



# THE BROKEN SHORE

## PETER TEMPLE

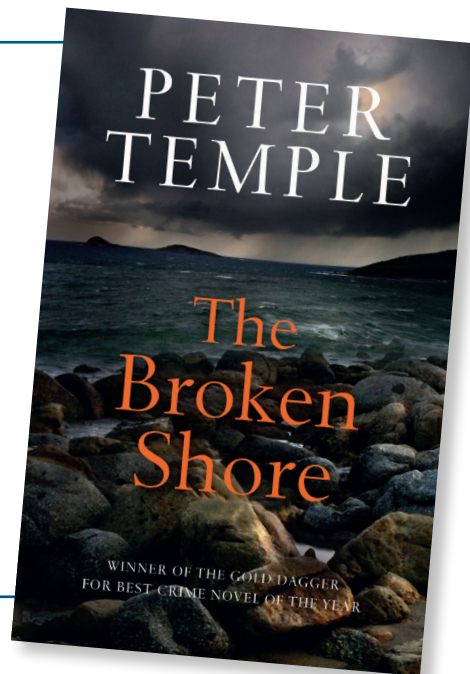


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#### TEXT **VCE ENGLISH LITERATURE** TEACHING NOTES

- ▶ designed to meet the criteria of the Victorian Curriculum Assessment Authority's *VCE English Literature Study Design*
- ▶ scaffolded to help teachers and students gradually develop their knowledge and understanding of the set text
- ▶ cater to a range of student abilities and learning styles
- ▶ contain a variety of activities to enable individual and group work
- ▶ encourage oral and written responses to the text
- ▶ guide students to develop critical and supported responses to the text
- ▶ feature ICT-related tasks
- ▶ include suggested assessment tasks as well as supplementary resources

## ABOUT THE AUTHOR

Peter Temple is the author of nine critically acclaimed novels and is a highly respected and much loved author in Australia and throughout the world. *The Broken Shore*, as well as his most recent crime thriller, *Truth*, has been hugely popular as well as winning a plethora of literary awards.

Originally hailing from South Africa, but now living in Ballarat, Temple has enjoyed a rich and varied career. He has worked internationally as a journalist and editor and lectured in professional writing and editing.

Much to the delight of Australian television audiences, his popular *Jack Irish* series was adapted for television in 2012. Starring Guy Pearce, these telemovies brought to life two of the four Jack Irish crime thrillers: *Bad Debts* and *Black Tide*.

Peter Temple is also the author of the novels: *An Iron Rose*, *Shooting Star* and *In the Evil Day*.

## HONOURS

*The Broken Shore* is a highly acclaimed work and has won numerous awards, including the incredibly prestigious Crime Writers' Association, Gold Dagger in 2007. In 2006, it won the Australian Book Industry Awards' Australian General Fiction Book of the Year and The Ned Kelly Award for Best Crime Novel. In the same year, *The Broken Shore* was awarded the Colin Roderick Award and H.T. Priestley Medal. *The Broken Shore* was also longlisted for the 2006 Miles Franklin Literary Award.

*The Broken Shore's* companion piece, *Truth* was also a phenomenal success, winning the Miles Franklin Literary Award in 2010, as well as a host of other awards.

## INTRODUCTION

*The Broken Shore* is a mystery on many levels. On the one hand, there is the mystery surrounding the murder of Charles Bourgoyne and on the other, the mystery of how the dreadfully damaged police detective, Joe Cashin, can best restore himself physically and emotionally having been 'broken' by criminal, Rai Sarris.

The title of the story is both literal and figurative. Literally, the title finds its genesis in a key setting in the text, that of the Kettle and Dangar Steps, an area of coast where 'massive pieces of ...limestone cliff had broken away and fallen into the sea'. The Kettle possesses the power to 'slam you against the pocked wall...slam you and slam you until your clothes were threads and you were just tenderized meat'. (p.164). Known for both its awe-inspiring beauty and reputation as a suicide haunt, this location has indeed 'broken' many despairing souls over the years, souls such as Donny Coulter and Cashin's father. The title also signifies that Temple's story will be about 'broken' people and as the plot advances, the reader comes to see how lives can be destroyed by the actions of others, and how an individual's 'brokenness' can have impact on those closest to them. Perhaps the title also symbolizes the

way society can be fragmented, eroded, and even ruined, by immorality, greed, cruelty, deception and cowardice.

Temple's crime thriller also contains a number of subplots, which serve to highlight some important universal ideas about the importance of family, friendship and community. At the same time, Temple seems to be making a point about more local and contemporary issues, such as how to keep once-thriving rural towns alive and relevant, and protect them from over-development. In addition, it explores all too recognizable issues in the modern world such as the covering up of sexual abuse, police corruption, racism and homophobia.

*The Broken Shore* also examines life's unfairness, injustice and cruelty: the Aboriginal boys from Daunt are falsely accused of Bourgoyne's murder, which leads to a fatal chain of events; gay people suffer homophobia; Aboriginal people are treated unfairly; Kendall is raped and a 'male cop' is raped in sickening circumstances. (p.35)

Perhaps at its heart, *The Broken Shore* is an exploration of the huge impact different types of trauma can have on individuals and the varied ways people respond to the terrible and heartbreaking things which happen to them. Cashin becomes a vehicle for examining some people's capacity to respond positively to their experiences. Cashin's journey throughout *The Broken Shore* shows that recovering from a nightmarish experience can be a long and difficult experience and that the horrors of the past aren't so easily shaken. It also shows, however, that despite the burdens traumas can have on our lives, sometimes blessings can emerge from these damaging and hurtful experiences. Cashin's brutal and terrifying encounter with Rai Sarris, as well as his father's death when he was a child (and his mother's subsequent erratic and unpredictable behaviour), actually act as a catalyst for growth in Cashin as an adult. After nearly losing his life because of his obsession with Sarris and his brother's attempted suicide, Cashin is compelled to review and reassess his life and priorities. These huge turning points also prompt him to embrace and strengthen underdeveloped capacities.

By contrast, Temple doesn't romanticize humankind's ability to respond to trauma. Jamie Bourgoyne, Erica Bourgoyne and Dave Vincent symbolize people who do not discover any dark gifts in what has occurred to them, people who get broken by the actions of others. The traumas they experienced are completely different from Cashin's terrors and importantly, occurred to them as children, when their whole sense of self was being established. In this way, Temple highlights the corrosive effects of sexual abuse on individuals and the way it can distort one's worldview. Jamie becomes a vengeful crazed killer of the paedophile ring which systematically abused him. Temple certainly suggests that Jamie's childhood experiences fostered in him a rage and violence that led him to kill his innocent and younger cousin, Mark Laidlaw, and when he is at St Paul's, he is suspected of sadistically torturing a seven-year-old boy. A question is also raised about the death of Jamie's mother and the fact that the boy was silent following this tragedy.

Temple also explores the heart of darkness which lurks in humanity and the way evil people can adopt facades of respectability. Bourgoyne, Crake, Bonney, Pollard and Duncan Graeme Vallins are evil men and their actions are aided and abetted by evil policemen like Hopgood and Sharkey, who drove the boys to Bourgoyne's lair. There is even the suggestion that

Helen Castleman's father falsified autopsy reports after the Companions camp fire to help the paedophile ring cover their tracks and that Jock Cameron, a local solicitor was involved as well. St Paul's College also covers up Jamie Bourgoyne and Justin Fischer's evil, instead of reporting it. It's even revealed in the final stages of the story that Singo was corrupted and took payment from Bourgoyne. (p.334) Perhaps in Singo, we are reminded of humankind's duality and potential for duplicity and the shocking truth that people can carry all sorts of shameful and cowardly secrets.

