's permission) to watch the full series.

 Making a Murderer trailer
mea.digital/ee14



What's it about?

synopsis a brief statement giving the general outline of a text

On the next page is a **synopsis** of *Making a Murderer*. It briefly summarises the significant points in the case of Steven Avery, to give potential viewers an idea of what the series is about, without revealing too many details.

The series chronicles the life of Steven Avery, a Manitowoc, Wisconsin, man who was convicted of rape in 1985 and imprisoned for 18 years, despite never wavering in his claim of innocence. Newly tested DNA evidence exonerated him in 2003 and he became a free man. But not for long. In 2005, in the midst of a \$36 million civil suit Avery filed against Manitowoc County for wrongful incarceration, he found himself charged with the murder of car photographer Teresa Halbach ... The blame quickly spread to Avery's young nephew, Brendan Dassey ... They are both currently serving life sentences.

Wieselmann, Jarett '12 Burning Questions About "Making a Murderer" Answered', BuzzFeed, December 30 2015



WRITE IT UP...

SUMMARISING

- 1 Choose a favourite movie or TV show, and write a synopsis that is exactly 99 words. You can't name the show in the synopsis, but you can name characters and describe events.
- 2 Swap summaries with a partner. Identify the show or movie your partner has summarised.
- 3 Were you both able to identify the subject of each other's summaries? Discuss with your partner what parts of the summaries you found useful.

Facts and opinions

A fact is a statement that can be proven to be true. In other words, a fact is true and correct, no matter what. An opinion, however, is a statement that holds an element of belief; it tells you how someone feels. An opinion is not always true and cannot be proven.

Documentaries present themselves as being composed of facts – but is that really the case? How much of what's presented as fact is actually an opinion?

ACTIVITY

- 1 **Identify** the significant points in Steven Avery's case mentioned in the synopsis. Use bullet points to make your notes.
- 2 **Identify** which of these points has been included in the trailer.
- 3 **Classify** the points you identified in the synopsis into two categories. Is each point a fact or an opinion?
- 4 **Predict** how the documentary will position its audience to view Steven Avery, based on the trailer and the synopsis. **Justify** your answer.



4.6

SKILLS AND STRATEGIES

DISCOVERING DOCUMENTARIES

continuum a continuous sequence from one extreme to the other

We often think of documentaries as ‘true stories’ that depict real events or provide information about a subject. But we need to remember that although the events or the subject of the documentary might be true, it doesn’t follow that the documentary is ‘the whole truth and nothing but the truth’.

It might be more helpful if we think of documentaries as being somewhere on a **continuum** of truth telling.

Most
truthful

Least
truthful

Documentary style

Just as with other types of film, there are many different ways of using the documentary genre to tell a story. This table identifies some of the common documentary styles.

STYLE	FEATURES
Observational	The filmmaker appears invisible; they observe what’s happening but don’t intrude. This is also known as <i>cinema verité</i> – French for ‘truth cinema’.
Propaganda or advocacy	The filmmaker’s explicit purpose is to persuade the viewer to accept their particular point of view.
Personal journey	A biographical or autobiographical story about an individual or group of people.
Archival	Footage from still photos, documents, television, newsreels or even fiction is edited together to tell a story about the subject.
Drama documentaries	Actors, sets and props are used to recreate events based on eyewitness accounts, evidence, transcripts or hearsay.
Comic documentaries	The filmmaker uses humour to make their point. It could be through parodying other documentaries, selecting unusual subjects or using satire. The humour often helps the filmmaker to make a serious point.



Cinematic storytelling

Just as with Hollywood blockbusters, documentary filmmakers use cinematic elements and film techniques to help tell their story. Some of the tools they use include:

- **Camera:** all the footage that you see in a documentary has been carefully set up and framed. Dark lighting can make a place seem sinister, or soft light can make it seem welcoming. High angle shots can be used to make a thing look small and vulnerable, or low angle shots can make them seem big and powerful.
- **Editing:** once all the footage has been gathered, the director selects what to include in the film, and it's edited together. This process determines what the audience will see, and how each element is linked together.
- **Sound:** *diegetic* sound, or the 'natural' sounds of the film, will be picked up when filming. *Non-diegetic* sound, such as music and voiceovers, are added to the footage during editing. Sound can be a powerful positioning tool used to manipulate audience emotions.

TEAM WORK

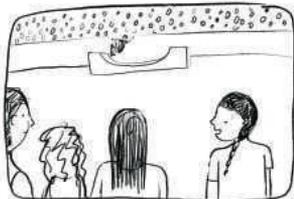
WHAT YOU KNOW

- 1 Work with a partner to identify an example of each type of documentary style. Try to include at least one that you've actually seen.
- 2 Determine where the examples you identified might sit on the truth continuum. Justify the placement of one of the documentaries on the continuum by explaining how the filmmaker uses facts and opinions to tell their story.

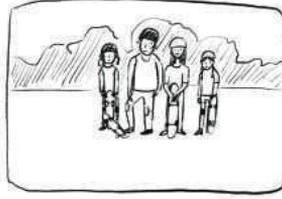
STORYBOARDING

A storyboard is a set of images that show the sequence of scenes in a film or documentary. It's used to plan what needs to be filmed ahead of time.

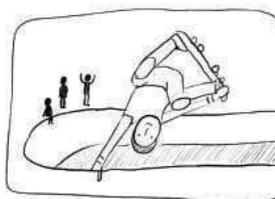
Create a storyboard for a documentary about your English class, where your goal is to position the audience to see *you* as the hero of the story. Make sure to identify in your storyboard the camera techniques and soundtrack you will use to achieve this.



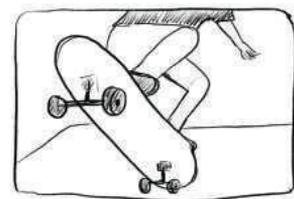
Shot 1:
(Long): skateboarder at show/event, the group watches.



Shot 2:
(Medium): The group go to the skatepark.



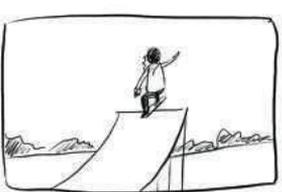
Shot 3:
(Close up): Teen shows them some tricks



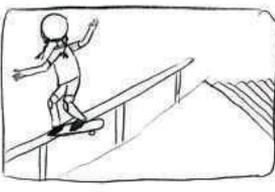
Shot 4:
(Extreme close up): Another teen does a kick flip.



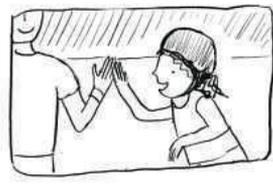
Shot 5:
(Medium): the group are learning the basics.



Shot 6:
(Medium/long): Montage - kids trying to do tricks.



Shot 7:
(Medium shot): Smallest kid does slide on rail



Shot 8:
(Close up): Ecstatic kid high-fived by older teen

4.7

Bias and positioning

We usually expect the police to be the good guys, but in *Making a Murderer*, the filmmakers, Moira Demos and Laura Ricciardi, position the audience to question the Manitowoc County Police Department's actions. This, in turn, led to some critics of the series to accuse the filmmakers of being biased against the police, and of presenting a skewed version of the truth.

This extract from *The Guardian* outlines some of the concerns raised about the documentary.

Making a Murderer directors defend series: 'Of course we left out evidence'

Nigel M Smith | *The Guardian* | 18 Jan 2016

The doubts cast by the series (*Making a Murderer*) as to Avery and Dassey's guilt (the two are currently serving time in prison for their alleged crimes) have ignited a firestorm of backlash, most notably from right wing news anchor Nancy Grace, who has in recent weeks launched an all-out assault on the documentary, accusing its makers of neglecting key evidence that proves Avery and his nephew are guilty.

"This is a documentary – we're documentary film-makers," Ricciardi said in defence of the project Sunday at the Television Critics Association winter tour in Pasadena, California.

