

# Teachers Notes

by Lindsay Williams

# Worldshaker

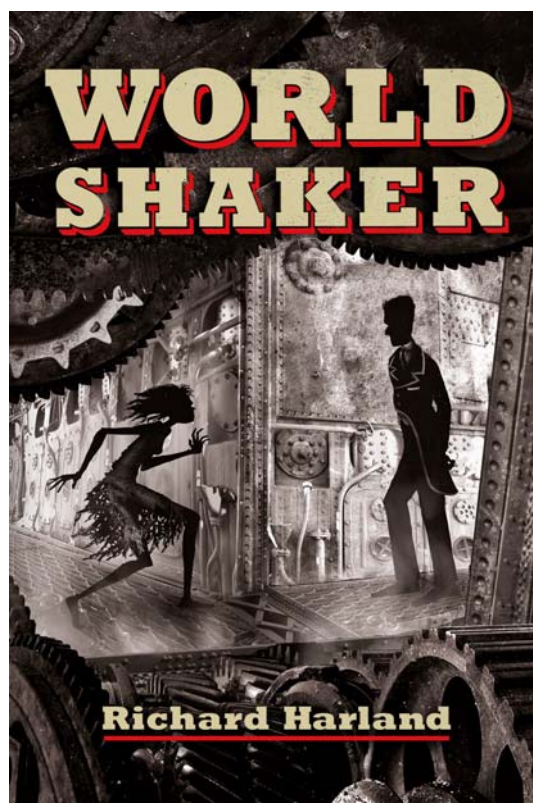
by  
**Richard Harland**

ISBN 978-1-74175-709-5

Recommended for ages 13-16+ yrs

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# INTRODUCTION

## PLOT SUMMARY

In this novel, an alternative history of the world, Napoleon is not defeated by the British at Waterloo. This results in a massive industrialization project to fuel on-going warfare and endless battles make Europe into a wasteland. Technical ingenuity leads to the building of 'juggernauts', massive mobile cities that roll across the world and can even cross oceans.

Sixteen year old Colbert (Col) Porpentine and his family live a cloistered, privileged life aboard the British juggernaut, *Worldshaker*, at 'two and a half miles long, three-quarters of a mile wide...the largest human construction on the face of the Earth' (p.30). Colbert is a part of the Upper Decks people, the elite of the population who live in luxury aboard the juggernaut. They are ruled over by Queen Victoria the Second and Prince Albert, and the day-to-day running of the juggernaut is the responsibility of the Supreme Commander, currently Col's grandfather Sir Mormus. In the very lower decks of the *Worldshaker*, down amongst the dirt and noise and danger of the engines, live the Filthies, the lowest caste in this society, regarded as sub-human by the Upper Decks people. But they are quietly plotting revolution against their oppressors.

As the story opens (in the latter half of the twentieth century or early in the twenty-first), Col – about to be named the successor to his grandfather as Supreme Commander of the *Worldshaker* – has his world turned upside down when one of the Filthies, a girl named Riff, takes refuge in his cabin. Despite his better judgement, something stops Col from handing her over to the officers who are trying to find her. As their relationship develops and Col finds himself in the Filthies' world below decks, Col is forced to question everything he thought he knew about his world, his own life and even his beloved parents and grandparents. And he has to make a shattering decision that will betray his family and lead to the destruction of the world the Upper Deck people have known for nearly two hundred years.

### **About the themes of *Worldshaker*, the author, Richard Harland, says:**

*Worldshaker is about political imperialism in the broadest possible sense: that is, the mentality whereby one set of people considers itself by nature superior and claims absolute rights over others. Because this is a fantasy world, it casts the hierarchy in extreme form...Col, the protagonist, realises at several stages that what he thought he knew isn't actually his own experience at all. He's never tested or proved the things he's taken as fact; cultural attitudes have been built into him. [During his] journey to self-realisation, he discovers the operations of power at many levels: bullying at school, control of information, respectable institutional facades and the 'feminine' roles prescribed for females.*

*The juggernaut Worldshaker is in itself an image of crushing, unstoppable power, reducing the individual to a feeling of helplessness.*

## **WORLDSHAKER IN THE CLASSROOM**

Particularly suitable for teenagers, *Worldshaker* is a very accessible example of a popular genre, Alternative History. As such, it would have a welcome place in an English class as part of a genre study. The novel can also be read as a coming-of-age story that explores issues of social responsibility, and the power of individuals working independently and collectively to bring about change. This is also a story

that explores the complex nature of loyalty and betrayal, and the conflict between illusion and reality.

