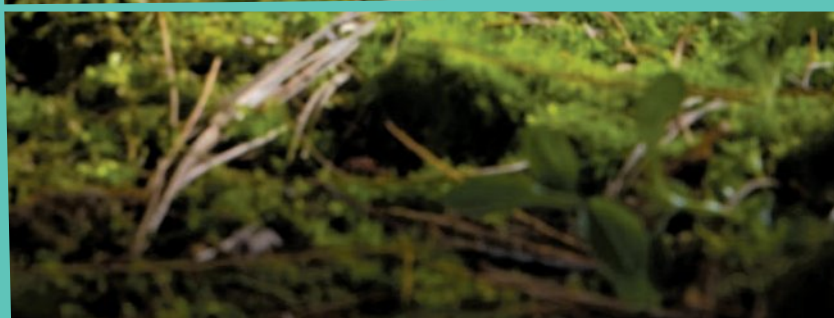




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ENGLISH FOR THE AUSTRALIAN CURRICULUM

BOOK **2**

CONSULTING EDITORS: BRENTON DOECKE
AND GRAHAM PARR

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ABOUT THE COVER

The cover photo, *Toad and Tiara*, reinterprets the classic fairytale *The Princess and the Frog* in a highly visual form. Both lifelike and completely fabricated, this image reminds us of the continuing importance of storytelling to our cultural life and of the value in retelling 'old' stories in new and extraordinary ways.

PUBLISHER ACKNOWLEDGEMENTS

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JOANNA DI MATTIA

IMPORTANT INFORMATION FOR TEACHERS

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Activities may ask students to record (audio and video) or photograph friends or family to use as part of multimodal presentations. Students may extend this by uploading finished videos on external websites such as YouTube.

Students wishing to record, photograph or upload video of friends or family are advised to obtain permission to do so from the people involved. This is particularly important if they intend to place any finished multimodal texts in the public domain, such as YouTube.

Students should also avoid the use of pirated or illegally downloaded films or soundtracks when completing these tasks, as this may represent a serious breach of copyright law.

Please encourage your students to take steps to ensure that individual privacy and copyright regulations are observed in the completion of these activities.

FILM AVAILABILITY AND CLASSIFICATION

The films presented for exploration in *English for the Australian Curriculum Book 2* are readily available. The documentaries presented in Chapter 3 are all available for purchase at a reasonable cost through Ronin Films. Further resources on *Land Mines – a love story* and *Molly & Mobarak* are available on the Canberra-based Ronin Films website, which also has a comprehensive and annotated catalogue of many Australian documentaries to supplement your teaching.

GRAPHIC ORGANISERS

Details about how to use a variety of graphic organisers such as Y-charts, PMI charts and other strategies in your teaching are available on *Cambridge GO for Teachers*.

USING TECHNOLOGY

Explanations of and guidelines for incorporating technology into your teaching through class wikis, blogs and other digital projects are also available on *Cambridge GO for Teachers*.

FOREWORD

The project of developing the teaching and learning resources presented in these volumes began with a workshop at Cambridge University Press in 2009, when a team of English teachers from across the whole country came together to share their knowledge, histories and expertise in the area of English curriculum and pedagogy. The occasion for this meeting was the new Australian curriculum. The aim was to develop quality resources that teachers and students might use within the national framework being mooted at that time, which has now been published as *The Australian Curriculum: English*.

Authors, editors and publishers brought with them a wealth of professional experiences in local, state, national and international settings. We each valued the opportunity to learn from colleagues accustomed to working in different curriculum and socio-cultural contexts. We believed in the value of professionals working collaboratively, creatively and respectfully, in the best traditions of English teaching in this country. And we were committed to generating curriculum materials that could recognise and speak to the needs of diverse Australian students and their teachers in the twenty-first century.

In 2008, the Melbourne Declaration on Educational Goals for Young Australians (MCEETYA, 2008) had spoken of the need to position young people, in all their cultural, social and religious diversity, 'at the centre' of curriculum conversations and classroom pedagogy, in order to support these young people to live 'fulfilling, productive and responsible lives' (p. 7). This was indeed the thrust of the workshop conversations. Drawing on their experiences of teaching in different states, the authors contributed, in their own distinctive voices, nuanced accounts of their professional practices and experiences of working with young people in English classrooms.

'I've had great success teaching [name of text].'

'Actually, I've found that novel rather alienating for students who live in the twenty-first century.'

'Hmm. That's possible, but not inevitable. If you can keep the emphasis on students bringing their own particular lifeworlds to their reading, rather than plugging away with the generic same-old same-old ... It doesn't *have* to be alienating.'

'Really? So, how does that happen?'

'Well, some colleagues and I developed a unit where ...'

A characteristic feature of the conversations at this workshop was the creativity of the authors as they shared and made sense of each other's experiences. In the process they found themselves affirming principles of English curriculum and pedagogy that they share as members of the English teaching profession in Australia:

‘We need to reaffirm the importance of students engaging with texts in different ways. It’s not a matter of anything goes, but it’s certainly not a matter of the teacher leading her class to produce a single reading.’

‘Our resource books should reassert the importance of students creating texts, of creativity as well as analysis, in the process of interpreting texts.’

As the conversations unfolded that day, the authors gradually generated a collective vision of English teaching that they could own and believe in, one that appreciated the particularity of teachers’ own experiences in local settings and yet still addressed the larger national curriculum imperatives.

In the conversations that have occurred through email and other exchanges since then, this vision has come into sharper focus as authors and editors worked on particular chapters and as authors shared and provided feedback on each other’s chapters-in-progress, always with reference to the Australian Curriculum as it unfolded and was finalised during the time that they have been writing their texts.

A key aim of the authors has been to develop resources in which the strands of *The Australian Curriculum: English* – Language, Literature and Literacy – are brought together in a dynamic relationship, building on each other in the form of imaginative and intellectually stimulating material that appeals to students from a range of backgrounds and interests.

To achieve this goal, each chapter is structured around a selection of texts that are both engaging and challenging, prompting students to extend their capacities to use and reflect on the English language and the other semiotic resources available to them. Each chapter is designed as an inquiry into significant dimensions of English, culminating in textually innovative work done for real purposes and audiences that students will find intellectually and personally rewarding.

We trust that you will find the wealth of ideas, texts and activities in these books of immense value in your continuing efforts to meet the particular needs of the young people in your classrooms, and that you will enjoy being part of the conversation that Cambridge University Press initiated in 2009.

BRENTON DOECKE AND GRAHAM PARR, JANUARY 2011

ABOUT THE AUTHORS

BRENTON DOECKE

Brenton Doecke is a Professor of Education in the Faculty of Arts and Education at Deakin University. He has written extensively on English curriculum and pedagogy, and has co-edited several titles in the Interface Series (Wakefield Press/AATE), including *Writing=Learning* (2005) and *'only connect': English Teaching, Schooling and Community* (2006).

He is a former editor of *English in Australia*, the journal of the Australian Association for the Teaching of English (AATE), and co-editor of the *Australian Journal of Language and Literacy*, the journal of Australian Literacy Educators' Association (ALEA).

Brenton played a major role in the development of the Standards for Teachers of English Language and Literacy in Australia (STELLA) and has since engaged in research on the impact of standards-based reforms on the professional identity and practice of English teachers. Brenton is a life member of both the Australian Association for the Teaching of English and the Victorian Association for the Teaching of English (VATE).

GRAHAM PARR

Graham Parr is a senior lecturer in the Faculty of Education at Monash University. His work in education began as a secondary teacher of English and literature, in Australia and in the United States, during which time he published in several peer-reviewed journals.

As a secondary teacher and now as a teacher educator, he has maintained strong connections with English teacher professional associations, serving on committees and on the Council of the Victorian Association for the Teaching of English (VATE). He has published in a range of international peer-reviewed journals, such as *English in Australia*, *Changing English*, *English Teaching: Practice and Critique* and *Mentoring and Tutoring*. With Brenton Doecke he co-edited *Writing=Learning* (2005) for Wakefield Press, and with other colleagues at Monash University he has co-edited two books of leading teachers' writing about their professional learning, *Willing to lead: leading professional learning* (2009) and *Leading Teachers' Professional Learning: Cases of Professional Dilemmas* (2008), both published by DEECD. He is on the editorial board of *English in Australia*.

In 2008, Graham co-authored with Brenton Doecke the *Report of the National Mapping of Teacher Professional Learning in Australia Project*, a year-long investigation into professional learning policy, practice and research for the Australian Government.

RITA VAN HAREN

Rita van Haren works in English curriculum and pedagogy development with teachers from preschool to Year 10 in the Lanyon Cluster of Schools, Australian Capital Territory. Rita has worked in many ACT system leadership roles, developing more inclusive approaches to teaching and learning, and in 2006 was awarded the Minister's Award for Outstanding Contribution to Literacy.

Rita has completed two masters of education through the Royal Melbourne Institute of Technology and the University of Illinois, and is a member of the Learning by Design Project Group. She co-developed the MyRead resource, presenting workshops nationally and internationally, and has many years of experience as a secondary teacher of English, performing arts and health education in the ACT and New South Wales, and as a primary teacher in the Northern Territory. She has also had many leadership roles in professional associations at local and national levels.

MEL DIXON

Mel Dixon has led English Departments and taught English in schools across New South Wales and Queensland. She has been a regular presenter at national conferences and was co-chair of the Program Committee for the 2005 AATE conference. Mel is the current editor of *mETaphor*, the journal of the English Teachers Association of NSW, and was editor of *Word'sWorth*, the journal of the English Teachers Association of Queensland.

SUZANNE KIRALY

Suzanne Kiraly completed her Master of Creative Writing in 2009 and is an educator who loves to write. She has taught at all levels of schooling, but most recently taught at St Francis Xavier College and at the Australian Catholic University in the Post-Graduate Program for newly emerging English teachers in Canberra.

In addition to English teaching, Suzanne has taught a number of foreign languages, and is a specialist in the TESOL field. She speaks five languages to varying levels of proficiency. Suzanne currently teaches English at the Canberra Institute of Technology in the Vocational College, Year 12 program and at the Canberra Writing School. She is the Vice President of ACTATE, and the Litlinks Coordinator (www.actate.org.au/litlinks), an annual statewide writing competition for senior secondary students in the ACT and regions.

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KARREN PHILP

Karren Philp has been involved in English education for 29 years. She has taught in six government schools and, more recently, has taught for seven years in teacher professional development. She has been active in her professional associations, joining the English Teachers Association WA Council in 1994, and she has served continuously since then, with seven years as president (1998–2004).

Karren completed a four-year term as president of the national association (AATE) in 2008. She has edited four editions of Western Australia's annual English and Literature *Good Answer Guides*. She has served on numerous syllabus and course advisory committees and has been an English Literature examiner for eight years. She is currently Manager of the National Partnership for Literacy and Numeracy Program for Western Australian government schools. Her substantive position is as Head of English at Hamilton Senior High School.

ALISON ROBERTSON

Currently teaching English at Wilderness School in Adelaide, Alison Robertson began her teaching career in 1983 at Kimba Area School on the west coast of South Australia and has taught in a range of public and independent schools since then.

Alison is President of the South Australian English Teachers Association (SAETA) and a contributing author and editor of the highly successful SAETA publication *Great Ideas for English in the Senior Years* and its sister publication for the *Middle Years*. She was also editor of the SAETA Journal and Newsletter for many years and has presented numerous workshops at state and national conferences as well as convening and presenting at the annual SAETA Refresher Course for Year 12 English teachers and Exam Preparation Evening for students.

GARY SIMMONS

Until 2009, Gary Simmons worked full-time at the Australian Centre for the Moving Image (ACMI), where he delivered lectures and workshops to students and teachers over nine years in the Screen Education Unit. He now works as an independent writer and speaker on screen texts in schools and universities throughout Victoria. He is a Literacy consultant in schools in the Western Metropolitan Region (Victoria) and still lectures on a sessional basis in both education and general public programs at ACMI.

Gary is the author of the acclaimed ACMI study guide series for VCE English and has written a monograph on the film *Rabbit Proof Fence*. He regularly writes for the national *Screen Education* journal and occasionally for *The Age* and *The Herald Sun*.

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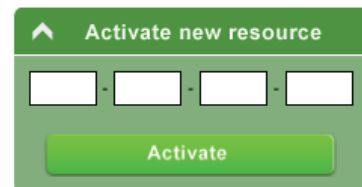
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HOW TO USE THIS BOOK

English for the Australian Curriculum Book 2 provides a fully balanced and integrated approach to the three strands of *The Australian Curriculum: English*.

Seven chapters provide units that study language and literacy through literature and non-literary texts. *English for the Australian Curriculum Book 2* promotes the enjoyment of texts of various modes and genres by encouraging student creativity and active engagement with them.

Activities throughout the book, as well as the activities at the end of each chapter, address student achievement standards by revealing a transformation in what students know and what they can do with those skills.

Chosen texts and activities assist in developing the curriculum's general capabilities; in particular, critical and creative thinking, ethical behaviour, competence in ICT, personal and social competence and intercultural understanding. Cross-curriculum priorities are addressed through Aboriginal and Torres Strait Islander culture, history and texts, an understanding of Australia's engagement with Asia, and the issue of Sustainability.

EACH CHAPTER CONTAINS THE FOLLOWING KEY FEATURES:



START HERE

a series of big questions that draw on students' personal worlds to begin critically and creatively evaluating ideas

IN THIS CHAPTER YOU WILL

a series of statements that draw clear connections between Curriculum content descriptors and the specific skills developed in the chapter

ACTIVITIES

labelled for easy identification of active literacy skills, such as 'respond', 'interact', 'analyse' and 'evaluate', that develop proficiency across all language modes



GLOSSARY TERMS

a definition appears in the margin when a term first appears and is then reproduced in the Glossary itself to allow for easy reference and reinforcement

LOOK CLOSER

looking closer at the text – questions that ask students to explore in more detail some aspect of a text or idea, and may offer opportunities for additional research

LOOK CLOSER

- 1 How does the driver's wife react?
- 2 How does the driver's wife react to the driver's decision to leave her?
- 3 How does the driver's wife react to the driver's decision to leave her?
- 4 What does the driver's wife do to help her?

