VCE ENGLISH
UNITS 1 & 2

YEAR 10 INTO 11
TRANSITION 2011
VCE English – Units 1 & 2
Summer 2011-2012 – Required Work

Give your transition week teacher your email address so they can invite you to join the Year 11 Wikispace. The wikispace will provide you will some resources you can use this summer and throughout the year to assist you in your studies.

Students should obtain all required texts. Students should complete work as follows:

For Reading & Responding – Unit 1 Outcome 1

• Read *Generals Die in Bed* by Charles Yale Harrison

• Reading ‘Writing About the War’ and complete the activities

• Complete the written assignment on *Generals Die in Bed* that follows.

For Creating & Presenting – Units 1 & 2, Outcome 2 – Context: Identity & Belonging

• Complete the Identity & Belonging Assignment started in transition week.

• Develop an ‘Issues of Identity & Belonging’ context journal. See the description of this task in the materials that follow.

• Read *Of Mice & Men* by John Steinbeck and consider the characters, plot and themes through the lens of ‘Issues of Identity & Belonging.’

For Using Language to Persuade – Units 1 & 2, Outcome 3:

• Read *The Age*, *The Herald Sun* and *The Australian* regularly, especially at opinion and editorial pages and political cartoons. On the internet, look at a range of blogs and online journals dealing with issues in the news. View other persuasive texts such as TV shows like ‘A Current Affair,’ ‘Today Tonight’ and ‘The 7:30 Report.’

• Complete the language analysis task that follows.

Generally: Familiarise yourself with the VCE Study Design for English and review the ‘Knowledge and Skills’ dot points for each Area of Study.


You will be invited to join the Year 11 wikispace. Resources are available there for each area of study.
VCE English - Unit 1

The focus of this unit is on the reading of a range of texts, particularly narrative and persuasive texts, in order to comprehend, appreciate and analyse the ways in which texts are constructed and interpreted. Students will develop competence and confidence in creating written, oral and multimodal texts. The term ‘set text’ refers to texts chosen by the school for the achievement of Outcomes 1 and 2.

AREA OF STUDY 1 - Reading and responding

This area of study includes an analysis of the ways in which structures and features are used by the authors of narrative texts to construct meaning. The text set as the focus of this area of study should have literary merit, be worthy of close study and be an excellent example of form and genre. It could be a fiction or non-fiction print, or film text. Students identify and discuss, for example, linear and non-linear narrative structures, and features such as point of view, the use of camera angles, symbolism, images and design features. Students also examine the ways in which readers construct meaning from texts through, for example, an awareness of context and purpose, and their knowledge of other texts. They will develop the ability to prepare and construct a response to a text, using appropriate metalanguage to facilitate their discussion.

Outcome 1

On completion of this unit the student should be able to identify and discuss key aspects of a set text, and to construct a response in oral or written form. To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes
• an understanding of the ideas, characters and themes constructed by the author and presented in the set text;
• the structures, features and conventions used by authors to construct meaning in relation to the development of character, ideas and themes of narrative texts;
• strategies for preparing, constructing and supporting a response to a text in the chosen form;
• appropriate metalanguage to discuss the structures and features of narrative texts;
• the conventions of small group and whole class discussion, including ways of developing constructive interactions and building on ideas of others;
• the conventions of spelling, punctuation and syntax of Standard Australian English.

Key skills

These skills include the ability to
• identify and discuss the structure, features and conventions used by the authors of narrative texts to construct meaning in relation to the development of character, ideas and themes;
• discuss different ways of interpreting texts as well as the strategies used by readers to make meanings;
• take notes while reading, viewing or listening for use in writing about or discussing texts;
• construct a response to a text, including the use of appropriate metalanguage to discuss the textual features and textual evidence to support the response;
• use appropriate strategies to review and edit the response;
• listen actively and respond appropriately to others' views during discussion;
• use the conventions of spelling, punctuation and syntax of Standard Australian English.

AREA OF STUDY 2 - Creating and presenting

In this area of study students' writing is informed by their reading of a range of texts relevant to the context 'Issues of Identity and Belonging.' They are encouraged to read widely and to study at least one set text or a collection of shorter set texts in order to examine the effects of form, purpose, audience and context on the authors' choice of structure and language. They draw on the knowledge gained from this study
to create their own written and/or multimodal texts in a process which includes planning, reviewing and editing.