By contrast, *The Broken Shore* is also a study of good people and what it means to be a decent person. Rough diamonds such as Den Millane and Rebb serve to illustrate the idea that you don't have to have wealth or status to offer one another a rich source of companionship and support. Aboriginal activist Bobby Walshe is a figure who radiates hope as a charismatic and assertive voice in Australian politics and Leon Gadney's friendliness, wit and resilience also remind the reader that, despite life's heartbreak, many people find a way to cope and endure.

And finally, lest we lose all hope in humanity, bar a few good men and women, *The Broken Shore* is a celebration of dogs and the simple power they have to ground us with their innocence, enthusiasm and endless loyalty. Cashin's dogs are a great source of love and are loved in return, not only by Cashin, but by Rebb, Millane and Helen.

- Activities to develop general knowledge and understanding of the text can be found in **Classroom and Homework Activities**.

## GENRE

*The Broken Shore* adopts the conventions of the 'hard-boiled' or 'mean streets' crime thriller genre but can also be viewed as a novel in its own right. Indeed, it is worth noting that even though it won a plethora of crime fiction awards, it also won the Australian General Fiction Book of the Year at the Australian Book Industry Awards in 2006. Students could therefore begin their study of *The Broken Shore* by investigating the familiar tropes of the crime thriller and as their understanding of the text develops, could move on to discuss how *The Broken Shore* moves beyond the constraints of its genre.

The text's protagonist, police detective Joe Cashin, is a character whose profile fits in with the archetypal crime-fiction hero. He is a bit of a loner who '[has] never sought friends, never tried to keep friendships in good repair' (p. 194) and his relationship with his family is fairly distant. He is also a wounded character in a literal and figurative sense: he was nearly killed by his nemesis, Rai Sarris, in a failed stake-out and is plagued by continual physical and psychological suffering. To make matters even worse, Constable Shane Diab, a rookie cop, was killed in the same stakeout and Cashin feels responsible for his death. It was Cashin who 'took him [Diab] along to see if his hunch was right that Sarris would come back to the house of his drug-trader partner' and he is haunted by the sense that, 'He had no right to involve a naïve kid in his obsession with finding Sarris'. (p. 194) However, in keeping with the modus operandi of many damaged crime heroes, returning to what he does best: taking on another difficult case, enables him to feel 'alive again, forgiven'. (p.343)

Cashin's identity as a crime-fiction hero also finds its origins in his blunt, take-no-prisoners style of speaking and colourful turn of phrase. This no-nonsense style is certainly evident in the dressing down he gives his colleague, Dove: 'If I was still homicide, it means I outrank you. And that a reject from the Canberra dregs and a proven slackarse should show respect.' (p.252) He also possesses another trademark crime-fiction hero trait: an excellent sense of very black humour. This trait, an essential coping mechanism in response to the terrible things the crime hero sees, is showcased in offerings such as this: 'Want a transfer to Port Munro?...Just pub fights, sheep-shagging, the odd cunt nicks his neighbour's hydroponic gear officially used to grow vine-ripened tomatoes. It's a nice place to bring up kids.' (p.257) Cashin's sex appeal (he is propositioned by Helen and Leon) and the fact that his job is almost all-consuming (he works even when he is meant to be on leave) also fit the profile of the crime hero. His street smarts and intelligence are also trademark crime-hero traits and his use of Allan Morris (to find Martin Frazer Gettigan's car) is an excellent example of his cunning and pragmatism. (p.70)

Cashin could also be categorized as a maverick; he is his own boss and doesn't follow rules that might hinder his quest for justice. Being a maverick often places him in dangerous situations, none more so than the climax when he goes to St Aiden's Boys' Home without a gun and nearly gets Dove killed as well as himself. Cashin also often comes across as one of the few competent and moral police figures in the text and this accentuates his identity as a solitary figure locked in battle with a corroded world. He also uses alcohol to numb his physical and emotional pain and enjoys an occasional cigarette, behaviours one often associates with police detectives from this genre.

Yet part of Cashin's incredible appeal is the way that many of the characteristics which align him with the typical crime fiction hero are in transition. Cashin is building a life for himself outside of work and recognizes that being attacked by Sarris has changed him quite profoundly. The trauma he experienced has made him vulnerable and anxious in a way that 'would not have happened before Rai Sarris' (p.3) and he finds himself responding more sensitively to others in situations where previously 'he would not have cared much'. (p.9) Being injured has also left him more reactive: 'Once [he] had patience, [he] didn't get hot eyes, [he] didn't punch people, [he] thought before he did things and his first police assessment described him as 'good at dealing with people, particularly in circumstances where aggression is involved'. (p.100) He has also developed a deep connection with 'opera and reading' thanks to 'the mad, murderous little prick [Sarris]' (pp 60-1). Learning new ways of relaxing and doing things that take time, like reading, has become a vital part of his rehabilitation. In the past, Cashin believed that 'Books were okay, but reading a book took too long, too many other things to do' and 'he left home early, came back in the dark, ate at his desk, sitting in cars, in the street' (p.61). Now he is more drawn to meditative experiences and finds that mixing pain medication with alcohol and immersing himself in the beauty of operas such as 'Tosca' provides him with a way to escape his pain.

Temple's willingness to take the reader into Cashin's private world where he walks his poodles 'around the hill, into the wind from the sea' and is rebuilding the home of his 'great-grandfather's brother' (p.1) enables the reader to see Cashin as a man who has discovered a rich world outside of his work. Never is this more evident than in moments

when working, Cashin's thoughts drift to his dogs and his home because they have now become for him, his great love and a type of sanctuary (p.247).

*The Broken Shore's* final images of Cashin are as a connected, content person, not an embittered lone wolf in a hostile landscape. Indeed, while his solving of the Bourgoyne murder and apprehension of the villains is extremely satisfying, his reunion with his dogs, Rebb's return, his reconnection with his brother, the news that Vickie has said he could see his son and his budding romance with Helen are even more so. Cashin's happiness is truly satisfying because the reader has come to know him as a complex figure, not just an archetypal crime thriller hero, and his happiness, healing and sense of atonement are enormously uplifting.

- Activities to develop knowledge and understanding of the text's genre can be found in **Classroom and Homework Activities**.

### NARRATIVE STRUCTURE

*The Broken Shore* follows a linear or chronological narrative structure and follows the familiar pattern of the crime thriller. Chapters are untitled and brief and after a lengthy exposition, which deftly establishes time, place, space and who is who, a body is found and then the pace of the tale really gains momentum as Cashin endeavours to solve the crime.

To add depth to his characterization of Cashin, Temple includes a great deal of non-linear elements in *The Broken Shore*. These elements mirror the complex levels of consciousness that an individual can be experiencing at any given moment and the ways that memories can be triggered by experiences in the present. These non-linear elements help the reader to understand Cashin's thought processes and influence the reader to view him as a man slowly making sense of himself by returning to the past. Using memory, flashbacks and dreams, Temple is able to provide a map of Cashin's interior world: his fears, his concerns and his anxieties, while also drawing a more detailed character sketch of him. Temple does this very gradually and very subtly. For example, the story behind Cashin's injuries is revealed in snatches, which often inspires a sense that some plot detail has been missed. Indeed, the complete story behind Cashin's calamitous encounter with Sarris isn't fully revealed until much later in the book, which creates real narrative tension.

- Activities to develop knowledge and understanding of the text's narrative structure can be found in **Classroom and Homework Activities**.

### NARRATIVE VOICE AND STYLE

*The Broken Shore* is written in the third person and events are viewed entirely from Cashin's perspective. Temple's choice of authorial voice allows him to make seamless transitions from Cashin's exterior to interior world and thereby provide readers with a portal into Cashin's thoughts and feelings. Because the narrative structure is linear, readers journey with Cashin as he uncovers clues and eventually solves the crime. This absence of dramatic irony creates incredible suspense and a real bond with Cashin. In fact, what makes Cashin such a credible figure is the sketching out of his interior world.