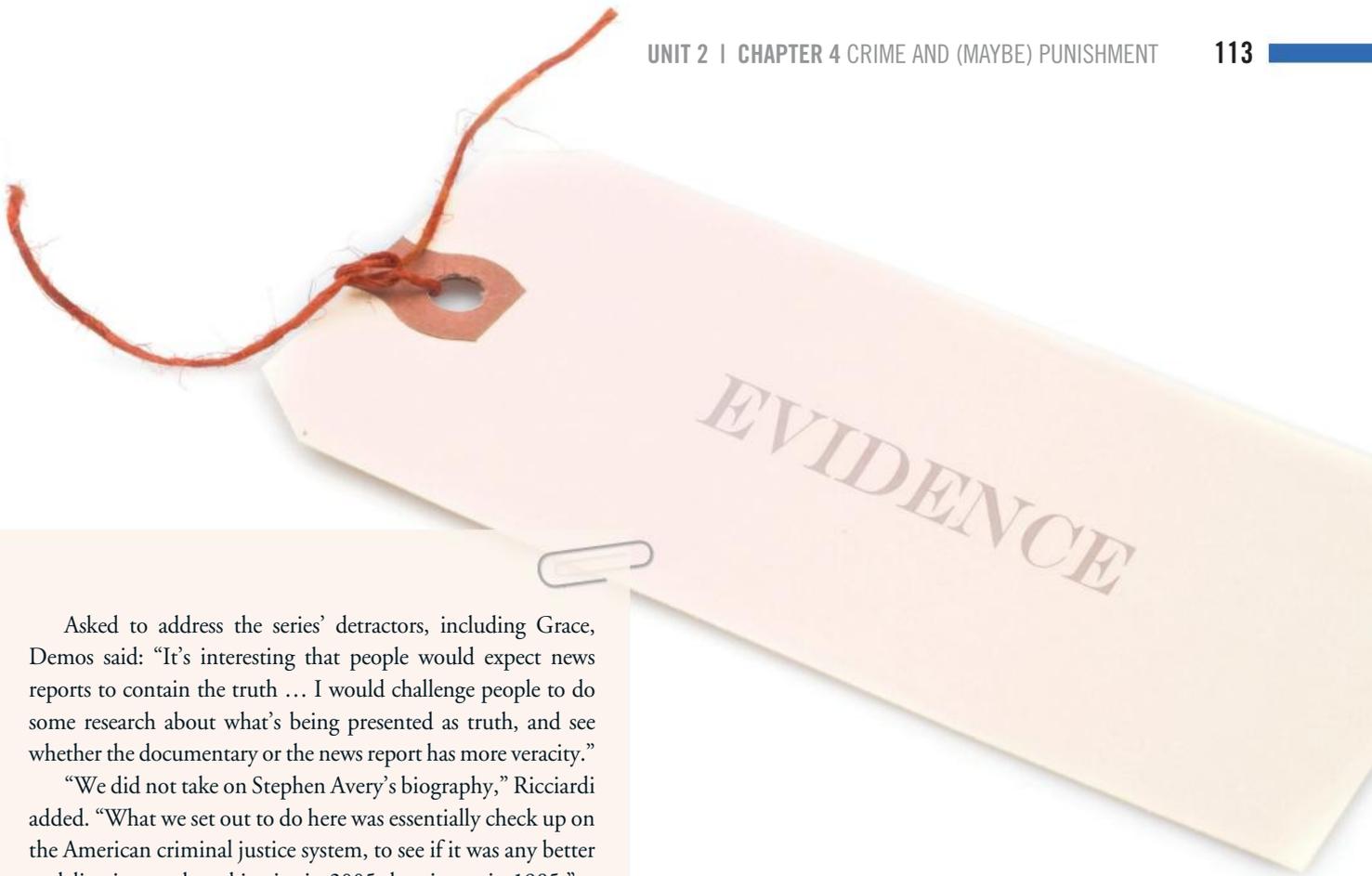
"We're not prosecutors, we're not defence attorneys, we do not set out to convict or exonerate anyone," she continued. "We set out to examine the criminal justice system and how it's functioning today. It would have been impossible for us to include every piece of evidence submitted to the court. So we took our cues from the prosecution, what they thought was the most compelling evidence. That's what we included."

"Of course we left out evidence," she added. "There would have been no other way of doing it. We were not putting on a trial, but a film. Of what was omitted, the question is: was it really significant? The secret is no."

Ricciardi said in deciding to take on the documentary, she and Demos were interested in "finding out how someone who had been wrongly imprisoned, could find himself back in the system".

"We absolutely have a point of view," she added when prodded further. "When we set out to make this series, we chose Stephen Avery to be our main subject. The reason we chose him was his unique status as an American who had been failed by the system in 1985, and had been repeatedly failed for another 18 years."





Asked to address the series' detractors, including Grace, Demos said: "It's interesting that people would expect news reports to contain the truth ... I would challenge people to do some research about what's being presented as truth, and see whether the documentary or the news report has more veracity."

"We did not take on Stephen Avery's biography," Ricciardi added. "What we set out to do here was essentially check up on the American criminal justice system, to see if it was any better at delivering truth and justice in 2005 than it was in 1985."



ACTIVITY

- 1 **Identify** the type of bias Demos and Ricciardi admit to in the extract.
- 2 **Describe** the effect of the article writer's choice to use 'alleged' when referring to Avery's crimes. What does this reveal about the writer's bias?
- 3 **Classify** the figures of speech highlighted in the extract from the article below.

The doubts cast by the series (Making a Murderer) as to Avery and Dassey's guilt (the two are currently serving time in prison for their alleged crimes) have ignited a firestorm of backlash, most notably from right wing news anchor Nancy Grace, who has in recent weeks launched an all-out assault on the documentary, accusing its makers of neglecting key evidence that proves Avery and his nephew are guilty.

- 4 **Explain** the effect of these figures of speech on the reader. **Consider** what you would usually associate with this type of imagery.
- 5 **Argue** whether or not you think the creators of *Making a Murderer* have been fair in their representation of the facts. **Justify** your position.



4.8

SKILLS AND STRATEGIES

DETECTING BIAS

‘Everyone is entitled to his own opinion, but not to his own facts.’

– Daniel Patrick Moynihan

With so much information available to us, it can be difficult to determine the ‘truth’. Documentaries aren’t the only form of media that claim to be telling us the truth. Bias is everywhere and it’s not always easy to detect.

What to look out for

One of the most common ways people consume information is through online news articles. When considering the representations in this type of text, keep the following things in mind.

OMISSION	<p>For every story that is selected, there are many others that are left out.</p> <ul style="list-style-type: none"> • Do the stories you see show a balanced view? What do they have in common? • Do some news sources include items that are ignored by others?
EMPHASIS	<p>Which stories are on a website’s home page, listed as most popular? Consider how placement influences your sense of what is important.</p>
USE OF LANGUAGE	<p>Labels such as ‘terrorist’, ‘revolutionary’ or ‘freedom fighter’ can create completely different impressions of the same person or event.</p>
IMAGE CHOICE	<p>Unflattering pictures can create bad impressions. Partial pictures of scenes can completely change the context of an event.</p>
SOURCE	<p>An article about a cure for cancer written by a drug company is not the same as an article by an independent researcher. Articles such as these are either paid advertisements, or press releases, created by companies, governments and political groups to gain media exposure and influence the public.</p>
HEADLINES	<p>Some headlines can be deceptive, as their main purpose is to grab attention or clicks. Many people read only the headlines, which can create a distorted sense of what’s really going on.</p>
REPETITION	<p>Repeating a statement can lead people to believe that it is true, widespread, and more important than it really is. News spread on social media is particularly susceptible to this form of bias.</p>
STATISTICS	<p>Statistics can create false impressions; while they may be based on accurate data, the presentation of that data can be misleading.</p>

Bias in language

The words we choose can influence how people respond. While words have a literal meaning, many words also come with **connotations**: an idea or feeling that a word creates for a person in addition to its literal meaning.

Connotations can be either positive or negative, creating a pleasant or unpleasant emotional connection. For example, a person may be described as being either *strong-willed* or *stubborn*. Even though these have the same literal meaning, their connotations are quite different:

- 'strong-willed' has a positive connotation – admiration for the level of someone's will
- 'stubborn' has a negative connotation – frustration in dealing with a person who won't change their mind.

connotation an idea or feeling that a word invokes for a person

CONNOTATION SITUATION

- In the phrase pairs below, identify which phrase has positive connotations and which has negative connotations. Justify your answer.

a Squandered his money	c Answered arrogantly
Spent his dough	Answered confidently
b A reckless plan	d Sloppy clothes
A daring plan	Casual clothes
- Use a dictionary or thesaurus to replace the word with a synonym that has a positive connotation. Use each word in a sentence exactly 18 words long.

a Withdrawn	d Hyperactive
b Obsessive	e Smug
c Brash	

TEAM WORK

SPREADING THE NEWS

With a partner, compare coverage of a recent event in three different news sources. Identify the types of bias evident in those sources.