**Outcome 2**

On completion of this unit the student should be able to create and present texts taking account of audience, purpose and context. To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

**Key knowledge**

This knowledge includes

- the structures, features and conventions of a range of print, non-print and multimodal texts created for different purposes; for example, personal and imaginative, informative, instructional, argumentative or persuasive;
- the effects of form, context, audience and purpose on the author's choice of structure and language;
- the visual, auditory and digital features used by authors to make meaning;
- strategies for planning and revising text responses for coherence of form, language, structure, audience and context;
- the metalanguage necessary to be able to discuss structures, features and forms of their own and others' texts;
- the conventions of spelling, punctuation and syntax of Standard Australian English.

**Key skills**

These skills include the ability to

- use accurately the structures, features and conventions of a range of print, non-print and multimodal texts;
- select text type, subject matter and language to suit a specific audience, purpose and context;
- draw on content suggested by set texts to develop and support ideas and arguments;
- experiment with visual, auditory and digital features, where relevant, to make meaning;
- plan and revise for coherence of form, language, structure, audience and context;
- use appropriate metalanguage to discuss structures, features and forms of their own and others' texts;
- use the conventions of spelling, punctuation and syntax of Standard Australian English.

**AREA OF STUDY 3 - Using language to persuade**

The focus of this area of study is on the use of language in the presentation of a point of view. Students read texts the main purpose of which is to persuade readers and viewers to share a particular point of view. Texts could be print, non-print and multimodal, for example, editorials, letters to the editor, opinion columns, essays, reviews, speeches, segments from radio programs, CD-ROMs, television, newspaper or magazine advertisements, cartoons, documentaries, e-zines and websites. Students identify and discuss how language, verbal and non-verbal (including visual), is used in the chosen texts to position readers and viewers in particular ways. For example, students identify the use in these texts of persuasive techniques such as use of repetition, sound effects (including music), association, colour, symbols, gestures, emotive appeals, logical appeals, active and passive voice, and omission and vocabulary choice, and discuss their intended effect on the reader or viewer.

**Outcome 3**

On completion of this unit the student should be able to identify and discuss, either in writing and/or orally, how language can be used to persuade readers and/or viewers. To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.
Key knowledge

This knowledge includes
• an understanding of points of view presented in texts whose purpose is to persuade;
• how texts work to influence readers;
• examples of verbal and non-verbal (including visual) language used by authors of texts to persuade readers and viewers to share the point/s of view presented;
• appropriate metalanguage to discuss how language is designed to position readers and viewers;
• strategies for planning and revising for coherence of form, language, structure, audience and context;
• conventions of small group and whole class discussion, including ways of developing constructive interactions and building on ideas of others;
• the conventions of spelling, punctuation and syntax of Standard Australian English.

Key skills

These skills include the ability to

• identify examples of verbal and non-verbal (including visual) language used by the authors of texts to persuade readers and viewers to share a point of view;
• use appropriate metalanguage to discuss how the use of language in a persuasive text is designed to position readers and viewers;
• plan and revise for coherence of form, language, structure, audience and context;
• listen actively and respond constructively to others’ views during discussion;
• use the conventions of spelling, punctuation and syntax of Standard Australian English.
Writing about the War

Hideous landscapes, vile noises, foul language and nothing but foul, even from one's own mouth (for all are devil-ridden) – everything unnatural, broken, blasted; the distortion of the dead, whose unburiable bodies sit outside the dug-outs all day, all night, the most execrable sights on earth. In poetry we call them the most glorious.

Bombardments
The artillery are doing a 48 hours bombardment. At night it is like a stupendous thunder-storm, for the flashes are quite as bright as lightning. We were all half-crazed by the buffeting of the high explosives.

Dead bodies
I saw the ground all crawling and wormy with wounded bodies ... The place was rotten with dead; green clumsy legs, high-booted, sprawled and grovelled along the saps; and trunks, face downward in the sucking mud, wallowed like trodden sand-bags loosely filled; and naked sodden buttocks, mats of hair, bulged, clotted heads slept in the plastering slime.

