



COMPREHENSION

YEAR 12 ATAR
Practice
booklet



Persuasive Texts

What is a persuasive text?

Texts whose primary purpose is to put forward a point of view and persuade a reader, viewer or listener (e.g. advertising, debates, arguments)

Analytical Texts

What is an analytical text?

Texts whose primary purpose is to identify, examine and draw conclusions about the elements or components that make up other texts. Analytical texts develop an argument or consider or advance an interpretation (e.g. commentaries, essays in criticism, reflective or discursive responses and reviews).

Definitions

Rhetoric- the language of argument, using persuasive and forceful language.

Rhetorical devices- Language techniques used in argument to persuade audiences (for example, rhetorical questions, repetition, propositions, figurative language).

What to look for when analysing a persuasive or analytical text?

1. The contextual information given at the top of the page about the text. Usually you will be given a publishing year (which automatically gives you contextual information and can inform the beliefs, attitudes and values of the author), the author, the title and where the text was published (i.e. the newspaper or online site- this gives further contextual information and gives you an idea of the readership).
2. Rhetorical devices used to persuade the reader on the author's point of view/perspective
3. Do they employ ethos, pathos and/or logos?
4. The language features used (this includes their style of writing, the use of humour/irony/sarcasm, syntax, punctuation, quotes etc.)
5. The structure of the text (what they start with, where they go next and what they end on; do they characterise anyone/anything, have they constructed setting, has the title been used to automatically position the reader, do they 'bookend' anything? Do they start with anecdote and move to facts, do they focus on retelling an event?)

Ethos, Pathos and Logos

Persuasive Language

INTRODUCTION TO ETHOS, PATHOS & LOGOS



ARISTOTLE was a Greek philosopher who lived in the 4th century BCE. He was an influential thinker and wrote on many subjects - from logic and ethics, to biology and metaphysics.

One area, in which Aristotle was particularly interested, was rhetoric. That is, the art of persuasive speaking or writing. He even wrote a whole book entitled 'On Rhetoric' in which he explains his theories of persuasive language and speech. Most significantly, in this work he expounds on the concepts of **ethos, logos and pathos**, as tools for persuasive language. A lot can be learned about the art of persuasion from these three concepts, and once understood, they can be easily applied to our own persuasive speaking and writing.

ETHOS ←

Ethos is a Greek word meaning 'character'. In terms of persuasive language, it is **an appeal to authority and credibility**. Ethos is a means of convincing an audience of the reliable character or credibility of the speaker/writer, or the credibility of the argument.

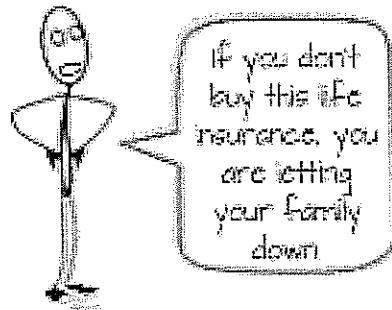
It is an important tool of persuasion because if you can get your audience to see you (or your argument) as credible and trustworthy, it will be much easier to persuade them.



PATHOS ←

Pathos is a Greek word meaning 'suffering' or 'experience', and it is used in persuasive speech as **an appeal to the emotions** of the audience. Pathos is the way of creating a persuasive argument by evoking an emotional response in the audience/reader.

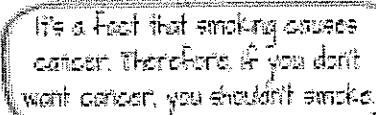
You can use pathos when trying to persuade, by appealing to an audience's hopes and dreams, playing on their fears or worries, or appealing to their particular beliefs or ideals.



LOGOS ←

Logos is a Greek word meaning 'a word' or 'reason'. In rhetoric, it is **an appeal to logic and reason**. It is used to persuade an audience by logical thought, fact and rationality.

Logos can be a useful tool of persuasion because if you can 'prove' an argument through logical and sound reasoning, your audience is more likely to be persuaded.



If you can include a combination of these three elements in your persuasive speaking and writing, you will appeal to your audience's emotions, sense of reasoning and belief in you, and therefore your writing will be more convincing. Try to subtly weave ethos, pathos and logos into your persuasive writing and speaking.