4.9

alias a false or assumed identity

AKA Chopper Read

In the criminal world, the use of an **alias** or nickname is common. Words can have powerful connotations, and criminals may choose a name to enhance their reputation.

Chopper Read, for example, was a notable figure in modern Australian pop culture, but you may not have heard of Mark Pepper. The following extract discusses the origin of the alias ‘Chopper Read’.

Mark ‘Chopper’ Read wanted to be a famous criminal but first he had to change his name

Janet Fife-Yeomans | *The Daily Telegraph* | 26 Sep 2014

Mark Pepper was not a successful criminal. Not even mildly.

He never earned the respect of fellow villains and certainly did nothing in his real life that would have earned him the moniker “notorious”.

Then through a bizarre marketing ploy, he turned himself into someone who no-one should really want anything to do with – a serial killing psychopath.

Mark Brandon Chopper Read, the Walter Mitty of crime, was born.

His legal surname wasn’t Read but Pepper. Chopper Pepper doesn’t have the same sense of menace.

This big, tattooed, angry buffoon became the country’s most popular notorious criminal, one of its best-selling authors, an international figure through Eric Bana’s portrayal of him on the big screen and a stand-up entertainer.

It shouldn’t have worked but it did.

Like all notorious crooks, he had a nickname but Chopper came not from chopping off his ears, chopping off people’s toes or chopping up his victims. His dad had started calling him that as a kid after Chopper the bulldog, who was best mate to Yakky, the little duckling in the 1960s cartoon Yakky Doodle.



Fatbelly

The construction of little Chopper Pepper, named after a cartoon dog with a duckling as a best friend, is very different to how Chopper Read is presented in the documentary *Fatbelly: Chopper Unchopped*.

The documentary opens with a long shot of Chopper, alone in an alleyway. A voiceover, narrated by Chopper, sets the scene for Chopper's life story.

 **Fatbelly preview**
mea.digital/ee15

I done 23 years nine months in jail. I done ten and a half years in H division*. I've been stabbed 13 times in seven different episodes. I've been hit on the head with iron bars. I been hit on the head with claw hammers, shot once, been run over.

I've survived 60 serves of shock treatment in six months, one serve every three days. They've certified me three times, once at the age of 15, one at the age of 19, one at the age of 23. I've been bloody well bashed and belted from one end of the street to the other ...



You can't always control how you are represented. This street art of Chopper (middle) appeared in a Melbourne suburb.

* *H division was the area of Pentridge Prison reserved for, in the words of John Silvester, the 'baddest, the maddest and sometimes the meekest (it was used for protection as well as punishment)'.*

ACTIVITY

- Identify** the adjectives in the newspaper article above. **Describe** how these adjectives position the reader to view Chopper Read.
- Describe** the image accompanying the news article on p. 116.
- Compare and contrast** the **persona** of Chopper Read constructed in the voiceover extract to the persona constructed in the newspaper article and image.
- Predict** how Read's reputation would have been different if he'd gone by the name Mark Pepper.

persona the outward representation of a person's personality



4.10

Creating Chopper Read

In the early 2000s, Chopper Read was one of Australia's best-selling authors. He released 12 books based on his life experiences, although he admitted that he never let the facts get in the way of a good story. Perhaps the most well-known of these films is the 2000 movie *Chopper*, in which Chopper Read was played by Eric Bana. This fascination about Read's life was explored in many interviews and articles, as well as in documentaries and films.

But why?

This curiosity about Read stems from our desire to understand what motivates someone to behave in ways so foreign to our own. Psychologists suggest that there are some common desires that motivate many of our actions. They are:

- money and rewards
- a desire to be the best
- helping others
- power and fame
- recognition
- passion.

Some suggestions about Read's motivations for his actions appear in the article extract below.

For a bloke who tortured drug dealers for cash, Read was never much into money. "Before I die I just want my story told," he would say.

Certainly in the beginning he was motivated by fame, remarking that it wasn't the fastest gunslingers in the Wild West who were remembered, but the ones who "palled up with the drunken journos from the penny dreadfuls".

Well, if fame was the aim, he has succeeded, with few able to differentiate between the reality and the legend.

In the Northern Territory he was once asked for an autograph and obliged with his normal Mark 'Chopper' Read. The crestfallen fan then asked, "Could you sign it with your real name, Eric Bana?" Which he did. So his last known crime was forging the signature of a Hollywood star.

The truth is, Read had been playing Chopper for years, giving speeches, selling memorabilia and painting pictures. At one gallery opening night he walked over and said to me, "Hey, what I'm doing here is not illegal, but it's certainly criminal."

John Silvester, 'Posh people love gangsters', *The Age*, 3 October 2013

Not everyone cares

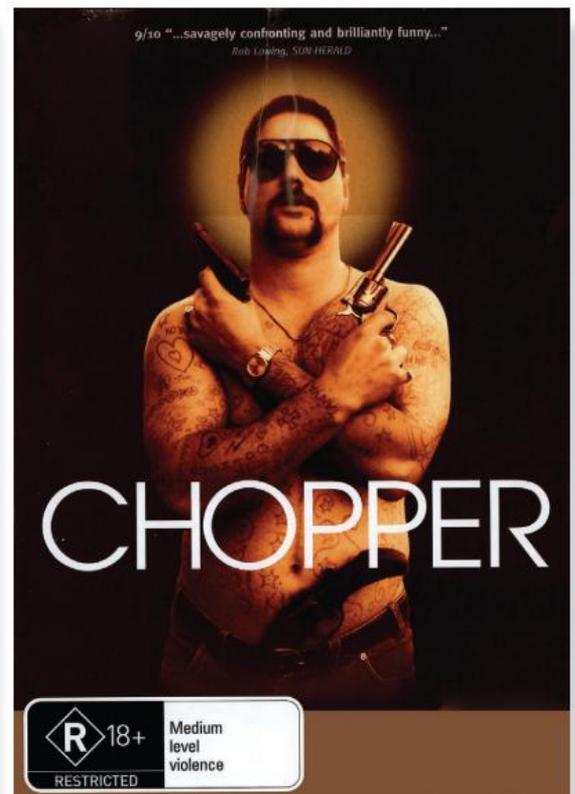
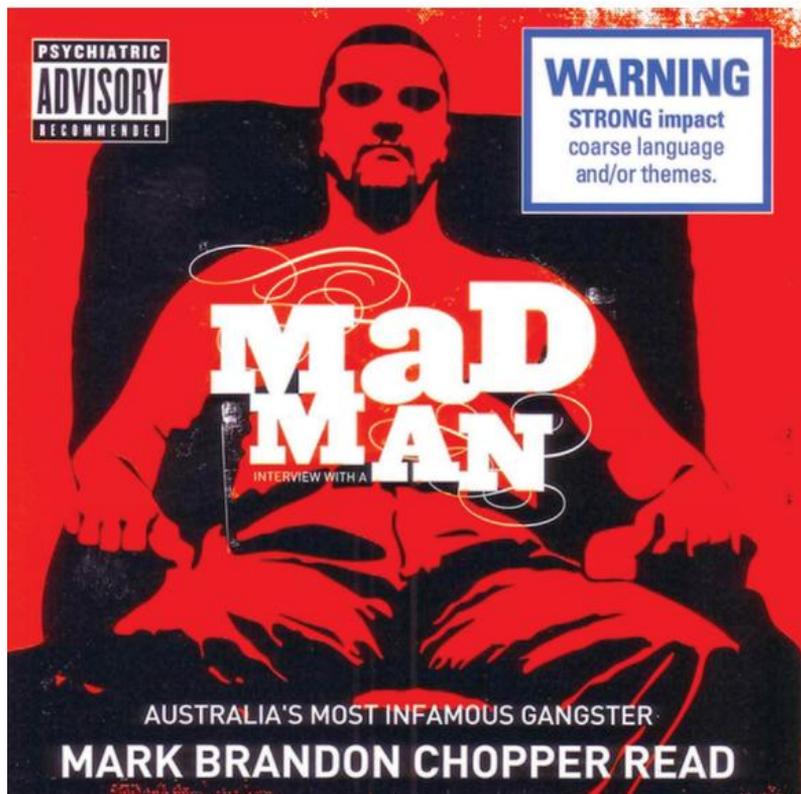
The final scene of *Chopper* (2000), directed by Andrew Dominik, is of Read in his cell at Pentridge Prison, with two prison guards for company. They are watching Read being interviewed. Read is concerned with how he comes across. He suggests to the unresponsive guards that he comes across 'alright ... intelligent, but tough'.