Mud
The ground was not mud, not sloppy mud, but an octopus of sucking clay, 3 4 and 5 feet deep, relieved only by craters full of water. Men have been known to drown in them. Many stuck in the mud and only go on by leaving their waders, equipment, and in some cases their clothes.

No-man's land
It is pock-marked like the body of foulest disease, and its odour is the breath of cancer. There is not a sign of life on the horizon, and a thousand signs of death. Not a blade of grass, not an insect; once or twice a day the shadow of a big hawk, scenting carrion.

Sore Feet
My feet ached until they could ache no more, and so they temporarily died.

Fear and horror
I saw my whole future in front of me. The burning was dreadful ... but what frightened me most were the people, because I saw horror written on their faces.
Bringing it all together

The following poem by Wilfred Owen is a famous one. Mocking the foolishness of those who glorify war, the poet paints a disturbing picture of the war's horror and suffering. The Latin title of the poem means 'How sweet and fitting it is', suggesting that it is proper and right to die for one's country. Owen shows how wrong this view is — he knew from first-hand experience. Towards the end of World War I (a war in which hundreds of thousands of young men, many little more than teenagers, 'died'), Owen, too, was killed.

Read the poem carefully, taking account of the annotations. Then complete the activities on the opposite page.

Dulce Et Decorum Est

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge.

Men marched asleep. Many had lost their boots,
But limped on, blood-shod. All went lame, all blind;
Drunk with fatigue; deaf even to the hoots
Of gas-shells dropping softly behind.

Gas! Gas! Quick boys! — An ecstasy of fumbling,
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And floundering like a man in fire or lime:

Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning:

In all my dreams, before my helpless sight,
He plunges at me, drowning, choking, drowning.

If in some smothering dreams, you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin.

If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,

My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

WILFRED OWEN
Activities

Atmosphere
1. Describe the atmosphere James Reeves creates in the first stanza of his poem ‘The Sea’ and in the last stanza. Why do you think each stanza is so different? Discuss with a partner.

2. Look carefully at the first stanza of ‘Dulce Et Decorum Est’. Imagine now that you were one of the soldiers. Write a brief letter home to your family that describes the situation and captures the atmosphere created in this poem.

3. List five words or expressions in ‘Dulce Et Decorum Est’ that you think best help to create the atmosphere you described in activity 2. Explain why you think each is effective.

Mood
4. Select from the following list an adjective that best describes the mood of:
   a. ‘The Sea’
   b. ‘Dulce Et Decorum Est’.
   Explain why you think your choices are the most appropriate.

   - humorous
   - terrifying
   - depressing
   - joyful
   - serious
   - calm
   - sad
   - oppressive
   - neutral
   - sickening

Tone
5. What tone might be appropriate in each of the following situations?
   a. a mother congratulating her child on his or her report card
   b. a doctor in an emergency ward trying to calm a patient
   c. a politician delivering an election speech
   d. a teenager trying to negotiate a later curfew

6. Describe the tone of the last eight lines from ‘Dulce Et Decorum Est’.

Similes
7. Read Wilfred Owen’s poem ‘Dulce Et Decorum Est’ and then answer the following questions.
   a. Why might the soldiers look like beggars under sacks?
   b. What is a hag and why might the soldiers be coughing like hags?
   c. What picture do we get of the men’s condition in the above similes?
   d. Explain what you think is meant by the similes in these lines:
       Obscene as cancer, bitter as the cud of vile, incurable sores on innocent tongues.

Metaphors
8. Invent a metaphor to describe:
   a. your ideal car
   b. your ‘worst ever’ teacher
   c. a sporting or movie legend you admire.
   Use each of your metaphors in a sentence.

9. Read the first stanza of ‘Dulce Et Decorum Est’ and complete the following.
   a. Why is the phrase ‘Drunk with fatigue’ a metaphor? (Hint: Were the soldiers really drunk?)
   b. Explain the image ‘blood-shod’ in your own words.
   c. Why might the soldiers be ‘blood-shod’?