Temple also illuminates Cashin's intuition, relentless questioning of events and ability to find patterns via the third person narrative voice. For example, when he revisits The Heights, the reader journeys with Cashin as he searches for clues, asks questions and applies reason and logic to a given situation:

'Driving by? Going where?...

Were there lights? Bourgoyne's bedroom was at the back of the house. He wasn't in bed. Where was he? In the study? Did they walk around, see the study and bedroom lights? If so, they would have broken in as far away as possible.

Thieves didn't break into occupied houses when there were lights on.' (p.178)

The authorial voice also provides a commentary on Cashin's thinking process. This provides the reader with an insight into Cashin's remarkable ability to make connections and spot patterns and thereby solve the crime:

'Cashin thought he knew the answer, delivered to him by some process of the brain that's endlessly sifted, sorted and shifted things heard and read, seen and felt, bits and process with no obvious use, just clutter, litter, until the moment when two of them touched, spun and found each other, fitted like hands locking.'(p.288)

*The Broken Shore* is divided into brief episodic untitled chapters which vary in their pace. The initial chapters are designed to establish context and setting and Temple deftly includes subtle details which allow the reader to accumulate knowledge about who is who, how they are connected to one another and where the story is set.

Part of *The Broken Shore's* allure is the richness of its style and tone. Students could examine the specific ways Temple changes the tempo of his story by alternating slow versus quick passages, and short clipped sentences with more lyrical sentences. The different impact these variations have on the reading experience could make for valuable discussion.

Another highlight of *The Broken Shore* is the use of Australian vernacular and cop-talk, and the way it transports readers into a specific time and culture. Even though the language is often very blunt and explicit, it is language specific to the milieu of the police force and a certain type of Australian male; it is also (at times) extremely funny. Using the 'lingo' of the police gives the story a real authenticity and also underlines the language codes that exist within particular groups.

- Activities to develop knowledge and understanding of narrative voice and style can be found in **Classroom and Homework Activities**.

## CONTEXT AND SETTING

*The Broken Shore* is set in 2006 in the small and beautiful southern Victorian coastal town of Port Munro and in its neighboring towns, Cromarty and Kenmare. Port Munro is a small

town, only big enough for a police station of 'four'. Yet, despite its size, Port Munro faces some monumental social and economic problems due to police corruption, crime, unemployment, an ageing population, over-development and racism.

There is no doubt that Temple wants his reader to view Port Munro and places such as Open Beach and Lucan Rocks as physically beautiful: a coastal landscape with 'wind lifting spume off the waves...the sudden green translucence of a rising wall of water' being enjoyed by surfers. Temple's evocation influences the reader to view Cashin's hometown as breathtakingly lovely. Despite its beauty, Port Munro is depicted as a place which has lost its innocence; once a place of ordinary people, simplicity and affordability, Port Munro is now threatened by overdevelopment and tourism:

'In those days, the town had two milkbars, two butcher shops, the fish and chip shop, the hardware, a general dealer, one chemist, one doctor...Ordinary people from the inland had shacks above Open Beach or in South Port or in the streets behind the caravan park...Now you would have to be more than rich to own a place in the teatree scrub on the Bar and no shacks broke the skyline above Open Beach; on the once worthless dunes stood a solid line of houses and units with wooden decks and plateglass windows. Nothing under six hundred grand.' (p.58)

Port Munro's primary industry, fishing, is dying too and in its place, tourist-centred businesses such as 'restaurants...cafes...antique shops' dominate the streetscape. (p.58) These new businesses are not presented as the solution to the town's economic problems. Instead, Temple portrays them as an unsustainable year-long proposition, for even though Port Munro is overwhelmed with moneyed yuppie tourists in the summer, in the winter, after all of the tourists have left, Port Munro is anything but a bustling, desirable destination. Temple's disdain for this trend to live temporarily in a town, but not to contribute to its ongoing viability, is mirrored in his sarcastic and unflattering descriptions of these transient holiday-makers:

'He thought about summer, the town full of spoilt-rotten city children, their blonde mothers, flabby fathers in boat shoes. The Cruisers and Mercs and Beemers took all the main street parking. The men sat in and outside of the cafes, stood in the shops, hands to heads, barking into their mobiles, pulling faces.

But the year had turned, May had come...and just the hardcore left – the unemployed, the under-employed, unemployable, the drunk and doped, the old-age pensioners, people on all kinds of welfare, the halt, the lame. Now he saw the town as you saw a place after fire, all softness gone: the outcrops of rock, the dark gullies, the fireproof rubbish of brown beer bottles and car skeleton.

Ronnie Barret [criminal, unemployed]: he was Port in winter. They should put him in an advertisement, on a poster: GET TO KNOW THE REAL PORT MUNRO.' (pp.59-60)

Temple also uses *The Broken Shore* to examine the problems towns such as Port Munro face in trying to balance their need for economic viability, with the need to protect their precious natural assets. The proposed development of Silverwater Estuary at Stone's Creek Mouth is



highly controversial. It promises 'Hotel, golf course, houses, brothel, casino' (p.68) and '200 NEW JOBS' (p.67). On the one hand there is a glaring need to provide the town with some kind of sustainable economic option, and on the other, the very real fear that Port Munro could be turned into a 'Surfers Paradise'. (p.127)

Nearby Cromarty is also portrayed as a once-thriving town of multiple industries which is now very much in decline:

'Here on the heights of Cromarty the rich of the nineteenth century and after – traders in wool and grain, merchants of all kinds, the owners of the flour mill, the breweries, the foundries, the jute bag factory, the ice works, the mineral water bottling plant, the land barons of the inland and the doctors and lawyers – built houses of stone and brick.'(p.78)

Cashin reminisces about travelling to Cromarty on family trips as a boy when it was 'a big thing'. Contemporary Cromarty is now a place of 'dark shops...a florist and a gift shop and a travel agency'. (p.78) Bourgoyne's engine factory once employed 'half the town' (p.214) as well. It's no wonder that unemployment is now so common in these coastal towns.

Port Munro and its surrounding towns are also portrayed as insular places rife with rednecks and inequality. Racism is overt and explicit: the local Aboriginal population is regularly referred to as 'boongs' and 'coons' by locals. Such racism is entrenched in the town; Cashin recalls that even though 'Bobby Walshe had been the smartest kid in Cashin's class at primary school...that hadn't stopped him being called a boong and a coon and a nigger'. (p.33). Just as racism is institutionalised in schools, it is also embedded in the police force. It is well known that 'Cromarty has a bad reputation for [Aboriginal deaths in custody]'. The hypocrisy of the Cromarty police is showcased by the fact that Cromarty's Aboriginal police officer, Dove, views himself as a token employee appointed to ensure all investigations involving aborigines at least have the veneer of fairness. Indeed, Dove tells Cashin that he's 'grown to hate' Port Munro because 'it's not a big country town. It's a shrunken city, shrunk down to the shit, all the shit without the benefits'. (p.105) The location of the Aboriginal Daunt Settlement also symbolizes their disconnection from the white population of Port Munro.