READ MORE

Read more about the driver's wife on the website www.abc.net.au/101.5

Activity 2.24 Who is the driver's wife?

- 1 Read your reading of the driver's wife and the driver's decision to leave her. Write a short paragraph about the driver's wife. Consider:
 - What is her name?
 - What is her age?
 - What is her personality like?
- 2 Write a short paragraph about the driver's wife. Consider:
 - How does she react to the driver's decision to leave her?
 - How does she react to the driver's decision to leave her?

REFLECT ON

reflecting on what we can learn about ourselves and our world from the text – questions that ask students to reflect more deeply on some aspect of a text or idea by drawing directly on their personal world and knowledge to do so

Activity 2.4 Exploring the driver

- 1 In the text, the driver is described as a person who is responsible for the safety of his passengers. Write a short paragraph about the driver's responsibility for the safety of his passengers. Consider:
 - How does the driver react to the driver's decision to leave her?
 - How does the driver react to the driver's decision to leave her?
- 2 In the text, the driver is described as a person who is responsible for the safety of his passengers. Write a short paragraph about the driver's responsibility for the safety of his passengers. Consider:
 - How does the driver react to the driver's decision to leave her?
 - How does the driver react to the driver's decision to leave her?
- 3 In the text, the driver is described as a person who is responsible for the safety of his passengers. Write a short paragraph about the driver's responsibility for the safety of his passengers. Consider:
 - How does the driver react to the driver's decision to leave her?
 - How does the driver react to the driver's decision to leave her?
- 4 In the text, the driver is described as a person who is responsible for the safety of his passengers. Write a short paragraph about the driver's responsibility for the safety of his passengers. Consider:
 - How does the driver react to the driver's decision to leave her?
 - How does the driver react to the driver's decision to leave her?

REFLECT ON

Write a short paragraph about the driver's decision to leave her. Consider:

- How does the driver react to the driver's decision to leave her?
- How does the driver react to the driver's decision to leave her?

READ MORE OR VIEW MORE

provide details of further reading or viewing to stimulate student interest and extend learning

READ. WRITE. CREATE

the end of each chapter features a big activity or a series of smaller, connected activities that draw together what students have learned throughout the unit and reflect deep learning in the creation of their own texts

READ MORE

Read more about the driver's wife on the website www.abc.net.au/101.5

REWRITING THE FABLES

Write a short paragraph about the driver's decision to leave her. Consider:

- How does the driver react to the driver's decision to leave her?
- How does the driver react to the driver's decision to leave her?

FINDING INSPIRATION

Write a short paragraph about the driver's decision to leave her. Consider:

- How does the driver react to the driver's decision to leave her?
- How does the driver react to the driver's decision to leave her?

PLANNING YOUR NARRATIVE

Write a short paragraph about the driver's decision to leave her. Consider:

- How does the driver react to the driver's decision to leave her?
- How does the driver react to the driver's decision to leave her?



**CULTURAL MULCH:
STORIES ABOUT
WHO WE ARE AND
WHERE WE GROW**



IN THIS CHAPTER YOU WILL:

- read, view and respond to issues about cultural identity and understandings presented by a variety of texts, including multimodal texts
- evaluate how people's evaluations of texts are influenced by their cultural and personal value systems and share personal responses to these texts
- analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts
- explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts
- respond to texts by evaluating the social, moral and ethical positions they present
- create sustained texts, including those combining specific digital or media content, for imaginative, informative or persuasive purposes that reflect upon challenging and complex issues.



START HERE



- What do you know about your family's or your classmates' cultural background and traditions?
- What influence does cultural background have on the way you read, view and produce narratives?
- What do you know about the ways texts are shaped by the cultural understandings of their writers?
- How do words and pictures work together to make meaning in narratives and in what ways do the illustrations help readers to transcend cultural difference?
- How are online environments and multimedia tools creating new ways of presenting our cultural stories?



metaphor

a comparison of one thing to another where it is described in terms of being something else without the use of 'as' or 'like'

culture

a shared and learned system of values, beliefs and attitudes that shapes and influences who you are and your place in the world

cultural background

the context of one's life experience as shaped by membership in groups based on religion, ethnicity, race, socioeconomic status and gender

This chapter title is a metaphor that is drawn from gardening and requires you to see society as a garden and citizens as individual plants. Mulch is a very important part of an Australian garden. It is a covering that protects plants from the extremes of weather conditions and provides essential nutrients that plants need to grow healthily. The **metaphor** that compares garden mulch to **culture** draws attention to the natural ways that an individual's growth is influenced by her or his **cultural background**.



A variety of factors contribute to our cultural background

'Cultural mulch' is formed from the complex blending of the different sets of **cultural understandings** that a society tolerates and/or encourages. In Australia, cultural understandings result from a blending of the many different racial, ethnic and national backgrounds that have developed over many generations. Sometimes, the mulch surrounding individuals contains more of one kind of cultural background than another.

For example, compare the cultural mulch of an Aboriginal Australian with that of a recent immigrant from Somalia. Variations in the cultural mulch ensure the development of healthy individuals who each receive the essential nutrients and correct level of protection from the surrounding environment. Healthy cultural mulch helps ensure the best growing conditions for each person.

Not all mulch is automatically healthy, however. Australian gardeners often have to experiment with mulches to get the right balance of protection and nutrients for the plants they want to grow. Too much fertiliser in the mix might burn sensitive plants. Too much nitrogen and the leaves will grow, but the plant won't flower. Sometimes the mulch is too dense to allow water to penetrate to the plant roots. Getting the right balance of protection and nourishment can be tricky with cultural mulch too.

Some individuals thrive in their cultural mulch. Others find their growth can be limited until they change some of the ingredients in their cultural mulch or until the mulch wears away.

cultural understandings
the ways in which particular groups of people perceive, interpret and understand the world around them, these understandings enable individuals in the group to relate to each other, and could concern ideas about race, ethnicity, nationality, religion, gender, age, art, music, clothing, architecture, and so on

Eventually, all mulch breaks down to become part of the earth and the constituent parts are no longer recognisably different from the original dirt. This is what happens to cultural mulch too. Different cultural ideas and understandings become blended and unified, and are no longer easily distinguishable as being from, say, an Italian background or a Jewish background or a particular political background.

Cultural ideas and understandings that have broken down and blended into the garden soil of society become accepted as Australian cultural understandings.

REFLECT AND INTERACT >>

Activity 1.1 The mulch around you

Bring in some of the objects that make up your cultural mulch. This may include your favourite books, a necklace or gift given to you by someone special, family photos, your favourite foods or your favourite song.

- 1 Pair up and introduce your partner to these items.
- 2 Now listen to what your partner has to say about their items.
- 3 Consider the following things when introducing your items:
 - What do they say about who you are?
 - Why are they important to you?
 - How would you feel without them?
 - What do they say about your cultural background?
 - Do any of these items tell your partner that you are Australian?

texts

communications in various media; texts can be written, visual, spoken or multimodal and in print or digital form

narrative

the relating of stories of events or experiences, imaginary (fiction) or real (non-fiction), including what is narrated and how it is narrated

In this chapter you will explore how a **text** can communicate the cultural understandings of its writer – and the way your own cultural understandings affect the meanings you make when you read and view texts. There will be many opportunities in this chapter for you to dig into the cultural mulch that nourishes the members of your English class by creating and sharing a **narrative** or story that is part of your collected cultural background.

REFLECT ON

Think about stories that your parents, grandparents or other people in your community have told you that mean a lot to you. Do these stories tell you something about who you are and where you come from? Does telling them to other people nourish you and make you feel closer to your cultural background?



We all have stories to tell

Texts play an important role in the way cultural mulch is blended, unified and spread across a society. We can better understand the way that texts serve this social purpose if we extend the cultural mulch metaphor by thinking of texts as kind of garden tools – spades or hoes, say – which dig down into cultural mulch, aerate it, blend it and spread it, and thus help create a rich growing environment for a healthy and modern society.

Let's get started – and 'dig in' by considering how ideas about cultural mulch have inspired writer and artist Shaun Tan.

READING WORDS AND IMAGES: 'eric' BY SHAUN TAN

The first story you will read is 'eric' by Shaun Tan, from his collection *Tales from Outer Suburbia* (2008). It is about a family's experience with a foreign exchange student called Eric. You will probably want to read this story more than once, but not because it is a difficult read. On the contrary, the print language is conversational and unchallenging. However, it does not tell the whole story. In order to fully comprehend this story, you must view the pictures not as merely conventional illustrations of what is described by the words in the story, but as an integral part of the storytelling method. Following are the first two pages from 'eric'. You will need to read the entire story to complete the following activities.

eric



some years ago we had a foreign exchange student come
to live with us. We found it very difficult to pronounce
his name correctly, but he didn't mind.
He told us to just call him 'Eric'.

We had repainted the spare room, bought new rugs and furniture and generally made sure everything would be comfortable for him. So I can't say why it was that Eric chose to sleep and study most of the time in our kitchen pantry.



'It must be a cultural thing,' said Mum. 'As long as he is happy.'
We started storing food and kitchen things in other cupboards so we wouldn't disturb him.

Activity 1.2 Reading words and pictures together

- 1 Read the full story 'eric' from *Tales from Outer Suburbia* by Shaun Tan.
- 2 Who is telling the story? Find some evidence to support your answer.
- 3 Do the images present the same point of view as the printed words? Again, find some evidence to support your answer.
- 4 What aspects of the first picture of Eric suggest that he:
 - is foreign?
 - doesn't mind that the family can't pronounce his name?
- 5 What aspects of the second picture suggest Eric's feelings about living in the pantry?
- 6 What aspects of the third picture suggest:
 - the subject of Eric's study?
 - Eric's 'silent, intensity' and his 'curiosity'?
- 7 The panel of four pictures on page 11 of 'eric' gives examples of his questions. 'Translate' Eric's questions into English. Can you think of any better answers than those given by the narrator?
- 8 Propose a setting for each of the six pictures that show Eric 'the best places in the city and its surrounds'. How does the positioning of Eric in each of these pictures support the narrator's concern that 'it was hard to really know' if Eric enjoyed the trips?
- 9 What understandings do you form of Eric's cultural background from the final picture of his gift to the family?

REFLECT ON

Has your family ever hosted a visitor from another culture?

- 1 Work with a partner to brainstorm a list of the challenges and benefits of sharing your home with someone who has been growing in different cultural mulch.
- 2 Share your ideas with another pair of students.

TEXT CONVENTIONS

Hopefully, your answers to the questions above will have alerted you to an interesting feature of Tan's work, which is the way he combines images and print (words) to tell the story. So far you have looked closely at the content of the images and the way they present Eric's perspective. Did you notice how Eric's size and shape affected what he saw in the new culture that surrounded him? Did you use clues from Eric's body language to help you decide how he was feeling about what he was doing and seeing?

Eric's perspective on a culture that most of us will recognise as being a lot like our own allows us to question details we have previously probably taken for granted. Why do we assume that everyone will be made to feel comfortable by new furnishings? Why are the drain grates shaped like flowers?

The content of Tan's illustrations raises all sorts of questions about our culture.

Eric has quite a profound effect on his host family and this is shown to readers not only by the way the narrator says Eric's goodbye gift is 'the first thing we show any new visitors'. Eric's time with the family has led them to reassess their cultural mulch. Conventional ways of thinking and behaving are somewhat shaken up and reassessed and this is signalled by some interesting differences in the **text conventions**.

Conventions can be seen as codes or ways of reading and writing that become widely used in a culture or across a culture. A fairly basic convention of all print texts in Western culture is that they are read from left to right, from front to back. The opposite is true for the way texts are structured in some Asian cultures. In Japan, for example, print texts are conventionally structured to be read from right to left, back to front.

When reading 'eric', did you notice that most of the print is centred or right justified, rather than lining up on the left-hand side, as is the convention in print texts? It's as if Eric has taught the narrator how life can be more interesting when he challenges some of the conventional details of life. You probably did notice that the narrator's culture is represented in black and white drawings and that the drawing which shows Eric's gift is the only use of colour in the story.

Using colour is a convention of picture books, and here Tan is able to use it both literally – because Eric's gift is colourful, and also as a **symbol**, because Eric's gift has taught the family, and us as readers, how paying attention to the small, usually taken for granted, details can bring colour into otherwise black and white worlds.

As your analysis of the story has shown you, much of 'eric's' meaning is anchored in how you read the visual features of the text. Tan's quirky artwork illuminates just how much of our own cultural mulch we take for granted, until we see it through the eyes of someone from another culture altogether.



text conventions
the generally accepted rules, usage or standard formats that structure texts

symbol
something that stands for or represents something else within a text

MULCH FOR HAPPINESS AND WELLBEING: 'NO OTHER COUNTRY' BY SHAUN TAN

The combination of print and visual features to make meaning is characteristic of Tan's work. In another story from *Tales from Outer Suburbia* called 'No Other Country', you will explore the idea of how important cultural mulch is to people's happiness and wellbeing. If you read and analysed this story in *English for the Australian Curriculum Book 1*, you will be able to build on your understandings through the following activities.