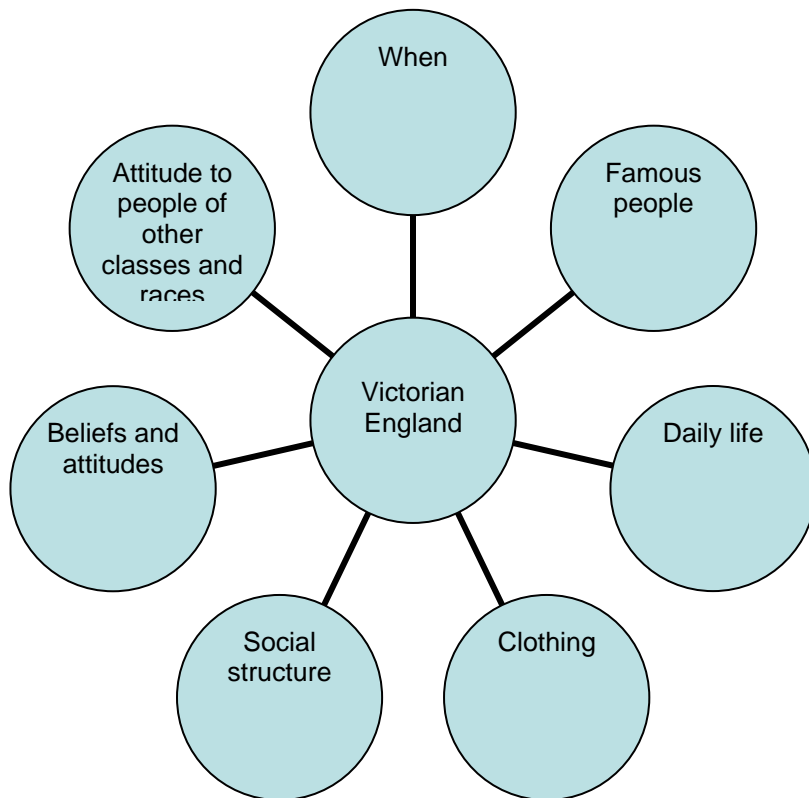
History and Study of Society teachers would also find a place for *Worldshaker* in their curriculum as a way into studying Victorian society and European history. It could be used as an interesting, concrete way into teaching the role of cause and effect in history, the nature and implications of power, and the sources of revolution. A sub-text of the novel is the impact of human technology on the environment – a hot topic in a world pondering its response to global warming.

## ENGLISH ACTIVITIES

### BEFORE READING

#### Tapping into Prior knowledge

On a large piece of chart paper, students brainstorm everything they know (or think they know) about Victorian England. This can be done in the form of a concept web such as the one below:



#### Researching Victorian England

It may emerge that students know very little about Victorian England, so now they should try to find out what they can – perhaps using the headings above. As well as information, students should find pictures of Victorian England, including key people

such as Queen Victoria and Prince Albert. The following websites may be useful sources:

<http://www.victorianweb.org/>

[http://en.wikipedia.org/wiki/Victorian\\_era](http://en.wikipedia.org/wiki/Victorian_era)

<http://www.english.uwosh.edu/roth/VictorianEngland.htm>

<http://logicmgmt.com/1876/splash.htm>

<http://www.history.ac.uk/ihr/Focus/Victorians/>

<http://www.victoriana.com/>

<http://www.victorianlondon.org/> [This is a very thorough, useful site, but does contain references to sex in the Victorian Era. Consequently, it should be used with guidance.]

### **Juggernaut**

Students should find out the origins and meaning of the word juggernaut. The following websites will be a good starting point:

<http://en.wikipedia.org/wiki/Juggernaut>

<http://dictionary.reference.com/browse/juggernaut>

Discuss and record visually the connotations behind the word.

### **Predicting**

Study the outside of the novel – the pictures and the words. Using *Blackline Master 1: Making Predictions*, students work individually or in pairs to predict what they can expect from this book. After sufficient time, students share and compare their predictions. Extension: These can be revisited/revised/updated as they read further into the book.

### **Vocabulary**

Have students find out the meaning of the following words from the first five chapters of the novel:

- braided
- good riddance
- lugubrious
- fraught silence (p.17)
- inexplicable
- meditative
- menial
- morbid
- obscure
- perpetual
- preternaturally

- soirée
- the Old Country (p.3)
- uncouth
- virtue

On a piece of brown chart paper, draw the trunk and branches of a tree, cut it out and attach it the classroom wall or pin it to a noticeboard. On green cardboard, cut out large leaf shapes. On each of the cardboard leaves, write out a word and its meaning. Attach the leaves to the branches of the cardboard tree trunk. Continue to add new leaves as students come across further unfamiliar words during their reading.

**Extension:** Find synonyms and antonyms for the words on the 'vocabutree'; antonyms could be written on brown leaves. Alternatively, on smaller leaves write out the word families where appropriate, e.g. virtue, virtuous; meditative, meditate, meditating, meditated, meditation.