Rhetorical Devices

Fill in the table below

Device	Definition and example
<i>Appealing to audience</i>	
Loyalty and obligation	
History	
Religion	
Personal gain	
Masculinity/femininity	
<i>Structural and stylistic devices</i>	
Repetition	
Parallel construction	

Periodic sentences	
Figurative language	
Emotive language	
Building to a climax	
Tone	
Construction of a persona for a speaker	
Representing the issues	
Agenda shifting	

Allusion	
Analogy	
Anecdote	
Concession	
Polarisation	
Pre-empting	
Alliteration	
Antithesis	

Balance sentence	
Direct address	
First person plural	
Metaphor	
Metonymy	
Tricolon	
Invective	

English: Western Australia ATAR Year 12

Turn to Chapter 6: Persuasion

Read page 71 and answer the question

Read page 72-73

Read page 74-75 and answer both questions

Practice Comprehending

TEXT ONE *This is an opinion piece Mass shootings must be viewed through different lens published on the website Dailytoreader.com in 2018*

Alright, unpopular opinion coming your way. I warned you, okay? Here it is: Gun control is not the solution to mass shootings and gun violence.

Now, this is not the end of my column, but if you don't want to hear my argument for that assumption, here's your out. The conclusion of this column is that gun control is not the answer. Click "close tab" right now if you need to.

If you want to read on, I appreciate that.

Here we go.

Let's start with this line of reasoning: What other objects do we allow private citizens to purchase, sell and own which have a reasonable intended-purpose but are grossly misused often enough for their misuse to be notable? The one that immediately comes to mind for me is a cell phone. Cell phones can be purchased by just about anyone, sold by just about anyone and owned by just about anyone. Furthermore, they are incredibly socially useful when used in the reasonable way they are intended to be used.

However, without making any significant variation to the function of a cell phone (meaning, if it's still used it for phone calls, text messaging, social media access and picture-taking), it can become a weapon of mass destruction.

It can become a means through which a bomb is activated, or the channel through which child porn is transferred, or the medium a girl uses to encourage her boyfriend to kill himself, or the way an abusive husband tracks his wife, or the source of serious cyber-bullying, or the lens used to Facebook Live a brutal hate crime, or even the unrelenting distributor of suicide-inducing blackmail.

All of those examples are known to us. We know cell phones are used for those heartbreakingly tragic acts. And we know that it is through nothing more than phone calls and text messages and social media use and camera functions that all of those things occurred and continue to occur.

Yet, there is not a demand for "cell phone control." Now, of course, many of the actions I listed have serious penalties. However, the penalties for such misuse does not mean cell phones are not still misused.

Because this is true, countless campaigns have risen up to address the underlying problems present in each of those aforementioned actions.

We now have cyber bullying awareness campaigns and work to create safe spaces for children who are being bullied to speak up. We also realized that bullying is often a learned behaviour, so we've started to search for and address the places where children are learning to be bullies.

Question: Discuss how rhetorical devices have been used to influence the readers' attitudes

TEXT TWO This is an opinion piece for The New York Times titled When a Terrorist Comes to Your Hometown published in reaction to the shooting in an American synagogue in 2018.

The first thing you should know is that when your phone pings with a text from your youngest sister saying, “There is a shooter at tree of life,” your brain will insist that it is not true, that it is a hoax.

But your fingers will write back immediately, unthinking: “is dad there.”

Your mouth will turn to cotton while you wait for your mom to confirm that your father, who goes to one of Squirrel Hill’s synagogues every Shabbat morning, was not in the building.

Then another of your sisters will send a link to the police scanner and you will listen as the calls come in from the scene. You hear an officer report that the shooter declared he wants to “kill all the Jews.” He has hit officers. “Shots fired. Shots fired. Shots fired.”

You will cancel all your plans and book a flight home. Before you are even on the plane you will start to hear rumors — a couple has been killed, a doctor. You will wonder which families in your neighborhood will be shattered.

The numbness will break only when you find out that Cecil Rosenthal — the intellectually disabled, gentle giant of a man your mother has known since grade school — was murdered along with his brother, David. You will picture him as a proud usher standing in the entrance to services, and you will wonder if he greeted the killer, too. And you will weep.

Image

When an anti-Semitic murderer mows down Jews in the synagogue where you became a bat mitzvah, you might find yourself in the sanctuary again. But instead of family and friends, the sanctuary is host to a crew of volunteers — the chevra kadisha — who will spend the week cleaning up every drop of blood because, according to Jewish tradition, each part of the body must be sanctified in death and so buried.

Daniel Wasserman, the rabbi of a local Orthodox synagogue who also runs a burial society, will be there, but so will an F.B.I. agent named Nicholas Boshears. You’ll look at the ark, which contains the Torah that you read from at 13, and you’ll think back to your terrible haircut and wonder why you were obsessed with wearing a suit rather than a dress and the fog of your memory will be sliced by the words “Because of the ballistics involved”

Question: How has the structure of the text been used to shape the interpretation of the reader?