The sense of hopelessness which pervades the area is also exacerbated by the social context. Both police corruption, led by 'Hopgood and that lot,' as well as paedophilia, run roughshod over the lives of many powerless figures such as underprivileged boys and aborigines. Police corruption has been firmly embedded in Cromarty for years. (p.283) Events involving aborigines get 'filed under Forget it...' (p.229) and Hopgood and his cronies murder the Daunt boys. Furthermore, Hopgood has aided and abetted the actions of a long running and highly organized paedophile ring led by Charles Bourgoyne, a ring involving many allegedly respectable members of the town. (p.289) Disguising themselves beneath the respectable title, the Moral Companions, the ring gained access to young boys in homes - 'foster children' - by promising them 'a holiday', access to cultural activities and ironically, 'moral guidance'. This setting was a veritable house of horrors until 1983 when a fire destroyed the camp, killing three boys and a supervisor (p.269). It is later revealed that the fire was deliberately lit to disguise the fact that one of the boys had already been murdered

by one of the Companions. Therefore the setting of the Moral Companions camp in Port Munro is an emblem of horror, corruption and cruelty, and a place where innocent lives were shattered forever.

Of course, the terrible irony of the Moral Companions is that the original founder of the Moral Companions, Raphael Morrison, also inflicted untold trauma on others, 'bomb[ing] the Germans, Dresden, Hamburg...women and kids and the old'. However, Morrison 'came home and had a vision' that by creating the Moral Companions he could 'Teach the young not to make the same mistakes'. Therefore, his aim, to provide 'Moral improvement' (p.221) to the next generation was grounded in his need for redemption, but instead of becoming a place of peace and respecting the dignity of others, his vision was distorted by evil.

Thankfully, *The Broken Shore* is not entirely dominated by bleak, depressing settings; many are places of beauty, renewal, energy, sincerity and great humour and the people who populate these settings offer hope for the future of these coastal towns. Tommy Cashin's ruin presents itself as a source of renewal to Cashin and Rebb, in the vein of Frances Hodgson Burnett's, *The Secret Garden*. In addition, Helen Castleman's return to Port Munro to live in the property next door to Cashin, also provides a glimpse of optimism for the future because she protests against inappropriate development and is running for office. She isn't just someone who wants to drive around in a 'four-wheel'. Leon's café is also a place of warmth, humour and diversity and Leon himself is an emblem of resilience given his lover was murdered 'possibly by one of the sexual crazies for which Adelaide was famous, possibly killed by policemen who thought the crazies were doing a public service when they killed homosexuals'. (p.41)

Importantly, Port Munro is presented as a place where one can have a home in the truest sense and feel a part of a genuine caring community. Cashin's neighbour, Den Millane looks after Cashin's beloved poodles when he is away and fattens them up with 'a decent feed of bunny' (p.14). In turn, Cashin looks out for Den and organizes Rebb to help Den look after his cows, given Den's knee is slowing him down.

Other social contexts and settings worth discussing:

- The class structure of Port Munro
  - Cromarty past and present (p.78)
  - Port Munro
  - Companions' Hall, Wood Street, North Melbourne
  - St Paul's College
  - The Kettle
  - The Heights, home of Charles Bourgoyne
  - The Moral Companions camp at Port Munro on Bourgoyne's property.
  - St Aidan's Home for Boys, Essendon
- 
- Activities to develop knowledge and understanding of context and setting can be found in **Classroom and Homework Activities**.

## CHARACTERS

The novel's protagonist, Joe Cashin, is a Melbourne homicide detective who has been seconded to his childhood home, Port Munro, a small coastal town in southern Victoria. Having sustained terrible, life-threatening injuries in the line of duty, Cashin's return to Port Munro is a way of gently reacclimatizing himself to the workplace. The 'broken shore' of coastal Port Munro is in fact a metaphor for Cashin: he is a 'broken' man. Cashin suffers agonizing ongoing physical pain, and according to Rebb, walks like a man who is 'scared [he'll] break.' (p.62) Cashin is also haunted by the role he inadvertently played in the death of his colleague, Shane Diab, evidenced by the moments when he '[wakes] in the dark, Shane Diab on his mind, the sounds he made dying.' (p. 11) To cope with the physical pain he experiences, Cashin's nightly ritual involves mixing alcohol with pain medication while listening to opera and reading in the ruined house of 'his ancestor', Tommy Cashin, where he lives alone. In the morning, he walks his black poodles along the coastline, around hills and through creeks and his dream is to rebuild the family home. In fact, it's clear that Port Munro has become a place of healing and sustenance. When he is in the city, mired in the horrors of the Moral Companions' sordid world, he feels drawn to 'go home, walk the dogs in the clean wind, lie on the floor for a while, sit by the fire and listen to Callas, roll red wine around his mouth while... read[ing] some Conrad'. (p. 234) His complete disconnection from his nine-year-old son, Stephen (who he has never met) also causes him to feel an inner brokenness, as evidenced by the authorial voice's reflection, 'All he wanted was to see him, talk to him. He didn't know why. What he knew was that the thought of the boy ached in him like his broken bones.' (p. 31)

Apart from the trauma he has sustained in his working life, Cashin's family background has left many metaphorical scars too. The men in Cashin's family have battled with depression and following the attempted suicide of his brother, Michael, Cashin is let in on the family secret that his father committed suicide. The death of Cashin's father had a huge impact on the family: his mother 'packed two suitcases and they left the farm' to spend 'three years on the road, never staying anywhere for long'. (p. 40) Cashin's memories of his mother 'drinking...[forgetting] to buy food' and 'some nights [not coming] home till long after midnight' underlines Temple's worldview that everyone gets broken by the brokenness of others.

Another aspect of Cashin's identity is the fact that he has 'Aboriginal family' by marriage (p.230), a gay brother (Michael, who he only discovers is gay after his suicide attempt) and some unscrupulous cousins like Bern Doogue. Unlike his colleagues from the Port Munro police, Cashin is presented as a man who is comfortable with his identity, as is evidenced by his ready acceptance of his brother's sexuality and the way he reminds Dove that he isn't the only Aboriginal police officer in Port Munro. (p. 256)

Cashin is also portrayed by Temple as a man of tremendous decency, influenced by the moral and professional code of his mentor, Singo. Even though Singo is no longer a part of Cashin's life, (due to a stroke) the guiding voice of Singo is very much a part of Cashin's interior world. In Port Munro, where the Cromarty police are known to be corrupt and dangerous, Cashin is the only figure who values justice and moral integrity. Indeed, his declaration: 'I don't stick with anyone' (p. 207) signals his role as the Port Munro maverick.

His decision to keep investigating the death of Charles Bourgoyne to ensure 'the kids and the families and the whole Daunt [won't] have [the murder of Bourgoyne] stuck on them' (p. 210) (even though he is on leave and has been told to 'file it under forget it') is testament to his moral courage and goodness.

Cashin's stubborn refusal to do what he is to do also upholds Singo's teaching: 'Justice for the dead' (p.152) because his persistence leads him to reveal the truth of the other victims. His interview with Pascoe unlocks the mystery of Bourgoyne's stolen watch and he is able to establish it was Piggot who stole the watch from Bourgoyne, which exonerates the Daunt boys of the theft of Bourgoyne's watch.(p288) Cashin is also the one who tracks down David Vincent and allows Vincent to finally be heard when in the past no one would 'listen'. (p.263) It is Cashin who believes Vincent's report that he saw a 'small body' being moved into a building in the Companions camp, just before the building went up in flame. (p.331) This revelation not only validates the 'broken' Vincent, but exposes the truth that the boys were murdered, not killed in some terrible accident. In addition, it is implied that Cashin's persistence and commitment to achieve 'justice for the dead' will also ensure that he solves the mystery of the pots from '1988', the 'chocolate wrappers' and missing 'boys' from '1988'.(p.345)

Part of Cashin's enormous appeal is his dry wit and sensitivity (to those who deserve it). His tactful handling of Leon Gadney's proposition: 'You're very distinguished Leon...But I've got too much going on, I couldn't concentrate'(p.42) brilliantly showcases his warmth and humour. Moreover, his capacity to be brutally frank with people is his strength and highlights his unwillingness to suffer fools or insincerity. Cashin is also attractive enough to be propositioned by Helen Castleman (and Leon!) and he is also very astute and observant.