## DURING READING

### Reading Aloud

It may be worth reading the first chapter of *Worldshaker* aloud – either a teacher reading or through a Reader's Theatre activity (see <http://wwwfp.education.tas.gov.au/English/readerstheatre.htm>). Initially, students may find Col's personality quite grating – he is elitist and quite snobbish in the opening chapters. This is, of course, necessary in order for readers to witness his growth as events in the novel unfold. However, to avoid early negative reactions, it might be wise to discuss this with students and explain that it is a common technique used by authors.

### Journal writing

*Worldshaker* has strong cinematic qualities and has great potential as a movie. Therefore, as students read, they could imagine they are directors planning a film and keeping a director's notebook. This would include:

- *Character notes:* Which characters are the most vital and would need to be retained? Which could be cut or merged (for budgetary reasons)? Who (i.e. which actors) could be cast in particular roles?
- *Costuming:* Sketch ideas for costumes (or find suitable pictures).
- *Plot:* What events will be emphasized and are essential to the story? What might be omitted or modified?
- *Setting:* Sketch or find pictures of suitable locations for films. Sketch designs for interior shots.
- *Music:* Choose music that could be used to capture the mood of particular scenes. Additionally, the main characters in movies such as *Lord of the Rings* and *Star Wars* have their own musical motif, a piece of music that plays when they enter a scene. What musical motif could you apply to particular characters?

Unlike more straightforward chapter questions, this activity encourages students to use higher order thinking (e.g. inferring, translating and designing) while reading the book.

### Setting

**(a) Literary postcard:** Imagine you have visited the *Worldshaker*. Produce a postcard in which you tell the recipient (a friend or family member) about your experience. (*While the scenario is unlikely, the activity encourages students to delve below the surface of the setting.*) Include an appropriate picture on one side; this should represent a significant location on the juggernaut or be indicative of the mood of the *Worldshaker*. On the reverse, write a message (100 words or so) which captures the mood you experienced while on board. Here's an example based on the Arthur Conan Doyle classic, *The Hound of the Baskervilles* (an eerie black and white sketch of rolling moors was the picture):

Dear Holmes

There can be no more miserable place on earth than these moors. The bleak landscape rolls away into the distance under the continual mist and rain; eerie noises keep one awake at night.

I have tried in vain to collect intelligence about the threat to the Baskervilles. However, the locals are suspicious of strangers and most unhelpful. It is as if some strange, malignant force residing on the moor threatens them. I tell you, the evil is palpable and I fear the worst.

Your loyal servant always

*Watson*

**(b) Time the story is set:** Ask students to look for clues as to when the story is set. For example, in Chapter 43, Col realises that the events that lead to the building of the juggernaut happened 'less than 200 years ago' (p.208) and, of course, the current monarch is Queen Victoria the Second. Discuss why Harland might be so vague about the time in which the story occurs. What difference does it make to knowing that the events in the story are happening close to our own time?

### AFTER READING

#### Immediate responses

**Human pendulum:** Put a large sign on each wall of the classroom corresponding to a possible response to *Worldshaker*, e.g. A really good read; I liked some bits; It was okay; Boring. (As students are reading the book, the teacher will probably pick up on the main responses.) Have students stand in the middle of the room (or just outside the room) and, when requested, move to a statement which best aligns with their initial, overall reaction to the novel. Then, have two or three students from each group share their reasons. At this point, students may wish to challenge/question/interrogate students in other groups.

Student responses can be used as a starting point for exploring the novel: what was it about the novel that evoked particular reactions? Could the author have written the story any differently? Is it something about the students' background, attitudes or experience that has contributed to that response? If desired, this could lead the class to an examination of reading practices and contemporary literary theory.

### Characters

**(a) Hot seat roleplay:** In groups of three to five, ask students to write five questions that they would like to ask one of the characters from the novel; initially, each group should write questions for the same character. Then one student is invited to sit in the hot seat – a chair at the front of the room. In the hot seat, they will answer questions in the role as the nominated character. As an extension, this could be turned into a panel discussion with different students taking on the role of different characters. Students in role as these characters could then ask each other questions and reinforce or challenge each others' answers.

**(b) The female characters:** Although this is Col's story, much of his growth as a character comes about through the influence (good and bad) of females around him.

Have students consider:

- What role do Riff, Gillabeth and Ebnolia play in the story? What part do they play in Col's life?
- What aspect of and conflicts within Victorian society does each represent?
- How are the differences between them established? [Hint: Consider language, clothing, appearance, behaviours/actions.]
- Each of these characters faces a frustrating situation. What is the situation faced and how does each deal with her situation?
- What can we learn about the role of women in Western society from the story of these three female characters?

