

Q1

In the 21st century people are more aware than ever of ~~the~~ the ~~the~~ current climate disasters. Texts can often unsettle an audience's current knowledge and widen their perspective. Texts such as 'Saving Ningaloo again' by Tim Winton in 2019 and 'The Butterflies' by Shaun Tan in 2018 do exactly ~~that~~ that. 'Saving Ningaloo' is a persuasive article and is multimodal which persuades readers share Winton's perspective that Ningaloo must be protected. Whilst 'The Butterflies' is an interpretive narrative and multimodal text that reflects on a city which is reverting back to its old mundane and corporate lives after the Kalbarriade of butterflies descended on their city. Both of these texts ~~write~~ use language and structural choices in different ways to unsettle their audience. 'Saving Ningaloo again' reveals the truth about the Ningaloo reefs chance of survival, despite what most thought, ~~written~~ through persuasive structures, multimodal artwork, and language features. Whilst 'The Butterflies' uses plot structure, multimodal artwork, repetition and simile to show how we need to stop over-analysing and ~~find~~ searching for "cause and effect" by approaching the true nature demands to find peace and catharsis.

Both multimodal texts use language features such as repetition to unsettle their audiences. Tan utilizes the repetition of the ~~word~~ word "later" to demonstrate how we as a society are always ~~for~~ reflecting on ~~the~~ either the past or worrying about the future, not enjoying our present moments ~~are~~ immersed in nature. Tan uses the word "later" by saying "later we would worry", "later we would quickly snap back to our

factory settings" and "later... study photo and video evidence" with "worry" and "later". The repetition of "later" further perpetuates the pointless and emotionally devastating impact of the over scientific and analytical mindset our society has adopted. This unsettles the audience as most people see "science and analysis" to be a virtue to be upheld and praised as ~~it~~ it is believed to further society. When shown through this text we can clearly see that the "study (of) photo and video evidence" only leads to further "worry". Likewise, Winton uses the repetition of the word "safe", "saved" and "save" to enhance the idea that Ningaloo is safe in the beginning of the text but used later to encourage us to save it. This repetition is coupled with his use of persuasive structural choices. Winton also uses emotive language such as "worry", "tragic", "shocked" and "surprise". He already assumes his audience has a similar perspective on his stance on Ningaloo reef and the environment as a whole, so he uses the emotive language "shocked" and "surprise" to express along side the audience these feelings to discover Ningaloo "isn't" as safe as we would hope or expect, but it's actually in "danger" of oil-and-gas companies. He unsettles the audience by shifting their understanding of their reality midway through the text.

Winton uses a persuasive structure to further his perspective and convince the audience to agree with his environmentally protective view. ^{and act before it's too late} He uses persuasive structures such as 'appearance vs reality' to

on 'Saving Australia Again' Expand your analysis on exploring

enlighten readers on the reality of the protection of the reef and "shock" us to persuade us to act now. He leads us to believe that "Ningaloo was safer... safer... saved even" by integrating the political context of 2003 where Gallop halted the destruction of the Ningaloo reef, and showing us how Australians banded together to fight for nature and stop the destruction, the text brings readers into the true reality of Ningaloo reef it ~~isn't~~ "isn't" as safe as we all perceive it to be, almost alluding to the idea that Australians can once again band together and stop the destruction of Ningaloo from man-made industries and repeat history. Unlike Winton, Tan manipulates the overall plot structure of his narrative and starts the text in media res, starting the story in the middle of the climax, where traditionally the climax ~~was~~ is in the middle. Winton also uses 'compare and contrast' persuasive structures to juxtapose the destructive tendency of man-made oil and gas industries with the serene and peaceful environment to further his ~~para~~ argument. He shows how the "oil and gas industries are the biggest threat to the reefs survival" and that they are "cutting through dunes" and "killing the coral". The work is based on the idea that Ningaloo is a "place of respite" and a "lovely, quiet beach". Unlike Winton, Tan manipulates the overall plot structure of his narrative and starts the text in media res, starting at the climax where typically is structured in the middle. This forces the audience to immediately question what is presented to them and follow the author's perspective. The problem of the narrative is addressed

different points, direct

examples

new, make point

Expand your comparison and contrast

hi needed more explanation

at the end of the story instead of the beginning. This is reflective of our current society, being so caught up in our corporate, ~~stagnant~~ mundane and hectic lives that we do not ever stop and immerse ourselves in nature, to pause and rest before we run ourselves to a breaking point and deal with the consequences too late.

What is this word? Can't read it?

at page 2
pages
go to 10
Q.

Both texts use multimodal ~~almond~~ ^{almond} to further ~~their~~ ^{their} perspectives. Winton uses ~~the~~ ^{the} almond to represent the oil and gas industries, symbolised by a LNG ship and an ~~almond~~ environment, represented by the agave life below. Pollution is represented by the smoke coming out of the ship, not only harming us but "killing coral" too. The composition of the almond has the marine life below the ship in close proximity together. This shows the destruction of ~~habitat~~ ^{habitat} by industries which has led to both loss of biodiversity and overcrowding of animals. Tom uses another full of light and vibrant ^{dots} to show the butterflies, this is ~~just~~ ^{just} contrasted with the dark, grey, and muddy tones of the ~~city~~ ^{city} cityscape and the people. There is a wide and high perspective to show the interconnectedness ~~and~~ ^{and} small size of the people, but also demonstrates the unity and collective nature of the people. They are all the same, homogeneous, collected together to with the butterflies. ~~That they are~~ ^{That they are} Their lives are all vibrant and not much different from each other, being and free. This ~~is~~ ^{is} deprivation of nature and the ~~tra~~ ^{tra} social and peace that come from it explains their collective fascination with the butterflies.