What also draw readers to Cashin are his flaws. His ex, Vickie, recognizes that despite his fierce intelligence, his fatal flaw is his rashness and at times, poor decision-making: 'You work it all out intelligently, don't you...Think it through. Then you just do something, anything. You might as well be a total fuckwit, what's the difference in outcomes? This lack of discernment led him to foolishly enter the decommissioned St Aiden's Boys' Home in Essendon without a gun, which nearly gets him and Dove killed. This event parallels his ill-advised stake-out of one of Sarris' associates.

Cashin's vulnerability is also an attractive characteristic. Because of his learned history of lost relationships, Cashin finds it hard to really express his feelings. When Rebb says he is going to leave, Cashin cannot bring himself to be honest about his attachment to Rebb, while inside he feels 'the pang of loss anticipated'. (p.190) However, what is highlighted in this moment, even though he can't find the words, are his capacity for male tenderness and need for connection. Later on, when he visits Singo his willingness and ability to hold Singo's hand and tell him he 'loves him' is a beautiful moment and adds a real depth to Temple's characterization of Cashin.

When the reader meets Cashin, his life has already been transformed by his near-death experience at the hands of his nemesis, Rai Sarris. Temple sketches out his back-story by making it clear that prior to his hospitalization, Cashin was a man whose world completely revolved around work. However, time in hospital revealed to him the appeal of reading and

the joys of opera. He credits lesbian nurse, 'Vincentia with his recovery. It was she who gave him her father's CDs and in doing so, facilitated his discovery of Callas, Domingo and Bjorling.

Central to Cashin's emotional and physical recovery are Dave Rebb, Inspector Tony Villani and neighbor and lawyer, Helen Castleman. Rebb is a 'swaggie' whom Cashin senses intuitively is a good man and to whom he offers shelter to in the family ruin. Rebb's building skills, company and practicality enable Cashin's dream to gain momentum. Villani is Cashin's best friend and they share a lovely moment of friendship after Michael's suicide attempt. Sitting in Villani's teenage son's room in the family garage, they 'shared a life, they talked, smoked'. (p.152) Villani is the person Cashin opens up to the most and they trade intimacies about Villani's marital problems, Michael's suicide attempt and the difficulties Villani is experiencing in trying to juggle work and family, post-promotion. Helen, a lust rather than love interest from his school days, has also returned to Port Munro to work for the Aboriginal Legal Service and is defending Donny, an Aboriginal teenager from the Daunt Settlement, against murder charges.

The denouement offers a sense Cashin is on his way to being restored. His relationship with his brother is coming together, rather than falling apart, and thanks to Michael, he is going to meet his son. (p.331) His relationship with Helen is growing in intimacy and Rebb has returned to help him continue work on his house. He is experiencing less physical pain, he has cleared the Daunt boys and solved Charles Bourgoyne's murder.

- Activities to develop knowledge and understanding of Temple's characterisation can be found in **Classroom and Homework Activities**.

#### **VIEWS AND VALUES**

Temple's text offers students a rich vein of material to examine the views and values espoused and exhibited, not only by Temple, but by the rich tapestry of characters. *The Broken Shore* also provides students with a variety of contexts, which will enable them to consider how time, place and space might influence an individual or group's views and values.

- Activities to develop knowledge and understanding of the embedded views and values of the text can be found in **Classroom and Homework Activities**.

## THE OUTCOMES

### Unit 3

#### AREA OF STUDY 1 – Adaptations and transformations

Acclaimed writer Andrew Knight's adaptation of *The Broken Shore*, directed by Rowan Woods and produced by Essential Media, first screened on ABC1 on 2 February, 2014. It boasts an impressive Australian cast including Don Hany, Claudia Karvan, Anthony Hayes, Catherine McClements, Erik Thomson, Dan Wylie and Robyn Nevin. With its elegant composition, shot in widescreen in Melbourne, Portland and Port Campbell, and its 90-minute length, *The Broken Shore* is an appealing option for Area of Study 1.

*The Broken Shore* was the ABC's first locally produced drama for 2014. Two of Peter Temple's Jack Irish novels—*Bad Debts* and *Black Tide*—had previously been adapted for the ABC, with great success, so *The Broken Shore* was a highly anticipated television event. Students will find plenty of publicity material and commentary to guide their analysis of the adaptation

### Unit 3

#### AREA OF STUDY 2 – Views, values and contexts

*The Broken Shore* offers teachers and students a myriad of views and values to analyse interpret and evaluate. The text clearly endorses challenges and even leaves unquestioned, a range of views and values connected to its modern Australian context (and the personal context of its protagonist) via its portrayal of human behaviour in both Victorian coastal and urban environs. In addition, students could use the text to explore how readers from different cultural and historical contexts could interpret the text differently from those of a contemporary audience.

#### Possible Outcome tasks

##### Multi-media tasks:

1. A multi-media presentation which identifies and explores the cultural, social and ideological contexts of *The Broken Shore* and the ways in which views and values are conveyed by what Temple endorses, challenges or leaves unquestioned. Students might like to use free, cloud-based software such as Prezi ([www.prezi.com](http://www.prezi.com)), Powerpoint, iMovie or Windows Moviemaker. (Submitted electronically or presented orally.)
2. A multi-media presentation which compares the wide-ranging views and values expressed in *The Broken Shore*, justifying your interpretation. (Submitted electronically or presented orally.)
3. A written essay which explores the way *The Broken Shore* criticizes modern Australian society by endorsing and condemning particular views and values. This essay should also explore alternative readings of the text.

**Written essay topics:**

1. In *The Broken Shore*, Temple paints a grim picture of the roles race and class play in the meting out of justice. Discuss.
2. Despite its horror and sadness, *The Broken Shore* is in many ways a celebration. Discuss.
3. *The Broken Shore* offers a bleak view of the human condition. Discuss.
4. *The Broken Shore* suggests anything broken can be restored. Discuss.
5. In *The Broken Shore*, Temple explores the nature of evil in an Australian context. Discuss.
6. *The Broken Shore* explores the changing landscape of Australian society. Discuss.
7. *The Broken Shore* is much more than just a crime novel. Discuss.
8. Despite his flaws, Cashin is a true hero. Discuss.
9. Despite the brusqueness of *The Broken Shore*, it also displays a compelling tenderness. Discuss.
10. *The Broken Shore* examines the hidden aspects of the human condition. Discuss.

**Unit 3**

**AREA OF STUDY 3 – Considering alternative viewpoints**

*The Broken Shore* was widely reviewed by high profile academics, journalists, writers and reviewers in a range of prestigious publications. This provides students with a variety of critical analyses to examine and respond to in relation to this particular outcome. Students will enjoy the number of choices available to them and, in turn, will be exposed to an interesting array of styles and formats which they can then use as inspiration for their own reviews.

**Television**

The ABC television show, *First Tuesday Bookclub*, reviewed *The Broken Shore* in September 2009. This episode is available for viewing and downloading online, as is a transcript of the programme and comments viewers have posted in response to *The Broken Shore* (some positive and some negative). The programme features a range of voices and positive viewpoints. It is presented in a panel format and chaired by Jennifer Byrne.