**(c) Innocence to experience:** Commonly novels show a character's growth from innocence (and immaturity) to experience (and maturity); this is certainly true of Col in *Worldshaker*. Use *Blackline Master Two: The Growth of Colbert* to trace Col's journey over the course of the novel.

### Plot

**(a) Illusion versus reality:** In Chapter 43, after Professor Twillip and Septimus have revealed the real history of the *Worldshaker* and the Filthies (as opposed to Mr Gibber's bizarre version), 'Col's head was in a whirl...The Upper Decks people were living a lie. They were wrong, wrong, wrong!' (p.209) This moment is one stage of a long process by which Col's eyes are opened to the reality of the world around him. Why does this have such an impact on him at this moment? By what process has he come to this shattering discovery? What other examples are there in the book of the reality being different from the illusion?

**Extension:** Find some other stories in which illusion and reality are major themes, for example the F. Scott Fitzgerald's novel *The Great Gatsby* or Peter Weir's film, *The Truman Show*.

**(b) In media res:** This is a Latin term for 'in the middle of things' and is a common literary technique. (You can read more about it at: [http://en.wikipedia.org/wiki/In\\_medias\\_res](http://en.wikipedia.org/wiki/In_medias_res).) The advantage of the technique is that

the writer jumps straight into the story with little, if any, background explanation. Usually, this also means that we enter the main character's life at a crisis point: they are suddenly facing a major obstacle that must be overcome. Read the first chapter of *Worldshaker*. To what extent does Harland use this technique? Working in pairs or small groups, use *Blackline Master Three: SWOT analysis of Harland's use of 'in media res'* to consider the strengths, weaknesses, opportunities and threats of this approach to storytelling.

**Extension:** Find other stories that start *in media res*. Compare the beginning of *Worldshaker* to a novel that does not use this technique (e.g. *Lord of the Rings: Fellowship of the Ring* by JRR Tolkien). Have students consider why so many Hollywood movies use this technique.

### Setting

The setting of *Worldshaker* is an important element of the story: it is a self-contained world with many people living an uneasy existence side by side. In groups, have students consider ways in which the setting plays an important role in the story. This role is partly to act as a metaphor (e.g. the steam building up in the boilers at the same time that tensions come to a head at the conclusion of the book) and/or ironic contrast for what is happening between the characters (e.g. the outward peace, calm and civility of the holiday to the garden deck contrasted with the manipulation of both Col's life and Wicky Poo's illness). What other examples can students find?

### Theme

**(a) Endings, characters and themes:** Usually, readers can infer the author's theme or message from what happens to the main characters by the end of the novel. Have students discuss how *Worldshaker* ends for the main characters and what we, as readers, might learn from their examples and fate. For example, the death of Sir Mormus seems to imply that power corrupts those who abuse it and in the end they will pay the price of that corruption.

**(a) Three Level Guide:** Individually, students complete *Blackline Master Four: Three Level Guide*. Then, in small groups, they discuss their answers. The main point of this activity is to delve deeply into a significant part of the novel; the discussion students have and ability to justify positions is of utmost importance – rather than coming up with a single correct answer to every question (especially in sections two and three).

### Literary technique

**(a) The fine art of writing:** Using the retrieval chart in *Blackline Master Five: Literary Techniques in 'Worldshaker'*, collect examples of literary 'tricks' which Harland uses in his novel. This could be done using the jigsaw method: working in groups of eight, students split into pairs and become 'experts' in one particular aspect. The pairs then come back together as a group, providing the information other pairs require to complete the retrieval chart. As a group, discuss how these techniques could be used in their own writing.

Students may wish to do some further research on these techniques. Here are some starting points:

- Em-dash: <http://en.wikipedia.org/wiki/Dash> (with the caveat that spaced en-dashes have been used instead of em-dashes in *Worldshaker*.)



- Colon: [http://en.wikipedia.org/wiki/Colon\\_\(punctuation\)](http://en.wikipedia.org/wiki/Colon_(punctuation))
- Simile: <http://dictionary.reference.com/browse/simile>
- Binary opposition/Contrast:  
<http://www-as.phy.ohiou.edu/~rouzie/307j/binary.html>  
[http://en.wikipedia.org/wiki/Binary\\_opposition](http://en.wikipedia.org/wiki/Binary_opposition)

**(b) Richard Harland's Writing Tips:** Before trying one of the culminating tasks below, students could read Harland's writing tips on his website and consider how he has applied these in *Worldshaker*.

<http://www.richardharland.net/WRITING%20TIPS/index.htm>

### Transforming, designing and critiquing tasks

Students could undertake one or more of the following tasks.

