

## Text C

"Recipe for Risotto" by Josephine Clarke was published in *between white* in 2016. Clarke is a contemporary Fremantle writer. She grew up in the south west of Western Australia. Her poems and short stories have been published in several Australian journals.

Recipe for Risotto<sup>1</sup>

Call the family in. Tell them to be ready  
at the right time. Remind them  
of where they come from —  
butter from the Alps, rice  
from the sodden Lombardy plains,  
their *nonni*<sup>2</sup> from lines of brothers,  
the Goldfields, the woodline,  
to abandoned shacks in the karri.

Let white butter sing over the base of the pan.  
Add onion thinly sliced,  
garlic finely chopped,  
saffron from the autumn crocus<sup>3</sup>.  
When you arrive at a yellowing chorus  
drop the rice in:  
three handfuls for each one at the table  
two extra for the dead in the room.  
Recall those times you could not afford such extravagance.  
Let the wooden spoon keep the rice moving in quavers.  
At the high translucent C,  
add a glass of wine,  
carefully chosen for the voice it will bring.

When you draw from the simmering stock  
remember where eggs come from,  
how much of a hen we use in our lives.  
Keep the rice covered in her relinquishing.  
It is the hen's gift to the rice,  
make certain it is received.

As soon as the rice has gorged itself — *sostenuto*<sup>4</sup>,  
hold on to that note,  
the journeys,  
the sacrifices.  
Add cheese, more butter  
— light a candle.  
Put the lid on.  
Don't let in  
any forgetting.

<sup>1</sup> Risotto — an Italian dish of rice cooked in stock with ingredients such as vegetables and meat or seafood

<sup>2</sup> nonni — grandmothers

<sup>3</sup> crocus — a flowering plant of the iris family

<sup>4</sup> *sostenuto* — music to be played in a sustained or prolonged manner

## Text C – Poetry

### Josephine Clarke – ‘Recipe for Risotto’

#### Possible readings

There are many different readings that could be successfully presented of this poem. Candidates could construct a reading based around a theme or idea in the text or by applying a lens or reading strategy.

The poem is written in the form of a recipe for risotto, an Italian rice dish which incorporates many ingredients in one pot. Risotto might be considered a ‘comfort food’ and often varies considerably from region to region; as such, the poem could be read as an expression of the Italian migrant experience. In reflecting a certain nostalgia for one’s home, candidates could suggest that the extended metaphor of the risotto parallels the migrant experience in Australia. That, like risotto, a multicultural nation takes patience and care to perfect and that many factors can contribute to the successful ‘dish’, including a melange of ingredients and the recognition of one’s cultural heritage rather than assimilation within the dominant culture. The course concept of identity could be discussed through the relationships of place and experience. There are many Italian places mentioned alongside the Western Australian references in the poem which reflect this idea of a shared geographical identity, such as ‘the Alps’ and ‘Lombardy’ in Italy as well as ‘the Goldfields’ and ‘the woodline...karri’ in Western Australia. Candidates could make a link between the poem and the modern migrant or refugee experience in Australia today, in that the ‘ingredients’ may come from many places and that families contribute towards the final cultural melange – and that it can be a satisfying experience!

A reading could be presented that focuses on the importance of food in a culture. The idea that food is an essential part of identity, culture and community is reflected in the poem. ‘Remind them where they come from’ can be read as conveying the idea that place – even if the connection to place is intergenerational – is an integral part of identity. The representation of family could also be the focus for a reading. Candidates may look at the relationships between people and place and the stories and traditions of a family. This reading could incorporate a discussion of the metaphor of the handfuls of rice representing people in the family and their ancestors. Ideas about love, sacrifice and traditions and their importance to identity, family and community all contribute to these two readings.