TEXT THREE This is an opinion piece titled *It's Getting Harder to Talk About God* written by Jonathan Merritt and published in The New York Times on October 13, 2018.

Before relocating, I worked as a part-time minister at a suburban congregation outside of Atlanta. Before that, I had attended a Christian college and seminary. All my life, I used religious language daily in my home and community, rarely pausing to think about the meaning of my words. But I was not in Georgia anymore.

Whenever I used religious terms I considered common — like “gospel” and “saved” — my conversation partner often stopped me mid-thought to ask for a definition, please. I’d try to rephrase those words in ordinary vernacular, but I couldn’t seem to articulate their meanings. Some words, like “sin,” now felt so negative that they lodged in my throat. Others, like “grace,” I’d spoken so often that I no longer knew what they meant.

In New York — as in much of America, increasingly — religious fluency is not assumed. Work often takes precedence over worship, social lives are prioritized over spiritual disciplines and most people save their Sunday-best clothing for Monday through Friday. In pluralistic contexts, our neighbors don’t read from the same script or draw from a common spiritual vocabulary.

According to my survey, a range of internal conflicts is driving Americans from God-talk. Some said these types of conversations create tension or arguments (28 percent); others feel put off by how religion has been politicized (17 percent); others still report not wanting to appear religious (7 percent), sound weird (6 percent) or seem extremist (5 percent). Whatever the reason, for most of us in this majority-Christian nation, our conversations almost never address the spirituality we claim is important.

A deeper look reveals that the decline in sacred speech is not a recent trend, though we are only now becoming fully aware of it. By searching the Google Ngram corpus — a collection of millions of books, newspapers, webpages and speeches published between 1500 and 2008 — we can now determine the frequency of word usage over the centuries. This data shows that most religious and spiritual words have been declining in the English-speaking world since the early 20th century.

One might expect a meaty theological term like “salvation” to fade, but basic moral and religious words are also falling out of use. A study in *The Journal of Positive Psychology* analyzed 50 terms associated with moral virtue. Language about the virtues Christians call the fruit of the spirit — words like “love,” “patience,” “gentleness” and “faithfulness” — has become much rarer. Humility words, like “modesty,” fell by 52 percent. Compassion words, like “kindness,” dropped by 56 percent. Gratitude words, like “thankfulness,” declined by 49 percent.

Question: Evaluate how rhetoric is used by the author to present ideas about religion

TEXT FOUR This is an extract from an essay titled Be Brace, Be Safe: Advice to my teen daughter on handling the inequities of campus life written by Susanna Schröbsdorff and published in Time Magazine in 2018

I have two teenage daughters, which means I live in a household of head-snapping contradictions. Everything you've heard about adolescent girls is true, and not true. They are in equal parts infuriating and beguiling, full of arrogance and certainty one minute, crumpled by insecurity the next. And just when you think you've accidentally raised judgemental mean girls, they do something so kind, so empathetic (like help you change their demented grandfather's sheets without a word of complaint) that the memory of it sustains you through a whole month of snark.

One day they go into their bedrooms all gangly and tweeny and come out looking like women. This is to be expected, yet we are not prepared for the way the world looks at them in the wake of that transformation. After one daughter's middle school graduation, she strode down the street in her new heels and with her new curves, plowing ahead of us without looking back. It was all I could do not to follow her waving my arms and yelling, "I know she doesn't look it, but she's only 14!"

Now she's 17 and applying to college. I have to let her disappear around that corner on her own. This is never easy for parents, but perhaps it's even less so these days. She's busy imagining who she'll be when she's living among her peers, on a campus somewhere that is not here. Meanwhile, I'm unable to stop reading the headlines about sexual assault and bungled rape investigations at some of the best universities in the country.

In late January, I couldn't seem to escape the accusations that a group of football players had raped an unconscious neuroscience major at Vanderbilt University. At a trial for two of them, the lawyer for one of the accused said his client's judgement was distorted by a campus culture in which drunken sex was relevant. Just the fact that this case wasn't swept under the rug is encouraging. New federal mandates that aim to reform the way universities handle sexual-assault cases represent huge progress. And sure, the stats on how pervasive the problem is are still being debated, but the awful stories keep on coming. So while I might have worried more about pregnancy, now the spectre of assault looms larger. How do I talk to my college-bound daughter about that?