**(a)** Hold a panel discussion about the novel. On the panel should be 'experts' representing different points of view, e.g. a historian, the author, a general, a feminist, an indigenous Australian, a monarchist etc. These experts will be played by students who have researched their role and considered the novel from their perspective.

**(b)** Write another story based on the characters in *Worldshaker*. For example, write a:

- sequel telling Col or Riff's story before the events of the novel take place
- story based on one of the other families living in *Worldshaker*
- 'recount' of Sir Mormus's early years and how he rose to power. Use the following quotation from Chapter 18 as a clue to his life. Sir Mormus is talking: 'Power isn't a gift, my boy, it has to be earned. You earn it by subduing other people. Starting in school...' (p.93)
- story of what happens to the Upper Deck people who leave the *Worldshaker* after the Filthies' revolution.

Students should use what they have learnt about story structure and character construction to help them.

**(c)** After studying some graphic novels (e.g. *Rapunzel's Revenge* by Shannon and Dean Hale, illustrated by Nathan Hale), transform one significant scene from *Worldshaker* into graphic novel format. Think carefully about what information (including mood and character attitudes) can be represented visually. Keep words to a minimum.

**(d)** There are quite a number of cinematic aspects of *Worldshaker* and it has the potential to be made into a successful movie. If students have kept a Director's Journal, they could now develop a 'pitch' to be delivered to studio bosses in order to get money to make the movie. This could include a script for some key scenes and models of key sets. Alternatively, convert the novel to a play and perform key scenes for other students with the intention of getting them to read the book.

**(e)** Write a review of *Worldshaker* by Richard Harland. Post a copy on your school website, classroom noticeboard or other appropriate place. Get help from:

- <http://www.unc.edu/depts/wcweb/handouts/review.html>
- <http://astro.ocis.temple.edu/~rimmerma/256revs.html>

- <http://teacher.scholastic.com/writewit/bookrev/>

(f) Set up a library display about Richard Harland, featuring his latest novel, *Worldshaker*.

## LEARNING ACROSS THE CURRICULUM

### HISTORY AND SOSE

#### Getting history right

Students can explore the questions: How accurate is Harland's reconstruction of Victorian England? What did he get right? What did he get wrong? Does it matter? Write your reflections in the form of a blog. Models for such a blog can be found at Professor Cathy Schultz's website:

<http://www.stfrancis.edu/historyinthemovies/>

**Extension:** Study other historically based novels, films or television series and comment on how much they can be relied on for 'accurate' information. Produce your research as a paper, blog or oral presentation.

#### Inventing history

Focussing on Chapter 43, how does Harland change history? You might like to start with the following BBC website as a point of comparison:

[http://www.bbc.co.uk/history/historic\\_figures/bonaparte\\_napoleon.shtml](http://www.bbc.co.uk/history/historic_figures/bonaparte_napoleon.shtml)

Students might consider: How credible do you think Harland's speculations are? What other ways might this era of history have unfolded? Is there any point in these speculations beyond readers' entertainment?

#### Making your own speculations

Take another historical event and speculate on how the world might be different now had history unfolded in a different manner.

#### Power and oppression

One of the themes of Harland's novel is the way the power and comfort of one group in society is achieved at the cost of another group. This other group might suffer terrible oppression and deprivation to make the life of the 'elite' possible. Is there any historical or contemporary evidence to support this view?

**Extension:** In Chapter 69, the Filthies are shooting Upper Deck people indiscriminately. According to at least some of them, the Upper Deck people deserve it for years of maltreatment and oppression. Students could research how this problem was handled when the pro-apartheid, white government was overthrown in South Africa in the 1980s: Archbishop Desmond Tutu headed a Truth and Reconciliation process. A starting point for research might be this interview with Desmond Tutu: <http://www.linktv.org/video/2808>. Students might consider what use the Filthies' Revolutionary Council could have made of a similar process.

## PERSONAL DEVELOPMENT

### Bullying

In *Worldshaker*, bullying plays a big part in the way that power is maintained: it is used by Sir Mormus, Col's teacher Mr Gibber and by the Squellingham Twins, for example. Students can:

- explore the effects of this bullying and the ultimate consequences for both the bullies and bullied.
- evaluate the methods Col and others (e.g. the 'Grindboys') use to deal with this bullying.
- research anti-bullying strategies. Have a look at the *Bullying. No Way* website: <http://www.bullyingnoway.com.au/>.
- reflect on the prevalence of bullying in their own school and make recommendations about how this bullying might be ameliorated.

## FURTHER READING

### MORE ALTERNATIVE HISTORY

One of the labels that could be applied to *Worldshaker* is 'Alternative History'. This is a popular genre which starts from historical events and asks: What if? That is, what if events had happened slightly differently? What would have been the implications of that? How might our world be different?