In conclusion, Tan and Wilson use manipulative structural choice, use unimodal elements and use language features such as repetition to unsettle their audience into rethinking how they live their lives and protect the beautiful environment around them, respectfully. Tan encourages the audience to focus more on the beauty within nature, and the peace found from that instead of destroying any joy that can be found from over-analytical thinking. Wilson encourages us to protect our natural environment for the future of the "children". ✓

Often times humanity must be presented with the consequences of their actions in order to change their trajectory for a better future. ^{The} Short novel of the climate fiction genre, The End We Start From, by Meghan Hunter in 2017 presents ~~the~~ the increasingly climate-change-aware citizens of the world with a shocking vision of their future if climate change is allowed to progress to the point of no return. This text can be viewed comparatively against Tim Winton's 2018 article, 'Saving Ningaloo Again,' which achieves the purpose of highlighting to an Australian audience that their ~~false~~ sense of security in the state of the environment is fragile, and can be quickly taken advantage of. By use of ~~the~~ similar language technique of animal imagery and structural choice of fragmented syntax, and differing uses of diction and overarching text structures, ~~Both~~ Hunter and Winton ~~achieve a~~ leave their readers with a sense of discomfort. This unsettling effect is created in The End We Start From through a vivid experience of the emotionally-tasting nature of climate displacement, and the realisation through 'Saving Ningaloo Again' that ~~this~~ society is on the path toward this ^{unwanted} reality if stronger action against industrialisation is not taken.

Super! :)

Both Meghan Hunter and Tim Winton make strong use of animal imagery in their respective texts, a language feature that creates an overarching sense of human connection to the natural world.

The End We Start From follows the journey of an unnamed narrator through her experience of ~~climate~~ displacement due to climate change. During this change, the narrator, "[sleeps] like a shark, swimming on through the night." By use of zoomorphism,

The narrator is frequently likened to an image of ~~dangerous~~ animals, especially dangerous animals. Hunter through this, frightens the audience with the state of dehumanisation to an animalistic state that results from climate disaster-trauma, as

Another example would support this point eg, Rat he refers cons seems like a 'Dead rat'.

well as its ability to incite ferocity in individuals. Winton ^{similarly} makes reference to animal imagery, "The gentle, photogenic whale shark... Dugongs and turtles and endangered dolphins," in the North West coast of Western Australia. This imagery has a slightly different initial effect to that of The End We Start From, creating a desirable image of the natural environment and persuading the audience that they want to preserve this. The cumulative effect of repeated animal imagery in 'Saving Ningaloo Again' conclusively disheartens and upsets ~~the~~ its audience with the idea that this beauty ~~is~~ could all be lost, while Hunter's we shows us the animalistic state humans resort to in this perverted world of environmental destruction and climate change.

'Saving Ningaloo Again' persuades its audience to feel unsettled by industrial environmental destruction through subjective diction, while Meghan Hunter influences ~~its~~ her audience with objective, detached diction that reflects the traumatic effects of climate change ^{on mental states}. Winton describes oil and gas industry with subjective language, 'monstrous,' 'sinister,' 'dreadful,' and 'catastrophic'. By using this language with connotations of evil, the reader receives a sense of seriousness in the corporate world's destruction of their natural environment; this is represented as a totally wrong and immoral industry and the audience is uncomfortable with its actions. Contrastingly, Hunter utilizes detached, objective diction from the viewpoint of the narrator. The unnamed narrator witnesses climate refugees by the side of the road, "Walking in groups... Some have children balanced on their shoulders. some are limping." ~~She~~ She provides no interpretation of the situation other than literal, leaving the audience to feel their own sympathy for those disadvantaged by climate disasters. This ^{emotional detachment} of the narrator in feeling no emotion for hunting people and children is additionally reflective of the notion that society lacks empathy for one another, which Hunter

is unsettling. not normal. loss of empathy

id also
it create
people like
with
interpretation

emotional detachment
rise effect: almost like a new report, fact. It's the absence of emotion for we might expect it that

unsettles ~~the~~ ~~at~~ her audience with in suggesting that this could be heightened in times of climate disaster if preventative actions are not taken.

Similar fragmented syntax structure is utilised within The End We Start From and 'Saving Ningaloo Again' to solidify the upsetting idea that environmental destruction and climate change have the power to emotionally upheave individuals. Meghan Hunter's unnamed narrator ~~experiences~~ experiences the horrific loss of her husband's mother whom she was close to: "Panic. Crash. G. Panicked. Crushed."

The immense emotional weight of this death caused by climate-displaced crowds is observed through this abrupt syntax to prevent cohesive thoughts, and be so traumatic that minimal words are used to release it from the narrator's mind. The audience in witnessing this ~~is not with~~ develops outrage at the lack of empathy in society once again referenced by Hunter, and deep unease in their realisation that ~~this emotional~~ they are not immune to this trauma affecting them as well if climate change progresses. Winton likewise uses fragmented syntax in his opinion of the effects of ^{coral} reef destruction, describing, "Land clearing, scowling, dredging, dragging." The rhythm created by the broken sentence structure may be seen to reflect the destructive sounds and effects of persistent damage to our environment as Winton uses this description to persuade the reader to acknowledge its negative effects. Both uses of syntax therefore create the unsettling image of destruction, either to the audience's beloved natural world, or to their emotional state.

A difference in overarching ~~plot~~ text structure is observed in the two texts, the narrative structure of a circular plot against the persuasive structure of ~~re~~ appearance versus reality. ~~Hunter's use of a circular structure involves the story beginning~~

note explanation of effect.