TEXT FIVE *This is an extract from an essay titled 'Party Culture' No Longer Excuses Rape on College Campus written by Eliana Dockterman and published in Time Magazine in 2016*

Demanding that a criminal be held accountable for his actions should not seem so extraordinary. But in America, forced sex with someone you know—a friend, a boyfriend, someone you met at a party—wasn't even really considered rape until the mid-1980s, after a landmark study found that 1 in 4 college women said they'd been sexually assaulted. Since then, countless accusations have been downplayed or outright dismissed under questionable circumstances, especially if the accused is privileged and/or white. (One recent example: the student at Dartmouth whose attorneys successfully argued that he'd had "drunken, awkward sex," despite testimony that he'd broken into the accuser's room.)

This creates a culture in which women are responsible for preventing their own rapes. If only she hadn't gotten so drunk or she hadn't worn that outfit, the thinking goes, things might have turned out differently. As opposed to: why didn't he respect boundaries?

But slowly that culture is breaking down, on and off college campuses. The huge outcry over Turner's light sentence comes amid an unprecedented cultural focus on the rights of sexual-assault victims. In 2014, the Department of Education launched a Title IX investigation into 55 universities after students alleged they were mishandling sexual-assault complaints; today the tally is 192. (Most are ongoing.) That has put increased pressure on schools like Kansas State, Yale and Baylor, which in May fired its football coach and president to ensure assault complaints against athletes are taken more seriously. Meanwhile, Vice President Joe Biden, head of a White House campaign to encourage bystanders to intervene in predatory situations, has become a vocal advocate. "We can never say enough to survivors, I believe you. It is not your fault," he wrote to the Stanford victim.

College students are experimenting with tactics as well, recognizing that official programs may not be enough. Among them: the Stanford Association of Students for Sexual Assault Prevention, which aims to help students educate one another about the dos and don'ts of sexual conduct, so assaults like Turner's don't happen again. "Freshmen can skip seminars on assault," says co-founder Matthew Baiza, a rising junior. "But they can't really ignore their friends."

At Dartmouth, four sororities have taken a more radical approach. For insurance reasons, the National Panhellenic Conference, their ruling body, wouldn't let them throw parties, forcing sisters to go to fraternities, where many felt unsafe. So the houses cut official ties. Now they operate as independent entities backed by Dartmouth, allowing them to make their own party culture. "When we have control over our bar, who comes in and out of our house, we can create a safe space," says Alanna Kane, president of Sigma Delta, which in the 1980s became the first sorority to disassociate. "It's kind of instinctive--that responsibility as women, you know, to have each other's backs."

Question: Compare how TEXT FOUR and FIVE represent similar ideas in different ways.

Contexts & Conventions

Turn to Chapter 6: Visual Language

Read page 113

Read page 114-115 and take notes on the table for visual representations of gender

Read page 116-121 and answer questions from page 115

Visual Language

Find a definition for the following terms:

Symbolism

Rule of third

Salience

Camera angle

Camera shot

Juxtaposition

Foreground

Background

Written elements

Multimodal

Allusion

Iconography

Body language

Facial expression

Gesture

TEXT SIX This is a print advertisement for the product 'Body Milk' released by bodybymilk.com as part of their "got milk?" ad campaign.

A black and white photograph of actress Hayden Panettiere. She is looking off-camera with a serious expression. She is wearing a dark, ribbed, short-sleeved top. Her left hand is resting on her chest, supporting a large, clear milkshake with visible ice cubes. The background is dark and out of focus.

bodybymilk.com

Smash hit by Hayden. Body by milk.