One of the most obvious features of the poem is that it is written as a recipe; this structural element should be mentioned. The structure of the poem could contribute to several different readings when considered in light of the musical discourse employed. Strong candidates may uncover a parallel between a song and a recipe in that each has a ‘script’, both build to a climax and both music and food play an important role in defining culture. Music is a significant feature of this poem and candidates could explore this in their reading. Phrases like ‘the voice it will bring’, ‘butter sing’ and ‘chorus’ could contribute to this discussion of the importance of song in community, identity and family, whilst strengthening ideas of tradition.

The recipe structure may reflect the archetypal or stereotypical realm of the feminine. Candidates could explore ideas about nurturing, assumptions about the persona and who is responsible for nurturing family and identity. The structure of a recipe may also reflect the

struggles of migration. It is a process that requires patience and the appropriate steps have to be taken to achieve the desired outcome.

The sacrifices made by migrants in establishing their identity in Australia could be the focus of a reading. Textual examples such as 'times you could not afford such extravagance' or 'the journeys / the sacrifices' could be used to develop ideas about how hard life was for many migrant families and that acknowledging these 'ancestors' is integral to their cultural identity today.

## Textual analysis

The structure of the poem is one of the most obvious techniques and its hybrid form could feature in candidates' discussions. The steps in the recipe as well as the tone and language used contribute to the development of the ideas. Some may interpret the form as a dramatic monologue, given the strong sense of a persona addressing the implied reader.

The risotto and the recipe are metaphors. Risotto is a wholesome comfort food and can be difficult to make successfully. Parallels could be made to family, identity and the migrant experience. Risotto is a combination of many different ingredients from diverse places; this could be seen as reflecting the multicultural nature of Australian society. The recipe is a series of steps or instructions and, again, this could parallel these ideas that assimilation is a process and requires steps and patience, just like cooking risotto.

Successful candidates could discuss imagery. Music, voice and colour all feature in the imagery created. Aural imagery may be explored, particularly sibilance, which could be interpreted as calming or even reflecting the sound of the cooking in the pan. The rustic nature of the setting is also contributed to by the imagery created. Measuring by the 'handful' and 'abandoned shacks' represent the conditions of early migration and could also contribute to the stereotypical representation of the Italians that migrated to Australia after World War II.

The use of persona is a significant poetic technique that has been used to allude to the personal or domestic element of a recipe. Candidates could explain how the second-person point of view is used in calling in the family or may be addressing a reader. The inclusion of a reader in the narrative as an implied recipient of the recipe leads to the feeling of being welcomed into a part of the story or family.

Long sentences and enjambment slow the pace of the poem and, like the process of making risotto, reflect the need for patience and time in developing family and assimilation in migrant communities. The poem is free verse which allows for this natural fluency of language. The discourse used is conversational; 'remember where the eggs came from' is hardly a poetic phrase! This use of conversational or domestic discourse contributes to the privileging of ideas about the domestic, and references to familiar places and musicality allude to the identity of the persona, perhaps an Italian Nonna.

## Contextual considerations

Candidates that have an understanding of the Italian migrant or refugee experience may consider this in presenting a reading of this poem. Clarke grew up in the Southwest of Western Australia, the home of many Italian migrants and market gardeners, and this could be

considered. While Italians are accepted into Australian society today, they suffered considerable racism and discrimination when many migrated post-World War II. Their food was considered strange and their cultural traditions were vastly different to the Australian experience. This could be linked to the 'sacrifices' mentioned in the poem and the persona's insistence that no 'forgetting' be allowed.

Candidates may draw on the experiences of more recent waves of migration, such as those from Southeast Asia, the Middle East or Africa, either from media reports or personal experience, in constructing a reading of the poem.

Candidates that know how to make risotto or know that making risotto is a long process involving many steps may use this information to build a reading. An understanding of the roles of food and the family meal may also be considered when developing an interpretation of the poem. Even if candidates don't know this dish personally or lack any knowledge of the Italian migrant community, there are few cultures or families that do not have particular foods that bring them together. Candidates may relate the experience of making risotto to their own cultural experience of a food or dish.

## Activity: Preparing for poetry

If you haven't already, download a copy of last year's exam text booklet or source the poem from another location.