Tim Winton's use of structure involves reflecting the audience's previous idea that their environment, Ningaloo Reef, is a pristine and biodiverse environment, then disproves this with evidence of its fragility. This proves as a shock to the audience and has the effect of greater upset in their being lied to by environment destroying corporations. Hunter instead uses a circular structure of the novels ~~the~~ beginning and ending involving the narrator's family unit, while they are separated in the middle. ^{There is reunion, but life has changed them} This speaks to the cyclical and simultaneous nature of beginnings ^{both as they return to each other.} and endings, further unsettling the audience by ^{implying that} the ongoing nature of climate change in their lives. ^{continuity after disaster but people are irrevocably changed.}

The End We Start From and 'Saving Ningaloo Again'; though different in their text type, deeply unsettle their contemporary audiences with a vision of their future in a climate-change shider world. Through language & structural similarities & differences, their audiences are further urged to take ~~the~~ stronger action in preventing this future ~~that so deeply~~ ~~unsettles them.~~ and avoiding this discomfort.

work on this explanatory area effect:

Question ①

Interesting
Opening

2009

Ningaloo Reef is a Western Australia holiday gem, sacred to locals and tourists. The beautiful beach is perfect for snorkelling, fishing, relaxing and simply getting away from life's ~~stazy~~ craziness. We all presume the beach is well protected, but little do we know that it is under serious threat due to the rise of natural oil and gas industries, as Tim Winton's "Saving Ningaloo Again" depicts. However, ^{very in sentences} little do we know that ~~the~~ these gas industries bring along positive effects too, as Andrew McConville's "Natural Gas has power to turbocharge Australia's" economy highlights. These two texts use a range of language features and persuasive structures to support their arguments, and cause the audience to feel unsettled and alarmed as our values of a strong economy and thriving environment are questioned. Winton uses persuasive structures 'cause and effect' and 'appearance versus reality', as well as language techniques including repetition, visual imagery and ~~inclusive~~ ^{omissive} language to depict the negative impacts of the oil and gas industries' destructive effects on our beloved reef. This influences the audience's unsettlement; as the last thing we want is for our beach, in which we take immense pride in, to be ruined. In contrast to Winton's beliefs, McConville tries to cause the audience to feel confronted ^{towards} ~~at~~ the fact that without the oil and gas companies, our economy would diminish. He, too, uses structural technique cause and effect, however appeals to values of hipocket, unlike Winton, to cause their unsettlement in the audience. Similar to Winton he also uses repetition and omissions, but for different purposes. The conflicting texts cause our hearts and minds to be conflicted, as we are forced to ask ourselves what is more important, our economy or the environment. Good engagement with ①,

Both authors implement the language feature, repetition, however what sets Winton apart from McConville is he also works

You are aiming to construct a complex argument here
looking at how repetition works with persuasive structure. Well done!

~~You just need to work on especially the complex relationships~~
^{more clearly}

Appearance vs Reality with repetition. Winton repeats the word "safe" in the text, trying to highlight the audience's belief in a lie that the reef is protected. "Ningaloo is safe, saved" and "Ningaloo isn't as safe as you'd expect" use repetition to demonstrate the persuasive structure Appearance vs Reality. Ningaloo appears to be "safe" so Australian's automatically assume it is "saved," when in reality it is far from it. Winton also draws on ~~text~~ "2003 WA premier Geoff Gallop's line in the sand," and how that "line was fading." The repetition of line also constructs Ningaloo to appear saved due to Gallop's claim, when in reality it isn't, as oil and gas companies emerge. This causes the audience to feel concerned for our reef, as ~~the~~ we don't realize the lie we fed into, believing our reef was protected. McInverville does not use appearance vs reality, only language feature repetition, to appeal to the audience's value for a strong, thriving economy. He repeats the word "facts" as he believes the audience will support his views due to our value of evidence, proof and science. "Facts get in the way of a good story for some people" ^{be more specific here} also highlights his ^{underlying} resentment towards environmentalists, causing the readers to feel confronted, who are we meant to believe? In this text, we trust him because he uses facts to suggest his ~~the~~ positive view on natural gas overrules ~~the~~ their negative effects on the environment, causing readers to feel concerned by the fact that without these companies, would our economy collapse? Persuasive structure cause and effect is used in both texts, appealing to different Australian values, causing this ^{the audience too} confronted feeling of.

Both authors use persuasive structure ^{for} 'cause and effect' by appealing to contrasting values the audience holds. Winton appeals to our value of a thriving outdoor life, through the use of visual imagery. He mentions that if the oil companies emerge, the reef's "biodiversity will decline." This links to his previous points that Ningaloo is a "major resting and birthing place for humpback whales, beluga whales... rare species of dolphin... turtle."

So you show you understand the 'cause' part of the structure.

Something like:
early
raising the
we is
development

And again, make the 'effect' clear for the reader.

By mentioning the fact that the reef will be destroyed, he appeals to our values for flora and fauna... unsettling us because of our love for these sea animals. Without the reef, where will they go? By visually describing the beautiful life that lives there, the life we purposely leave our own to go witness and see, the readers are left feeling concerned for Ningaloo's fate. Similarly, McConville also uses cause and effect, however he implements this with appeal to hip pocket. He aims to appeal to Australian values of a strong economy and how this is an effect of Natural gas projects. He uses inclusive language and specific verbs to demonstrate the positive effects of gas and oil industries. "We can turbocharge Australia's economy," "boost our economy... ramp up" all work to draw on the fact that the economy depends on these companies, unsettling the audience as we question what Australia's state would be without the companies. Both authors also use omissions to unsettle the audience, leaving us confused and uneasy.

winton and McConville employ omissions, both withholding information from the readers to support their claims. Winton only mentions the negative impacts of the industry^{on the environment}, and does not highlight the positive impacts on our economy. Winton does this to depict to the audience that the gas companies are ~~only bad, only~~ ^{only negative and} destructive, to try and unsettle us that our reef is on the brink of collapse as the companies edge closer to the gulf. Visual imagery "we can see the rigs light up the bay at night" causes us to feel concerned, as it is meant to be stars lighting up the bay, not rigs. By withholding their positive effects, we are left feeling uneasy as we don't know what to believe? ^{because he has only given us one side to the story.} McConville, ~~however~~ also uses omissions but in this case fails to highlight the negative effects on our environment. He uses short sharp sentences and inclusive language to ~~try~~ depict the positive impact on our economy. This causes us to feel unsettled because without the rigs, what would happen? ^{to our economy?} We are also

forced to ask ourselves 'who can we really trust?'