Cultural mulch helps us to grow and be happy

Here is the opening section of the story:

The green painted concrete out the front of the house, which at first seemed like a novel way to save money on lawn-mowing, was now just plain depressing. The hot water came reluctantly to the kitchen sink as if from miles away, and even then without conviction, and sometimes a pale brownish colour. Many of the windows wouldn't open properly to let flies out. Others wouldn't shut properly to stop them getting in. The newly planted fruit trees died in the sandy soil of a too-bright backyard and were left like grave-markers under the slack laundry lines, a small cemetery of disappointment. It appeared to be impossible to find the right kinds of food, or learn the right way to say even simple things. The children said very little that wasn't a complaint.

'No other country is worse than this one,' their mother announced loudly and often, and nobody felt the need to challenge her.

After paying the mortgage, there was no money left to fix anything. 'You kids have to do more to help your mother,' their father kept saying, and this included going out to find the cheapest plastic Christmas tree available and storing it temporarily in the roof space. Here was something to look forward to at least, and the children spent the next month making their own decorations, cutting paper and foil into interesting shapes on the living room floor, and attaching pieces of thread. It helped them forget about the sweltering heat and all their troubles at school ...

Source: Shaun Tan, 'No Other Country' in *Tales from Outer Suburbia*, Allen & Unwin, Sydney, 2008, pp. 56–7

Activity 1.3 Images in 'No Other Country'

Read all of 'No Other Country' from *Tales from Outer Suburbia* by Shaun Tan and closely examine the accompanying images, noting whenever you detect language, images and ideas that seem to come from the cultural mulch in which Shaun Tan was nourished.

- 1 Annotate the text as you read, and after you have finished reading it, using the signs in this table.

?	Write ? in the margin for any questions you have about what is happening or about the vocabulary.
<u>Underline</u>	Underline aspects of Tan's writing style that you like, dislike, find amusing or interesting. Put a double line under what you think is the best written sentence in the story.
C	Write C in the margin for your connections when the story reminds you of something you have read or seen or done in your own life. This might be where the images or the story connect to aspects of your own cultural mulch.
!	Write ! in the margin when you find aspects of the story (in the words or the images) that could have come from Tan's cultural mulch.

- 2 Discuss your annotations with a partner. Share any other opinions, ideas or connections you have made about the cultural understandings communicated in the story.

LOOK CLOSER

- 1 What do you think the cultural background of the family is?
- 2 Which country is the setting for the story?
- 3 What is the family's attitude to their new home at the beginning of the story?
- 4 What is the family's attitude to their new home at the end of the story?

Your answers to these questions will be the result of inferences you make when you read. An inference is the process of drawing a logical conclusion from circumstantial evidence. Much of the meaning a reader makes is the consequence of the process of inference. The circumstantial evidence that leads to the logical conclusions or inferences comes from within the text and from a reader's own background knowledge. For example, think about the way a reader will infer a villain's motives from a few text details, supplemented by what the reader knows about villains from previous experience.

Readers and viewers will often draw inferences from a **stereotype** found in a text. Stereotypes are generalisations that writers and readers share about the characteristics

stereotype
a widely held but oversimplified image or idea about a particular type of person or thing

of specific groups or types of individuals. For example, think of the way stereotypes can be used to imply a lot of information with a few words or images. Consider the different inferences you would draw about a character in a story if he owned a well-groomed toy poodle as compared to a ferocious Rottweiler.



EVALUATE >>

Activity 1.4 Cultural understanding in 'No Other Country'

Record the details that informed your inferences in a T-chart like the one below. A T-chart is a handy note-taking framework to use when you want to link your inferences and assumptions to specific textual details. Some ideas and textual details have been included in the following chart to help you get going. Fill in the blank sections of the T-chart before recording any other assumptions and inferences you formed.

My assumptions and inferences	Supporting textual details
Family are immigrants	'It appeared to be impossible to find the right kind of food, or learn the right way to say even simple things.'
They come from a place with a more temperate climate	
	It's hot at Christmas time and there are lots of flies
	'It helped them to forget about the sweltering heat and all their troubles at school'
	The trees Shaun Tan has drawn in the inner courtyard are not trees that are native to Australia

The title words 'No Other Country' are used a few times in the story and mark a shift in the attitude of the characters, especially the mother's. Much of this shift in attitude is due to their discovery of the impossible inner courtyard. The courtyard is symbolic of the cultural mulch the family have brought with them from their home country, and which will now nourish them in Australia. Its importance to the family is emphasised by its location in the centre of the house.



The inner courtyard from 'No Other Country' in *Tales from Outer Suburbia*

LOOK CLOSER

- 1 Explore Shaun Tan's final illustration for 'No Other Country' (reproduction above), which follows the final words of the story from the neighbour with the Greek cultural background: 'Yes, yes, every house here has the inner courtyard, if you can find it. Very strange, you know, because nowhere else has this thing. No other country.'
- 2 Note down the first five things you notice when you look at this image.

SYMBOLS

The illustration is, perhaps, a representation of the frescoes referred to in the story as being on the walls of the family's inner courtyard:

'There were ancient walls decorated with frescoes: the more they looked at them, the more the family recognised aspects of their own lives within these strange, faded allegories.'

allegory
story or image
that has two
meanings, one
which operates on
a symbolic level

An allegory is a story that has two meanings – a literal one and a symbolic one. The symbolic meaning develops when objects, people or actions in a story are given meanings that lie outside the story itself. This meaning has cultural, moral, religious or political value.

As is the case with 'eric,' the illustrations in 'No Other Country' complement the story told in the print text in many interesting ways. The fresco provides a good deal of detail about the cultural background of the family that is not given in the print. You can draw inferences from Tan's choice of objects. Here are some ideas to get you started:

- The trees pictured behind the line of drying washing in the back left-hand corner are all species of conifers and are not native to Australia. They are native to many European countries and might be part of what reminded the family of their life in their previous country.
- Now consider the man in the foreground who is carrying a ladder and a bag of fruit. He looks to be moving towards the fruit tree in the middle of the painting. His hat, clothing and equipment suggest he is a fruit gatherer from the middle of the twentieth century. The colour of his skin suggests he might have a southern European or Central American background.
- Inferences you could draw from his inclusion in the fresco might concern his country of origin or his work as a new immigrant. Many first generation immigrants last century began their working lives in Australia as rural labourers. The demand on their use of English in this kind of work was not as strong as would have been the case with skilled work.
- Even further layers of meaning are achieved if you read the fruit gatherer as a symbol. Fruit appears in many cultural stories from all around the world. Often it is the symbol of abundance and associated with goddesses of fruitfulness, plenty and the harvest. You could draw inferences from the inclusion of the fruit in the fresco about the fruitfulness and abundance of the immigrant's life in his new country.

Activity 1.5 Symbols

Most of the objects in Shaun Tan's illustration of an 'ancient wall decorated with frescoes' can be read symbolically.

Work with a partner to make inferences about the meanings of the symbols listed in the table below. You might need to use an online search engine to help you interpret those that are not familiar from your own cultural background. Don't hunt for too long, however. Most often, the best interpretation is the first one that occurs to you. This is because the meanings of symbols often seem to come to us quite naturally, especially when they have become an integral part of the cultural mulch that nourishes us.

Symbol	Interpretation
Running water	
Woman holding a baby	
Angel carrying a bountiful harvest	
Stag	
Laundered clothes	
Book (held by girl)	
Telephone	
Flowers	
Turtle	

The meanings you make when you 'read' this picture are not limited to the objects represented. Tan's use of artistic conventions such as colour, shading and the positioning of objects also contributes to the meanings that you make. As is the case when you interpreted the symbols, your understanding of the significance of these conventions may seem quite natural to you. This is because they are very familiar to you from your experience of growing in your cultural mulch. Everywhere you look, you will see images that use the same conventions.

Activity 1.6 Visual features

Complete the chart below to help you begin to examine how Tan utilises layout and object positioning to suggest aspects of the family's cultural background. His use of colour has been done for you.

Visual feature	Example	Inferences made about family's cultural background
Colour	Pastel colours	Soft colours create a hazy, dreamlike effect, emphasising it is a memory
	Gold	Links to sunlight and positive feelings about memories
	Brown, green, blue – colours from nature	Links to nature and a feeling of calm
Layout and positioning	Human figures, central and foregrounded	
	Line of washing, left background Rotary clothes hoist, right background	
	Animals, left front corner	
	Turtle, right front corner	
	Grey sky and European trees, left background Blue sky and fruit tree, right background	
	Telephone on small table, central	

Activity 1.7 Exploring frescoes

- 1 Search online for the word 'fresco' and find several examples of frescoes to compare to Tan's example.
- 2 Choose the one you like best and post it on the class wiki. Include any information about the real world setting of the frescoes you find, as well as any details about the subject or content.

- 3 Consider and comment on the visual details of the fresco you post. You could comment on details such as the choice of objects and their positioning in the foreground or the background of the fresco.
- 4 Which parts of the fresco do you focus on to help you make meaning? What do you notice about the use of colour?
- 5 Once you have posted and commented on one fresco, add your comments to the frescoes posted by a few of your classmates. Make sure you have looked closely at several frescoes before you consider the following questions about the fresco in 'No Other Country'.

LOOK CLOSER

- 1 What details in this picture link to the descriptions of the family's inner courtyard given in the story?
- 2 What details in this picture suggest that the family's inner courtyard is not exactly 'like being back in their home country', it was 'also somewhere else, somewhere altogether different'?
- 3 What allegorical story about immigration, new lands and homelands can you now read in the fresco?

NOSTALGIC PLACES

Read what Shaun Tan has written about his inspiration for 'No Other Country':

I read one story of an immigrant who referred to 'the curse of two countries'. He spoke of the tendency to idealise one's homeland in the face of problems and disappointments experienced in a new place; 'it's never as good as home.' Yet when he revisited the Italian town of his youth as an older man, he realised that it was not actually the nostalgic place constructed in memory (one that overlooked certain flaws and annoyances). Moreover, it was also greatly transformed due to social and technological change, such that the 'Old Country' now existed only in his imagination. My small story takes some inspiration from this condition, the 'curse of two countries', and also its simultaneous 'blessing': the opportunity for a richly imagined, internal landscape, the immigrant's 'inner courtyard'.

Source: www.shauntan.net



nostalgia
derived from the Greek
phrase for 'returning
home', it describes a
longing to return to
happier times or to a
place where one was
happy

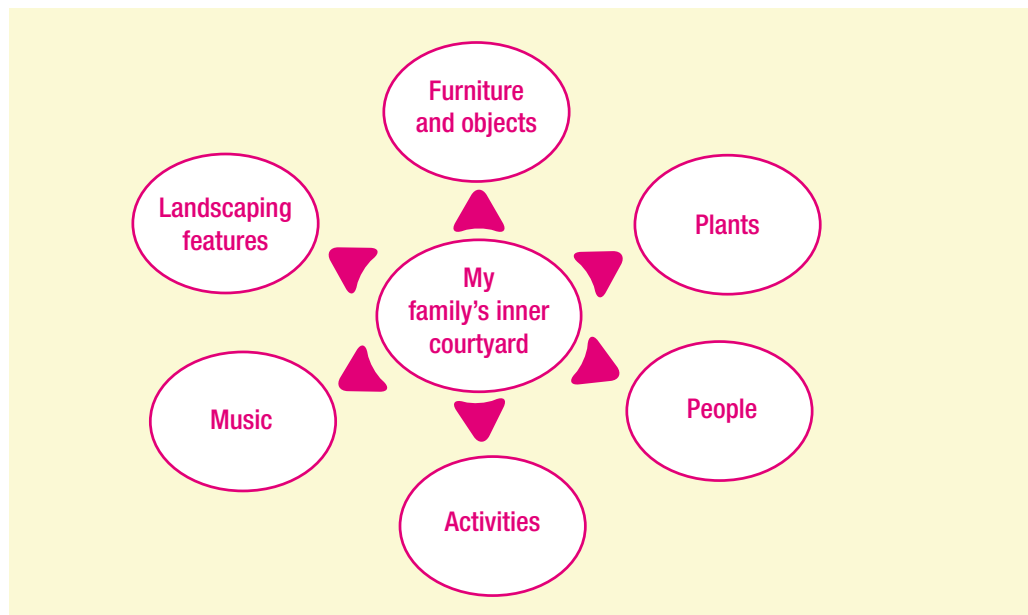
Tan's musings about his story reveal the power of **nostalgia** in helping all of us to create a 'richly imagined, internal landscape,' even if we are not immigrants. One meaning of 'No Other Country' could focus on the part played by nostalgia in creating a new layer of cultural mulch for immigrants living in a new country.

REFLECT AND WRITE >>

Activity 1.8 What makes you nostalgic?

What makes you nostalgic? Imagine how your nostalgic longings could be represented in a 'richly imagined, internal landscape,' perhaps as an inner courtyard, or maybe some other kind of room that lies within the walls of your own family home. Use the idea of an inner courtyard from 'No Other Country,' as well as what you have learned about allegory and symbols, to write a description of your personal nostalgia.

- 1 Begin by creating a concept map of the buildings, objects, plants, music, characters and activities that would symbolise your longings. Use the concept map below as a guide.
- 2 Use your concept map to help you structure your written description. Each set of details on the concept map might be expanded into separate paragraphs.
- 3 Alternatively, you might use a structure of the five senses: what do you see, smell, taste, hear, feel in your inner courtyard? Each sense could develop into a paragraph, drawing on the various details contained in your concept map.



Activity 1.9 Ideas about belonging

- 1 In pairs, read an interview online with Shaun Tan about *The Lost Thing*, which explores his ideas about belonging (search for 'Interview with Shaun Tan – Australian Edge').
- 2 Make a list of two to four questions you would ask Shaun Tan about his work and belonging.
- 3 In your pairs, choose one person to act as the interviewer and the other to pretend to be Shaun Tan and conduct an interview using the questions you have written.
- 4 Record your interview either as a podcast or vodcast, depending on the equipment you have access to at your school.
- 5 Post your interview on a class wiki.