This show can be accessed at: <http://www.abc.net.au/tv/firsttuesday/s1988822.htm> (*First Tuesday Book Club*)

**Print/online media**

- Turnbull, S 2005 'The Hallmark of Quality', *The Age*, 13 August. This review can be accessed at: <http://www.theage.com.au/news/reviews/the-broken-shore/2005/08/12/1123353484543.html>
- Connelly, S 2007 'Bad days Down Under', *New York Daily News*, 2 July.
- Harris, S 2005 'Creative Walking', *Adelaide Advertiser*, 27 August.
- Blundell, G 2005, 'Astringent exploration of the meaning of pain', *Weekend Australian*, 30 July.
- Mosef, C 2005, Crime File, *Courier Mail*, 6 August.
- Goldsworthy, K 2005 'Dark undercurrents down deadpan alley', *Sydney Morning Herald*, 20 August.
- Dedman, S 2005 'Murder and a Country Town', *West Australian*, 10 September.
- Forrester, K 2007, *Reading Matters*. This blog post (a good example of a positive and negative review) can be accessed at: <http://kimbofo.typepad.com/readingmatters/2007/08/the-broken-shor.html>
- Apte, S, *Mostly Fiction*. This blog post can be accessed at: <http://www.mostlyfiction.com/mystery/temple.html>
- 2007, *Detectives Beyond Borders*. This blog post can be accessed at: <http://detectivesbeyondborders.blogspot.com.au/2007/03/broken-shore-part-ii.html> (This blog looks at *The Broken Shore's* narrative structure and voice.)
- Davidson, J 2005, *Light Reading Blog*. This blog post can be accessed at: <http://jennydavidson.blogspot.com.au/2005/09/i-would-give-ten-years-of-my-life.html> (Reviewer teaches in the Department of English and Comparative Literature at Columbia University.)

**Activity: Preparation for Area of Study 3**

1. As you read/watch/listen to the reviews of *The Broken Shore*, complete the following table:

Title and author of review	Source and form	Key claims (Viewpoints being expressed)	Values and assumptions expressed in this review	Evidence	Claims you agree with and why.	Claims you disagree with and why.

**Possible outcome task:**

Prepare a multimedia presentation in which you evaluate a review of *The Broken Shore* and make comparisons with your own interpretation. (Could be submitted electronically or presented orally.)



or

Write a formal essay in which you which you evaluate a review of *The Broken Shore* and make comparisons with your own interpretation.

or

Deliver an oral presentation in which you evaluate a review of *The Broken Shore* and make comparisons with your own interpretation.

#### Unit 4

#### AREA OF STUDY 1 – Creative response

*The Broken Shore* lends itself perfectly to this particular outcome and students will have a lot of fun using the conventions of the genre and emulating Temple's style to create an original text of their own. Temple's writing style offers much for students to experiment with in terms of voice, tone, structure, characterisation, imagery, use of setting and form. In addition, the range of the attitudes and concerns explored by his writing offer students plenty of scope to compose an original, complex and sophisticated piece of writing which demonstrates a real understanding of the relationship between their reading and their writing.

This text may also inspire students to respond imaginatively to the text in a range of ways. As well as more traditional forms of writing, students may choose to use this text to create a multi-modal response.

#### Outcome 1

#### Possible Creative Response Scenarios:

Additional chapters written in the third person, but from the narrative perspective of:

#### Existing characters:

- Dave Rebb. This response would provide students with an opportunity to fill in a 'gap' in the text. Why did Rebb come back?
- Helen Castleman. Helen was drawn to Cashin in her school days. What drew her to him twenty years later? What influenced her to return to Cromarty and why has she decided to enter politics?
- Joe Cashin. *The Broken Shore* ends with a phone call from Carol Gehrig. What happens in the next chapter? Why is the date on the pot significant?
- Michael Cashin. Michael works with Joe and Rebb for a week rebuilding the house. How does it all work out?
- Villani, who has worked with Cashin for many years, explains the influence 'Singo' had on both him and Cashin. How has the revelation about Singo's involvement with Bourgoyne influenced his memories of Singo? (p. 334)
- Dove recounts his experiences of working with Cashin.
- Alternatively, students could use one of these prompts to create an insertion. For example, students could create a letter, email, newspaper report, radio or tv

interview transcript or diary entry which could be legitimately 'inserted' into *The Broken Shore*.

***Important note:***

Response must be accompanied by a statement of authorial intentions. This statement must highlight the purpose of the created piece and discuss the choices and decisions made in constructing the piece. Students need to demonstrate how their piece has been influenced by the features of Temple's text.

**Unit 4**

**AREA OF STUDY 2 – Critical analysis**

*The Broken Shore* is a 'List A text ' which means it can be used to fulfil outcomes but will not be assessed in the final examination. Therefore it is unlikely this text would be chosen for this outcome given that this is the final assessment task before the final examination.

## CLASSROOM AND HOMEWORK ACTIVITIES

### INTRODUCTORY CLASSROOM AND HOMEWORK ACTIVITIES

#### Activity A: Jigsaw activity

Divide the class into groups to complete the following task:

Examine the chapter titles. What do you notice? Can you think of any ‘alternative’ titles? Justify your choices.

#### Activity B: Individual activity

Using the descriptions from Table B (or ideas of your own), write a description for each of the characters in Table A.

**Table A:**

Character	Description
Vincentia	
Vickie	
Harry	
Hopgood	
Tom Cashin	
Michael Cashin	
Shane Diab	
Den Millane	
Singo	
Kendall Rogers	
Dove	
Villani	
Sybill	
Robin Gray Bonney	
Bobby Walshe	
Rai Sarris	
Carol Gehrig	
Dave Rebb	
Jamie Bourgoyne	
Erica Bourgoyne	
Arthur Pollard	
Hopgood	
Justin Fischer	
Crake	

**Table B**

**Descriptions:**

Works with Cashin at the Port Munro police station	A swaggie (an itinerant labourer)
Cashin's neighbour	Corrupt policeman from Cromarty
Cashin's former partner and mother to the child he doesn't see	Cashin's brother
An Aboriginal police officer from Cromarty	Cashin's mother who has remarried
Cashin's primary school friend, a politician and an aborigine	Cashin's stepfather
A young policemen killed in the line of duty	A murder victim
A lawyer who went to school with Cashin	A criminal from Cashin's past (only ever mentioned not encountered)
Cashin's nurse who introduced him to classical music	Cashin's cousin
His school mate who was expelled	Former boss and father-figure who we meet once but largely exists in Cashin's memory

**Activity C: In pairs**

Create a table using cardboard and textas or mind-map software such as Inspiration or Prezi (free cloud based software: [www.prezi.com](http://www.prezi.com)) to provide a visual map of the main groups which appear in *The Broken Shore*. You might like to use some of these titles to group your characters: police, locals, family, lawyers, politicians, children, community groups, heroes, villains, victims and partners.

**Activity D: In pairs**

What does southern Victoria look like? Design a simple Powerpoint presentation which links images of Southern Victoria with Temple's descriptions of the landscape of Port Munro.

You might like to use these page references or some of your own: p.1, 12-13, 27, 34,57, 164, 170.

**Extension:** What do you imagine Cashin's house and property looks like? Locate quotes and images to help others visualize your interpretation of the site Rebb and Cashin are trying to recreate.

**Activity E: Individual activity**

**This activity is designed to develop your knowledge of the text's narrative structure, plot and settings.**

Episode sequence organisers are particularly helpful for mapping the plot of *The Broken Shore*. They are also terrific for controlling knowledge of 'who is who' in *The Broken Shore* and where they fit in in the overall scheme of things! You can find an example of an episode sequence organisers at this address:

<http://edweb.tusd.k12.az.us/Templates/nonlinguisticrepresentations.htm>

You can also create episode sequence organisers using mind-mapping software such as *Inspiration*. You could also use resources such as: [www.prezi.com](http://www.prezi.com); [www.glogster.com](http://www.glogster.com) (free cloud based software); *Word's* Smart Art or a big piece of cardboard and your favourite texts.

### CLASSROOM AND HOMEWORK ACTIVITIES (GENRE)

To develop knowledge and understanding of the characteristics of the genre, students could complete the following investigative activities to formulate their own views about what constitutes a 'crime thriller' in terms of its character types, style, story elements and narrative structure.