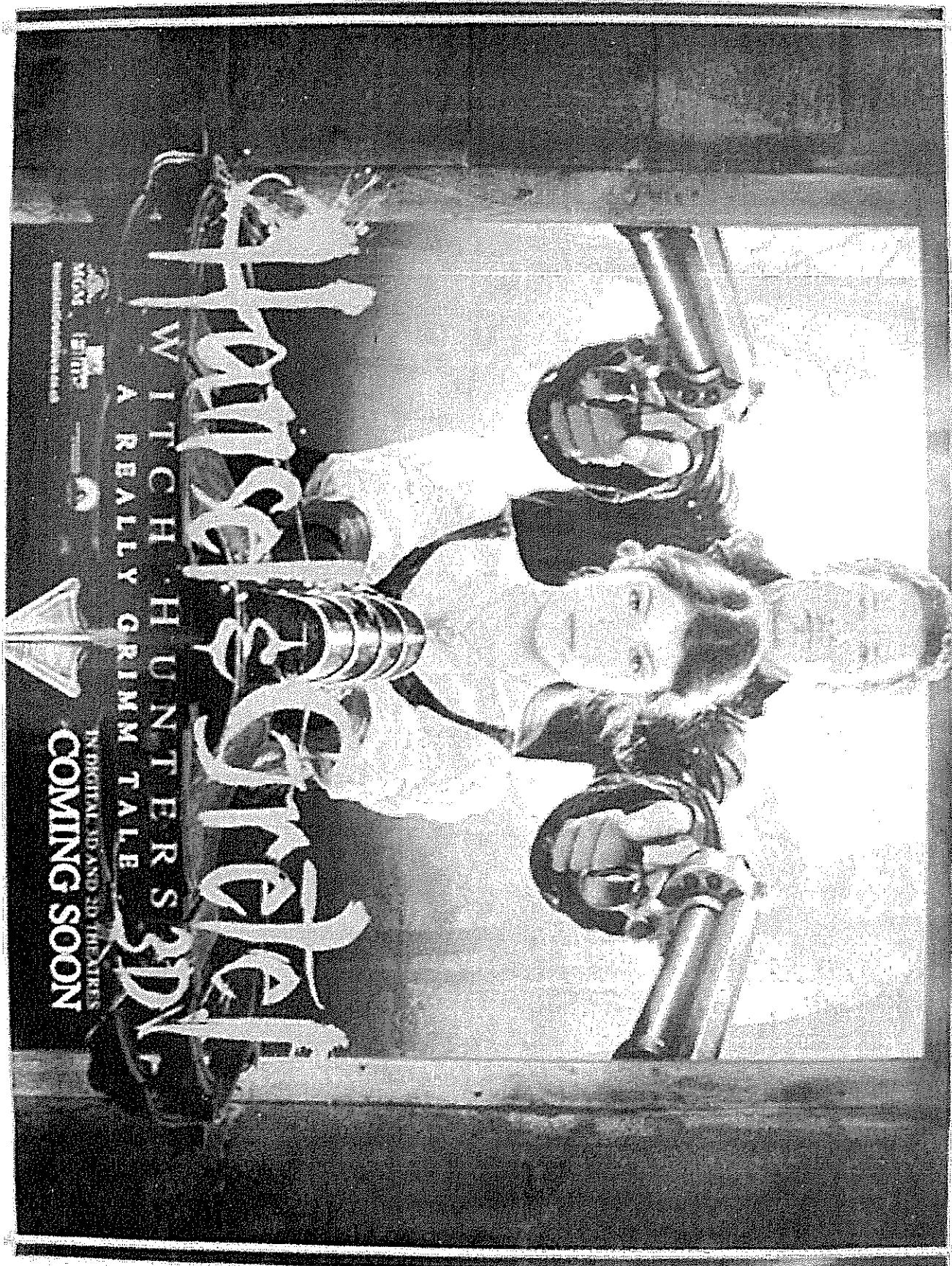
You don't have to be a hero to feel invincible. That's why I drink milk. The protein helps build muscle and some studies suggest teens who choose it tend to be leaner. Cheers to that.

got milk?

©2008 AMERICA'S DAIRY FARMERS & MILK PROCESSORS BOARD. CASH FOR MILK PRODUCTS.

Question: Critically appraise the visual conventions of the text to influence viewer's responses.