USING SENTENCE STRUCTURE FOR EFFECT

Good writers control the structure of sentences to emphasise important details and create appropriate moods. The length of sentences, the word order and the form of sentences are all aspects to consider when you want to make your writing more interesting and engaging for your readers.

Let's have another look at this sentence from the opening paragraph of 'No Other Country':

The hot water came reluctantly to the kitchen sink as if from miles away, and even then without conviction, and sometimes a pale brownish colour.

The sentence follows this pattern:

- 1 Adverbial phrase
- 2 Adverbial phrase
- 3 Adverbial phrase
- 4 Adjectival phrase

– as evident below, where the sentence has been broken into its parts to help you see how the structure works:

The hot water came

- 1 *reluctantly to the kitchen sink*
- 2 *as if from miles away, and*
- 3 *even then without conviction, and*
- 4 *sometimes a pale brownish colour.*

This sentence has a poetic quality. It is a kind of grammatical metaphor for the way the water moved through the pipes. Tan has used a simple sentence structure – it has only one verb – 'came'. However, the simple sentence has become quite lengthy with the addition of three adverbial phrases and an adjectival phrase which describe how the hot water came.

Activity 1.10 Sentence structure

Using this sentence structure as a model, revise some of the sentence structures in your description so that they also become grammatical metaphors. For example, you could create sentence structures that echo content about:

- the way vines and creepers grow in the courtyard
- birdsong
- the aromas of food cooking
- leisure activities and sport.

READ MORE

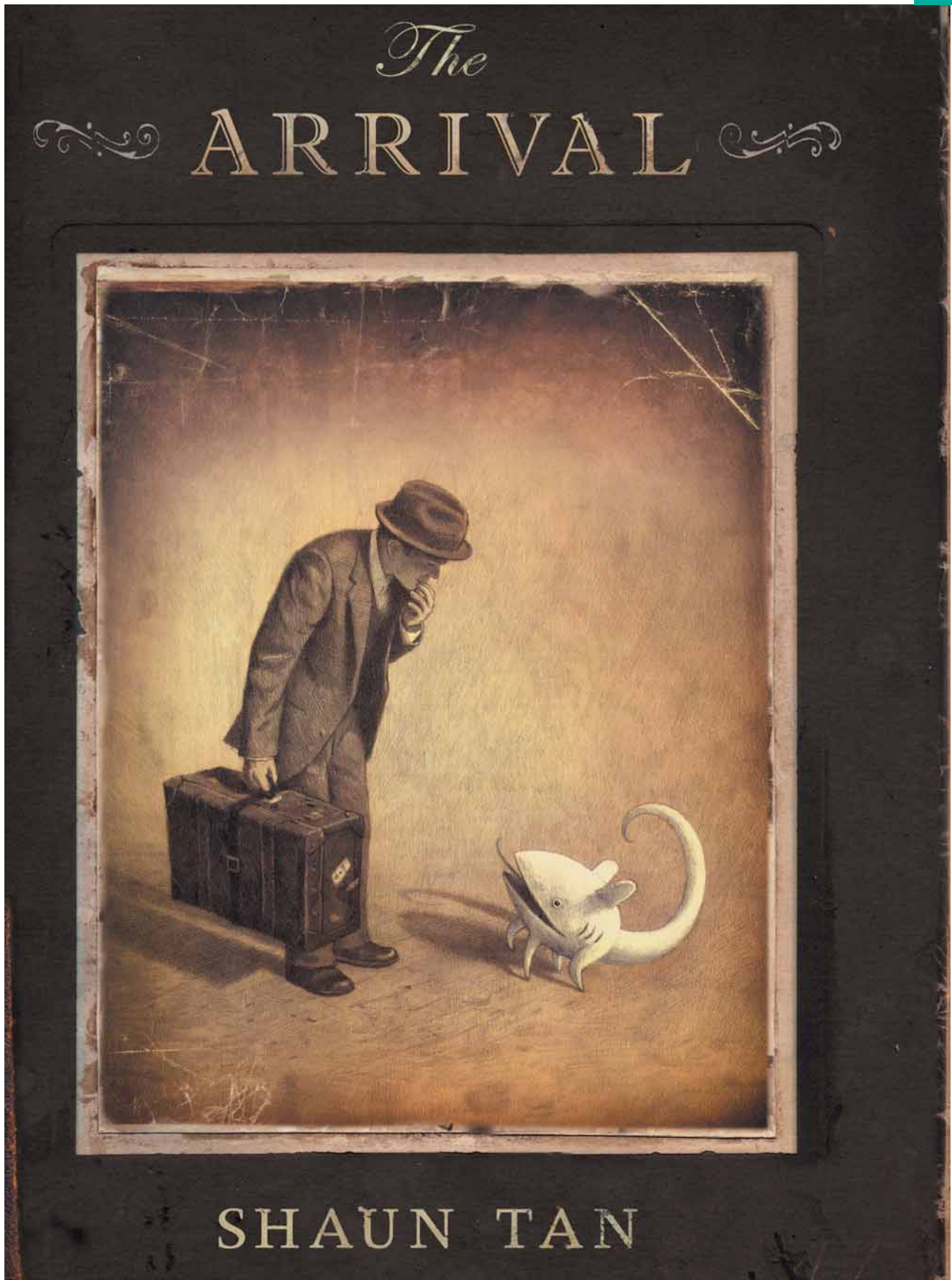
Visit Shaun Tan's website (www.shauntan.net) to develop an appreciation of this talented and quirky artist's contribution to contemporary Australia's cultural mulch. Here you will be able to source details of his other works, including picture books, graphic novels, films, essays and visual art.

TRANSPLANTING CULTURES AND THE IMMIGRANT EXPERIENCE

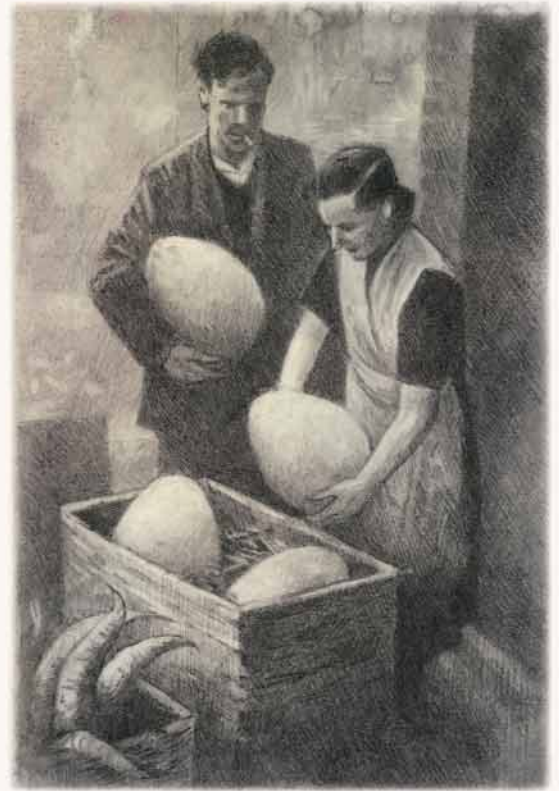
Shaun Tan is a writer and artist who actively explores the experience of immigration and its effect on our cultural understandings in his book *The Arrival* – a graphic novel that tells a migrant's story through a long series of wordless images. Shaun Tan utilises symbolic and sometimes **surreal** imagery to develop the reader's understanding of the immigrant experience.

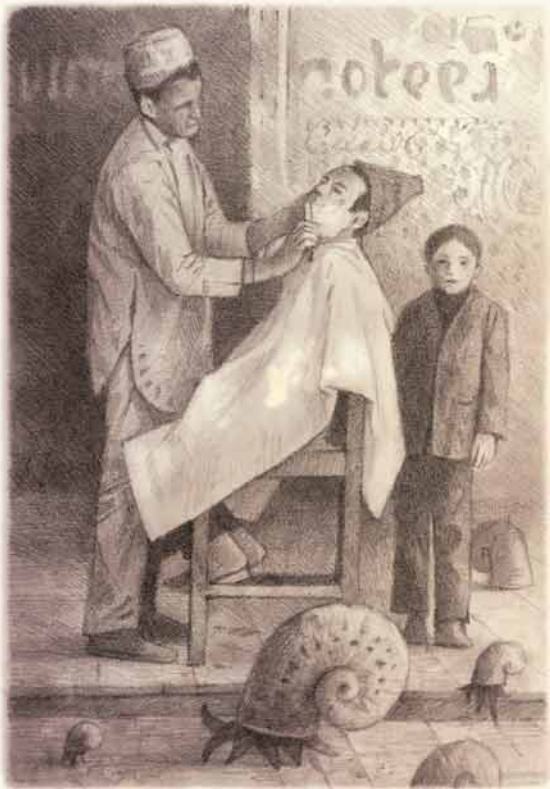
Here are the pages that follow from the main character's arrival in his new home town by balloon lift. First, we see the street sights from the man's point of view – we see what he sees in this new, strange land. In the frames that follow, Tan places the man into the scenes.

surreal
describes imagery that is bizarre or fantastic, often displaying characteristics and qualities that you might associate with dreams



The Arrival cover art by Shaun Tan





REFLECT ON

In a whole class discussion, create a list of reasons why people choose to immigrate. In your list, include the reasons given by classmates who are immigrants or who are the children and grandchildren of immigrants.

empathy

the experience of identifying with the thoughts, feelings and attitudes of another; it is an important aspect of the way readers engage with a narrative – the more you empathise with a character, the more involved you might find yourself in the story; a reader empathises when they imagine how similar their own feelings and responses would be if they were in the character's shoes

The only English words in *The Arrival* are those in the title. The absence of words is a powerful way for readers to develop an understanding of how challenging it must be for migrants who must build new lives in a country where they do not know the language or share many of the cultural understandings of those who already live there.

The final frame on page 21 communicates the feelings of wonder, confusion, frustration and fear that the man experiences as he tries to navigate his way through new and very unfamiliar territory. Although much of what Shaun Tan creates is very different to what you know, you are able to make meaning by inferring from what is familiar to you. You may experience **empathy** when reading *The Arrival* because you see what the central character is feeling from his facial expressions and gestures, and you can share his feelings because you also find the objects in the environment simultaneously familiar and strangely different from what you are used to.

IDENTIFY AND INTERACT >>

Activity 1.11 Annotate images

Shaun Tan's work depends on your shared cultural understanding of body language and the function of objects.

- 1 Choose one or two individual drawings from *The Arrival* and use post-it notes to annotate the details that are familiar and also those that are different from what you are used to. The first frame has been done to give you some idea of how to proceed.

The boy's gaze is out of the frame. He looks like he is scanning the area for approaching customers. His old-fashioned cap and clothing remind me of newspaper sellers in historical movies.

It looks like a poster, but I don't understand the symbols. It reminds me of the headlines posters I used to see in newsagents and on corners where newspapers were sold.



Angle of head suggests man is looking at object he is holding in his hand. It looks like he is reading a newspaper that he has just received from the young boy.

The boy's hand is ready to take one of the papers from under his arm. He looks like he is distributing the papers. He reminds me of the newspaper sellers that used to work in the city.

- 2 Share your work with three or four students in your class. Create lists of the familiar and different objects.

As you can see from Activity 1.1.1, many of the inferences you make about the main character's feelings depend on your shared cultural understandings about **body language** and the function of objects. Often it is the familiar body language that enables you to infer the function of the strange objects Shaun Tan has created.

The following images from *The Arrival* develop ideas about why people choose to emigrate from the country in which they were born.

body language
the various physical, mental or emotional states that we read from non-verbal communication made up of gestures, postures, facial expressions



The old country



The story of the giants

Activity 1.12 Interpreting images

- 1 Work with a partner to discuss the images ‘The old country’ and ‘The story of the giants’.
- 2 Draw inferences and then propose an interpretation of each image.
- 3 What does each image suggest about why someone would want to leave that environment?

Activity 1.13 Further interpretations

- 1 Working in pairs, use a T-chart to link your inferences to particular textual details.

Image analysis: *The Arrival*

Textual details	Your inferences
<p>‘The old country’</p> <ul style="list-style-type: none"> • narrow streets • reptilian tails and shadows • minute human figures • narrow multi-storied buildings with little doors and windows • numerous chimney stacks 	
My interpretation:	
<p>‘The story of the giants’</p> <ul style="list-style-type: none"> • giants • lights in their helmets • suction guns destroying buildings that look like churches • suction guns killing humans • fires • scavenging seagulls • buildings 	
My interpretation:	

- 2 Share your interpretations with another pair of students. What are the similarities and the differences in your interpretations?

READ MORE

You can read other stories about the immigrant experience online. The website Immigration Bridge (www.immigrationbridge.com.au) is a good place to start.

If you are an immigrant to Australia, you may wish to contribute your own story to the website.

IDENTIFY AND CREATE >>

Activity 1.14 Imagery, metaphors and symbols

- 1 Identify a reason for migrating that might be represented through imagery, metaphors or symbols. You will need to think of images and symbols that will make concrete such abstract ideas as poverty, environmental degradation and political or religious persecution.
- 2 Create a visual representation of the reason for migrating. You might prepare a poster, a collage, a multimedia presentation or, as Shaun Tan has done in *The Arrival*, use a graphic novel layout to tell a migrant's motives in leaving their home country.

SPEAK AND INTERACT >>

Activity 1.15 Gallery walk

A gallery walk is a discussion strategy that will give you the opportunity to share your work with your classmates and check that you understand the ways that images, metaphors and symbols work to communicate abstract ideas.