The guards just reply, 'Come on, we've got some work to do mate.' Neither his fame nor his motivation means much to them.

Similarly, not every representation of a character will connect with every member of an audience. Everyone has their own perspective on life, and sometimes it just won't match the perspective being presented by a text.

ACTIVITY

- 1 **Describe** what the author of the article means by 'Read had been playing Chopper for years'.
- 2 **Describe** how the article portrays Read.
- 3 **Compare and contrast** the covers of the works by and about Read. **Explain** how these images make read appear to viewers.
- 4 **Comment** on the list of motivations and the information you have read about Chopper. **Argue** in your own words what appears to be Chopper's main motivation. **Justify** your choice using the information in this chapter.



4.11

SKILLS AND STRATEGIES

WRITING ABOUT PEOPLE

explicit directly stated

implicit suggested but not directly stated

obituary a notice of someone's death, typically including a brief biography

We choose words for many reasons – to express feelings and opinions, to make judgements about aspects of people such as their behaviour, and to assess the quality of objects such as literary works. We can do this **explicitly**, through the use of adjectives ('she's a lovely woman' or 'he's an awful man'), or **implicitly** ('he didn't complete the work on time', or 'Mary always delivers her projects on time').

Chopper RIP

Chopper Read died in 2013, aged 58.

Read the following passage from Chopper Read's **obituary**. The adjectives that explicitly describe Chopper have been highlighted in red. The phrases highlighted in green show where an opinion is expressed implicitly.

Not since Ned Kelly has an **Australian criminal enjoyed such public adulation** as Mark "Chopper" Read. Unlike Kelly, **Read lived to enjoy his infamy**, becoming a **bestselling** author and the subject of a **hit** film. The **heavily tattooed, garrulous** Read, who has died aged 58, blended the **swaggering Australian "good bloke"** persona with a belief in **righteous** violence.

Garth Cartwright, 'Mark "Chopper" Read obituary',
The Guardian, 9 October 2013

WRITE IT UP... 

DESCRIBING CHOPPER

- 1 Classify the words and phrases in the passage above into those with positive and those with negative connotations.
- 2 Analyse the phrases highlighted in green. What do they suggest about Read?
- 3 Below is a further extract from Chopper's obituary. Identify the adjectives and adverbs in the passage, and explain how they make the reader feel about Chopper.

The son of an ex-army father and a fervently religious mother, Read was born and raised in the suburbs of Melbourne. He spent his first five years in a children's home. He was reunited with his parents, but things were difficult, and he was bullied at school.

Made a ward of the state at 14, he was placed in psychiatric institutions and subjected to electro-shock treatment. His brutal childhood led Read to develop his "hard man" persona, and his skills at dishing out violence and enduring pain saw him become a street gang leader by his mid-teens.

- 4 You can change people's feelings and opinions by changing the language you use to describe them. Rewrite the passage above using new adjectives and adverbs to position the audience to see Chopper in a different way.

What a character!

When writing about people, we want to be able to describe them as accurately as possible. One of the ways we can do this is by using words that are precise. Rather than describing someone as talkative, we can use a word such as ‘garrulous’. This indicates that not only are they chatterboxes, but that they aren’t likely to be saying anything deep and meaningful.

(At the same time, it’s important to remember that the longest or most unusual word isn’t necessarily the most appropriate (see p. 92).)

SYNONYMS

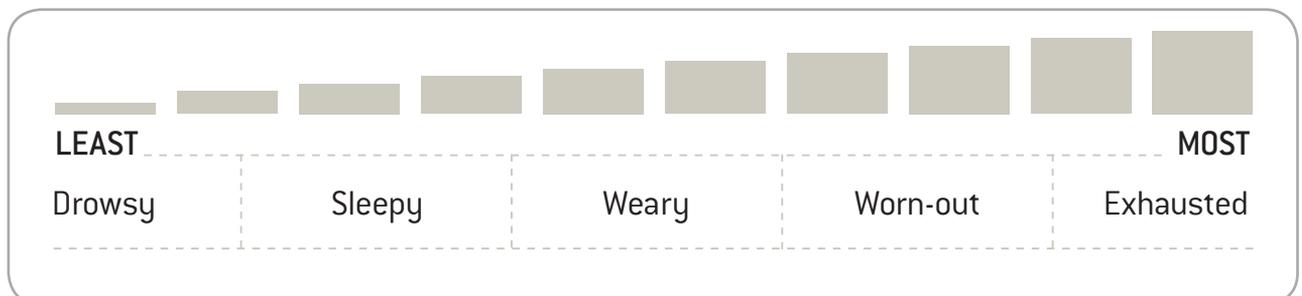
1 Use a dictionary and thesaurus to find five synonyms for each of the following words.

- | | |
|---------|----------|
| a Nice | f Scared |
| b Happy | g Smart |
| c Mean | h Brave |
| d Sad | i Tricky |
| e Mad | j Funny |

2 Select five words from the list of synonyms you have created. Sketch a picture for each word that depicts an individual with that characteristic. For example, the image to the right represents ‘compassionate’ (a synonym for nice).

3 Use your own words to write a new definition for each word. Your definition of compassionate might be: *someone who cares for others; we see it in their actions, not just in their words.*

4 Select one of your lists of synonyms. Determine the intensity of the words by ranking them in order from the least to most intense. For example, for *tired*, your list might be *worn-out, exhausted, weary, sleepy* and *drowsy*.



4.12

Inside the mind

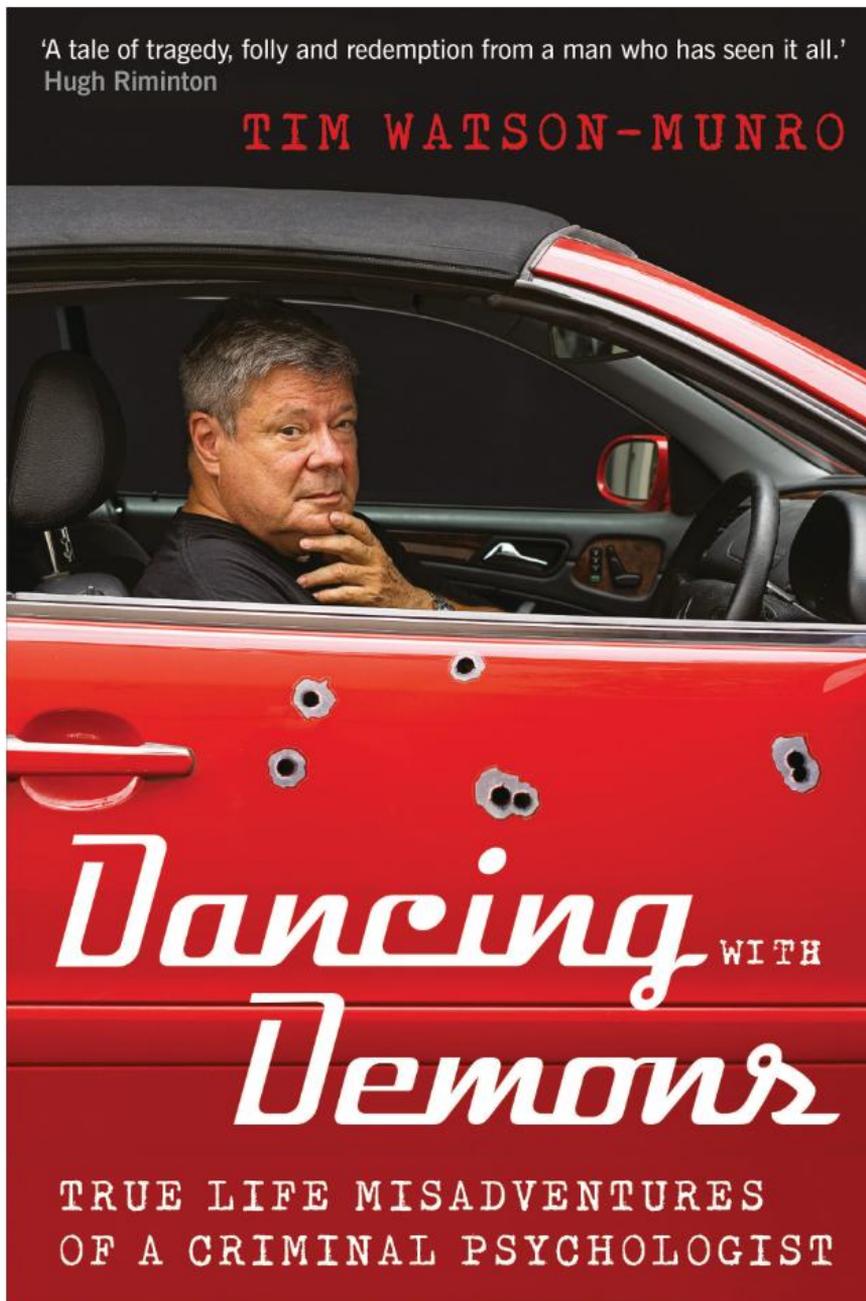
Humans are complex and mysterious beings. Psychologists work with people to help them better understand the workings of the mind. Criminal psychologists study the behaviour of criminals to try to understand what makes someone commit a crime, and to use that information to identify perpetrators and predict their future behaviour. Criminal psychologists are often called up as witnesses in court cases to help the jury understand the mind of the criminal.