### How prepared are you for an unseen poetry reading?

- Name four structural forms of poetry (i.e. a sonnet has its own structural form, now find another four).
- Identify the most common language devices in this poem by Mooney. Can you find a simile, metaphor, alliteration and enjambment? Circle and name them on the poem in the exam booklet.
- Find the following devices in the poem: visual imagery, auditory imagery and tactile imagery.
- Can you detect rhythm? How would you describe the rhythm of this poem? Firstly, detect the poetic metre, or number of feet, in each line. Is there a common sequence of syllables and stresses? Then, detect any anomalies. For example, are there any lines which stand out due to their length or rhythm in this poem?
- Does the tense of this poem give you a clue as to its rhythm and discordance?
- The poem is a single stanza but can be viewed as a poem with two halves. Can you identify where a change in focus occurs? What does each 'half' focus on?

### Revise your devices

Many students come to the unseen poetry text with a basic and limited toolbox for deconstructing it. Full marks cannot be given if candidates do not demonstrate a sound understanding of poetic conventions and techniques.

Here is a test of your learning. Fill in the blanks of the following table and answer the questions.

Broad convention	Language	Structure	Rhythm	Narrative	Structure	Form
<b>Elements of the convention</b>    <b>Technical analysis of those elements</b>	<b>Figurative language</b>	<b>Sentences</b>	<b>Meter</b>	<b>Narrative structure</b>	<b>Poetic lines</b>	<b>Lyric</b>
	<b>Alliteration</b>	<b>Fragments</b>	<b>Iambic</b>	<b>Plotline</b>	<b>Couplet</b>	<b>Elegy</b>
	Can you name three types of alliteration?  1.  2.  3.	Can you describe the effect of not using punctuation?	Do you know why Shakespeare chose to use this metre in his sonnets and plays?	Can you identify the impact of the order of events on the reader?	How do rhyme pairs create meaning by linking concepts?	Can you identify some famous examples?  1.  2.  3.

## Deconstructing evidence

Using the table below, insert examples of evidence from the poem and then explore this evidence effectively by completing each row.

Evidence	Poetic technique/s in this evidence	How does the technique used in this evidence create meaning?

### Apply to your own text

Now use the table below for a poem you are currently studying. Place the evidence you have identified in the left-hand column and attempt to deconstruct it across each row. If you cannot make the link between your evidence and the way it was created to communicate an idea, you are not yet prepared for the examination.

Evidence	Poetic technique/s in this evidence	How does the technique used in this evidence create meaning?

## Question 1 – Poetry: Sample response one

The following response demonstrates that a strong understanding of the ideas by the candidate can be advantageous when constructing a reading. Good general knowledge is advantageous in the Literature course. The extended metaphor of cooking risotto and the musical allusions are discussed thoroughly and used to support the candidate's reading. As an exploration of cultural heritage and identity and a recognition of the importance of ancestral ties, Clarke relies heavily on these two techniques. This response controls metalanguage and links ideas with textual examples effectively to support their interpretation of the poem. The structure of the response could be improved by including a concluding paragraph.

Josephine Clarke's dramatic monologue "Recipe for Risotto" mimics a recipe for cooking an Italian dish, Risotto. It can be read as highly metaphorical in nature, exploring the cultural heritage behind such a recipe and the need to respectfully and carefully preserve this past through thoughtful cooking. A generic reading of the text focuses on the poem's structure, from the extended metaphor of the rice and risotto, as well as musical discourse in order to highlight the ideas that one should respect ancestors and keep them in memories, that cooking a family or cultural recipe enables for expression of cultural and familial identity and that the legacy and memory of ancestors can be handed on through generations.