- 1 Copy the following questions onto the top edge of a piece of paper that is larger than your work:
 - What motives are suggested for a migrant leaving their home country?
 - What images, metaphors and/or symbols imply these motives?
- 2 Fix your work to the middle of the piece of paper. There should be enough room for classmates to place Post-it notes around your work.
- 3 Display your work on the walls of the classroom.
- 4 Arm yourself with a wad of Post-it notes and a pen.
- 5 Assume that your work is 12 o'clock. Locate the work that is closest to six o'clock (that is, directly opposite yours) and examine it closely. Write your answers to the questions onto the Post-it notes and affix them to the paper surrounding the work – closest to the details you have noticed. Work in a clockwise direction and examine at least three or four pieces of work, repeating the annotation exercise for each piece.

- 6 Return to your own work. Read through the notes that have been left by your classmates.
- 7 Conclude this exercise with a reflective journal entry or a class wiki post in which you assess the extent to which your work was well understood by others and the extent to which you understood the work of others. Can you suggest which cultural understandings are shared by your class?

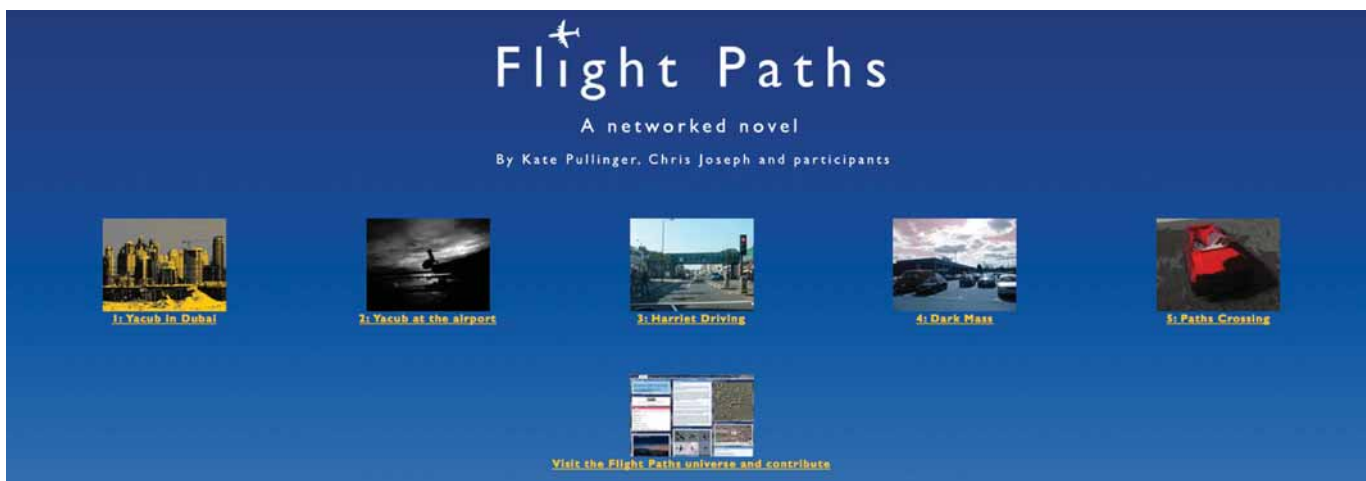
TRANSPLANTING AND TRANSFORMING CULTURES THROUGH THE WORLD WIDE WEB

In a few short decades, the online environment has become an easily accessible way for Australians to share their stories. You are possibly a member of at least one social networking platform where you keep the world informed about your particular values, attitudes and activities. Maybe you have uploaded or forwarded documents, images and videos that communicate your ideas about what is funny, interesting, entertaining, annoying and challenging.

Your class wiki is an efficient and effective way to collaborate with classmates to create a wide range of different and interactive texts. Your online presence can be a significant indicator of your beliefs and cultural values. It is also an important medium for you to receive ideas about what the rest of the world believes is important. The internet has become a rich depository of cultural mulch.

As you will have seen from your visits to the Immigration Bridge site, the World Wide Web provides a rich source of stories about the immigrant experience. *Flight Paths: A Networked Novel* by Kate Pullinger, Chris Joseph and others (www.flightpaths.net) is another narrative that uses online technologies to tell a chilling story in which the lives of two culturally different characters, Yacub and Harriet, intersect. It is made up of five separate but interconnected stories. You will read and view the online novel and ask questions about what you read and view to increase your engagement with the text.

*Flight Paths:
A Networked
Novel homepage*



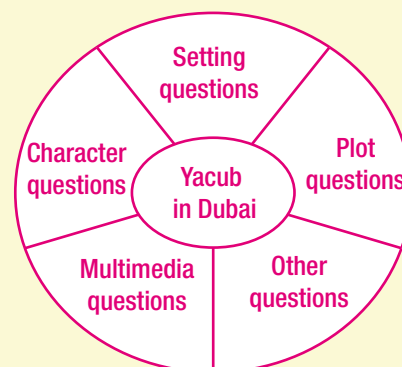
Activity 1.16 Asking questions

This is intended as a whole class activity where you view the novel projected onto a whiteboard if you can. Someone will need to advance each frame of the story with a mouse click.

- 1 Go to www.flightpaths.net and view the five chapters of the narrative. There is a soundtrack, so make sure you keep your speakers on.
- 2 Individually, develop questions about the setting, characters, plot and multimedia tools used to tell the story.
- 3 Stop after each chapter to record your questions in a chart like the one below. Some sample questions have been provided. Try to have more questions than anyone else in your class. You might even ask questions for which you think you know the answers.

Flight Paths Who are the creators?	Setting Where and when	Characters About the people in the story	Plot About the events and the order they occur	Multimedia tools	Other questions
Yacub in Dubai	Where is Dubai?			Why is a yellow accent used in all the images?	
Yacub at the Airport			Why did Yacub climb up into the plane's landing gear?		
Harriet Driving		Is Harriet rich?			
Dark Mass				Why is the screen split? Why do the images of the supermarket feature the word 'free'?	
Paths Crossing					Are they dead?

- 4 Share your questions in a class graffiti exercise. This requires five large pieces of paper – one for each chapter of the story – which act as the graffiti boards. An example is provided here.



Activity 1.17 Jigsaw activity

Once everyone's questions are recorded, divide into five groups for a jigsaw activity.

What is a jigsaw activity?

This activity is characterised by participants within a cooperative group each becoming expert on different aspects of one topic of study.

- Before presenting and teaching to the cooperative group, students form 'expert groups', comprised of individuals from different cooperative groups who have the same assigned topic.
- Together, expert partners study their topic and plan effective ways to teach important information when they return to their cooperative groups.
- One way of teaching is for the expert group to display their information on paper.
- Participants return to their cooperative groups and then take their cooperative group on a Gallery Tour (walk around the room) to each display.
- Alternatively, participants can return to their cooperative groups and teach all members of their group, as they are now the experts.

What do you do?

- 1 Expert groups are each assigned one of the graffiti boards. They should discuss and propose answers to as many of the questions listed as possible, making sure that they firstly address all questions with multiple ticks.
- 2 The home cooperative groups reform and each member's questions are answered by the relevant expert.
- 3 All unanswered questions at the end of the jigsaw should be addressed in a whole class discussion.

multimodal text

a text that combines language modes (reading, viewing, writing, creating, speaking and listening) and processes; for example, the production of visual, audio, spoken and non-verbal forms of expression through a range of technologies

MULTIMODAL TEXTS

A **multimodal text** is a text that combines two or more communication modes. Shaun Tan's stories, with their vivid blend of print and images, are multimodal texts. *Flight Paths*, with its combination of text, images and sound, is also a multimodal text.

The multimodal method of storytelling used in *Flight Paths* is relatively new, primarily because the software used to create it and the space where it exists, the internet, has only been generally available to the public since the mid-1990s. It is interesting to note how storytelling adapts to new forms and technologies as they become available.

The multimodal features of *Flight Paths*, such as the use of sound loops, split screens, Flash animations and picture transitions, help the creators of the story to draw your attention to some big ideas and provide you with new ways to evaluate your values and beliefs. Technology will no doubt continue to provide storytellers with new and surprising ways to shape their ideas.

New ways of telling stories will undoubtedly continue to emerge. However, more traditional and conventional **narrative structure** and technique will also continue to be important to the construction of good stories. *Flight Paths* utilises the classic narrative structure of exposition, conflict, rising action, climax and denouement. It also conforms to the traditional conventions of short stories in that:

- it can be read in one sitting
- it has only two developed characters
- it concludes with a sudden and unexpected twist.

Flight Paths has its inspiration in the details of a factual event: the discovery of a body in an English shopping centre's car park. It developed into a work of fiction when Pullinger and Joseph imagined the body falling into the car park in the course of a normal English day. They juxtapose the life of a desperate and poor Indian labourer with that of a wealthy, middle-class English mother. Harriet's story begins in Chapter Three ('Harriet Driving') with her driving to the shopping centre and pondering the needlessness of her planned purchases. Her meaningless consumption of goods contrasts sharply with Yacud's poverty.

Did you notice how the images inside the shopping centre in Chapter Four were dominated by the words 'Free' and 'Special offer'? Such details serve to emphasise the overabundance of Harriet's lifestyle and, through the comparison, the deprivation of Yacud's. **Juxtaposition** is a structural feature of the storytelling and a strong indicator of meaning.

Flight Paths raises many challenging questions and, no doubt, encouraged some interesting class discussions of significant issues such as the values of a consumer society, world poverty, and beliefs about what happens after death.

Remember the metaphor with which we began this chapter, comparing the function of stories to that of a garden tool with which readers are able to dig down into the cultural mulch in which they grow? Like most literary narratives, *Flight Paths* may be seen to entertain and also to provoke readers to 'dig down' into some weighty, real-life cultural issues. When literature works in this way, it is often interpreted as having a social purpose or social value.

REFLECT ON

Consider the ending of the story. What impact did it have on you? How did it make you feel?

narrative structure
the framework and order
of a story

juxtaposition
to place two things
side by side, especially
for the purposes of
comparison or contrast,
to draw links between
them

READ, WRITE, CREATE

This chapter has given you many opportunities to dig through the cultural mulch in which we all grow. Now you are invited to experiment with any multimedia tools you can access to tell your own stories.

Create your own multimodal story and post it on the class wiki. Aim to create a story that fulfils the dual social purposes of entertaining and also provoking your classmates to think about the way your cultural background has affected your personal values and beliefs. Reading your story should give your classmates an understanding of how you see your world.

WHICH STORYTELLING TOOLS?

Make your own multimodal story using software such as Photo Story 3, Movie Maker or iMovie. It is very likely that your computer will have movie-making software as standard. However, if it doesn't, then Photo Story 3 is freely available to download. Movie-making software programs are quite straightforward to use, but if you have never used one before, a simple internet search will provide you with many 'how to use' tutorials.

If you are using your school's computers for this activity, make sure you get permission from the people responsible for technology support before you download any executable programs.

All of the movie-making software programs allow you to import images, soundtracks, sound effects, voice-overs, titles and credits. You can also experiment with different transition effects and different ways to pan and zoom on each image. These features will ensure that you can focus on the particular details that you consider important in each image.

WHAT STORY?

This chapter has provided you with several ideas that you could present in a multimodal form.

- 1 Revisit your concept map for your hidden courtyard and create a digital description of your family's inner courtyard.
- 2 Prepare a digital story of the reasons people choose to immigrate. Incorporate images from the class display and include screen shots and or quotes from websites such as Immigration Bridge.
- 3 Create your own version of *Flight Paths*. Juxtapose the story of an asylum seeker with images from an ordinary Australian day. Conduct an internet search on aircraft stowaways or people smuggling. Develop your understanding of what drives desperate people to commit such desperate acts. Create a story using the same techniques utilised by *Flight Paths*.

- 4 Create a digital representation of your own cultural mulch – of where you come from and/or where you feel you belong. You could scan in images of the loyalty cards in your wallet, include screen dumps of the websites you like to visit, images of your family's favourite foods and, of course, photographs from your family albums. Your soundtrack could make use of national songs, football team anthems and/or recordings of your family singing traditional lullabies. You can use captions, mottos and family sayings to help explain your selections of sounds and images.

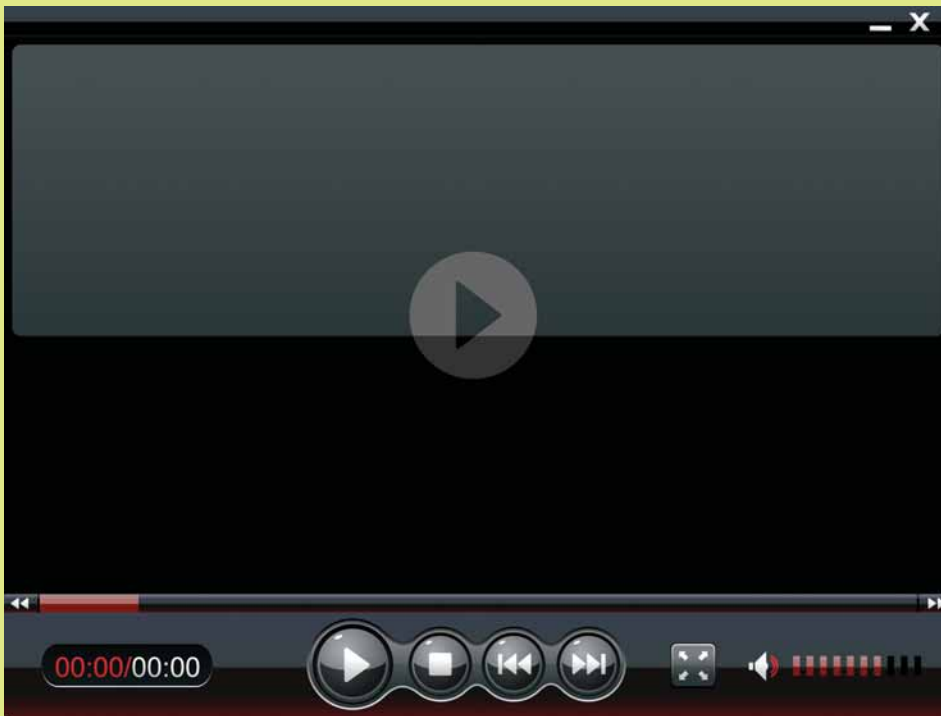
GOING FURTHER

Write a critical reflective commentary about the text you have created in which you explain your purpose as a writer/creator and the audience you are writing for. Make particular reference to your use of linguistic and visual tools, explaining why you used them and how they help to communicate or achieve your purpose. Also discuss how notions such as cultural background are relevant to the story, and what social purpose/s are underlying or driving the text.