Tim Watson-Munro

Tim Watson-Munro is an Australian criminal psychologist with experience on both sides of the criminal justice system. His 2017 memoir, *Dancing with Demons*, caused a stir as he shared some of his insights into notorious cases.

His memoir was also notable because in it, he admits to breaking the law himself. He describes how he became addicted to cocaine, was arrested and deregistered as a psychologist.

Tim Watson-Munro shared his story with authors Meshel Laurie and Emily Webb on their podcast *Australian True Crime*, which looks at recent and historical true crime stories.



In one episode of the podcast, Watson-Munro shared his experiences working with criminals such as Julian Knight (the man responsible for the 1987 Hoddle Street Massacre), gangster Alphonse Gangitano and disgraced tycoon Alan Bond.



Australian True Crime podcast
mea.digital/ee412



ACTIVITY

Listen to the 'Dancing with Demons' episode of the *Australian True Crime* podcast. To help you answer the questions, make sure you read them all before listening to the podcast.

- 1 **Identify** the anecdote Meshel Laurie tells at the beginning of the episode.
- 2 **Propose** two reasons why Laurie chose to tell this anecdote.
- 3 **Sequence** the main points discussed in the podcast on a timeline.
- 4 **Explain** why you think the podcast has been organised in this way. **Consider** the order and timing of when information is revealed to the listener.
- 5 In most cases, admitting to a criminal history will detract from someone's **credibility**. **Argue** whether Watson-Munro's criminal history detracts from or adds to his credibility in this case.

credibility the quality of being worthy of trust and belief



4.13

SKILLS AND STRATEGIES

CONSTRUCTING ANECDOTES

Anecdotes are short, amusing or interesting stories about an event or person. An anecdote can be funny, but it isn't a joke. Anecdotes aren't about getting laughs but about revealing a truth, or a specific quirk or trait. An anecdote is 'a story with a point'.

Anecdotes are often included in obituaries and eulogies, as they show not just the quality we want to share about the individual we are remembering, but also our relationship with them.

Chopper and me

Below is a transcript of an anecdote Meshel Laurie uses at the beginning of the 'Dancing with Demons' episode of the *Australian True Crime* podcast.

I hate to name drop, but no less an expert than Chopper Read once told me the only man he feared was Julian Knight because 'that prick's mad' were his exact words. The fact that our guest today disagrees with that is interesting because he is one of this country's most respected criminal psychologists. Tim Watson-Munro has developed deep therapeutic relationships with some of Australia's scariest men ...



Meshel Laurie (left) and Emily Webb (right), the writers of the podcast *Australian True Crime*

Laurie uses the anecdote to set the scene and to establish the credibility of her guest, Tim Watson-Munro. It also reinforces Laurie's own credibility by revealing her connection to Chopper Read, one of Australia's most notorious criminals.

Writing anecdotes

Imagine that you've been asked to talk about a person you know. Perhaps you have to introduce them as they're presented with an award; maybe you've been invited to give a speech to mark a significant moment in their life. Whatever the occasion, you want to write an anecdote that both entertains and informs the audience.

Before you begin, think about the main quality or characteristic that stands out to you about the person. For example:

I admire my mum's sense of mischief.

Then think about a time when you saw this quality in action. Write out the bare facts of the event – just what happened.

I remember when we were on holiday together and Mum rocked the boat. Everyone else thought I was doing it, and no-one would believe me.

From there, identify the most exciting details to expand on. Ask yourself:

- what was exciting about the setting?
- were you with any interesting people?
- were there any sensory details that would engage your audience?
- how did you feel during the event?
- how did other people react?

One way to create interest is to start *in medias res* – Latin for ‘in the middle of things’. From there, work backwards to give context before pulling your audience back into the story.

It was a small boat, not a canoe, not a kayak, but small and close to the water. Joining Mum and I for the boat ride were a couple from the Gold Coast and our guide, a grinning Vietnamese man, keen to practice his English. As the boat manoeuvred through the mangroves lining the Mekong, we paused for a moment to look at a snake, gliding through the water. The woman from the Gold Coast was nervous, she didn't want to fall in and end up as snake bait. Nor did I. The gentle rock of the boat gathered tempo and the boat rolled, first to one side then the other. Accusing eyes turned to me. My travelling companions thought I was responsible. No one would believe that the sweet grandmother would do something like that. But they hadn't grown up with the woman who took great joy in turning on the toys in the toy aisles at Kmart.

Another way of trying to bring the audience into the moment is to add small bits of dialogue. Meshel Laurie's quote from Chopper – ‘the prick's mad’ – is so effective because the bit of speech is so typical of Read's persona.

WRITE IT UP...

WRITING YOUR OWN

- 1 Consider how you might use an anecdote when writing about someone you don't know.
- 2 Identify where you might be able to find information to craft into an anecdote.
- 3 Use the tips above to write your own anecdote about someone you admire.

4.14

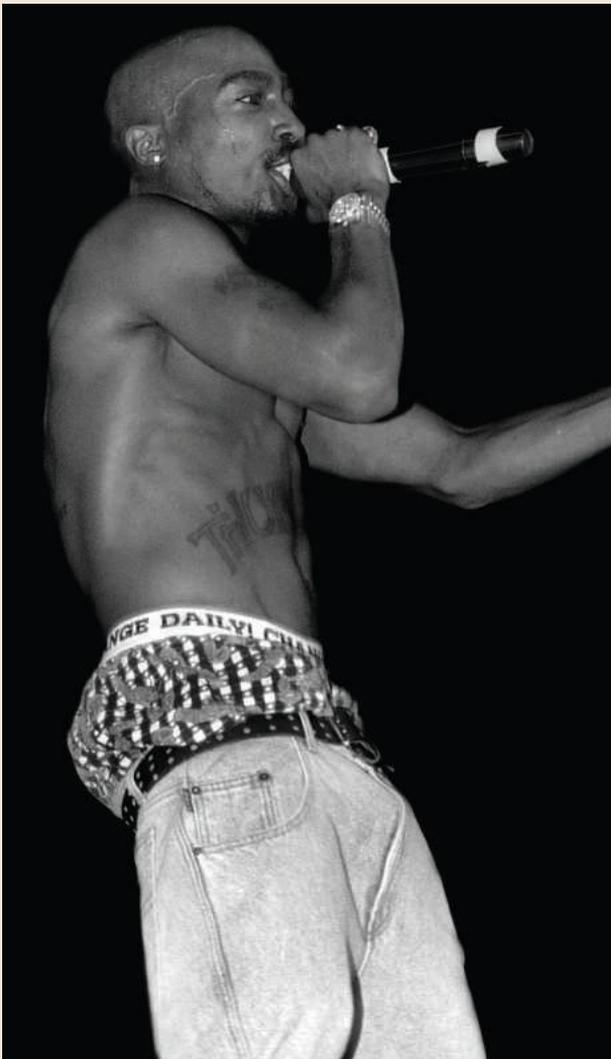
Tupac Shakur: A life remembered

An obituary is a nonfiction text written to remember the life of someone who has passed away. An obituary presents a person, at the end of their life, as the sum of the life that they have lived. Obituaries usually appear in news media. They may be written by someone who knew the subject, or by a journalist. While obituaries are released after the death of an individual, news organisations often have a bank of pre-written obituaries waiting for the news of someone's passing.