An analysis of the poem's paradox, and symbolism highlights the idea that one should have respect for their cultural heritage and family. For instance, the persona of the poem, who values the preservation of family and cultural history, instructs the unheard listener to "drop the rice in: three handfuls for each one at the table/two extra for the dead in the room". Here, the symbolic "table" represents an area for family to gather and connect especially at meal-times. The "three handfuls" uses the symbol of the "hands" to represent a nurturing and personal connection to not only the rice being handled, but the family members it will feed. The paradox of the "dead in the room" implies a spiritual presence of dead ancestors, who are no longer physically alive but remain present at heart. The impractical cooking of "extra" handfuls reveals the sacrifice that the persona advocates for, in honour and respect for much loved ones. Additionally, the persona

This response presents a clear interpretation of the poem and has identified a poetic form – dramatic monologue.

The introduction includes supporting ideas that the candidate will use to contribute to their reading. They foreground the nature of their reading as one based on genre – useful signposting for the marker.

This is a perceptive interpretation and the candidate's discussion of symbolism is linked to the idea of family and heritage effectively. Note how the candidate clearly explains how the metonyms of the table and hands function.

encourages the unheard listener to "Recall those times you could not afford such extravagance. The unheard listener in this dramatic monologue is likely a child or family member who is tasked with preserving the works and memories of ancestors through the routine of cooking and gathering their family. The use of the second- person "you" engages readers to reflect on their own lives. The metaphor of "afford(ing) such extravagance" emphasises not only the pleasures and privileges that have been established for today's readers by their ancestors, but also the perseverance of their ancestors which must be remembered in honour of their work. Hence, a generic reading of the text highlights the persona's encouragement for readers to respect their ancestors and their family heritage.

The persona is confidently discussed in conjunction with the form of a dramatic monologue, dialogue and the effects of point of view on the reader/ listener. This demonstrates sound awareness of the nature and function of this generic feature.

Likewise, an analysis of the musical jargon used in the poem, through a generic lens, emphasises the sense of harmony and connection that can be felt when expressing one's familial and cultural identity through practices such as cooking. For instance, the persona instructs the listener to add "saffron from the autumn crocus" until they "arrive at a yellowing chorus". Here, the "yellowing" butter is metaphorically constructed as a "chorus", suggesting that cooking enables just as much expression of identity as singing. The only rhyme in the poem lies in these two lines, between the harmonious auditory imagery of "chorus" and the vivid natural imagery of 'crocus', which emphasises that remembering the heritage behind ingredients used in family recipes enables a sense of unity and harmony that is similar to that found in a choir. Thus, this act of cooking enables not only for family to bond and connect, but also for different generations of the same family to unite even through generational and temporal separation. This is reinforced when the persona recommends that a glass of wine should be "carefully chosen for the voice it will bring". The metaphorical "voice" of the wine glass constructs it as part of the "chorus" of cooking, and emphasises that every aspect of a family meal should be respectful towards ancestors who have made it possible. Additionally, the persona advises that the

This candidate has accurately identified musical allusions and symbolism, going on to link them to the idea of cultural identity.

Metalinguage is used confidently and effectively to describe the effect of these techniques on developing the idea. Rhyme and imagery contribute to developing the generational links through the metaphor of cooking.



cooking reach a "sostenuto" or to "hold on to that note". The musical discourse of "Sostenuto" implies that the escalating chorus created through cooking can be maintained like a musical note. The caesura used before "sostenuto" enables a pause for reader contemplation and stylistically mirrors a suspension of time. This suspension represents the preservation of memories and respectful acknowledgement of ancestral and cultural history. Therefore, an analysis of the musical discourse and metaphor of the 'note' in the poem emphasises the potential for harmonious connection with ancestors and that cooking is a gateway for the expression of familial identity.