REFLECT ON WHAT YOU HAVE LEARNED

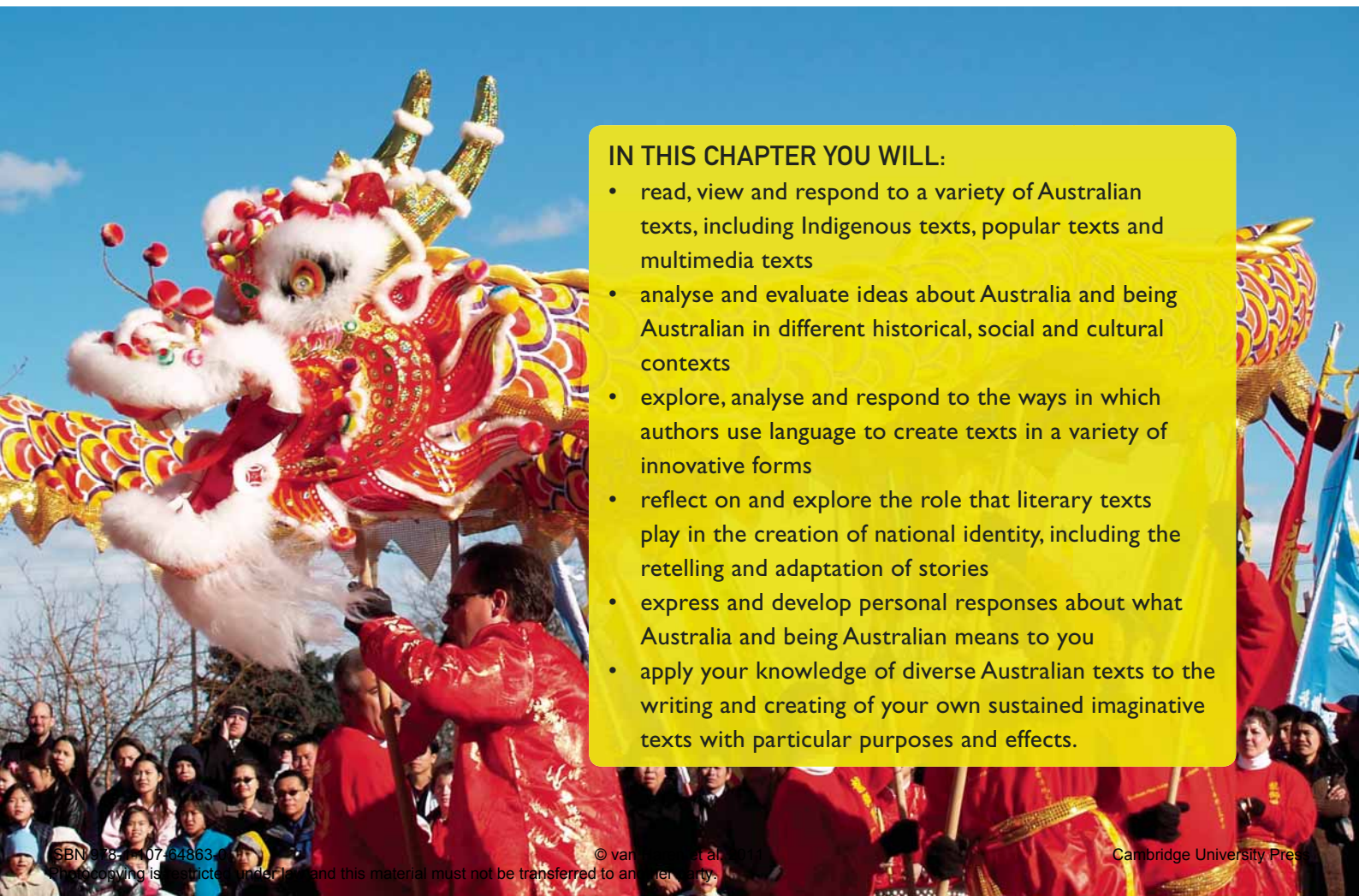
The activities in this chapter have emphasised the importance of figurative language in leading readers to active meaning-making.

- 1 Review your work and the work of classmates and reflect on the extent to which metaphors and symbols add to the meaning of each work.
- 2 Write and post on the class wiki short reflective responses to each of the multimodal productions created by class members. Comment on what each multimodal story reveals about the values, attitudes and beliefs of its maker.





**AUSTRALIAN STORIES:
TELLING TALES OF
DIFFERENCE AND DIVERSITY**



IN THIS CHAPTER YOU WILL:

- read, view and respond to a variety of Australian texts, including Indigenous texts, popular texts and multimedia texts
- analyse and evaluate ideas about Australia and being Australian in different historical, social and cultural contexts
- explore, analyse and respond to the ways in which authors use language to create texts in a variety of innovative forms
- reflect on and explore the role that literary texts play in the creation of national identity, including the retelling and adaptation of stories
- express and develop personal responses about what Australia and being Australian means to you
- apply your knowledge of diverse Australian texts to the writing and creating of your own sustained imaginative texts with particular purposes and effects.



START HERE



- Do you consider yourself to be Australian? If so, what makes you Australian?
- How have you seen Australia and Australians represented in texts (i.e. stories, films or advertisements)?
- What qualities do you think a text should have in order for it to be called 'Australian'?
- Do you associate certain values, ideas or landscapes with Australian texts?
- How might the Australian stories told in your town or suburb or community differ from those told in a different part of the country?
- How do you think Australian stories may have changed over time?

There are many factors that influence the way in which we imagine the place in which we live. The length of time we have lived in Australia, the community we belong to and our experience of the landscape itself all impact on our view of place.



Activity 2.1 How do you imagine Australia?

View the collage of images on the previous page and consider your responses to the following questions:

- 1 What aspects of Australia are represented in the collage?
- 2 Which photos most closely represent your knowledge or experiences of Australia?
- 3 If you were about to write a short story set in Australia, or featuring characters who considered themselves to be Australian, which of the images would you choose to accompany this story?
- 4 Discuss your responses to these questions with a partner. How are your responses similar or different?
- 5 Reflecting on your discussion, what are some of the factors that impact on the way you think about Australia? Make a post on the class wiki or blog in response to this question. As part of your post, upload an image or collage that reflects the way you imagine Australia.

AUSTRALIAN STORIES

Australian stories are, of course, as diverse as the lives and experiences of Australians themselves. One of the ways in which we can understand each other better, and appreciate the contribution different people make to Australian society, is to read and listen to each other's stories, and to reflect on the ways in which they contrast with and are similar to our own narratives.

In 2008, writer and lawyer Alice Pung edited a collection of stories, reflections and poetry titled *Growing Up Asian in Australia*. Pung was motivated to edit this collection because she had found that the Australian stories she was given to read while growing up in a suburb in Melbourne, Victoria, did not reflect her own experiences of life in Australia, and she wanted both Asian and non-Asian Australians to have the opportunity to read about some of these perspectives.

You can view the launch for *Growing Up Asian in Australia* at the Sydney Writers' Festival here: www.blackincbooks.com/blackitv/growing-asian-australia-edited-alice-pung.

Alice Pung introduces the collection and three of the contributors each read a story.



REFLECT ON

- 1 Which story did you enjoy the most?
- 2 What common themes did the stories convey? In what ways were they different?
- 3 What experiences reminded you of your own life or the lives of people you know?

Now read the following extract from Tanveer Ahmed's story 'Exotic Rissole'.

During one of the very last days of primary school, Lynchy asked me to come over. I was shocked. It felt like some kind of goodbye before we headed off to high school. For all our talk of maintaining our friendship, I thought this invite was some kind of admission that this would be futile.

'We'll still see each other, man,' I said, genuinely believing it. 'I'll still live in Toony.'

Lynchy reassured me that the invitation had nothing to do with this. It was his mother's idea as a kind of repayment for all the food my mother had fed him. I nodded with approval. I longed to taste the mouth-watering promise of his family's rissole, the delicate balance of mince, breadcrumbs and egg. I had asked at the local milkbar, but they said they didn't cook rissoles any more. At last, my dream was to come true.

I didn't even bother going home, but walked straight to Lynchy's weatherboard house near the train station. There was a front patio where his father used to sit and read car magazines, but it had been empty for months. I had often walked past and seen his mother watering the garden, which consisted of a handful of azaleas in a zig-zag. She would smile, but she always looked like she had bigger worries in her life.

...

That afternoon Stacey was at work. Only Lynchy's mother was at home. Lynchy's father no longer lived there. Daryl had told me recently and I was confused and asked dumb questions. He had told me about his parents' divorce a few months ago, while we sat by the creek and gave each other horse bites, slapping each other on the leg. I didn't get it because as far as I could see, my parents had nothing in common and barely had any relationship to speak of. My father just worked in the garden and told me to go and study while my mother did the housework and made my little sister and me eat all the time. My parents fought a lot too, but they seemed to have no problems staying together.

But I worked out it wasn't a topic to dwell upon. At Lynchy's house, we sat at a breakfast table and were served green cordial. His mother asked me to call her Bridget. She had weathered, reptilian skin like many older Australians who had spent too much time in the sun. Her droopy eyes and furrowed forehead gave her a melancholy air. She patted me on the head like my mother did to Lynchy. I liked it. She told me I must have been really smart and wished me well at my new school. My parents never told me I was smart. I was thrilled.

I had been to very few houses where non-Bangladeshis lived. My other friends were also from overseas countries like Turkey and the Philippines. Aussies were definitely different, I thought to myself. Lynchy's house had pets and smelt a bit like the dog, a big German shepherd that intermittently sniffed my shoes.

Source: Alice Pung (ed.), *Growing Up Asian in Australia*, Black Inc, Melbourne, 2008, pp. 97–9

LOOK CLOSER

- 1 In what ways is the story familiar to you?
- 2 In what ways is this story unfamiliar to you?
- 3 What does Ahmed find 'exotic' about Daryl?
- 4 Why can't Ahmed understand Daryl's parents' divorce?
- 5 What are some cultural practices and values held by Ahmed's parents?
- 6 How does Ahmed draw attention to the connections between himself and Daryl?
- 7 What does this story reveal to you about growing up in Australia?

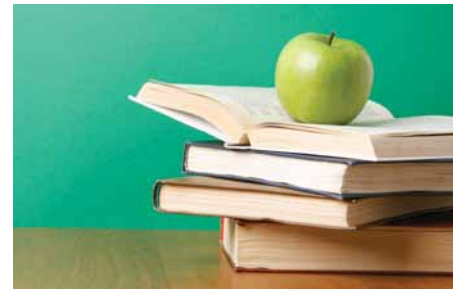
IDENTIFY >>

Activity 2.2 Meaning in language

Consider the way you make meaning with and from the various components of the following sentence.

He had told me about his parents' divorce a few months ago, while we sat by the creek and gave each other horse bites, slapping each other on the leg.

- 1 What is the main clause in this sentence? What information does this convey?
- 2 Why do you think the writer provides further adverbial information about what the boys were doing when Lynchy told Ahmed about his parents' divorce? What would be the impact of removing these **adverbials**?



adverbial

a word or group of words that contribute additional information to a clause and add meaning to a verb; they sometimes start with a preposition

WRITE >>

Activity 2.3 Some options for writing and research

Option 1: Write a story about a time you visited a friend whose family life and cultural practices were very different to yours.

Option 2: Write about your experiences of the Australian landscape. In this story, you might reflect on your feelings of connection or disconnection.

Option 3: We all experience events, or 'read' situations in different ways. Consider the different perspectives that other characters in the story might bring to their telling of the events that Ahmed narrates. Rewrite 'Exotic Rissoles' from the point-of-view of one of the following characters:

- Daryl
- Ahmed's mother
- Daryl's mother

Consider the ways these characters might reflect on their experiences of a culture different to their own.

MY AUSTRALIA?

Various poets have, over time, reflected on what it means to experience life in Australia. In this section, we're going to look closely at three such poems: 'My Country', written by Dorothea Mackellar and published in 1908; 'Aboriginal Australia', written by Jack Davis and first published in 1978; and 'Australia', written by Ania Walwicz and first published in 1981.

READ AND INTERACT >>

Activity 2.4 Getting to know texts through active reading, writing and thinking

Part of the great joy of reading texts is to engage with them on a deep level. One of the tools we can use to help us engage with texts in this way is annotation.

1 As you read the poems, annotate them using these symbols:

?	Write ? next to lines that you need to ask a question about (e.g. when they contain words that you haven't encountered before, or refer to events or ideas with which you may not be familiar). For example, why does Walwicz write 'You engaged Doreen'? Who is the 'Governor' Davis refers to?
C	Write C next to lines that connect to something that you have read or experienced before, or are a point of connection between the texts. For example, each of the poems uses the personal pronoun 'you' (but for quite different purposes, and with different effects).
<u>Underline</u> + P	<u>Underline</u> examples of poetic techniques that you recognise, such as rhyme, personification, repetition, imagery, onomatopoeia or alliteration. Write P next to the line and name the technique. Consider the impact of this technique on your reading of the poem.
!	Write ! in the margin for images or words that you find interesting or surprising. Try to identify these words – for example, are they adjectives, adverbs or nouns? Why do you think this word, phrase or clause has been chosen? At one point, Walwicz has a sentence of only one word – the adjective 'Different'. Why do you think this word is separated in this way?