Read the following example of an obituary, which appeared in *The New York Times* a week after the death of Tupac Shakur.

TUPAC SHAKUR, 25, RAP PERFORMER WHO PERSONIFIED VIOLENCE, DIES

By Jon Pareles | *The New York Times* | 14 Sep 1996



Tupac Shakur, a rapper and actor who built a career on controversy, died of wounds yesterday from a drive-by shooting last Saturday. He was 25 years old.

... Mr. Shakur was a complex and sometimes contradictory figure, with a career featuring million-selling albums, gunshot wounds and run-ins with the police. He was an intelligent, vivid writer who had studied acting at the High School of Performing Arts in Baltimore; he was an accomplished rapper with a husky baritone and crisp enunciation. He was also a convicted sex offender, and the words “Thug Life” and “Outlaw” were tattooed on his body.

... In some raps, Mr. Shakur glamorized the life of the “player,” a high-living, macho gangster flaunting ill-gotten gains. But in many others, sometimes on the same albums, he portrayed the gangster life as a desperate, self-destructive existence of fear and sudden death. He described gangsterism as a vicious cycle, a grimly inevitable response to racism, ghetto poverty and police brutality.

“All we know is violence,” he declared in “Trapped.” In an interview with *Vibe* magazine this year, he said children should be told that “because I’m talking about it doesn’t mean that it’s O.K.” But he also revelled in his notoriety, particularly after he was released from jail.

With many raps about killing policemen (usually in self-defense), Mr. Shakur offered prime examples for groups that wanted to clean up rap lyrics; he also considered himself a target of police harassment. At the

You'll analyse this obituary and answer questions on the next page.

same time, he sold millions of albums and reached No. 1 on Billboard's pop-albums chart. Long before his death, his career raised questions about hip-hop's devotion to "realness," the notion that a performer has to live (or have lived) the life he raps about.

... Tupac Amaru Shakur was born in New York City, the son of Afeni Shakur, a member of the Black Panthers who was in jail on bombing charges while she was pregnant with him; she was acquitted. He grew up in the Bronx, then moved with his mother to Baltimore, where he studied acting at the High School of the Performing Arts. There, after a friend was shot while playing with guns, he wrote his first rap, about gun control, and began performing it. He dropped out of high school (although he later earned a general equivalency diploma) and moved to northern California.

He ... auditioned for Shock G of the group Digital Underground ... appearing on the group's "This Is an EP Release" (Tommy Boy) and "Sons of the P" (Tommy Boy), which was nominated for a Grammy Award. In 1991, he started a solo recording career with the album "2Pacalypse Now" (Interscope) ... Before the album was released, he also started a career as a movie actor, playing the violent, unpredictable Bishop in the Ernest Dickerson film "Juice."

In October 1991, Mr. Shakur said, police officers in Oakland, Calif., assaulted him because he was jaywalking; he filed a \$10 million lawsuit. In the spring of 1992, a Texas state trooper was killed by a teenager who was listening to "2Pacalypse Now," which includes songs about killing policemen. Vice President Dan Quayle demanded that the album be withdrawn; Interscope refused.

In 1993, Mr. Shakur played the male lead in John Singleton's film "Poetic Justice," opposite Janet Jackson,

and released "Strictly 4 My N.I.G.G.A.Z.," which sold a million copies, mixing tales of violence with positive messages about women and the responsibility of fatherhood. It was followed in 1994 by "Thug Life, Vol. 1," made by a group of rappers featuring Mr. Shakur. The group's hit single, "Pour a Little Liquor," was an elegy for victims of gangster life; it was used in the soundtrack of "Above the Rim," a movie in which Mr. Shakur had a supporting role.

In November 1993, Mr. Shakur was indicted on charges that he and some associates assaulted a 20-year-old woman in a Manhattan hotel suite. During the trial, he was shot twice as he entered a Manhattan recording studio and robbed of \$40 000 worth of jewelry. He was sentenced to prison for sexual assault. While in prison, he married his long-time girlfriend, Keisha Morris, but the marriage was annulled. In October 1995, pending appeal, he was released on \$1.4 million bail, which was put up by his new recording label, Death Row Records.

His 1995 album, "Me Against the World" (Out Da Gutta/Interscope), apparently recorded before his prison term, was a more sombre reflection on ghetto violence ... it sold two million copies. Upon his release, Mr. Shakur immediately began recording songs for "All Eyez on Me" (Death Row/Interscope), which has sold 2.5 million copies since its release this year. It was the first double album in hip-hop, and it reached No. 1. The cautionary tone was gone; on the album, Mr. Shakur flaunted his success, revelling in fame and wealth.

... Mr. Shakur had planned a tour this fall with other Death Row performers, including Snoop Doggy Dogg.

He is survived by his mother and a half-sister, Sekyiwah Shakur, who live in Decatur, Ga., and a half-brother, Maurice Harding.

4.15

Composing an obituary

Obituaries play an important part in representing the memory of the person who passed away. In life, Tupac Shakur was a controversial figure, and the writer of his obituary had the task of painting a decisive picture of what sort of person he was.

For your final assessment task, you will be required to combine all that you have learnt about constructing representations and positioning audiences and write an obituary about a polarising person – someone that people either love or hate.

When you look back at Tupac's obituary, as well as the other texts you've examined in this chapter, there are four main elements to consider.

Facts

In writing Shakur's obituary, Jon Pareles had to sum up 25 years of the musician's life in just one article. As you saw while analysing *Making a Murderer*, the process of choosing which events and facts to include determines how the subject will be seen.

Many obituaries are overwhelmingly positive – we don't like to speak ill of the dead – but Pareles chose to include negative aspects of Shakur's life alongside the good.

Language

Consider how Chopper Read was described, both before and after his death. The words that are used to describe a person are powerful, and different words will paint a very different picture.

When writing an obituary, you're representing the subject's character. It's important to consider the positive and negative connotations of the language you use.

Anecdote

Anecdotes are powerful tools for constructing representation. A small example of someone's behaviour can be held up as evidence of key elements of their character.

Anecdotes are commonly used in obituaries to give the audience a sense of what the subject was like. Consider how Pareles's obituary presents anecdotes about Tupac, and how he uses them to construct his representation of the musician.

Images

As you learned while analysing *From Hell*, the content and composition of images can convey enormous amounts of meaning.

When choosing a picture for the obituary, it won't necessarily be the most recent image of the subject, but rather the picture that best represents the aspect that you wanted to show of them. Often this is a picture of the subject in their youth, or at the height of their career.