In conjunction, a generic lens, when focussing on the poem's title, structure, and the extended metaphor of the recipe, highlights the idea that the legacy and memory of ancestors can be handed on through generations. The poem's title, "Recipe of Risotto", features the alliteration of the "r" sound, which emphasises the importance of such a recipe for remembering the past. This is reinforced in the extended metaphor of the "recipe", which is often handed down through generations of a family and serves as a reminder of the words of ancestors. The structure of this poem reflects the structure of a recipe. The first stanza resembles an ingredients list, and makes references to places, such as "butter from the Alps, rice from the Lombardy plains". Although not a practical recipe, the poem more explicitly details how one is able to preserve their culture and honour the heritage behind the 'ingredients' used. Additionally, the persona consistently uses words such as "remind", "recall", "remember", and ends the final stanza with "Don't let in/any forgetting". The metaphorical construction of "forgetting" as an ingredient that could be added to the pot reveals the potential for the memories of ancestors to be forgotten. Thus, the persona urges that these memories be actively and necessarily remembered through activities such as cooking. The consistent placement of these words in every stanza then also represents the potential for the legacy of ancestors to be applied and recalled through generations. Accompanying this, the lines of

This candidate appears to have a strong understanding of the musical allusions and has used their knowledge to articulate this extended metaphor. The response explains how musical terms such as 'sostenuto', 'chorus' and 'note' are used to develop the idea of family memories.

The title of texts is often overlooked; here, it is discussed thoroughly, linking it to the idea of 'legacy and the memory of ancestors'. More than simply commenting on the title, however, the candidate addresses its construction. The alliteration of the 'r' sound is perceptively linked to emphasising the recipe. This candidate has effectively incorporated multiple textual examples.

the final stanza of the poem are far shorter than those of the rest of poem. This, alongside the description of the "Sostenuto", stylistically reflects the fleeting nature of such memories, and therefore emphasises the necessity of actively preserving and honouring them. This is also highlighted in the dramatic monologue from the poem, where the persona addresses readers and encourages this type of respect for family history and culture. Therefore, an analysis of the poem's dramatic monologue form, structure and extended metaphor of the recipe highlights the idea that memories of the past and family history must be preserved and done through activities such as cooking through recipes that have been handed down.

This candidate has tied their ideas back to their thesis/interpretation of the poem. This is an effective structural technique.

#### **Hint: Make a good first impression**

A clear and concise introduction can create a strong impression for a marker and ultimately set your argument up for success. With a close reading, half a page is an ideal length. Ensure you signpost your reading strategy within your introduction. It is also a good idea to introduce the language features and/or generic conventions you will analyse.

#### **Hint: Know your technical terminology**

A strong understanding of language techniques and devices is essential for both Section One and Section Two of the Literature exam, but particularly in this Close Reading section, as you are required to deconstruct unseen texts. These features are easy to learn and memorise through study techniques such as flashcards.

Once you have built up your knowledge of a variety of techniques, you can practise identifying and analysing these in close reading texts.

## Question 1 – Poetry: Sample response two

The following candidate had presented a very clear reading that shows a strong understanding of context and the migrant experience. The candidate has perceptively discussed the language choices surrounding the recipe metaphor and the musical allusions, linking these clearly with the thematic reading presented. This reading is structured logically, paragraphs have clear foci and the candidate has incorporated textual evidence smoothly, avoiding large ‘chunks’ of text. Poetic devices and metalanguage could have been discussed in more technical detail in order to improve the response.

Australian society is well-known internationally for its widely multi-cultural influence. From Eastern Europeans post-World War II to South East Asians in the 1900s and 70s, the culture of Australia has been melting pot of different traditions, celebrations and cuisine. However, an element of the experience of immigrating to Australia that is not often discussed is how leaving one's home country and settling in Australia changes the culture of those individual immigrants. "Recipe for Risotto", a post-modernist poem by Josephine White, published in between white in 2015, is an accurate representation of this. This poem can be read for its representation of the evolution of culture present in immigrant families to Australia. This unique cultural change is conveyed in "Recipe for Risotto" as harmonious, instead of the cultural "clash" sometimes seen in the lives of first generation immigrants. Clarke conveys this evolution of culture firstly through her blending of Australian and Italian language, through her use of musical imagery and finally her use of familial and nostalgic imagery. Through these elements Clarke captures the unique experience of an immigrant family, and the positive changes experienced through that cultural blend.