10. Which of your senses is affected by this image?

Personification
11. Re-read the lines from the poem ‘The Wind is Angry’.
   a. What human qualities in the wind are suggested in these lines?
   b. Describe the mood captured in these lines.

Alliteration
12. Identify the alliteration in the lines below:
   a. The weary world waited for darkness to fall.
   b. Splashing and slipping we slid down the water-slide.

13. Identify all the examples of alliteration you can find in the poem ‘The Sea’.

Onomatopoeia
14. Think of four examples of onomatopoeia and decide whether they effectively imitate the original sound.

15. Identify every instance of onomatopoeia you can find in the poems featured in this spread. Which do you think is most effective? Why?

Bringing it together
16. Do you think in some poems that the tone, mood and atmosphere might all be the same? Discuss with a partner, using examples.

17. Write down as many similes as you can think of to describe your school. Include each in a full sentence. Share your ideas with your partner.

18. Write your own poem about the sea, selecting particular words and phrases to sustain the metaphor of a wild horse.

19. Write a short poem, expressing your views about war, that has an angry tone (i.e. it conveys how you feel about the issue), a frightening atmosphere (how you describe the situation) and a sombre mood (the overall feeling in the poem).
VCE Units 1 & 2 – ENGLISH
Summer Work – Generals Die in Bed by Charles Yale Harrison

AREA OF STUDY ONE: READING & RESPONDING
Generals Die In Bed by Charles Yale Harrison
Pre-Reading Task and As You Read Questions

1. Activate your prior knowledge of World War One. A good place to start is by looking at the BBC’s website at http://www.bbc.co.uk/history/worldwars/wwone/. There are more resources available on the Year 11 wikispace. Go to http://year11english-msc.wikispaces.com/Year11EnglishMSC and request to join. You will need to create a user name and password.

2. Read the novel once straight through. Then go back and respond to the dot points below with extended answers using specific examples and language from the novel. These questions are designed to activate your thinking about the characters, themes and plot events of the novel.

Your work will be assessed and your teacher will give you feedback during the first week of your Year 11 English classes.

Chapter 1 ‘Recruits’ p. 11-17

- Explain the behaviour of the women farewelling the troops.
- Explain the effectiveness of this chapter as an orientation to the story.

Chapter 2 ‘In the Trenches’ p. 19-31

- Examine the ways in which the author contrasts the human world with the natural world.
- How is the quick dehumanisation of the soldiers shown?

Chapter 3 ‘Out on Rest’ p. 33-43

- How does Harrison illustrate the relationship between the officers and the men serving under them?
- What aspects of the narrator’s character are starting to emerge?

Chapter 4 ‘Back to the round’ p. 45-53

- Why do you think the account of Brown’s death is introduced at this stage of the narrative?
- How is the narrator’s growing opposition to the war revealed in this chapter?

Chapter 5 ‘On Rest Again’ p 55-71

- List a number of contrasts that the author uses. What is the effect of each on the reader?
- How does the second half of Chapter 5 prepare us for what follows?

Chapter 6 ‘Bombardment’ p. 73-104
• What does this chapter reveal about the dehumanising effects of war?
• What does the sergeant mean when he says, ‘all a soldier needed was a strong back and a weak mind.’? (p. 103)
• What does the narrator mean when he says, ‘we are no more factors than was the stripling Isaac whom the hoary, senile Abraham led to the sacrificial block.’? (pg. 104)

Chapter 7 ‘Bethune’ p 107-119

• How do you think the narrator would answer the question, ‘Where would we be without generals?’ p 113
• Why do you think the author structured this chapter as a series of vignettes?

Chapter 8 ‘London’ p 121-135

• How does Harrison convey the ignorance of the civilians?
• Why does this ignorance so enrage the narrator.
• Describe the narrator’s relationship with Gladys and explain why they both shed tears.

Chapter 9 ‘Over the Top’ p 137-156

• Describe Clark’s death and how Harrison positioned the audience to respond to it.
• How does the author show readers that the soldiers’ morale and discipline are unravelling?

Chapter 10 ‘An Interlude’ p. 159-162

• What purpose does this chapter serve in the novel?
• How do the narrator and Broadbent respond to their promotions?