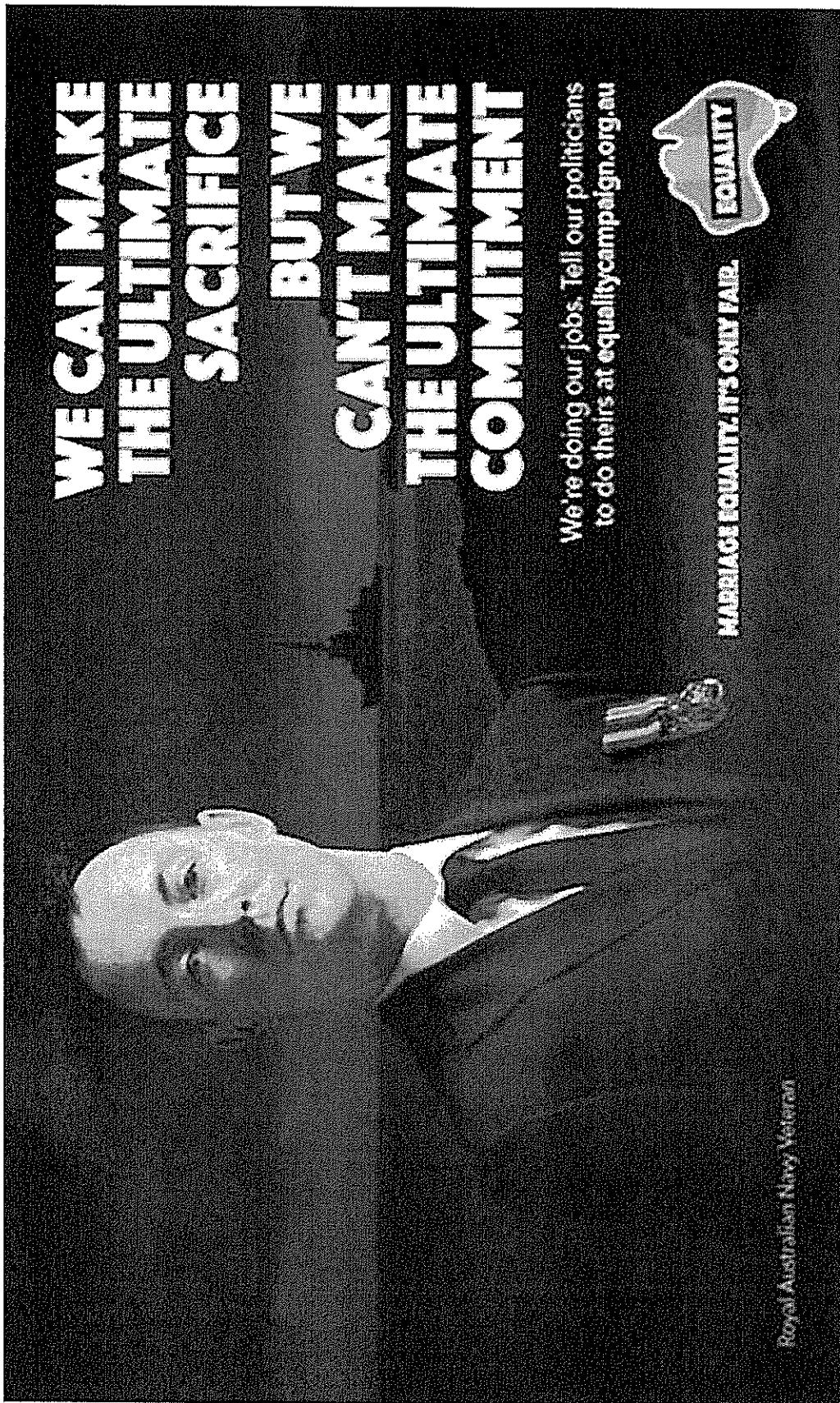
TEXT SEVEN This is a movie poster for the 2013 film Hansel and Gretel Witch Hunter.



Question: Explain how this image either conforms to or challenges the convention of a particular genre

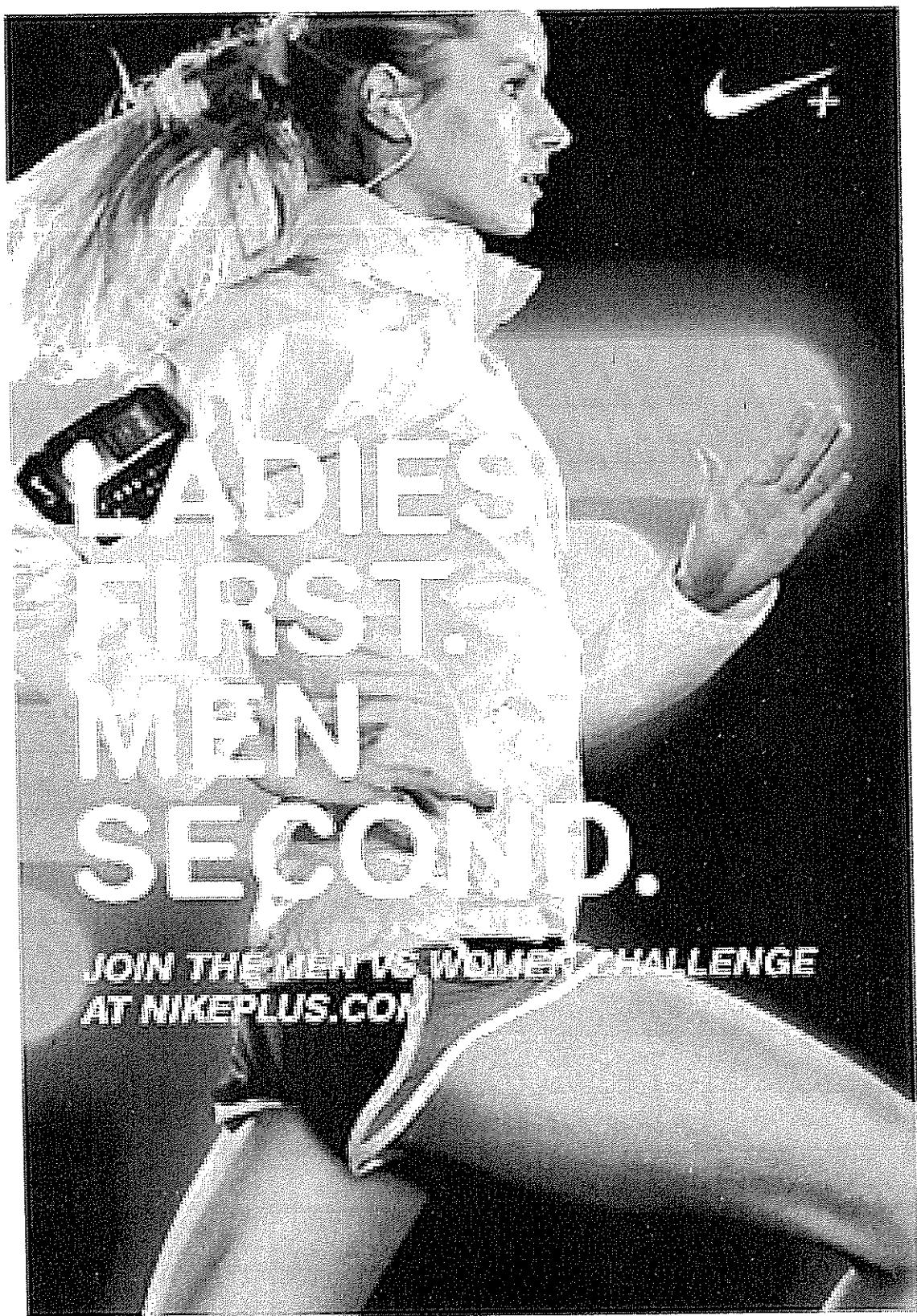
Question: Compare how both texts represent women through the use of visual language