#### Activity F:

1. Define the following terms: convention, maverick, cynical.
2. Research the history of the description 'hard-boiled' police detective and the term 'meanstreets' police detective.
3. Watch an episode of a contemporary crime thriller such as *Rebus* (starring Ken Stott) or the second series of *Wallander* (starring Kenneth Brannagh) (both available from ABC Shop) and complete the table below :

	Another crime thriller, eg. <i>Rebus</i>	<i>The Broken Shore</i>
Name of protagonist		Cashin
Marital status/connection to family/friends		
Relationship with alcohol		
Sex appeal/sexual relationships		
Relationship with job		
Status within police force		
Relationship with police force		
Worldview/outlook on life		
Values		
Level of intelligence		
Personal issues		
Personality		
Style of speaking		
Vulnerabilities		
Are they humorous? If so, how would you describe their type of humour?		
Do they solve the crime?		

4. After you've completed the table, write a paragraph comparing the similarities and differences between Cashin and the other police detective you have examined.
5. The traditional hero of the 'hard-boiled' crime thriller genre is usually tough, cynical, smart and reasonably attractive. The hero is usually depicted as a maverick and loner whose entire life seems to be based around his job. In what ways is Cashin different to this traditional hero? Explain.

**CLASSROOM AND HOMEWORK ACTIVITIES (NARRATIVE STRUCTURE)**

**Activity G:**

**Investigating the narrative structure of a crime thriller**

1. Define the following metaphorical terms which are particular to crime fiction and its narrative structure: red herrings, cliff-hangers.
2. Revise your understanding of the following terms which describe a novel’s narrative structure: orientation, complication and rising action, climax and resolution.
3. Crime thrillers tend to follow a basic linear narrative structure: **orientation » complication (the crime) » rising action (accumulation of clues, red herrings, cliff hangers) » climax (dangerous and frightening life and death scenario) » resolution (crime solved, criminal brought to justice)**

**Task:** Map the plot and narrative structure of *The Broken Shore* to see if it follows the conventions of the basic linear narrative structure. You might like to add in an extra category: red herrings or even cliff-hangers.



<b>The plot and narrative structure of <i>The Broken Shore</i></b>
orientation:
complication:
rising action:
climax:
resolution :

4. *The Broken Shore* seems to start again after the resolution or denouement. Reread the final chapter of *The Broken Shore*. (pp. 344-5) What do Carol Gehrig’s memories ‘a few wines’ about the ‘chockie wrappers in [Bourgoyne’s] bin’ (p.344) suggest? What clues do the pots provide? What point do you think Temple is making by structuring *The Broken Shore* in this particular way?

**Activity G:**

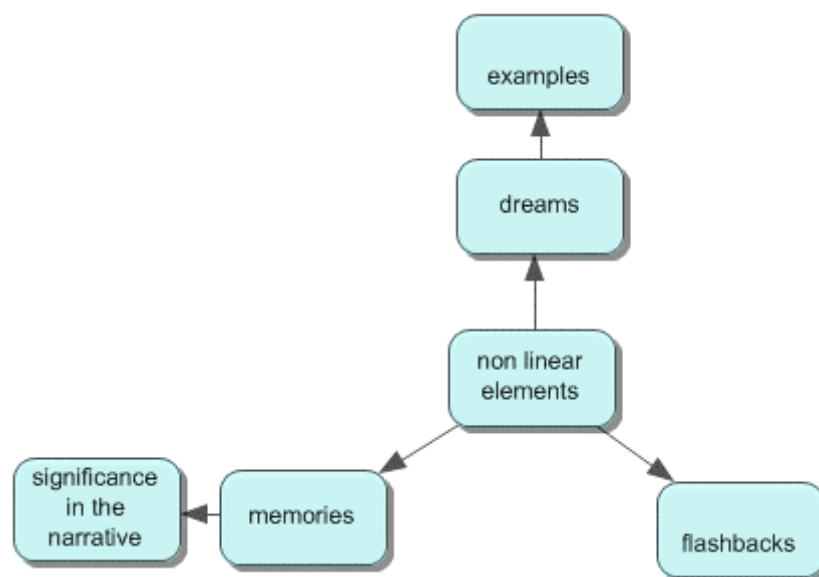
5. It seems that everybody who reads *The Broken Shore* absolutely loves Cashin and part of the reason for this is that Temple fleshes his protagonist out in real detail. To achieve this effect, Temple uses non-linear elements to reveal Cashin’s insecurities, fears and anxieties, as well as the memories and dreams which haunt him and the memories which have shaped him. In doing so, Temple highlights a real truth about the human condition: we have various levels of consciousness: sometimes we are very much in the moment and are living in the present and at other times, triggered by an event in the present, our mind drifts back in time or to the imagined landscape of our dreams or even, our worst fears.

1. In small groups, read the following pages: 11, 40-41, 57, 71-72, 78-79, 144-5, 164, 169, 191-4, 198, 210, 214, 217, 270 -271, 247, 251 & 253.

2. What did you notice about these pages? Were these pages which advanced the plot or helped you understand the character in greater detail? What makes you say that?

We call the moments you encountered in these pages non-linear elements of a narrative because they are not a part of the chronological or linear narrative. Dreams, flashbacks and memories for example, are non-linear elements of a narrative.

3. Organize the non-linear elements you encountered in the pages above into categories. For example: dreams, memories, flashbacks etc.
4. Create a mind map or a table to map the various non-linear elements of the text. Include quotes.



5. After you have categorized the non-linear elements, discuss their purpose in the narrative.

#### Extension tasks:

7. *The Broken Shore* contains a number of sub-plots. See if you can list at least three of them.
8. Find examples of where Temple uses newspaper headlines, workplace performance reviews, newspaper articles or television news reports to drive the narrative.

### CLASSROOM AND HOMEWORK ACTIVITIES (NARRATIVE VOICE AND STYLE)

#### Activity H:



**Individual, small group or jigsaw activity:**

The following activity is designed to help students identify the literary techniques Temple uses to help transport the reader into the unique world of *The Broken Shore* and convey his key ideas and themes. This therefore affords students with a terrific opportunity to study how a writer uses a variety of techniques for different effect and purpose and then in response, students can practise using some of the techniques in their own writing.

Students can use their findings to develop some perspectives on the text. They might like to use some of these sentence starters: Temple demonstrates...or *The Broken Shore* aims to...

Key Language Features	Example	Quote	What impact does this have on reader? How does this feature help convey or suggest a particular idea?
Short, clipped sentence	240, 237		
Metaphor	89, 75, 46, 30, 100		
Use of specific nouns	333, 310, 31		
Questions	237		
Repetition and listing of nouns to create imagery	333, 330, 46, 31, 27, 27, 232, 100		
Wisdom mantras	75, 46		
Tetra-colon	100		
Tri-colon	105		
Third person limited perspective	237		
Analogy	333, 331, 39, 19		
Alliteration	75, 80		
Australian idiom	290, 4, 7, 94, 260		
Australian vernacular	299, 94, 73, 46, 28, 19		
Derogatory language	94, 74, 70-1		
Cop-talk/lingo	4, 299, 200, 244, 73, 75		
Swearing	290, 299, 11, 94, 74, 72, 47		
Lyrical descriptive passage (imagery)	1, 164		
Graphic descriptive passage (imagery)	241, 232		
Double adjectives	241		
Lists of adjectives	310		

<b>Laconic humour</b>	11, 42, 41		
<b>Dry Sarcasm</b>	257		
<b>Recurring motifs</b>	144-145, 164, 169, 191,271		

### CLASSROOM AND HOMEWORK ACTIVITIES (SETTING)

#### Activity I: Setting

There are a variety of different settings in *The Broken Shore*:

1. List three adjectives to describe each of the settings. How do the characters feel in this setting?
2. What might this setting symbolise about the individual?
3. Explain in a paragraph how Temple uses one particular setting to help his reader understand a particular individual or idea or value.