Clarke uses a mixture of Australian and Italian language in "Recipe for Risotto" that represents the blend of cultures that immigrant families experience. Beginning with the title, Risotto is a traditional Italian rice dish. The use of this dish in the title positions the audience to be considering this as a multicultural poem before they even begin to read it, especially when combined with the aptly named collection between white. The phrase between white connotes a biracial

Orienting the reading within its socio-historical context is an effective way to begin the response.

This candidate has been able to identify the style of the poem accurately.

A clear and specific reading is offered that builds on the contextual information presented by the candidate.

The candidate's first point identifies the language choices made in the poem and links these to the multicultural theme.

The title is not overlooked; the candidate identifies it as a reader positioning technique.

person, who is between white and something else. This may allude to the persona's biracial or multicultural identity. Within the poem, the persona describes the ingredients as "butter from the Alps, rice from the sodden Lombardy plains." This is clearly showing the reader that the components of this dish are not from Australia. However, soon after, she uses words such as "Goldfields", and "Karri". These Australian words are presented with as much emphasis as the Italian ones, signifying the blend of cultures. The persona also references ingredients such as "onion", "garlic" and "saffron from the autumn crocus". These ingredients are not specified to have not been sourced in Australia, and so the reader may infer that they have been sourced there. This alludes to the dish Risotto having been made with a blend of ingredients, and while the dish is Italian in origin, much like the immigrant families, it has evolved into a harmonious and new cultural blend.

Clarke uses a lot of musical symbolism in "Recipe for Risotto". This can be seen throughout the poem, such as when the "white butter sing(s)", the phrase "yellowing chorus", "rice moving in quavers", and more. The use of musical symbolism, particularly classical music, has multiple connotations. It firstly reflects the building climax of the cooking process. The symbolism is first seen in words such as "sing" and "chorus", however the musical symbolism builds to a "high translucent C" and a "sostenuto", musical elements that generally signify a climax in the piece. However, this climax, whilst obviously reflecting the cooking process, may have also been used to represent the growing excitement of the family. This imagery signifies a large family getting together for a meal, as explained in the first stanza with "call the family in", and growing anticipated for the meal. This notion of togetherness can be read as a representation of the harmonious nature of immigrant families' blended cultures. The musical imagery also represents harmony in itself. A classical piece, whilst having points of dissonance, is largely harmonious and resolves at a generally satisfying chordal note. This notion of harmony is reflective of the

This is a detailed explanation of specific language choices such as 'Goldfields', 'karri' and 'Lombardy' that contribute to the candidate's multicultural reading.

A perceptive comment is offered about the ingredients that make up the recipe reflecting identity.

The candidate has identified the musical allusions that are featured throughout the poem.

The candidate has been able to draw links between the cooking process and the 'song', drawing parallels with the theme of family.

Describing the process of cooking and the musicality as 'having points of dissonance' and being 'largely harmonious' shows that the candidate has an understanding of the poem that extends beyond the obvious.

positive nature of this evolution of culture, something than can potentially be difficult and traumatic. However, by utilising musical imagery, the cultural harmony present is emphasised.

The candidate displays very strong control of language and written expression.

Clarke uses nostalgic and family-oriented language in the poem "Recipe for Risotto". The language prompts the reader to remember that the persona has a cultural origin, but paired with the warm, welcoming familial language, shows the reader that Australia is home too. The poem begins with "Call the family in". This is already matronly and welcoming and feels homely to the reader. However, immediately after, there is the line "Remind them of where they came from". This is nostalgic to their home country, but when paired with warm, welcoming language in relation to Australia, is not read as critical. The familial language continues with "three handfuls for each one at the table". However, there is a nod to past hardships with the next two lines: "two extra for the dead in the room. Recall those times you could not afford such extravagance". This is again not critical and bitter because the tone of the poem is homely and warm. The poem ends by talking about remembering the "journeys, the sacrifices". This language allows the reader to understand the hardships that lead to this point of cultural harmony, but appreciate them and not see them with bitterness.