If this is a genre of interest, students can find some extensive bibliographies on the web, including the excellent:

[http://en.wikipedia.org/wiki/Category:Alternate\\_history\\_novels](http://en.wikipedia.org/wiki/Category:Alternate_history_novels)

***Be aware: Many of these books were written for an adult audience and may not be suitable for younger readers.***

### ON-LINE ACTIVITIES

Free, on-line tools for exploring literature can be found at the excellent ReadWriteThink website, jointly managed by the National Council for Teachers of English and the International Reading Association:

[http://www.readwritethink.org/student\\_mat/index.asp](http://www.readwritethink.org/student_mat/index.asp).

### INFORMATION ABOUT RICHARD HARLAND

<http://www.richardharland.net/>

[This is Richard Harland's official website and includes extensive advice on writing stories.]

<http://www.tabula-rasa.info/AusHorror/RichardHarland.html>

[Read an extensive interview in which Harland chats about his life as a writer, the process of writing and some of his other books.]

<http://www.laterallearning.com/authors/harland.html>

[Discover more about Richard, including how to book him for a visit to your school.]

## **OTHER BOOKS BY RICHARD HARLAND**

### **For older readers**

The Eddon and Vail science fiction series from Pan Macmillan:

*The Dark Edge*, 1997

*Taken By Force*, 1998

*Hidden From View*, 1999

The Heaven and Earth fantasy trilogy from Penguin:

*Ferren and the Angel*, 2000

*Ferren and the White Doctor*, 2002

*Ferren and the Invasion of Heaven*, 2003

The 'Vile Files' cult gothic novels published by small press:

*The Vicar of Morbing Vyle*, 1993

*The Black Crusade*, Chimaera Publications, 2004

### **For younger readers**

*Walter Wants to be a Werewolf!* 2004 (Penguin, in the Aussie Chomps series)

*Sassycat: The Night of the Dead*, 2005 (Omnibus/Scholastic)

The Wolf Kingdom series, published by Omnibus/Scholastic in 2008

*Wolf Kingdom: Escape!*

*Wolf Kingdom: Under Siege*

*Wolf Kingdom: Race to the Ruins*

*Wolf Kingdom: The Heavy Crown*

### **Awards**

*The Black Crusade* won the Aurealis Award for Best Horror Novel of 2004 and the Golden Aurealis Award for Best Novel in any category of Speculative Fiction.

*Ferren and the Angel* and *Sassycat* have been CBC Notable Books; *Sassycat* is on the NSW Premiers Reading Challenge list.

## **ABOUT THE WRITERS**

### **RICHARD HARLAND**

Richard Harland was born in Huddersfield, England, and migrated to Australia in 1970. After several years as a singer, songwriter and poet, he became a lecturer in English at the University of Wollongong. He resigned to become a full-time writer in 1997. He now lives in Figtree, eighty kilometres south of Sydney.

His first book was the comic horror novel *The Vicar of Morbing Vyle*, which has since become a cult classic. In 1997 he began the Eddon and Vail series, which combines a science fiction world with detective thriller stories: *The Dark Edge*, *Taken By Force* and *Hidden From View*. Since then he has published a number of fantasy novels for

younger readers, horror fiction and SF short stories, two of which won Aurealis awards.

**Author website:** <http://www.richardharland.net>

**About the writing of *Worldshaker*, Richard Harland says:**

I've always been fascinated – and a little terrified – by huge machines. When I was about six or seven, I was taken on a visit to an aircraft carrier, and was in awe of the sheer size and grandeur of it. Then we went down into its claustrophobic metal bowels – and I panicked and had to get out!

The specific inspiration for the novel was a dream in which I fell through a kind of slot in the ground – and dropped down, down, down past endless levels of an infinitely dangerous, infinitely hostile world. On every level, strange beings turned to stare, all illuminated by a sinister green glow. I knew it would be the end of me when I reached the bottom, yet at the same time, I sensed that, yes, people could live like this, and it was a very different sort of world when you belonged to it. All of that becomes Col's experience in Chapter 26 (except the colour of the light), but I let Col actually live through what I only sensed. In the end, he discovers that his fears are the product of his own imagination and ignorance, and that this lower world is liveable, understandable, and just as human as his own world. I suppose that's also the arc of the novel's story overall.

I started collecting notes and putting together ideas after that dream, but it took a long while before I had the world fully worked out – fifteen years, in fact. By the time I finally sat down to write, the story was just busting to come out.