TEXT EIGHT This is a campaign poster from 2017 from the not-for-profit group 'Campaign', a pro marriage equality group in Australia



Question: Analyse how visual and written elements work together to create shades of meaning

TEXT NINE This is an advertising poster from Nike's 2015 campaign 'Men vs. Women'



Question: Compare how TEXT EIGHT and NINE represent gender to their readers

Question: Discuss how visual and written codes are used to challenge or reinforce dominant assumptions of women

TEXT TEN This is photo by photographer John Paul Evans. It is part of the photograph collection '*Till death do us part*'. The photograph pictures John Paul Evans and his husband.



Question: Examine how three visual language features have been used to challenge the audience's dominant attitudes

Imaginative Texts

What is an imaginative text?

Texts whose primary purpose is to entertain or provoke thought through their imaginative use of literary elements. They are recognised for their form, style and artistic or aesthetic value (e.g. novels, traditional tales, poetry, stories, plays, fiction for young adult and children, picture books and multimodal texts such as film).

Interpretive Texts

What is an interpretive text?

Texts whose primary purpose is to explain and interpret personalities, events, ideas, representations or concept (e.g. autobiography, biography, media feature article, documentary film and other non-fiction texts).

Narrative Conventions

Fill in the table below

Device	Definition and example
Characterisation	
Setting	
Style	
Point of view	
Structure	
Genre	

TEXT ELEVEN This is an excerpt from the Australian novel The Slap by Christos Tsiolkas.

Hector drew a breath. He wanted to kick the lazy little bastard but instead he plunked his daughter next to his son and grabbed the game console from the boy.

'It's your sister's turn.'

'She's a baby. She's no good.'

Adam wrapped his arms tight around himself and glared rebelliously at his father, his soft belly bulging over the waistband of his jeans. Aisha insisted that his puppy fat would disappear in adolescence but Hector wasn't convinced. The boy was obsessed with screens: with his computer, with television, with his PlayStation. His sluggishness unnerved Hector. He has always taken pride in his own good looks and fit body; as an adolescent he'd been a pretty good footballer and an even better swimmer. He could not help but see his son's corpulence* as a slight.

He was sometimes embarrassed to be seen with Adam in public. Aware of the scandalous nature of such thoughts, he'd never revealed them to anyone. But he could not help feeling disappointed, and he seemed always to be telling off his son. Do you have to sit in front of the TV all day? It's a great day, why don't you play outside? Adam's response was to be silent, to sulk, and this only fed Hector's exasperation. He had to bite his lip to not insult the child. Occasionally Adam would glance up at him with a look of such bewilderment Hector would feel a crushing shame.

'Come on, mate, give your sister a go.'

'She'll wreck it.'

'Now.'

The boy threw the console to the floor, rose unsteadily to his feet and stormed off to his bedroom.

*Corpulence: the state of being fat; obesity.

Question: Discuss how the text represents ideas about fatherhood.