By reading these two texts together,

readers are left unsettled, feeling on the fence about the oil gas industry is our economic benefit worth our environment's suffering?

Through McConville's use of cause and effect structure, inclusive language, repetition, ^{omissions} and verbs he causes us to believe that yes, maybe it is worth it. However, Winton's use of some similar but some different ^{structural and language} techniques, including cause and effect, appearance vs reality, repetition, visual imagery and ~~intense~~ emotion, we are left feeling concerned for our risk take it, these industries are allowed to rise. Either way we are left confronted: what should suffer, our economy or environment? We value both, and both texts highlight these opposing values, causing our uneasiness.

Can you respond personally? Which argument was most effective for you?

Q 4

19/5/21

In the world we live in today we ^{can} see a significant rise in the amount of climate change related issues. While, our society today consistently attempts to address these issues there is still much uncertainty as to how our future generations will cope in response to the decisions we make now. Thus we resort to texts to provide us with some predictable insight into how our future generations will handle these issues. Both the climate fiction ^{short story} ~~narrative~~ ^{just to be specific} Shrinking, Sinking Land (2018) written by Kelly Cawley and the ^{climate fiction} ~~narrative~~ ^{novel} How Close to Savage the Soul (2015) written by John Acheson manipulate the generic conventions of a post-climatic disaster setting and characters that represent a shift in intergenerational responsibilities to influence the audience's response initially with a belief in hope. However, through the ^{contrastingly} manipulation of the text's plot development the final response from the audience in relation of hope is evidently different. In Shrinking, Sinking Land the audience is encouraged to respond with the optimistic idea of hope and ~~progress~~ ~~change~~ ~~from~~ ~~from~~ the future generation and survival through progressive change. However, in How Close to Savage the Soul the audience is encouraged to ~~be~~ respond with the idea that all hope is lost in our future generations for survival in response to such climate-related disasters.

In Shrinking, Sinking Land, ~~Cawley~~ ^{utilises} the generic convention of a ~~post-climatic disaster setting~~ ~~It~~ ~~through~~ ~~the~~ ~~use~~ ~~of~~ ~~imagery~~ ~~Cawley~~ manipulates the generic convention of the genre.

In Shrinking, Sinking Land, through the manipulation of the genre ^{post-climatic disaster} generic convention of ~~setting~~ ~~the~~ ~~setting~~ ~~the~~ ~~protagonist~~ is described as an "uninhabitable" apartment complex; in the city of "Manchester" where so much societal disruption has occurred and "riots & looting" that our protagonist

; Flea had to "watch her back", this implies the overall setting Flea finds herself is unsafe for someone of her characteristics. As well as this, the setting of the ~~app~~ apartment complex is said to have a "roof that has caved in" and a massive "sinkhole that has opened up in their living room", that has resulted in "flood water that has risen to her knee", as well as patterns of extreme weather conditions such as "~~heavy~~ "cyclones" and "hurricane winds" that are so strong they have the ability to propel a "tree... miles away from the nearest park into their window. As seen through the manipulation of the setting, the audience is able to understand the daily challenges & struggles the protagonist must overcome in order to survive and hence the audience begins to develop the idea that survival in a ~~very~~ ^{extremely} ~~the~~ future generation is possible. As well as this, Cowley ^{further} manipulates the generic convention of characterisation to ~~it~~ adhere to the ~~so~~ generic idea of a swap in intergenerational responsibilities. Through the use of ~~symbol~~ symbolism, ~~the~~ of the protagonist's name Flea; we can associate her as a character with a literal, quick, fast moving Flea insect that is used to adapting to their environment for survival. However, in contrast to the narrative's secondary character Stelly; Flea's mother, previously named Stelly, through the name change to 'stelly' we can associate ~~the mother~~ with a this with a change in ~~the~~ her role, how she can no longer care for her child, she is now ~~totally~~ ~~and~~ dependent on her ~~child~~ Flea for survival and how she is metaphorically hollow; just like a literal stelly. Through this symbolism ^{the audience} ~~we~~ can associate the character of Flea; representative of the younger future generation, with hope for survival, while the character of Stelly; symbolic for the older generation with no hope at all for the progression in society & survival.

Good to add this

✓ This shows the swap in intergenerational responsibilities as the typical mother-daughter relationship role is reversed.

Comparison

In comparison to How Close to Savage the Soul, the author manipulates the generic conventions of a post-climatic disaster setting and characters to highlight a ~~so~~ swap in intergenerational responsibilities in a similar way to Shrinking Sinking Land to elicit a ^{contrasting} ~~similar~~ response from the audience. In the ^{text the} "post-climatic disaster setting" ^{was set} on a beach; a place typically associated with relaxation & ~~etc~~ ~~the~~ "forms of life", is "now an acid crypt" of "dead oceans" that smell "fetid & coppery", in a "ghost town" that was inhabited by gangs that were "groups of adolescents with no hope" that made the town a "literal lord of the flies". As can be seen through the use of imagery and the allusion to 'lord of the flies' a text based on death and anarchy ^{the audience} ~~we~~ now associates the setting with a lack of potential for any life to survive in its presence. ~~This ends~~ As well as this through the use of dialogue to manipulate the generic conventions of character, the protagonist; the grand father; representative of the older generation is implied ~~to~~ have no hope of ~~the~~ survival as "his time" to fix the past "mistakes" is over, ~~he explains how~~ and he is "sorry". However, in contrast to Will, the grandson; representative of the younger future generation, through all his trauma he still had the ability to "smile back" at his grand father he somehow "still had hope" & still "had time" to survive. Clearly through the combination of these generic conventions manipulated in a similar way to Shrinking Sinking Land, the audience is ~~better~~ encouraged to respond by believing in the idea that ~~the younger future generation still had hope initially in the possibility for survival, while in the older generation there was no hope at all for survival; this is a similar response encouraged in~~ Shrinking Sinking Land. ~~rather, the older generations have done nothing & the younger generations are left to adapt and change to survive.~~