2 After reading and annotating the poems, discuss your observations with a partner. How do your annotations differ? Can you offer responses to one another's questions?

phrase
a group of words without a verb; for example, 'green and shaded lanes'

clause
a group of words that combines a subject (the thing being identified for comment) and its predicate (the comment about the subject that contains a verb); for example, 'my love is otherwise'

DOROTHEA MACKELLAR (1885–1968)

Isobel Dorothea Mackellar was born in Sydney and travelled widely with her family. This poem was first published in a London newspaper in 1908, when she was 23 years old. Although 'My Country' is perhaps one of the best-known poems about Australia, and certainly Mackellar's most famous work, she was not the writer of only one poem, as is sometimes thought. Mackellar published four volumes of poetry and three novels. 'My Country' is a patriotic poem written to an English audience.

MY COUNTRY

The love of field and coppice,
 Of green and shaded lanes.
 Of ordered woods and gardens
 Is running in your veins,
 Strong love of grey-blue distance
 Brown streams and soft dim skies
 I know but cannot share it,
 My love is otherwise.
 I love a sunburnt country,
 A land of sweeping plains,
 Of ragged mountain ranges,
 Of droughts and flooding rains.
 I love her far horizons,
 I love her jewel-sea,
 Her beauty and her terror –
 The wide brown land for me!
 A stark white ring-barked forest
 All tragic to the moon,
 The sapphire-misted mountains,
 The hot gold hush of noon.
 Green tangle of the brushes,
 Where lithe lianas coil,
 And orchids deck the tree-tops
 And ferns the warm dark soil.
 Core of my heart, my country!
 Her pitiless blue sky,
 When sick at heart, around us,
 We see the cattle die –
 But then the grey clouds gather,
 And we can bless again
 The drumming of an army,
 The steady, soaking rain.



Dorothea Mackellar

Core of my heart, my country!
Land of the Rainbow Gold,
For flood and fire and famine,
She pays us back threefold –
Over the thirsty paddocks,
Watch, after many days,
The filmy veil of greenness
That thickens as we gaze.
An opal-hearted country,
A wilful, lavish land –
All you who have not loved her,
You will not understand –
Though earth holds many splendours,
Wherever I may die,
I know to what brown country
My homing thoughts will fly.

by Dorothea Mackellar



A sunburnt country

READ MORE

You can explore the original manuscript of Mackellar's poem 'My Country', originally entitled 'Core of My Heart', at the State Library of NSW digital collection. From the home page (www.sl.nsw.gov.au) go to 'Manuscripts and Pictures' and search for 'Core of My Heart'.

JACK DAVIS (1917–2000)

Jack Davis is known as the 'grandfather of Aboriginal theatre' and was also a prolific poet. Davis grew up in Western Australia, and his writing was inspired by the experiences of his family and the Noongar people. Davis' mother was forcibly removed from her parents and after the death of his father he was sent to work on an Aboriginal reserve, where he experienced terrible living conditions.

As well as being a writer, Davis was committed to Aboriginal activism. He held significant positions at the Aboriginal Centre and on the Aboriginal Lands Trust in Western Australia.

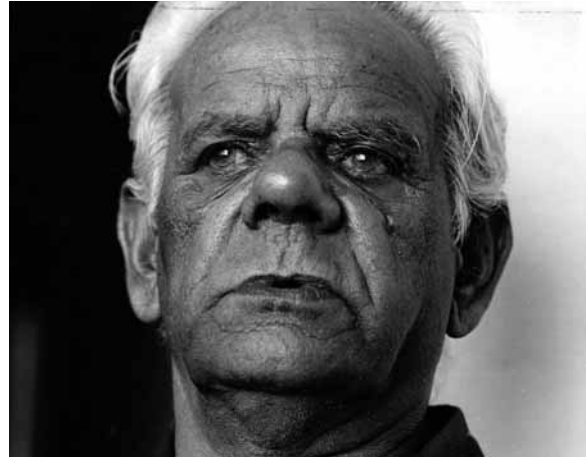
In 1998, two years before his death, Davis was named an Australian Living National Treasure.

Source: Nicholas Jose, *Macquarie PEN Anthology of Australian Literature*, Crows Nest, NSW: Allen & Unwin, 2009 pp. 622-3

ABORIGINAL AUSTRALIA

To the others

You once smiled a friendly smile,
Said we were kin to one another,
Thus with guile for a short while
Became to me a brother.
Then you swamped my way of gladness,
Took my children from my side,
Snapped shut the lawbook, oh my sadness
At Yirrkala's plea denied.
So, I remember Lake George hills,
The thin stick bones of people.
Sudden death, and greed that kills,
That gave you church and steeple.
I cry again for Worrarra men,
Gone from kith and kind,
And I wondered when I would find a pen
To probe your freckled mind.
I mourned again for the Murray Tribe,
Gone too without a trace,
I thought of the soldiers' diatribe,
The smile on the Governor's face.
You murdered me with rope, with gun,
The massacre my enclave,
You buried me deep on McLarty's run
Flung into a common grave.
You propped me up with Christ, red tape,



Jack Davis

Tobacco, grog and fears,
 Then disease and lordly rape
 Through the brutish years.
 Now you primly say you're justified,
 And sing of a nation's glory,
 But I think of a people crucified –
 The real Australian story.

by Jack Davis

Source: Kevin Gilbert (ed.), *Inside Black Australia: An Anthology of Aboriginal Poetry*, Penguin, Ringwood, 1988, p. 58

ANIA WALWICZ (1951–)

Ania Walwicz was born in Poland in 1951 and immigrated to Australia in 1963. As well as being a writer, Walwicz is a visual artist, a performance artist and a **librettist**. She has also worked as a university lecturer:

Source: Nicholas Jose, *Macquarie PEN Anthology of Australian Literature*, Crows Nest, NSW: Allen & Unwin, 2009 p. 1225

Her poem 'Australia' presents a contrasting view of Australia and Australians from the position of someone who is newly arrived in the country. The poem is in **'nonce' form**, and can be described as an experimental form of **prose poetry**.



Ania Walwicz

AUSTRALIA

You big ugly. You too empty. You desert with your nothing nothing nothing. You scorched suntanned. Old too quickly. Acres of suburbs watching the telly. You bore me. Freckle silly children. You nothing much. With your big sea. Beach beach beach. I've seen enough already. You Dumb dirty city with bar stools. You're ugly. You silly shoppingtown. You copy. You too far everywhere. You laugh at me. When I came this woman gave me a box of biscuits. You try to be friendly but you're not very friendly. You never ask me to your house. You insult me. You don't know how to be with me. Road road tree tree. I came from crowded and many. I came from rich. You have nothing to offer. You're poor and spread thin. You big. So what. I'm small. It's what's in. You silent on Sunday. Nobody on your streets. You dead at night. You go to sleep too early. You don't excite me. You scare me with your hopeless. Asleep when you walk. Too hot to think. You big awful. You don't match me. You burnt out. You too big sky. You make me a dot in the nowhere. You laugh with your big healthy. You want everyone to be the same. You're dumb. You do like anybody else. You engaged Doreen. You big cow. You average

librettist
 person who writes the words for a musical score

'nonce' form
 poetic form created for a specific poem

prose poetry
 a poem written in prose form, without line breaks

average. Cold day at school playing around at lunchtime. Running around for nothing. You never accept me. For your own. You always ask me where I'm from. You always ask me. You tell me I look strange. Different. You don't adopt me. You laugh at the way I speak. You think you're better than me. You don't like me. You don't have any Interest in another country. Idiot centre of your own self. You think the rest of the world walks around without shoes or electric light. You don't go anywhere. You stay at home. You like one another. You go crazy on Saturday night. You get drunk. You don't like me and you don't like women. You put your arm around men in bars. You're rough. I can't speak to you. You burly burly. You're just silly to me. You big man. Poor with all your money. You ugly furniture. You ugly house. Relaxed in your summer stupor: All year. Never fully awake. Dull at school. Wait for other people to tell you what to do. Follow the leader. Can't imagine. Work horse. Thick legs. You go to work in the morning. You shiver on a tram.

by Ania Walwicz

READ AND REFLECT >>

Activity 2.5 Reflective reading

- 1 Choose one poem on which to base your reflection.
- 2 Consider closely the ways in which the form and structure of the poem create a certain effect and encourage the reader to respond in a particular way. How would that change if the form were altered?
- 3 Identify some words and phrases in the poem you have chosen that seem to situate it in the present or the past.
- 4 Substitute some alternative language from a different historical period to express similar ideas. Does the different language change the poem? If so, how?
- 5 Do you think the poem should be included in the next anthology of Australian poetry that is to be published in the near future? Why? Or why not?
- 6 Research other poems about Australia that you think should be included in an anthology for Australian secondary school students. Make a place on the class wiki to collect these poems.



Activity 2.6 Developing an extended response to poetry

- 1 Draw on your annotations to prepare for an extended response to one of the poems you have analysed.
- 2 The graphic organiser below is designed to help you arrange your ideas – it is a good idea to talk about the way you would fill in the organiser before you do it, so work with a partner to complete this task.
- 3 Each paragraph will be made up of two parts. In the first part of the paragraph, you will make a statement that incorporates your observation and claim; in the second part, you will provide an example (evidence) that supports and further explains the claim you have made.

<p>Introduction Contention</p>	<p>Body paragraph 2: Claim: Evidence:</p>
<p>Body paragraph 1: Claim: Evidence:</p>	<p>Body paragraph 3: Claim: Evidence:</p>

- 4 After you have filled in the graphic organiser, swap plans with your partner. When you are looking at your partner's plan, ask yourself the following questions:
 - Does the introduction have a contention? Will this contention be able to be supported with evidence from the text?
 - Does each body paragraph make a clear claim about the poem? Does this claim support the contention?
 - Does each body paragraph have a suitable example from the text to support the claim being made?
- 5 Provide some feedback to your partner – note the things that you think this plan does well, and the areas that might need some further work.

Poetry is intended to be heard, not simply read silently. While a poem can be read and performed by an individual, it is also possible to undertake a **polyphonic** or **antiphonal** reading of a poem, which involves larger groups of people.

Try these whole class approaches to reading the poems by Mackellar, Davis and Walwicz, and reflect on how these ways of presenting or performing the poems impact on your interpretation of the texts.

polyphonic
a musical term that means 'many voices'

antiphonal
a musical term that means 'call' and 'response'; in an antiphonal response, one person or group speaks, followed by a response from a different person or group

SPEAK AND INTERACT >>

Activity 2.7 Reading 'My Country': playing the 'name game'

As a class, choose one person to read verses 1–4 of Mackellar's poem. All other members of the class should join in only with the words that begin with the first letter of their first name. Before beginning the reading, scan the poem to ensure that the first letter of your first name is well represented (i.e. that you'll have quite a lot of words to say!). If you find that you will only have a few words to say, choose the first letter of one of your other names for this activity.

REFLECT ON

What did this reading of the poem emphasise? Did it make you 'hear' the poem differently?

READ AND SPEAK >>

Activity 2.8 Reading 'Aboriginal Australia': exploring meaning through interruption

One person starts reading the poem, and is interrupted by someone else in the group. This new reader is then interrupted by someone else. To ensure that this method works, a person should not be interrupted before they've said at least five words.

REFLECT ON

What was the impact on you of different voices reading this poem? Did the 'interruption method' contribute or add to the poem in any way?

Activity 2.9 Reading 'Australia': an antiphonal reading

Divide into two groups. The first group will read all the sentences that begin with 'you' or 'you're'. The second group will read all the other sentences.

REFLECT ON

Think about whether this method of reading enhanced or detracted from the meaning of the poem for you. Why?

Activity 2.10 Go further

- 1 In a small group, research some other Australian poets and poetry. You might find one of these websites useful:
 - www.cultureandrecreation.gov.au/articles/poetry
 - www.creativespirits.info/aboriginalculture/arts/aboriginal-poems.html
- 2 Choose a poem and present it in a polyphonic or antiphonal way.
- 3 Post a copy of the poem and an audio recording of your group's presentation of the poem on the class wiki.
- 4 Leave comments on three other groups' contributions. When leaving your comments, you should consider the ways in which the readings of the poem enhance or alter your reading of the texts.



Activity 2.11 Create your own group poem

To create your own group poem you will need ten Post-it notes or small blank cards.

Writing poetry is often seen as an individual pursuit, but it need not be so! In a group of three or four, jointly construct a poem using the following method:



- 1 Each person writes one word that they think describes, represents or conveys some quality about Australia on seven of her/his Post-it notes or cards. You could use the collage at the start of this chapter for inspiration, or select a series of images of Australia to which you each respond. It is always interesting to see the different responses we each have to the same visual text. Don't forget to use the five senses when you are choosing your words.
- 2 Once you each have seven words written on separate notes or cards, find a large space (like a clear tabletop), pool your words together and begin to construct a poem titled 'Australia'. Use the blank pieces of paper or card to write down any additional words that your group thinks are needed to complete the poem. You are likely to need **articles**, **conjunctions** and **prepositions**.
- 3 Ask the teacher for more blank cards if you need them. Make sure you explain why you think more words are necessary.
- 4 Once the poems are complete, each group should read their poem to the rest of the class. Think about the way in which your group will present their poem.
- 5 Preserving your poem: take a photo of your poem, print it out and display it in the classroom or upload it onto the class wiki.

articles

words such as 'the,' 'a', and 'an', articles are part of the noun groups, as they give us information about the noun

conjunctions

words that join other words, phrases or clauses together; coordinating conjunctions join two independent clauses to create a compound sentence and include words such as 'and', 'or' and 'but'; subordinating conjunctions join a dependent and independent clause to create a complex sentence and include words such as 'that', 'whether', 'while' or 'because'

prepositions

tell 'where' something happened, such as 'in', 'on' or 'after'; prepositions often introduce adverbial phrases that give more information about the verb

Activity 2.12 Reflecting on what you have done

- 1 How easy or difficult was it to construct a poem using this approach?
- 2 What images of Australia and Australians does this poem represent?
- 3 What have you learned about other people's ways of understanding and valuing Australia?
- 4 How would you like to change or develop this poem?