ACTIVITY

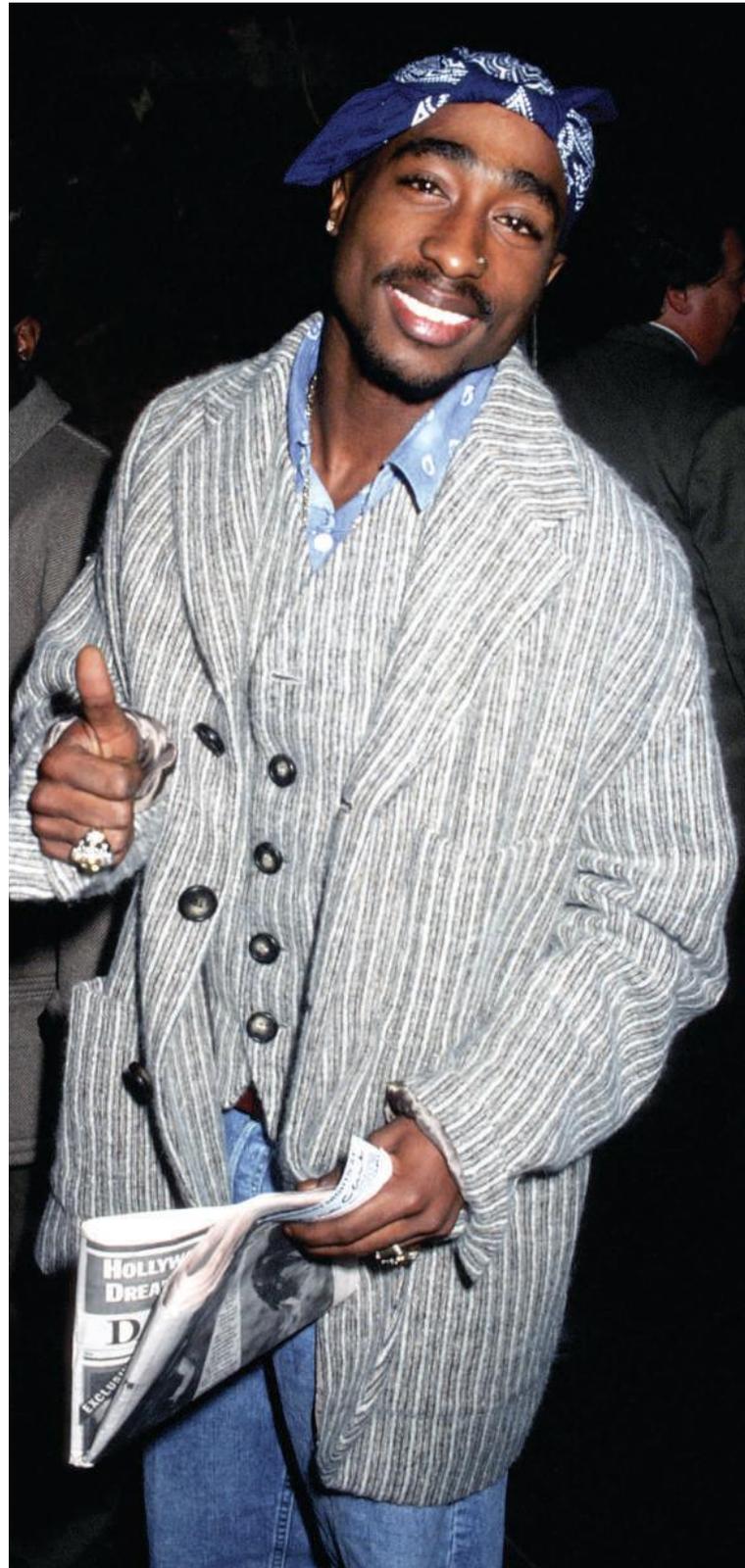
There are 13 paragraphs in the obituary for Tupac Shakur. Begin by numbering them 1–13 in your notebook.

- 1 **Identify** the main point of each paragraph in the obituary. For example:
 - 1 *Who, How, When, Where, How old?*
 - 2 ...
- 2 **Draw** a timeline to map out the significant events in Shakur's life. **Explain** how the obituary has organised these events. (For example, chronologically: in order of importance, etc.)
- 3 **Identify** the adjectives used to describe Shakur in the obituary.
- 4 **Identify** the facts used in the obituary.
- 5 **Identify** an anecdote used in the obituary. **Explain** what it reveals about Shakur.
- 6 **Classify** the adjectives into those with positive connotations and those with negative connotations.

POSITIVE	NEGATIVE

- 7 **Identify** whether positive or negative connotations are used more in the obituary. **Explain** why this might be.
- 8 *Mr. Shakur was a complex and sometimes contradictory figure, with a career featuring million-selling albums, gunshot wounds and run-ins with the police.*

Explain how this sentence uses examples from Shakur's life to show that he was 'complex and contradictory'.
- 9 **Decide** whether the obituary is biased. **Discuss** why this may or may not be the case. **Consider** when and where the obituary appeared in developing your response.



3

ASSESSMENT TASK

SPOKEN/SIGNED RESPONSE

Context



Throughout Chapter 3 you have explored how people create representations of themselves in reflective texts. You have examined the patterns and conventions used in reflective texts, and how these are used to position audiences.

AUDIENCE: Viewers of a fact-checking website

PURPOSE: To inform

Task



Create a vlog for a fact checking website that explains how the representation of a particular person in a nonfiction reflective text of your choice (in consultation with your teacher) has been constructed. Your vlog will consider the language features and text structures of your chosen text, and explain how these make meaning, shape representations, and position the audience to view the person being represented.

Conditions



PRESENTATION: Pre-recorded

LENGTH: 3–5 minutes

TIME: Four weeks' notice of task



Getting started

This assignment involves writing, presenting and, if you choose, filming a vlog (video blog). Your vlog will have to include visual elements, which can either be added during filming or be part of a presentation. Your vlog will not have to be as formal as your TED talk, but it is still important to follow a logical structure.

<p>CHOOSING YOUR TEXT</p>	<p>Your vlog must be about a reflective text. Writing your presentation will be easier if you choose a text that you feel strongly about, and that has plenty to analyse. It needs to be a text that you have read in detail; if you want to use one of the texts in this chapter, you need to find a copy and read the entire book.</p>
<p>PLANNING YOUR VLOG</p>	<p>Five minutes is not a long time to explore a complex text. Contextualise your text as efficiently as you can, and try not to bogged down in summary. You are marked for your evaluation more than your summarising skills.</p> <p>The following structure is a guide to help you organise your presentation.</p>
<div style="display: flex; flex-direction: column; align-items: center;"> <div style="display: flex; align-items: center; margin-bottom: 20px;"> <div style="background-color: #f0f0f0; padding: 10px; text-align: center; width: 150px;"> <p>INTRODUCTION (1 minute)</p> </div> <div style="margin-left: 20px;"> <ul style="list-style-type: none"> Introduce the text that you have chosen, and the person, or group of people, whose representation you will evaluate. Give any necessary contextual detail about the text – briefly talk about the subject matter and the text’s context. State the argument that you will be making – is the representation accurate or inaccurate? </div> </div> <div style="display: flex; align-items: center; margin-bottom: 20px;"> <div style="background-color: #f0f0f0; padding: 10px; text-align: center; width: 150px;"> <p>BODY (3 minutes)</p> </div> <div style="margin-left: 20px;"> <ul style="list-style-type: none"> Present evidence to support your argument, using examples from the text to show how the representation has been constructed. The more evidence you have, the more compelling your point. </div> </div> <div style="display: flex; align-items: center;"> <div style="background-color: #f0f0f0; padding: 10px; text-align: center; width: 150px;"> <p>CONCLUSION (1 minute)</p> </div> <div style="margin-left: 20px;"> <ul style="list-style-type: none"> Sum up all the evidence that you have presented, relating it back to and restating your argument. </div> </div> </div>	
<p>VISUAL COMPONENT</p>	<p>Choose visuals that create interest, and where possible support your evidence. Including the cover of the text that you have chosen, or a picture of your subject, can help contextualise the text, and diagrams can help you organise how text examples relate to your argument.</p>

4

ASSESSMENT TASK

EXTENDED WRITTEN RESPONSE

Throughout this unit you have examined the creation of representations in nonfiction texts, and how these representations are used to position an audience to accept a particular point of view. You have also considered how different perspectives, ideas, attitudes and values are communicated in texts, and how these reflect the human experience.

Context



AUDIENCE: Readers of a news website

PURPOSE: Influence

Task



Select an individual who has or had a controversial or problematic public profile. Write an obituary for this person that reflects on their life, attitudes and values. In your obituary, discuss how this public representation of them was created in the first place.

Conditions



LENGTH: 500–800 words

TIME: Four weeks' notice of task



Yassmin Abdel-Magied (left) and Elon Musk (right) both have controversial public profiles, but for very different reasons.

Getting started

This assignment involves writing an obituary similar to the one on p. 126. This is a complex task, and, while you have four weeks to write it, you'll need to use that time well so that your final work is the best it can be.

To help you succeed in the task, consider the following tips.