The candidate clearly characterises the lexical choice employed within the poem and the mood it generates.

The candidate has discussed language choices very thoroughly and uses specific textual evidence effectively.

The quotations are smoothly incorporated into a discussion of the ideas about family. The family hardships are identified as a part of the migrant experience.

"Recipe for Risotto", by Josephine Clarke, can be read for its representation of the evolution of culture present in Australian immigrant families. This can be seen through the use of Australian and Italian language together, the use of musical symbolism, and nostalgic and familial language. Clarke portrays the side of immigration that is unique and special – the amalgamation of culture.

The candidate's reading practice – in this case, to have read for representation – is clearly signposted, reflecting their strong focus throughout their writing.

This is a short concluding paragraph that succinctly recaps the candidate's reading and main points.

**Activity: Clarifying the difference between style, diction, tone and voice**

Style, diction, tone and voice – these are all terms that often get used interchangeably by Literature students. There are important distinctions that should be observed, however, as well as critical relationships between them.

**Diction:** The specific word choices of a writer or speaker. This involves register (formal, informal, colloquial, archaic etc.), denotation and connotation.

**Style:** The structures and patterns of language use, including word choice and syntax. We can observe stylistic features (favoured patterns) of certain writers, or indeed schools, genres or periods of writing. (See the Literature glossary for more on style.)

**Tone:** The feeling or attitude presented towards ideas or individuals. This is different to atmosphere and mood, but not as ideologically framed as perspective. Tone is evident to the audience through the use of diction and style, informing how readers are positioned to respond to the text.

**Voice:** This is a creation within the text and describes the specific way we are told a story or experience. Voice might be evident through a narrator or persona and it describes the individual characteristics and features of the perspective presented. Like tone, voice is created through the use of diction and style.

**Authorial Voice** is a contested term that was traditionally considered to be the singular and authoritative voice of the text's creator. While this still has currency in non-fiction texts, we might feel uncomfortable using this term in relation to fictional texts since we acknowledge that these are a constructed reality. (See the Literature glossary for more on voice.)

Look closely at the following stanza from 'My Town' by Meg Mooney and complete the gaps in the table below to demonstrate the differences between these concepts.

I've just had my legs waxed  
walk out on the main street  
turn down towards my car  
when someone calls out, an Aboriginal bloke –  
only whitefellas like quiet streets –  
it sounds like my name, which is short –  
shouts often confuse me like this

Example	Device	Effect	Explanation
'bloke', 'whitefella'	<b>Diction</b> – Australian vernacular establishing context and familiarity.		
'I've just had my legs waxed / walk out on the main street'	<b>Style</b> – created through word choice and enjambment.		
'I've just had my legs waxed / walk out on the main street / turn down towards my car'	<b>Tone</b> – the word choice, enjambment and repetitive metre communicate a lethargic tone.	This tone helps us to recognise the gravitas of the theme of grief.	
	<b>Voice</b> – caesuras and en dashes (features of style).	A distracted and disjointed persona who appears to be unnerved in the setting.	

Each example and device has its own specific effect, but contributes to a broader reading or explanation of understanding. So, while diction, style, tone and voice all work together to inform a reading, you must acknowledge their subtle differences in your analysis.

**Hint: Less is more – the cake metaphor**

It can be tempting to 'show off' in this section, offering multiple readings or employing particular ideological reading practices in the belief it will gain you higher marks. You do not need to do so! A unified and cohesive response that deals thoughtfully with a single reading, even one focusing on the text's themes and construction, can be just as impressive.

Imagine all the possible readings as a cake – you can't possibly eat it all in one sitting, so don't try. Rather than attempting to cover all your bases and only managing to eat the surface layer of icing (which may look tasty but is ultimately unfulfilling), cut a nice big slice. That is, focus on just one way (or, at most, two ways) the text can be read, but dig through all the layers and explain this reading in depth.