However, while both Shrinking Sinking Land & How Close to Savage the Soul manipulate the generic conventions of setting and character in a similar way. Both ~~are~~ manipulate the generic convention of plot in a ~~very~~ significantly contrasting way to influence a response in relation of hope from the audience. In Shrinking Sinking Land the conflict of focus in the plot is between Flea & the environmental disaster of the "sinkhole that had opened up" and "swallowed" her mother. In response to the loss of Stell, an important inter generational character, Flea chooses to "brace herself" and fight against the extreme weather disaster head on. This resolution in this text influences the audience to respond with the idea of optimism in relation to the hope the future generation holds for survival in a post-climatic world. However in contrast, in How Close to Savage the Soul, in the resolution Will faces a conflict between the choice to carry on without his grandfather or he "waits for the gang" hoping he "can join them", a group that is symbolic for a loss of hope. This plot development influences the audience to believe that in such disastrous circumstances all hope is lost, especially in the future generation.

Van lose control of piece here - In a bit confused about what you point is.

Oh - this needed to be in previous sentence. Copying the resolutions.

Explains into more.

As can be seen, in both ~~the~~ Shrinking Sinking Land, and How Close to Savage the Soul, both generic conventions of setting and intergenerational characters elicit a similar response of hope initially from the audience. However, as the plot of each cli-fi narrative is ~~after~~ manipulated, they both offer different resolutions and outcomes for the character. This is representative of the ideas of hope from future generations. This brings us to the question of which is going to be the reality for our future generations in response to the climate-related disasters we cause now?

Question 2

plan

- Bp 1 - concrete visual imagery - non place
- juxtaposes nature - urban isolation & detachment
- Bp 2 - auditory imagery
Luise vs quiet of nature - ticker tape
- Bp 3 - anaphora.
-

In literature, writers often reflect the failures of our own world through surrealist visions of imagined, yet familiar places. Shaun Tan's 2018 short story, 'Butterflies' as part of the collection Tales from the Inner City follows confirms to this statement, lamenting the loss of stillness and quiet in our urban existence. The narrative ~~is~~ begins ~~as~~ follows the arrival of transient butterflies into a modern, urbanised city, where their beauty is met with awe and admiration by the city's inhabitants. Their sudden presence initiates a moment of collective, unified pause, only for the chaos and busyness of urban life to resume unchanged. While the narrative structure is simplistic, the ideas and purpose of the text constructed through vivid visual imagery, and metaphors and similes and anaphora are complex and multifaceted.

inviting the audience to contemplate
~~the~~ their ~~own~~ ability to ~~the~~
find moments of pause and reflect
on the ~~inexplicable~~ yet beautiful
beautiful inexplicability of nature that
often goes unseen in our self-absorption
in the endless noise and ~~the~~ frantic
nature of modern, urban life.

Throughout 'Butterflies', Shamus Tan
uses ~~a~~ vivid imagery to illustrate
the distinction ~~of~~ of reality and
imagination within the text; between
our industrial, ~~and~~ anthropogenically
meticulously constructed ^{artificial} environment
and the ~~a~~ natural world.

Concrete imagery, such as, "no (nothing)
could flush flush so many out of
cars, apartments, subways, restaurants,
hotels, ~~hospita~~ schools, hospitals, parliaments
and offices." ~~construct~~ works to
~~a~~ create an image of a

appeal to generic, anonymous, ~~a~~ interchangeable
iconography yet familiar city to our own.
The ~~its~~ ~~minimalist~~ description ~~other~~
of the ~~modern~~ city than ~~its~~ ~~appeal to the common~~ ~~iconography~~
~~modern~~ city ~~creates~~ ~~its~~ ~~multiple~~ ~~utility~~ of the
creates a non-place, a space
that lacks identity and ~~feel~~ feels
although it is ~~a~~ inhabited by
a faceless, nameless mass that
are disconnected from ~~their~~ ~~own~~ environment.
built ~~is~~ environment. This stirs feelings

③

of urban ~~so~~ alienation, where its contrast to the ^{bussing} life ~~of~~ of the natural world ~~exemplifies~~ ~~the~~ ~~author's~~ ~~an~~ stark comment on the and the unification that a gorgeous natural phenomenon can cause exemplifies one of many failures of human aspiration in the eyes of the author; to connect to one another, and the environment. This is further supported by the line "We were standing so still, shoulder to shoulder, stalled as traffic on bridges." that utilises a simile to commutate the urban business of modern day existence, contrasting an event of frustration and ~~caused~~ with a wondrous event of nature, ~~ex~~ exposing how ~~not~~ a connection to nature can ~~some~~ create ~~pace~~ awe and desirable stillness.