Chapter 11 ‘Arras’ p. 165-185

• Canadian veterans were outraged at the depiction of the looting of Arras. Why do you think that Harrison included this chapter? Can the soldiers’ behaviour be justified?
• Describe evidence of growing discontent among the troops depicted in this chapter.
• ‘What the hell are we fightin’ for anyhow?” asks one soldier p. 182. To what extent is the lack of purpose related to the soldiers’ morale issues?

Chapter 12 ‘Vengeance’ p 187-208

• The narrator mentions the war poets and ‘the poppies of which (they) are writing back home’ (p 189). Refer back to the poems we read at the start of this unit. Of what is the poppy a symbol today?
• “An enemy like the Hun does not merit humane treatment” (p 191). How did those in command try to create enemies for the soldiers? (other WWI propaganda can also be explored). How might this have been effective?
AREA OF STUDY TWO: CREATING AND PRESENTING
‘Issues of Identity & Belonging’

You will need to have an understanding of the ‘context’ ‘Issues of Identity & Belonging’ and be able to write about aspects of this context in a variety of forms. You will need to read a range of texts and explore how the context is considered in the themes, characters, setting and plot/events depicted in the texts.

The following activities will help you get started to think about the context ‘Issues of Identity and Belonging’ and developing your own ideas in relation to it. You can use these ideas and your explorations of them in the text(s) when responding to broad prompts about which you will be asked to write.

During Transition Week: You will complete a range of the following activities. Use the holidays to explore them more and complete work that you have started.

- Think about what we mean when we use the word "identity". Write a list of 10 factors that help shape people’s identities.

- For each of these factors think of a symbolic representation. Draw, locate or photograph an image of each symbol, or choose colour to represent an aspect of identity. Share them with the class.

- In a one-page piece of writing, provide a brief explanation of why you chose each of the symbols to represent these aspects of identity. There is no right and wrong here. This is your opportunity to represent your ideas, as you see them, without judgment.

- Define the word ‘belonging.’ How do we know when we belong somewhere? Use your five senses to create a vision of belonging. What does belonging look like, sound like, taste and smell like (eg., does belonging to a certain culture taste and smell different than belonging to another culture?), feel like? What if someone doesn’t belong? How can we tell?

- In a second brief piece of writing, pretend you are describing yourself to a stranger. Explain unique aspects about yourself that you think people would find interesting. Describe people, places and things you think contributed to the development of your identity. How does your identity, and those factors that contributed to it, influence your own sense of belonging.

- Read the attached song lyrics ‘At Seventeen’ by Janis Ian. Make notes or a mind map of your ideas, which you will offer to a classroom discussion about the singer’s feelings of identity and belonging.
Over the Holidays:

Develop an ‘Issues of Identity and Belonging Journal.’ You will need to jot down ideas about identity & belonging as they occur to you. Base these ideas on your reading and viewing of written texts and films/videos, reading of newspaper articles, observations about everyday life situations and reflections about music to which you might be listening (include the song lyrics). Include visuals in your journal. You may photograph or draw your own images, clip images from publications or copy them from internet sites. Write captions underneath these images to consider how they relate to the context.

"AT SEVENTEEN" By Janis Ian

I learned the truth at seventeen
That love was meant for beauty queens
And high school girls with clear skinned smiles
Who married young and then retired
The valentines I never knew
The Friday night charades of youth
Were spent on one more beautiful
At seventeen I learned the truth...

And those of us with ravaged faces
Lacking in the social graces
Desperately remained at home
Inventing lovers on the phone
Who called to say "come dance with me"
And murmured vague obscenities
It isn't all it seems at seventeen...

A brown eyed girl in hand me downs
Whose name I never could pronounce
Said: "Pity please the ones who serve
They only get what they deserve"
The rich relationed hometown queen
Marries into what she needs
With a guarantee of company
And haven for the elderly...

So remember those who win the game
Lose the love they sought to gain
In debitsures of quality and dubious integrity
Their small-town eyes will gape at you
In dull surprise when payment due
Exceeds accounts received at seventeen...

To those of us who knew the pain
Of valentines that never came
And those whose names were never called
When choosing sides for basketball
It was long ago and far away
The world was younger than today
When dreams were all they gave for free
To ugly duckling girls like me...