#### Activity J: Comparison matrix – settings

1. Complete the following table.
2. Contrast two of the settings from *The Broken Shore*. Discuss how Temple uses these different settings as devices for exploring particular ideas and highlighting important values.
3. Summarise the influence different settings have on a character from *The Broken Shore*.

	<b>Setting</b> e.g. The Heights	<b>Setting</b> e.g. Villani's son's room	<b>Similarities and differences</b>
<b>Description of setting</b>			
<b>How do characters feel in the setting?</b>			

<b>What might this setting symbolise about the character, an idea or value?</b>			
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### Activity K: Oral Activity

Using Activity G, present your findings to the class.

## CLASSROOM AND HOMEWORK ACTIVITIES (CHARACTERS)

### Activity L: Characterisation

Focusing on Joe Cashin, complete the following table:

<b>Name of character (Does his/her actual name seem significant?)</b>	
<b>Appearance</b>	
<b>Does Temple's description influence the reader to endorse or condemn this character?</b>	
<b>Personality</b>	
<b>Values (as revealed by behaviour/actions, responses or dialogue)</b>	
<b>Views/attitudes (as revealed by behaviour/actions, responses or dialogue)</b>	
<b>Traits</b>	
<b>Interests</b>	
<b>Outlook i.e. worldview</b>  (How would the individual describe the world they live in? What words would you use to describe his/her worldview/outlook on life?)	
<b>Personal history – What events from the past seem to have influenced the development of this person?</b>	
<b>Who is this person in relationship with /connected to?</b> <b>What is the nature of this relationship?</b>	
<b>Are any of these close relationships?</b>	
<b>How would you describe the quality of the relationship this person has with other (specific) individuals?</b>	
<b>Which of these relationships change?</b>	

<b>Which key moments influence this change? (Turning points)</b>	
<b>Do any of his/her values change over the course of the text?</b>	
<b>Do any of his/her views change over the course of the narrative?</b>	
<b>Think about the fate of each character. Do you think the character is rewarded or punished in some way for the values he/she possesses? What meaning do you ascribe to this?</b>	
<b>Which values seem to be important to Temple?</b>	

2. When you've completed your table, develop your notes into a short response which summarises the views and values of Joe Cashin. Include illustrative quotes.

### CLASSROOM AND HOMEWORK ACTIVITIES (VIEWS, VALUES AND CONTEXT)

#### Activity K:

#### Jigsaw Activity: views, values and context

Depending on class numbers, allocate a number of rows to small groups and have the small group report back to the whole class.

<b>Key passage</b> <ul style="list-style-type: none"> <li>Page number</li> <li>Who said it?</li> <li>Context in which it was said.</li> </ul>	<b>Embedded value</b>	<b>Overt or implied view</b>	<b>What leads you to draw this conclusion?</b>
'I do my job. I don't stick with anyone.' (p. 207) Joe Cashin Cashin is responding to Pascoe's suggestion that the police all 'stick' together, even with corrupt police.	integrity		
Cashin remembers Singo's explanation of what he calls: 'The Grip.'  Cashin isn't sure who has 'the Grip' in Cromarty.  <i>It's the power to hurt, son. And the power to stop anyone hurting you. That's</i>			

<i>the Grip. There's blokes with millions got it and there's blokes with bugger all. There's blokes with three degrees and blokes can't read the Macca's menu.'</i> (p.215)			
'If this thing is left...it dies. The inquest will say very unfortunate set of events, no one to blame, it'll pass into history...And the kids and the families and the whole Daunt have it stuck on them...A stain forever.' (p. 210)	justice		
	loyalty		
'Takin out those two Daunt coons. Pity it wasn't a whole fuckin busload.' (p. 94)	integrity	Callahan has the view that whites are superior to black people. By contrast, Cashin views Callahan's views as repugnant. Given Cashin is the hero, the implied view of the text is the Callahan is a redneck who deserved to get the 'Meaty Chunks' in the face.	
'Seen what they're paying for dirt? Every second dickhead wants to live in the country, drive around in the four-wheel, fuckin up the roads, moanin about the cowshit and the ag chemicals.' (p.14)		Coastal serenity is being threatened by out of towners who have no interest in contributing to the growth and well-being of a town.	
'Ya keep what's bloody yours. Hear me?' (p. 14)	good neighbours		
' <i>Take the pains</i> . That was a Singo expression. They were both Singo's children, they uses his words without thinking.' (p.75)	accuracy and care mentorship		

VCE Literature, Units 3 & 4: List A, *Other Literature*

(p. 29)	morality	Crimes have a hierarchy and some crimes are worse than others	
(p. 89)	objectivity and professionalism		
	the environment		
'Treated me like a human. Not a lot of that.' (p.6)	kindness		
'I'm just happy to have my job.' (p.282)	security		
		Nature has a tremendous capacity to heal and refresh	
'They shook hands. If they didn't meet for a little while, they shook hands.' (p.13)	male friendship		
(p.191) (p.265)		Men sometimes find it hard to be honest with one another.	
(p.8)		Humans have a tremendous capacity to trust and support one another	
(p.65)	dogs	Dogs are a great source of company and even help humans to bond with one another.	
Cashin handles Leon's proposition with sensitivity and wit.	humour and tact		
(p.339)	kindness	If you treat people kindly and with respect they will repay you with loyalty and generosity.	
'And you tell me you	justice proper process		

haven't been told this thing's filed under forget it.' (p.229)			
		The importance of treating everybody with respect. Racism and homophobia are dreadful human traits.	
'Hopgood said, and I quote him, "You two boongs making up stories now?"' (p.256)	solidarity empathy		
'You set your sights so low.' (p.38)		Sybil has the view that the police force is not a worthy occupation for someone as bright as Cashin.	
		Men have a rich interior world	
p. 216	physical labour having a goal  having something to be proud of  regeneration	It is possible to grow in response to trauma. Sometimes physical work like working in a garden or building something can help a person feel restored and renewed and help a physically damaged body to recuperate and heal.	
(p.60) (p.66)	music (opera) books and reading	Sometimes people recover from trauma by reassessing their priorities. Listening to music and reading a good quality book can help one relax and expand one's sense of self.	
(p.331)	family	Family can be our greatest advocates and can be brave and proactive when we	

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		can't.	
(p. 257) and (p.82)	solidarity		



## USEFUL SUPPLEMENTARY RESOURCES

### Questions on the text

Text Publishing has produced some excellent questions to generate small group discussion about *The Broken Shore*. You can access these questions at:

[http://textpublishing.com.au/static/files/assets/ae1140e1/The\\_Broken\\_Shore\\_ReadingGroupNotes.pdf](http://textpublishing.com.au/static/files/assets/ae1140e1/The_Broken_Shore_ReadingGroupNotes.pdf)

### Author interview (podcast - available to listen to or download and written transcript of the interview)

- Romana Koval talks with Peter Temple on Radio National's, *The Bookshow* about his novel, *Truth*. Even though the focus is on *Truth*, Koval and Temple make a number of observations that will stimulate much discussion and thought about the genre of crime fiction and possible interpretations of his work. It's a terrific resource for auditory learners and this interview (and transcript) can be accessed at: <http://www.abc.net.au/radionational/programs/bookshow/peter-temple-truth/3093648>

### About the author of this study guide

Jill Fitzsimons BA Dip.Ed is a VCE English teacher and has taught at Genazzano FCJ College, Loreto Mandeville Hall, Whitefriars College and Mackillop College, Swan Hill. She has worked as a VCE English and GAT assessor and has presented workshops for VCE English teachers.