Interestingly, Tan also draws parallels between humanity and the butterflies, characterising both as not only two distinct ~~col~~ collectives of individuals that comprise a society, but also intricately woven into the same ecosystem, even in the city. This is achieved by ~~even~~ cumulation, where the scale of the ~~the~~ people pausing to see the butterflies grows

(79)

as the Swarm continues to become seemingly ~~count~~ countless, "the butterflies arrived at lunchtime. Not ~~hitho~~ millions, billions or even trillions, but a number beyond counting, beyond even the concept of counting." This almost hyperbolic expression of the sheer size of the "technicolour clouds" of butterflies exaggerates the intensity of the natural marvel, ~~all~~ the white mating parallels to society, characterising it as a collective sharing one conscience, "By people on the street, I mean everyone. Literally everyone." The repetition of 'everyone' reinforces how ~~as~~ ~~mass~~ individuals have become unified ~~in~~ ~~and~~ through their collective shared experience of observing this natural phenomenon occurring and finding connection to each other through nature and, "weightless... waiting for the ^{weightless} blessing of tiny insects." The value found in the beauty of the butterflies, in that they are compared to blooming life, "like spring blossoms of every imaginable shape and colour" ~~the~~ comments ~~on~~ the is what ~~is~~ harmonises a society "for the briefest of moments" until the overthinking and noise resumes.

~~Audi~~

✓ Auditory Imagery is used to contrast the unproductive noise of overthinking, ~~and~~ constant analysis and worrying of society with the soundlessness ~~and~~ of nature, ~~demonstrating~~ how ~~the~~ often unseen beauty of nature can quiet us, and ^{is} should ~~can~~ be valuable in its often

✓ unexplainable nature. ~~Words~~ ~~in~~ ~~the~~ metaphor, "the chatter in our heads fell silent, The endless ticker tape of voice - over narrative..." compares the constant, unproductive chatter of ~~modern~~ analyses, thoughts and noise to the sound of a printer producing an ~~endless~~ ~~impossibly~~ long ~~strand~~ of ticker tape to illustrate the absurdity ~~and~~ of it.

whether to

Q3

~~whether to~~ comply with the contemporary lifestyle of cruel environmental degradation, or to ~~ref~~ take a step back and reflect on the beauty of nature, is a matter of controversy. Tim Winton, author of the persuasive essay Sunny Ningaloo Again, responds to this controversy from the perspective of an appreciator of nature. He adopts a distinctive voice characterised by cautionary, confronting, and earnest tones, constructed through lexical choice, varied syntax including sentence lengths, and vivid, contrasting imagery. His voice is, in turn, shaped by his ~~perspective of~~ upbringing along Perth's natural beaches and his nature-related hobbies, including surfing the waves, ~~and fishing by the sea~~ that forms his perspective.

Solid introduction :)

Winton incorporates purposeful lexical choices, especially verbs, which ~~ref~~ serves to reflect his confronting tone of voice. This, in turn, presents his ~~specific~~ perspective of nature. In the centre of the text, Winton depicts a case study through ^{vivid} verbs which signify its "cumulative and ongoing" disastrous consequences. Describing the concrete launchway as "cutting through the dunes" and "Scouring the sea floor" emphasises the abrasive forces of artificial corporations, and their potential

of creating ^{stunningly} harmful damage ~~to~~ the once lovely, quiet beach'. In addition, the verb choice of 'dragged' across the 'once untouched beach' highlights the contrast between the previously unharmed ~~and~~ nature and the now imposed consequences. Through the ^{carefully} selected verbs, Winton's ^{heavily} confrontational and accusatory tone of voice is presented. This in turn, reflects his perspective as a nature appreciator ^{who is} opposed to the ^{motives} ~~ventures~~ of corporations seeking profit. His perspective is influenced through his life spent alongside the beauty of Australia's natural beaches and the ~~landscapes~~ ^{large component of his identity} which ^{is} shaped by nature, a variety

In addition, Winton includes ~~the~~ language feature of vivid, descriptive imagery to ~~shine a light on~~ of syntax, or sentence structures, which is especially evident in his short, concise, and straightforward sentences. ~~This~~ The key ideas expressed through these ^{short and} concise sentences reflect his cautionary voice. For instance, "It ^{was} unthinkable last year. It is unreasonable this year. It is still dead wrong in 2020." is an example of concise syntax which, in a straight-forward manner, Winton's ^{presents} cautionary voice against the immoral consequences brought forth by corporational activities. He draws attention to his cautionary ^{voice} ~~tone~~ of voice readers through stating ~~the~~ ~~opinion~~ ~~stated~~ ~~in~~ his opinion in a ~~brief~~ and strong tone.

This hints at clear message of nature's ability to destroy for profit.

Agamemnon, syntax used ~~to describe~~ when Winton lists how "recreational fishing will die, ... businesses and accommodations will ~~be~~ collapse", provides ~~at~~ his economical concerns for the local industries and small businesses of Western Australia. This ~~is~~ reflects Winton's perspective of preserving and encouraging the ~~functioning~~ of local ~~of~~ Australians' way of living, which he feels inspired by through his experiences living in Perth for many years, and by his friends and family ^{who are} raised to the traditionally natural lifestyle. It also suggests Winton's larger ~~objective of preserving~~ concerns which is ^{economy of} ~~the~~ ^{Western} ~~of~~ ^{Australia}.

Winton incorporates the contrast of imagery, a language feature, to shed light on the dangers of corporate activities on nature. This reflects his earnest and cautionary tone of voice. In the beginning, ~~when~~ he paints a vividly peaceful picture of picturesque scenery. This is achieved through his inclusion of 'photogenic whale sharks' portrayed as 'gentle' towards others. However, towards the middle of the essay, Winton poses ^{vivid} imagery of 'sinister' and 'monstrous flames' that seem to be 'rising endlessly'. This indicates Winton's cautionary and confronting voice towards the ~~the~~ dangers which have already began to take place. The sharp contrast ~~of~~ achieved through vivid imagery also presents Winton's perspective as

an ~~acknowledged~~ knowledgeable person who has witnessed and perceived the potential horrific dangers that many Australians wouldn't want to believe in. This further establishes Winton's familiarity with his ~~at~~ habitat and the actual, underlying changes which others may not be able to perceive or identify easily.