TEXT TWELVE: The following is an extract from Australian author Tim Winton's short story Getting Ahead published in 1985 and set in Australia.

The flat had a bedroom, a living room, a kitchen and a bathroom/toilet/laundry (most confusing for the smallies) and we loathed it. Mum calculated we'd be making fifteen dollars a week on top of her pension, and all the time that we lived like refugees sleeping on the floor of that flat, aching for garden space, cubby space, fences to vault, dogs and bobtails to tangle with, I kept that fifteen dollars in mind. Our tenant, the person who rented our house, was a senile old woman who smelt of cat-pee and was called Mrs Marsdale. It took her a long time to answer the ad in the paper. We chose her because she was the only one who did. We didn't like her smell. Mum didn't care for her name. Millicent cried when we moved out.

'It's only till we get ahead,' Mum would say, as if to convince herself too. 'We're saving, we're saving.' It used to be a lullaby for the smallies, long, low, sweet.

But it was lousy the flat. We didn't open the door to anyone except Mum in case the Health inspector got onto us for overcrowding or the landlord saw mum's Dymo labels all over the place, like PRESS HARD TWICE in the toilet, and MUMMY LOVES YOU policing the pantry door. The fridge had become scarfaced and confounding as Mum's old and new messages to use and herself and God (she had started praying in Dymo which, I suppose, is like doing it in tongues) accumulated day by day. We survived like this for months, clattering along balconies, passing our old place on the way to school for a look at how run-down the garden had become, at how many cats seemed to congregate on the veranda now, and coming home each afternoon to see our Mum knitting by the smelly kero heater with her teeth out trying not to look disgusted about being a landlady and getting ahead.

The rent never seemed to arrive. One evening when all the others- even Jilly- were asleep on their mattresses on the floor, Mum sat beside me at the table where I was skirmishing with algebra, trying for the teacher's sake to pretend that x was the number 2 in disguise, and said:

'Will you come with me to the house tomorrow, after school?' There was a weighty tone in her voice, the kind that grown-ups reserved for other grown-ups.

'Course,' I said lumbily. 'What's up?'

'Oh,' she murmured, 'tenant problems.'

'Oh,' I replied, as if it was all too clear and much too commonplace.

Mrs Marsdale didn't seem to resent our inspection of the house. We exchanged good days and how-do-you-dos; she didn't seem to mind at all. In fact, I'm not even sure if she was really aware of our being there. She seemed to be in a kind of crooning, half-animated coma. She fell over bits of furniture as she spoke to them. She scratched herself. She scared me witless.

Question: Compare how TEXT ELEVEN and TEXT TWELVE represent teenagers.

TEXT THIRTEEN: The following is an extract from Australian author Tim Winton's novel Cloudstreet published in 1991

Men were stirring and cursing now, and the cook was spitting out behind the mess hall. They were hard men here- crims, fighters, scabs, gamblers- but the government didn't seem to give a damn who they were as long as they filled quotas. They were here to mine guano for phosphate, and there was no shortage of that. Some places, a man could get thigh deep in the stuff if he wanted to. Dozers scooped it, trucked it and dumped it on barges. In Sam's hut some way had painted the motto on the door: *Give em shit*. And that's what they did. Sam didn't mind the work. It was better for his asthma than the wheat dust on the mainland wharf, where he'd been foreman. And the money was good. Right now he needed the dough, what with a wife and three kids to feed. In a single bad year he'd gambled away everything he'd ever owned and he figured he'd see the war out hauling birdcrap to make up. A man could always recover his losses.

These islands were the sort of place to put the wind up a man, though. He knew about all those murders and mutinies. The *Batavia* business. There'd been madness out on these sea rocks since whitefellas had first run into them. Under the night sky they glowed white and when you heard some blokes had found a man's foot in a rubber boot, you wondered whether you weren't living on some outpost of Hell itself. His cousin Joel had worked here as a crayfisherman before he made his pile on the horses. Joel said sometimes you heard the sound of men strangling women at night, but in the morning you always told yourself it was the birds nesting.

Give em shit, boys! The cook yelled as they left the mess hut.

Sam got down to the boat with a full belly and waited for his partner Nobby. Keep the day ahead of you, that's what the old man used to say. Nobby tolled up to the wheelhouse and belched. He was a fat brand of man, balding, with bleached earhair and a great capacity for hatred. He had an ongoing grievance with everybody, all forms of life. As he came in, he made a sturdy beginning to the morning.

Question: Examine how the text uses text features to represent ideas about working.

TEXT FOURTEEN: The following is an extract from Australian author Tim Winton's short story Getting Ahead published in 1985 and set in Australia.

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Question: Explain how the text uses language features to generate empathy.