CHOOSE YOUR SUBJECT	The person you choose needs to be polarising in the public eye – people will either love them or hate them. Choose someone who you find interesting – that will make writing about them much easier for you.
DO SOME RESEARCH	Research isn't the focus of this task, but you will need to do some. Don't just draw from one source – examine a few different perspectives. This will help you sort out the facts from the opinions and give you a sense of your subject's life.
CREATE A TIMELINE	Create a timeline of the subject's life after you finish your research. This will help you select the most significant events in their life. You only have 500–800 words, so you must carefully consider what information is important to help your audience understand the subject.
LIST SOME QUALITIES	Think about both the positive and negative qualities of your subject. Write down one example for each; for example, Tupac Shakur was described as 'intelligent' but also as 'a macho gangster'. Use a thesaurus and dictionary to build up a word bank of synonyms to use throughout your obituary.
FIND AN ANECDOTE	Find one anecdote you can use that demonstrates these qualities. Think about where in your obituary it would be most effective. You might use it early to reveal the aspects you wish to remember, or towards the end to summarise the subject's legacy.
REFLECT AND REVISE	After you have written your first draft, take some time to reflect on your work, and identify areas you can target for improvement in your next draft.

UNIT 2

SELF-REVIEW

Throughout Unit 2, you explored individual and collective experiences and perspectives of the world. Now that you've completed the unit, take some time to review what you've learned and how prepared you are for your assessment.

Objectives

There are nine objectives that you need to meet as part of your learning.

This table shows examples of tasks you've completed that address each objective. Identify other examples from the unit.

OBJECTIVE	EXAMPLE
1 Use genres to suit purposes and audiences	Challenging language conventions (3.6) Discovering documentaries (4.6)
2 Develop relationships with audiences	Communicating in a team (3.7)
3 Construct and explain representations of human experiences	Positioning an audience (3.2)
4 Use and explain how beliefs and values underpin texts	Detecting bias (4.8)
5 Explain how language features shape meaning	Analysing extended metaphor (3.4) Analysing similes (3.9)
6 Use subject matter to support perspectives	Positioning an audience (3.2)
7 Construct coherent texts	Expressing your ideas (3.12)
8 Make appropriate language choices	Writing about people (4.11)
9 Use language features for particular purposes	Expressing your ideas (3.12) Constructing anecdotes (4.13)

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To succeed in your assessments, you need to achieve these objectives. Do you think that you can achieve each one? If not, review the example tasks until you're confident to move forward.

SKILLS AND STRATEGIES

Throughout this unit you've been developing skills and strategies around communication and language. Rank how confident you are about these skills and strategies, from 1 (extremely unconfident) to 5 (extremely confident).

- Positioning an audience (3.2)
- Analysing extended metaphor (3.4)
- Challenging language conventions (3.6)
- Analysing similes (3.9)
- Expressing your ideas (3.12)
- Thinking creatively (4.2)
- Describing images (4.4)
- Discovering documentaries (4.6)
- Detecting bias (4.8)
- Writing about people (4.11)
- Constructing anecdotes (4.13)

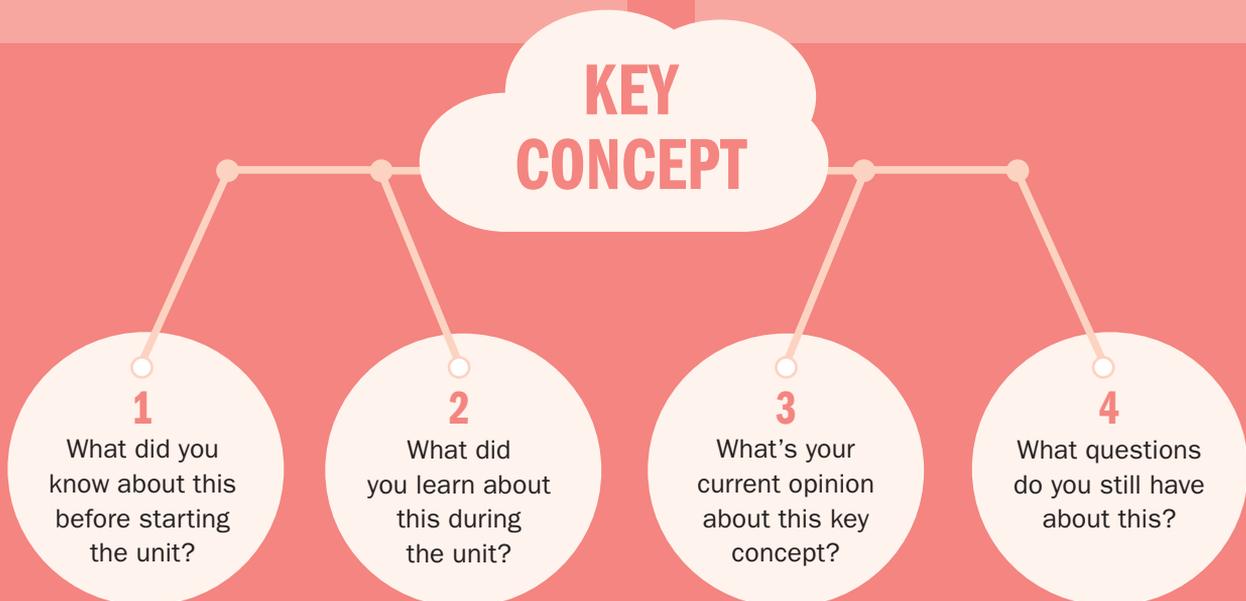
If you're not confident with any of these skills and strategies, go back and review these sections.

KEY CONCEPTS

You've also explored some key concepts about texts and how they reflect human experience, such as the following.

- Reflective texts reveal a person's personal responses to their experiences.
- Texts attempt to position audiences to accept a particular perspective.
- Certain assumptions, beliefs or attitudes are taken for granted within a culture.
- Documentaries may contain subjective or biased opinions as well as facts.
- The choices creators make determine how characters and events are represented.
- Representations will not always be accepted by the audience.

For each of these key concepts, complete a chart like the one below. This will demonstrate how your understanding of this concept has developed throughout the unit.



GLOSSARY

alias a false or assumed identity

anthology a collection of individual texts on the same theme or topic

bias a prejudice towards a certain viewpoint

brainstorm producing ideas and thinking about ways to solve problems

capitalise on to turn to one's advantage

cluster a number of things with similar qualities, grouped together

collaboration working with someone else to produce something

component a part of a larger whole

composition the combination of elements that make up something

connotation an idea or feeling that a word invokes for a person

continuum a continuous sequence from one extreme to the other

convention the way something is usually done

credibility the quality of being worthy of trust and belief

curate to select and prepare certain things for a particular purpose

deconstruct to reduce something to its parts in order to reinterpret it

dislocation to feel as though one is out of place, or somehow separated

explicit directly stated

exploitation treating someone unfairly in order to benefit from their work

genre the category into which a text is grouped

globalisation businesses operating on an international scale

human resources the personnel of a business or organisation

icon a small image used as a representative symbol

ICT information and communication technology

implicit suggested but not directly stated

inauguration the formal admission of someone to a role or position

industrialisation development of industries on a wide scale

introspection observation of one's own mental and emotional processes

juxtaposition two things placed closely together for contrasting effect

language features elements of language that support meaning and help define a type of text

metalanguage language that describes language

metaphor a figure of speech in which one concept directly represents another

mind map a visual representation of associated ideas, usually arranged around a central idea

misinformation inaccurate information that is intended to deceive

mnemonic a pattern of letters or associations to help you remember something

morale confidence, enthusiasm and willingness to make an effort

multimodal presented using more than one mode of communication; for example, a speech with visual elements

networking building a group of associates that assist each other for mutual benefit

nonfiction text that is informative or factual

nonprofit an organisation that provides services to the community but does not run for profit

obituary a notice of someone's death, typically including a brief biography

objective not influenced by personal feelings or opinions

outsource contracting work tasks to an external person or group

persona the outward representation of a person's personality

prefix letters before a base word that change its use

pretentious affecting to be more important or impressive than one actually is

productivity the effectiveness of productive effort, especially in work environments

rapport a relationship where the people involved communicate well

register the style of language, grammar and words used for particular situations

regulated controlled by means of rules or laws

sensationalist concerned more about evoking excitement than about accuracy

simile a figure of speech that compares one concept to another

spectrum a range of connected values, objects or opinions

stereotype a popular but largely incorrect generalisation about a particular type of person or thing

subjective based on or influenced by personal feelings or opinions

suffix letters after a base word that change its use

symbolism the use of symbols to represent ideas or concepts

synopsis a brief statement giving the general outline of a text

telecommute to work from home using email and the internet

tone the mood or attitude of a piece of writing

ubiquitous found everywhere

urbanisation the process of land or an area becoming more urban, or city-like

wistful having or showing a feeling of vague or regretful longing

GLOSSARY

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Other material

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