Finally, Winton utilises the ~~po~~ structure of appearance versus reality to establish ~~an acknowledged~~ ^{both} a knowledgeable and confronting tone of voice. He initially mentions how Ningaloo "seems to be safe" as stores 'trumpet the news that it's saved'. ~~However,~~ This is portrayed to be the outer ^{or assumption} appearance. However, Winton closely follows the assumption by immediately stating that this isn't the case. In a ~~at~~ revealing and cautionary voice Winton discloses how 'shocked' Australians will be to learn ~~that~~ about the activities of corporations and how 'surprised' ^{harmful dangerous situation,} they will become. This ~~is~~ ^{as} Winton states in ^{his} revelation, is the truth regarding the circumstance of Ningaloo. This revealing tone/voice further contributes to Winton's establishment as a credible and knowledgeable source and his informed perspective ~~achieved~~ gained through experiences and observations. And he seems to have 'inside' knowledge.

As an appreciator of nature, Winton sincerely expresses his viewpoint on the dangers of corporate activity, encouraging Australians to put a stop to ^{its} tragic outcomes. In order to successfully achieve this, Winton utilises a warnful, cautionary, and earnest tone of voice, coupled with his knowledgeable ~~and appreciative~~ perspective and his viewpoint driven by an appreciation of nature.

We also trust Winton as he is a much awarded & recognized literary artist who often speaks on issues of the environment.

④ In a time when the possible effects of anthropogenic climate change is ~~the~~ quickly becoming the greatest concern of the current generation, authors and writers may make use of ~~fiction~~ imaginative texts in order to explore the dangerous path humanity is now ~~breaching~~ in regards to ~~climate disaster~~ catastrophic climate events. The novel, The End We Start From, was written by Megan Hunter in 2017 as a part of the climate fiction genre. The narrative follows the journey of a woman through new motherhood in the midst of climate disasters, societal upheaval and family separation. The short story, 'Shrinking Sinking Land', ^(SSL) was written by author Kell Cowley in 2018, describes a young girl's struggles to save her mother from a sinkhole caused by ~~the~~ the massive climate events such as flooding. Both texts were written in the contemporary period where the dangers and impacts ^{of climate} ~~were becoming~~ change were coming to the forefront of public discussion. ~~Both~~ The texts TWTF and 'SSL' both manipulate ~~the~~ generic conventions of the ~~the~~ narrative and climate fiction genres such as setting, narrative point of view and plot, in order to create a response of awareness and maybe even dread ~~of~~ the possible impacts of climate change.

in the text, 'SSL', Cowley adheres to the ^{use of} generic convention of setting in climate fiction texts. Most texts, including 'SSL', in the climate fiction genre are set in the near future and ~~put~~ focus on the impacts of a large scale climate disaster caused by anthropogenic climate change. The short story is set after large " freak weather conditions" and "superstorms" caused flooding in ~~the~~ England. The protagonist, ^{Flea} ~~Peety~~, and her family were forced out of "poor drowned Liverpool" to Manchester while they wait as "Little England shrinks" and "the tide creeps in everyday". The text also covers "one space of riots and looting that took place" due to scarcity of resources ~~and~~, as well as a planned "Global

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"Mandatory Hibernation". These elements of the setting are common to most climate-fiction texts, and the detail in the description of setting was designed to shock readers and to highlight the scale of such disasters. Similarly, TBWSF also adheres to some generic conventions of setting in climate fiction, as the world of the text is rocked by "unprecedented floods" making cities ~~un~~ uninhabitable ~~and~~ causing mass displacement of peoples inland. However, TBWSF manipulates the generic conventions of setting ~~by~~ through the use of stylistic detail to omit ~~key~~ ~~details~~ details in the description of setting. ~~In~~ In the text, setting is always described in fragmented sentences such as, "An unprecedented flood, London, uninhabitable" and "Endgame, civilisation, catastrophe, humanisation", all which give no indication of the scale of the disaster taking place. Not only does this serve the purpose of focussing readers' attention on the state of the family in the text, but it also takes away the ~~personal~~ personal agency of the characters making them be at the mercy of their environment. This loss of agency may involve a response of dread in readers, as they ~~may~~ observe the consequences of such disaster.

Good

Additionally, SSL also ~~was~~ ^{adheres} ~~adheres~~ to the generic conventions of point of view ^{in narrative as well as through} ~~through~~ ~~use~~ of character names. The short narrative ^{was} written in third person limited, giving some insight to characters' thought processes and intentions. This had the effect of slightly distancing the audience ~~of~~ from the events of the text. Cowley also wrote the text in a way where characters were addressed using pet names such as "Flea" for Felicity, "Shell" for Shelly, and "Wes", presumably for Wesley, although this is not specifically mentioned. ~~This~~ The use of nicknames did have a slight effect of ~~endearing~~ endearing the characters to the audience. At the same time, it may have had an opposing effect of making the plot and events too specific in order for the readers to resonate with the characters. Unlike 'SSL', TBWSF uses first person point of view as well as addressing

characters only through single-letter initials such as "Z", "P", "N", "G" and "O". ~~and several characters~~. This creative manipulation of the generic convention of point of view in narrative has a slightly paradoxical effect. On one hand, the use of an unnamed narrator and single letter names creates a sense of intimacy with each character. The names are a sign of closeness and endearment that would only be used with friends, ~~and the~~ and the unnamed narrator allows the audience to be immersed in her thought and emotions allowing them to process the raw visceral reactions to such unthinkable disasters. TWSF uses point of view in order to personalise the experience of being in such a situation where climate disasters destroyed one's previous life, allowing them to gauge the consequences of their current actions. In contrast, SSL's use of the generic narrative convention of point of view in order to show the macroscale impacts of such cataclysmic climate events and involve the audience.