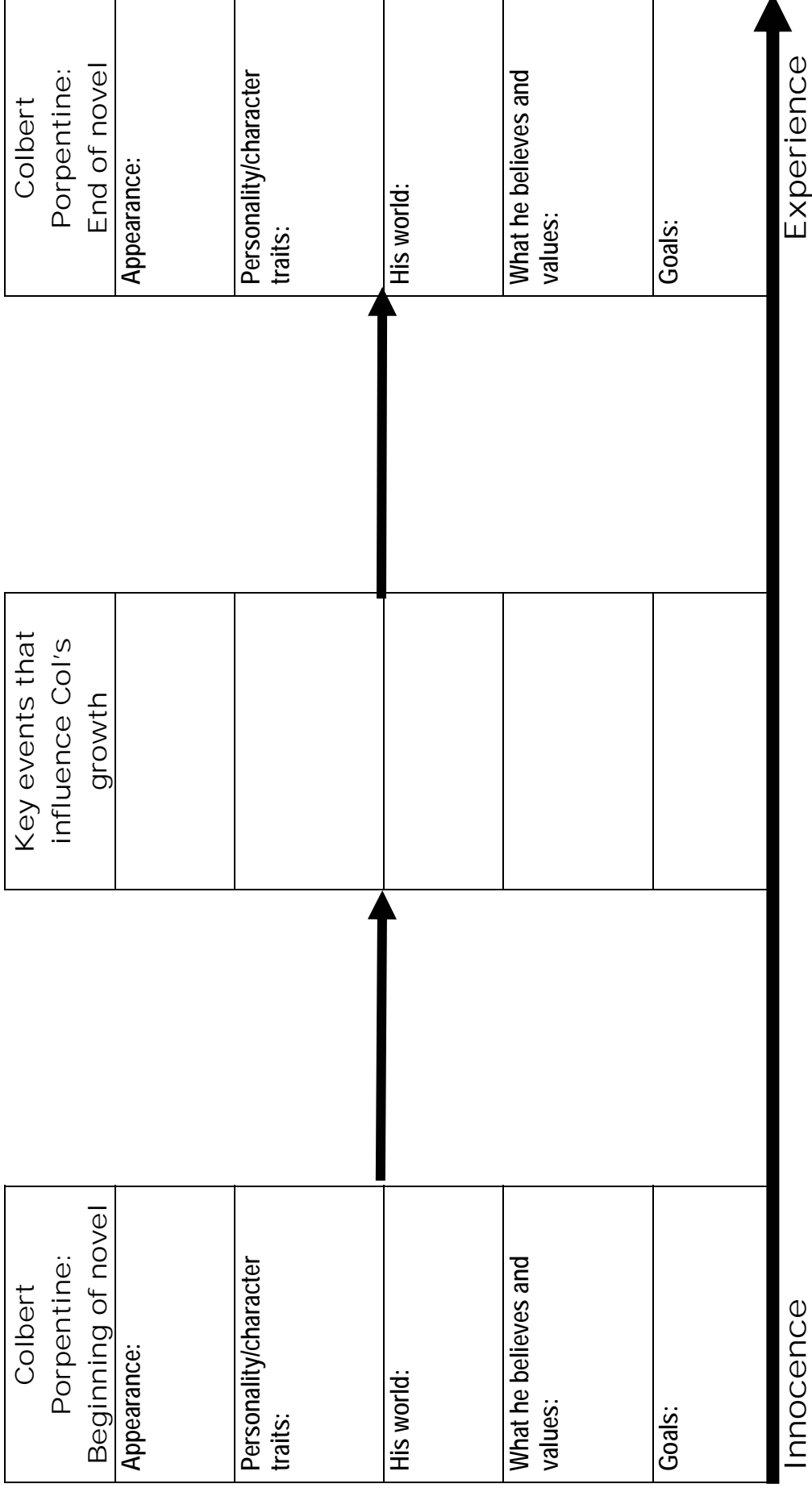
**LINDSAY WILLIAMS**

**Lindsay Williams** taught in state and private schools for 25 years, has lectured pre-service English teachers at the University of Queensland and has an educational consultancy business. He wrote *The Red Shoe* activities for the National Reading Day website in 2007, on-line resources for Screen Australia's digital learning site and the curriculum package for the ACTF's *Lockie Leonard* series. Lindsay has been a member of a number of committees advising on state and national curriculum and is currently on the Management Committee of the English Teachers Association of Queensland (ETAQ). In 2003, ETAQ presented him with The Peter Botsman Memorial Award for contributions to quality English education in Queensland.