We all play the game, and when we dare
We cheat ourselves at solitaire
Inventing lovers on the phone
Repenting other lives unknown
That call and say: "Come on, dance with me"
And murmur vague obscenities
At ugly girls like me, at seventeen...
SUMMER WORK – ENGLISH

AREA OF STUDY THREE: USING LANGUAGE TO PERSUADE

Read newspapers, blogs, transcripts from current affairs TV and radio shows and look for different styles of writing. Examine how writers compile: formal letters, letters to the editor, editorials, speeches. Visual texts (eg cartoons, photographs, layout features, graphs) are also used to position readers. Note how language differs, according to the purpose. Look at how writers structure writing for different purposes. Now move to other texts – advertising material, radio commentary, speeches – and apply the same analytical techniques.

Complete the following assignment: Read the opinion piece ‘Killer Cars – An Assault on Reason’ (attached) and answer the questions below. Refer to the Year 11 English wikispace and your study of ‘Using Language to Persuade’ in Year 10 for materials that will help you recollect and analyse how persuasive language devices construct and advance arguments for audiences.
KILLER CARS – AN ASSAULT ON REASON

MELANIE MASTERS

Pedestrian Council of NSW president Harold Scruby refers to them as ‘death machines’. They are the monsters of the road, hulking, huge, high-seated – and their drivers are hardly concerned about what their critics might be saying. ‘Because it’s safe,’ and ‘because I like it,’ are the two chief reasons people give for buying one of these behemoths, according to a recent study. They might be right with regard to the first reason; if, that is, it’s only their own safety they’re worried about. But it is high time that this issue was framed, not in terms of individual rights, but in terms of social responsibility.

A research report prepared by the Monash University Accident Research Centre (MUARC) found that large 4WDs are the most aggressive vehicle type, killing or seriously injuring an average 5.89 unprotected road users or drivers per 100 crashes. And it’s not only other motorists who need to watch out for them. The Australian Transport Safety Bureau found that half the 36 children killed in driveway deaths between 1996 and 1998 were struck by large 4WDs. Children like five-year-old Bethany Holder, killed in the driveway of her school by 4WD driven by another mother, who couldn’t see little Bethany from her elevated position.

Now a study by Queensland University of Technology's Centre for Accident Research and Road Safety has found that drivers become less responsible when behind the wheel of a 4WD. They become more likely to speed, more likely to drive while talking on a mobile phone and less likely to wear seatbelts. They concluded that 4WD owners take more risks because they feel safer, like the woman in the cartoon above, who is happily unharmed after ploughing into a smaller car. But what about the rest of us? 4WDs clog urban roads and reduce visibility for other road users. Their higher centre of gravity makes them prone to rolling over in the event of a crash. Then there’s the environmental impact. Their greater size means greater fuel consumption, more greenhouse gas emissions and higher operating costs, another way in which the choice of the few impacts on the health and safety of the many.

Proponents of 4WDs argue their right to choose. They point out that there are those who genuinely require the cars off-road capacity. But let’s be realistic. The fact is, the vast majority of these vehicles never do it rougher than the supermarket car park. A 2007 AAMI study found that most 4WD owners live in the city and less than a quarter bought the cars with the intention of taking them off-road. 4WD manufacturers have long since dropped the pretence that these are work vehicles. It will come as no surprise that an Australia Institute study has found that city owners of 4WDs are less community-minded and less charitable than other drivers. The blithe disregard for the damage done exhibited by the woman in the cartoon above is typical of the average 4WD owner. Drivers of luxury 4WDs are also more materialistic than other Australians and twice as likely as the general population to say ‘I was born to shop’. But their right to choose ends where it impinges on the rights of the rest of us to travel safely on our roads. How many more Bethany Holders do we need before we decide that the selfish and myopic rationales of 4WD owners are of no account when weighed against the lives lost to their aggression? All cars are potentially dangerous, but when reports such as the QUT’s prove that even getting behind the wheel of one of these vehicles can turn a sensible driver into a menace, when we know that they are lethal weapons, the only reasonable solution is to purge our roads of them for good, and for the good of all of us.

Melanie Masters is a freelance writer and researcher on issues relating to public safety.