Furthermore, in SSL, Cowley uses the generic ^{narrative} convention of plot in order to produce a response of fear ^{of the future} in the audience. The narrative follows a fairly linear plot with exposition describing how the Wheeler family "was forced out of their flat in Liverpool" and migrated to Manchester to their late "Nanna Wheeler's retirement home." The conflict is centred around ~~the~~ ^{Flea's} ~~struggle~~ "to rescue her mother, Shelly, from a sinkhole that opened up in their living room" due to excessive flooding and superstorms. All other secondary conflicts within relationships between Wes, Flea and Shell are all centred around the main conflict caused by ~~the~~ ^{the} ~~disaster~~ ^{sinkhole}. ~~in comparison~~, Hunter deviated and manipulated the generic narrative convention of plot through the use of a parallel plot structure. Throughout the text, Hunter makes use of historic creation myths and fairytales by using them as an insight, ^{mirroring} ~~following~~ the main plot. ~~This~~ A myth

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describing how "at first there was sky and there was sea" until a rock fell from the sky containing "a slime from which words grew." This mirrored "the moment of birth ~~coming~~" for the narrator. Similarly, a myth detailing how "waters rose and rose so that they could no longer see each other in the torrent" was paired with the plot event of the death of "G" as she was "panicked" and "crushed". The ~~pairing of~~ ^{use of} creation myth ~~is~~ ^{paired with} new birth as well as the myth of death and drowning (linked w/ with the tragic loss of a character). Using such myths and legends speaks to the audience about the universality and the cross-cultural nature of climate change and disasters.

Both climate fiction texts of 'SSL' and TGWSF make use of generic narrative and climate fiction conventions in order to make the audience aware of the possible consequences of anthropogenic climate change. While 'SSL' makes use of adherence to most generic conventions of climate fiction and narratives, TGWSF manipulates and deviates from these conventions in order to create a more personalised, impactful account of the consequences of our current ignorance and destruction of environment.

the narrator allowing us to gain a broader perspective of the reality of motherhood while also giving a connection and appreciation with her character.

Tone is another aspect of narrative writing that works to construct the voice of a character. The narrator's tone throughout the text often comes across as quite honest and frank. The narrator doesn't shy away from sharing any harsh, grotesque details of ^{Janice already said this exact sentence!} they are her reality, her normality as a new mother. The following extracts from the text, 'dilate... bloody and stretching... i am barely intact... my pulp is an undercoverage... i have met myself from my breast,' all come across as extremely raw and direct. Initially as readers, this use of tone and voice that is constructed, can come across as extremely uncomfortable to read. It goes against ^{How so?} the generic conventions and style we often expect. However this use of tone is used to further construct the reality of motherhood that is often silenced. ^{this was a good sentence!!} This conveys the pain and clutter that comes with life as a mother, causing our perspective as readers to grow wilder. Eventually, as we continue to ~~read~~ ^{discern for} read, this feeling of discomfort turns to great appreciation. The honest tone and matter-of-fact diction used by the narrator further communicates the vulnerable, helpless state mothers often find themselves feeling after birth. The role of being a mother is a silent act and can seem very ^{un}comfortable, which is what the tone of this ^{narrator} ~~author~~ and her choice of diction, aims to ~~create~~ ^{share}. ~~Another example of the author~~ The narrator's tone is often all loving, admiring and caring. As a new mother living within a time of such disorder and change, she finds hope, perseverance and certainty in her new born son, Z. 'Z is the only thing holding me down to the earth' Z acts as her anchor point and individual of certainty, to continue on. Without Z, the narrator's hope would have too, floated away with the flood. 'I pat Z's bottom and smile at her... he has given me purpose' This tone of admiration is carried throughout the whole novel, despite the changing surrounding circumstances of the narrator, providing insight and perspective on the all consuming world of motherhood. This displays the immense love and connection that grows between mother and child after birth. Motherhood is the narrator's new identity, her only motive to carry on.

A strange focus on language here was effective in discussing the relationship between work & perspective. Great work!

The stylistic detail found within this novel, further constructs the narrator's voice, communicating what is important to her. However the omission of this text also works to portray the lack of voice of other characters, further affecting our perspective. The majority of this novel plot, is firmly fixated on the growth, development and observations of the narrator newborn, Z. This constructs the values and attitudes of the mother, communicating how motherhood is never the most important aspect of her world. The world outside of motherhood had all but disappeared. When talking about the state of her surrounding world and circumstances, she uses a detached tone and staccato voice as an expression of void.

'unprecedented floods. London. Uninhabitable.' This extract from the text is just one example of the omission of the outside world. Another example is when sentences fragments are used to recall words the narrator hears off the narrator radio. 'Endgame. Civilization. Catastrophe.' This communicates as a theme of detachment and

how the narrator has incomplete knowledge of what is happening around her. This is because she is not only physically distant from the experience of the flood, but also emotionally distant due to her dedication and immersion in mothering. While the narrator

involves a lot of information about Z, throughout her pages of thoughts and statements, she almost omits a lot of information about her husband R. Due to not understanding a lot about his character and voice, we become curious and suspicious on his motives, affecting our perspective on him. When we learn that R leaves his family, 'it was a sunny day when R left.' We react extremely critically. Due to having little external context on this character's voice and motives we react in a judgemental way.

It is a societal expectation to care for your newborn and wife after birth.

Yep - also a great paragraph. 😊

A statement by Benedict Anderson caught my eye on the back of this novel.

'A stunning tale ... stunning and frighteningly real.' - Ooh - I would have liked to see this conclusion. A great idea!