Blackline Master One  
 Making Predictions about *Worldshaker* by Richard  
 Harland

Aspect	Predictions
<b>Genre and purpose</b> What type of writing does this appear to be? Why might it have been written? Why would I read it?	
<b>Subject matter</b> What do I predict the piece will be about?	
<b>Role and relationships</b> Who is the writer? What can I expect from him/her? Who does the audience appear to be?	
<b>Mode and medium</b> Will this book rely on words alone to communicate its message or tell its story?	
<b>Structure</b> Given the genre, how do you expect this piece to be structured? What are the common stages for this genre? What will this mean for the way I read this piece?	
<b>Language</b> Given my predictions about the genre, subject matter and roles and relationships, what can I expect about the language used, e.g. <ul style="list-style-type: none"> <li>• use of linking words and phrases</li> <li>• vocabulary</li> <li>• types of nouns, verbs, adverbs, adjectives</li> <li>• person (first, second, third)</li> <li>• punctuation</li> <li>• spelling?</li> </ul> What might this mean for the way I read this piece?	

## Blackline Master Two The Growth of Colbert



Blackline Master Three  
SWOT analysis of Harland's use of *in media res*

<p><b>Strengths of the technique</b> (for readers and/or writers)</p>	<p><b>Weaknesses of the technique</b> (for readers and/or writers)</p>
<p><b>Opportunities offered by the technique</b> (for readers and/or writers)</p>	<p><b>Threats posed by the technique</b> (for readers and/or writers)</p>



## Blackline Master Four

### Three Level Guide based on *Worldshaker* by Richard Harland

Read carefully the extract from Chapter 64 of Richard Harland's *Worldshaker*, from page 310 (*She was going to kill you, remember?...*) to the end of the chapter (*Yes. Let's do it*). Then decide with which of the following statements you agree and disagree. Write a "T" next to those statements below that you believe are true and an "F" next to those statements which you believe are false. **For all statements, write down a brief reason or page reference for your decision.** Please note: The statements below are meant to be controversial; there are not necessarily right or wrong answers.

#### LEVEL 1: LITERAL

Which of the following statements are actually made in the extract? The wording may be a little different.

- ..... Ebnolia was going to murder Col and the menials.
- ..... Col had lost the grandmother in his heart.
- ..... Col would always love his favourite grandma.
- ..... A memory of a family circle book-reading was particularly vivid.
- ..... Col was a baby at this time.
- ..... Everything in the story was so noble and good.
- ..... Encompassing it all was the sweet scent of his grandmother's perfume and kindness.
- ..... Col rubbed tears from his eyes.
- ..... Riff laughs and asks: 'Lower the rope?'

#### LEVEL 2: INFERRING

What did Richard Harland mean?

- ..... Ebnolia was a crazy woman who had always secretly hated Col.
- ..... Col remembers the book-reading because it was the last time he'd been happy.
- ..... Col realizes that his whole life has been an illusion.
- ..... Col is happy to be finally free of his awful family.
- ..... Col has grown up.
- ..... This is a tipping point in Col's life; he has reached a brink from which he cannot step back.
- ..... Col makes an overly hasty decision at an emotional time in his life.
- ..... Riff expected Col's decision to help.

#### LEVEL 3: APPLIED

In your opinion, which of the following statements are the 'lessons' for real life to be learnt from this extract? What are readers invited to accept as true? Blank spaces have been left for you to add your own ideas as well.

- ..... Power corrupts.
- ..... Good people do terrible things.
- ..... The time comes in everyone's life that they must set aside childish things.
- ..... .. The sins of the father are laid upon the children.....

Blackline Master Five  
Literary techniques in *Worldshaker* by Richard Harland

Find examples of some of the literary techniques used by Richard Harland.

Technique	Examples from novel [Find at least four of each]	Effect of this technique – why does Harland use it?
<ul style="list-style-type: none"> <li>▪ Punctuation: en-dash</li> </ul>	<ul style="list-style-type: none"> <li>▪ p 1: His own cabin remained in darkness – until suddenly the door was flung open.</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>
<ul style="list-style-type: none"> <li>▪ Punctuation: colon</li> </ul>	<ul style="list-style-type: none"> <li>▪ p 3: Only the massive wardrobe lacked a plate: it was an antique of carved oak from earlier times in the Old Country.</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>
<ul style="list-style-type: none"> <li>▪ Punctuation: ellipsis</li> </ul>	<ul style="list-style-type: none"> <li>▪ p 9: But she was the complete opposite, swift and athletic, flickering like a flame...</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>
<ul style="list-style-type: none"> <li>▪ Figurative language: simile</li> </ul>	<ul style="list-style-type: none"> <li>▪ p 140: The meeting place was an outside hammock slung like a spider's web in the space between two enormous flywheels.</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>
<ul style="list-style-type: none"> <li>▪ Contrast and binary oppositions</li> </ul>	<ul style="list-style-type: none"> <li>▪ Above/below; Outside/Inside</li> <li>▪ Riff v Col</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>
<ul style="list-style-type: none"> <li>Other techniques you notice</li> </ul>		