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| **Text Structure** | “**Battlefield”**  **Think aloud** | **T-C and W-C- C Strategies** |
| **Paragraphs**  **Chronologically ordered instructions**  **Procedural recount outlining steps** | Fall in. Today we begin the first part of your training. I encourage you to listen well, consider carefully, and action appropriately. Clearly, a code is required for navigating public transport, and today, we will explore the cyphers that enable you to unlock that code. The well-prepared traveller needs a carefully crafted strategy for engagement, tactics for negotiating the battle, and the requisite amount of self-faith and resilience. Fortunately, as a skilled code breaker, I have emerged as a capable public transport warrior of some repute, and today, for your benefit and development, I will share The Secrets of Successful Engagement | **Genre?** Social satire in the form of a parody\* ofa military instructional talk.  **How does it conform to the conventions of the genre?**  Humour in comparison between commuting and a battlefield which is sustained throughout the parody; discerning recognition and astute but humorous description of social behaviours (e.g. smells); exaggeration of elements of social behavior; lacks of names; tendency to identify archetypal situations; employment of stereotypes/myth e.g. school students.  **Narrative voice?**  Unusual use of second person point of view. The reader is directly addressed, positioning them to pay closer attention to the instructions. There is a sense of immediacy. |
| **Text structures?**  Begins by establishing the topic and the parody in the introductory paragraph. Discrete paragraphs which develop comparisons made in the parody; the use of steps as in an instructional text**.** A definite concluding statement. | Background information. Courtesy underpins all, and as such, greeting the driver is a must. This simple act of public courtesy allows other travellers to relax, and thereby recognise that you, the new arrival, are socially aware and non-threatening. Whether to smile or not is more challenging. Too much cheerfulness can suggest to other travellers a chaos, a possible derangement, and even a lack of social propriety. You can see it in their responses — a way-too-bright *good morning* in the direction of the driver results in an awkward shift in a narrow seat, a firm fixing of the eyes on the portable screen, or a deliberate turning of the shoulders away from the aisle. Travellers are less sure of the meaning of no greeting at all. Does it indicate a busyness, or is it a warning sign of self-centred rudeness? There is a collective holding of breath as the non-greeter navigates the aisle. At this point, travellers look discreetly for other signs to influence their responses — tell-tale movements that will require a forward defence or a fallback. So much decision-making is needed in such a short time! | **Purpose?** To amuse and to provoke though – perhaps even to ridicule conformist behaviour.It is gentle satire for humorous effect the purpose of which is to elicit a wry laugh.  **Binary oppositions?**  Conformist/non-conformist – though the text seems to encourage conformity to social norms, the parody actually ridicules conformity.  Rude/polite – this binary seems to contradict the critique of conformist behavior as polite is obviously the preferred mode of engagement. Other binaries: public transport/private travel, expert/novice, friendly/unfriendly, compliance/rebellion, acceptance/rejection |
|  | Step one. Greet the driver pleasantly but not exuberantly, and make your way down the aisle deliberately but not aggressively. If the driver relaunches the vehicle quickly back into the flow of traffic, you must carefully choose a position. | **Symbols and metaphors?** E.g. “*They are armoured with an air of practised indifference*”; the extended military metaphor is continued throughout the text. This compares commuting to entering a ‘battlefield’. |
|  | Step two. Elect to sit or stand. Options can be somewhat limited by the time of your arrival into the shared space, as strategic middle-aged travellers will generally take positions in the forward seats, while the young and significantly less socially conditioned will take the high ground at the back of the field. On one flank there will be a gaggle of older school students — I doubt they will welcome a battle-weary warrior or a rookie into their ranks. They are armoured with an air of practised indifference, and their strength lies in their solidarity. |  |
|  | Step three. Be aware of landmine events and their ramifications. The arrival of travellers who require special access or privileges unsettles the troops. Imagine a young family with a pram. Their late arrival on the field and request for a forward, well-defended position will cause rumblings in the ranks. Here, you must decide if you are a well-disciplined witness, or an agitator for positive change, standing up for the rights of others. There is a cost to each choice, as an army requires both obedience and courage within its divisions. For you, the paradox will be alarming. | **Rhetorical devices?** The second person narrator writes with a sense of authority given the (mock) serious tone and use of ethos, which convinces an audience of the author’s expertise and thus credibility. Also note the short, sharp opening command and use of the rule of three in the second sentence. Use of high modality. |
|  | Step four. Feign nonchalance for the whole journey. Regardless of what happens, or what sounds or smells are emitted from any region, your mission is to pretend you did not notice. This is the greatest skill needed for survival, and every traveller will recognise when you have it. There is a secret code, a smug smile carried up the line, reinforcing that in this setting you have earnt your stripes. | **Discourse and ideology?**  Social discourse underpinned by a (mock) concern for socially acceptable behaviours. The text seems to support dominant ideologies concerning polite behaviour but also gently mocks these.  It unpacks social norms into which members of a culture are interpolated or hailed and shows how ideologies underpinning social discourse are constructed to achieve social conformity. |

**A parody\* is a work that mimics the style of another work, artist, or genre in an exaggerated way, usually for comic effect. Parodies don't necessarily have to criticize the thing they parody. Sometimes, parodies provide a more neutral illumination of, or comment upon, the original work (e.g. military talk) without necessarily mocking it.**

**Opening paragraph.**

This is an example of a satire, in the form of a parody, in which travelling on public transport is likened to entering a battlefield. The comparison is sustained throughout the parody in an attempt to wryly amuse the reader. This text is at the lighthearted end of the satiric spectrum and, as such, does not contain serious ridicule of commuter behaviour or an urgent message. Rather, commuting etiquette is humorously analyzed and explained, in some detail, in the guise of a military lecture to troops. Despite the mocking tone, politeness seems to be advocated. **(Note – no quotes in intro**.)

**Cloze Exercise – paragraph on binary oppositions**

The most significant ……….. opposition evident in the text is ‘conformist/non-conformist’. The …….. gently mocks the commuter’s …… conduct while providing a ….. guide to the correct patterns of behaviour through the parodic ………… lecture, *“a code is required for navigating public transport*” and “*The well-prepared traveller needs a carefully crafted strategy for engagement”*. The binary ‘rude/polite’ is also …….. in order to describe …….. acceptable manners as in “*Regardless of what happens, or what sounds or smells are emitted from any region, your mission is to pretend you did not notice.”* Finally, the binary expert/novice is deployed in the insistence of the need to understand a ‘*code*’ which “*is required for navigating public transport*.”………… , *“cyphers*” are required “*that enable you to unlock the code*”. These binaries are underpinned by a ……….. social ideology of politeness, which despite the scornful tone adopted, the text seems to…………...

instructional binary conformist wry socially additionally dominant endorse satire activated

**My advice: If you have a choice, avoid unusual texts such as satire/parody, unless of course you are a world expert on satire. Analysis of a narrative text or poem would be a preferable choice.**