GRAND NARRATIVES: BAZ LUHRMANN'S AUSTRALIA

Baz Luhrmann is one of Australia's most successful international film directors. You may be familiar with his films *Strictly Ballroom* (1992), *William Shakespeare's Romeo + Juliet* (1996) and *Moulin Rouge!* (2001). Baz Luhrmann grew up in a small town in rural Australia, where his father was a farmer and ran the local cinema, and his mother was a dancer and dressmaker. These childhood experiences appear to have influenced his interest in storytelling, theatre and music.

In 2008, Baz Luhrmann's epic and much-awaited film *Australia* was released. It stars Nicole Kidman, Hugh Jackman and Brandon Walters. The production costs make this *Australia's* most expensive film ever produced.

The film is set in Northern Australia in the 1930s and 1940s and tells the story of Lady Sarah Ashley (Kidman), who comes to northern Australia to pay an impromptu visit to her husband, and persuade him to sell their vast cattle property called Faraway Downs and return to England.

Lady Ashley arrives at Faraway Downs to find that her husband has died, and that the station manager Neil Fletcher and the dangerous cattle baron King Carney are conspiring to take over the property. After sacking Neil Fletcher, Lady Ashley turns to the drover (Jackman) for assistance. Although he initially refuses to help her, the two of them eventually form an alliance and, with an Indigenous boy Nullah (Walters), fight Carney and his henchmen.



Poster for Baz Luhrmann's film
Australia (2008)

READ AND ANALYSE >>

Activity 2.13 Visualising *Australia*

- 1 Look carefully at the promotional poster for Luhrmann's *Australia*.
- 2 In your reading of this poster, who do you think is the 'star' of the film? What leads you to this conclusion?
- 3 Consider the size and placement of the characters on this poster. Which characters are given the greatest focus? What does this convey about the film?
- 4 How are Indigenous Australians presented in this poster?
- 5 Consider the colours that are used in this poster. What do these colours suggest about the film, and more broadly, the country of Australia?
- 6 From reading this poster, what do you think is the **genre** (or genres) of this film? What aspects of this poster lead you to this conclusion?

genre
a type of text or category of texts that uses particular conventions

VIEW AND ANALYSE >>

Activity 2.14 Viewing trailers

- 1 Compare two of the trailers produced to promote *Australia*. Both can be viewed on YouTube. For Trailer 1, search for 'NEW Australia Trailer (2008)'. For Trailer 2, search for 'New Australia trailer'.

	Trailer 1	Trailer 2
How does the trailer represent the film? Is it presented as an adventure, a romance, etc. (or perhaps a combination of genres)?		
Who do you think is the intended audience of this trailer? Why?		
Compare the representation of Lady Ashley		
Compare the representation of Nullah		
Compare the representation of the drover		
What music is used in the trailer? How does the music influence the way you make meaning from this trailer?		
Shots used in the trailer – consider the use of: • long shots • pan shots • close-ups What is the impact of these shots on your reading of the trailer?		
What is the overriding emotion conveyed in the trailer? How is this done?		

2 Now respond to the following questions:

- What are the main similarities between the two trailers?
- What are the main differences?
- Why do you think that different trailers for the film have been produced?

3 Which trailer would be more likely to encourage you, personally, to view the film? Give reasons for your answer.

stereotype

a widely held but oversimplified image or idea about a particular type of person or thing

stereotypical character

one that conforms to 'type', and is presented in a conventional, expected way

LOOK CLOSER

- 1 Some criticism of *Australia* has focused on the way in which Luhrmann's film evokes notions of Australia and its peoples that might be seen as a **stereotype** or **stereotypical character**. Do you think that the poster and the trailers perpetuate stereotypes about Australia and Australians? If so, what are they?
- 2 If you were to make a trailer for a film called *Australia* set in the twenty-first century, how would it be different to Luhrmann's film?

RESPONSES TO AUSTRALIA

After *Australia's* release, various media commentators expressed strong responses to the film. One of the strongest responses was from expatriate Australian writer Germaine Greer, who argued that the film was historically inaccurate and offensive to Indigenous Australians. She wrote an article for *The Age* newspaper entitled, 'Strictly Fanciful' (17 December 2008). Below is an extract from the article. You can read the full article on *The Age* website.



Reconciliation is the process by which Australians of all shades forgive and forget the outrages of the past and become one happy nation. State and federal governments have pumped money into reconciliation and created a new class of Aboriginal entrepreneurs who accept the values of the property-owning democracy and are doing very well out of it. Luhrmann's fake epic shows Aboriginal people as intimately involved in the development of the lucky country; the sequel would probably show Nullah setting up an Aboriginal corporation and using mining royalties to build a luxury resort on the shores of Faraway Bay.

In the days following the publication of Greer's article, Marcia Langton, Professor of Australian Indigenous Studies at Melbourne University, published a contrasting view. She defended Luhrmann's film and argued that it represents a positive step towards reconciliation between black and white Australians. Below is an extract from the article, 'Why Greer is Wrong on Australia' (23 December 2008). You can read the full article on *The Age* website.

Australia is a 'fake epic', she opines in high dudgeon; it 'shows Aboriginal people as intimately involved in the development of the Lucky Country', referring to the book by Frank Hardy, who wrote about the Gurindji 'walk-off' in *The Unlucky Australians*, published in 1968, following his travels across the inland and period of living with the Gurindji. The strike by Aboriginal workers occurred close to the setting of *Australia*, where the absentee landlord Lord Vestey of Britain exploited the Gurindji people in slave conditions at his Wave Hill Station until 1968, when they went on strike, never returning to work for him, and instigating the long campaign for Aboriginal land rights.

They were indeed intimately involved in the evolution of the nation. *Australia* is set in an earlier period, and cleverly brings together several of the themes of the dark history of Australia's settlement. Whereas Greer claims that none of the dire conditions and poverty of station life are shown in the film, the first close encounter between Lady Sarah and Nullah takes place in a typical makeshift 'humpy' in a native camp scene, where Lady Sarah sings to Nullah a few lines of *Over the Rainbow* to give us the hint that Dorothy has left Kansas and arrived in Oz. I lived in just such a place in my childhood and attended cinemas such as the one hilariously depicted in Luhrmann's wartime Darwin.

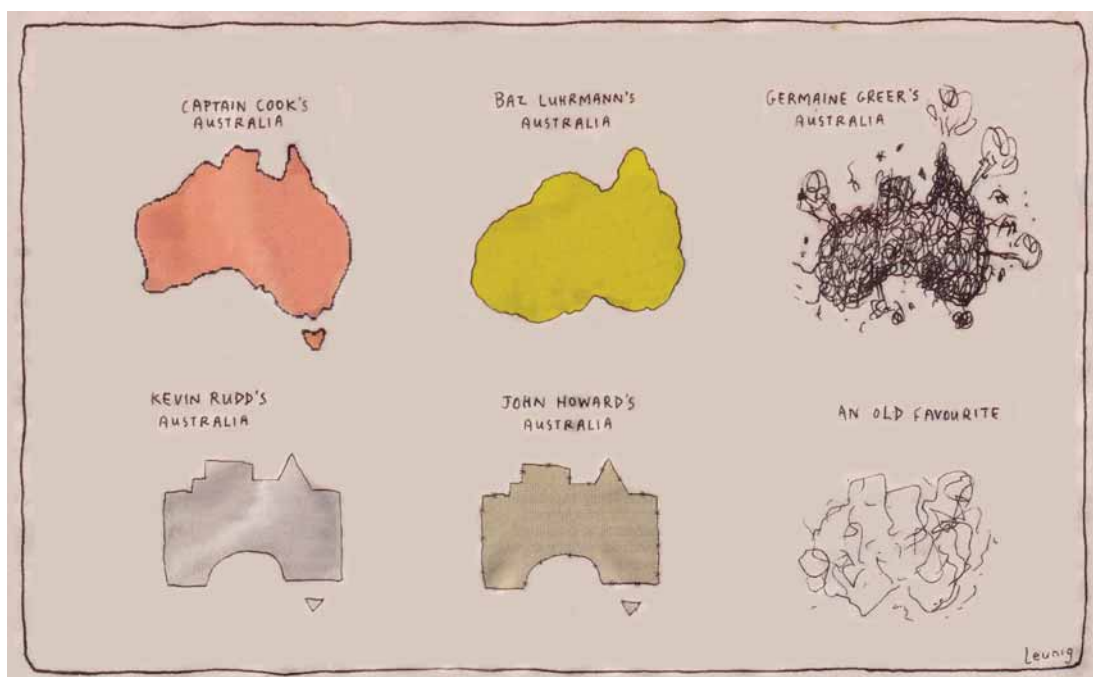
READ MORE

The award-winning Indigenous writer Alexis Wright also contributed a passionate response to this debate. You can read her speech or listen to her podcast via ABC Radio National's Book Show: www.abc.net.au/rn/bookshow/stories/2007/1971477.htm

LOOK CLOSER

- 1 What is your view of the arguments presented in these responses to Luhrmann's film *Australia*? Do any of these match your response to the film?
- 2 Write your own response to either Greer, Langton or Wright. Your response should address their specific views and explain your thoughts about the way Australia and Australians are represented in this film.

Cartoonist Michael Leunig presented a visual response to Greer's article with his cartoon, 'Various Australias'.



'Various Australias', Michael Leunig, *The Age*, 26 December 2008

IDENTIFY >>

Activity 2.15 Messages in texts

- 1 Study the Leunig cartoon, 'Various Australias', published in *The Age* newspaper in the days following Germaine Greer's response.
- 2 What do you think the 'message' of this cartoon is?
- 3 How do the images of Australia depict the attitude towards the country by well-known Australians such as Captain James Cook, Baz Luhrmann, Germaine Greer, John Howard and Kevin Rudd?

READ MORE

Xavier Herbert's novel *Capricornia* (1938) inspired Baz Luhrmann's film *Australia*. Look for this book at your school and local libraries. Look at the front cover and compare it with the promotional poster for Luhrmann's film *Australia* on page 50. From your reading of the front cover, how do you think Herbert is presenting Australia in this text? For a discussion of the classic Australian text, listen to the ABC Radio National Book Show podcast at www.abc.net.au/rn/bookshow/stories/2009/2642331.htm.

SELLING AUSTRALIA: TELLING OUR STORIES TO THE WORLD

Tourism Australia used Baz Luhrmann's film extensively to promote Australia as a holiday destination to tourists, but before the film was even released, Baz Luhrmann had launched a \$40 million marketing campaign called 'Come Walkabout', which featured the film's star, Brandon Walters. Luhrmann's advertising campaign was designed to present a different view of Australia and Australians to those that have been offered in previous campaigns. You can view this ad via YouTube by searching for 'Australia come walkabout commercial'.

An earlier campaign, which resulted in tourism increasing by 100 per cent in the late 1980s, featured actor Paul Hogan inviting potential travellers to 'come and say G'day', telling them 'I'll slip an extra shrimp on the barbie for you'. Hogan became internationally famous during this period through his role as Crocodile Dundee in the movie of the same name. You can view this ad via YouTube by searching for 'Paul Hogan 1984 ad'.



Paul Hogan as Crocodile Dundee

ANALYSE AND CREATE >>

Activity 2.16 Advertising Australia

- 1 Compare Luhrmann's advertisement with the one featuring Paul Hogan. How do these ads present Australia to the rest of the world? What are the similarities and differences between them?
- 2 Explore this page from the website Inspiration Room, which houses a range of classic Australian ads: <http://theinspirationroom.com/daily/2006/classic-australian-tv-ads>. Select four of these ads and consider the messages about Australia or Australians being presented in these texts. Is there a difference between these ads and those designed for an international audience?
- 3 Create your own advertisement for your own part of Australia to promote your town, region, city or suburb. You might like to use a photo or movie program to help with the task. Alternatively, you can create an electronic poster or glog using Glogster (www.glogster.com).

- 4 Post your advertisement on the class wiki. After everyone in the class has published their ads in this space, vote for the five ads that you think best represent the place they are advertising and are most likely to encourage tourists to visit them.
- 5 You might also consider presenting the winning ads at a local festival or showing them at your school.

COLONIAL NARRATIVES: LAWSON'S 'THE DROVER'S WIFE'



Henry Lawson

Prior to the expansion of media and technology in the twentieth century, literary texts were one of the main ways in which people living outside Australia could learn about the landscape and people of this place.

Henry Lawson (1867–1922), one of Australia's most well-known nineteenth-century writers, published 'The Drover's Wife' in 1894. This story tells a very different one to Luhrmann's film. Lawson writes of the hardship of living in the bush and the sacrifices women are forced to make. Perhaps it is because this is a story about courage and resilience that 'The Drover's Wife' has often been included in anthologies of Australian literature.

One of the best ways of developing and reflecting on your understanding of a text you have read is to ask questions.

Read the following extract from the 'The Drover's Wife' before developing some questions about it.

It must be near one or two o'clock. The fire is burning low. Alligator lies with his head resting on his paws, and watches the wall. He is not a very beautiful dog, and the light shows numerous old wounds where the hair will not grow. He is afraid of nothing on the face of the earth or under it. He will tackle a bullock as readily as he will tackle a flea. He hates all other dogs – except kangaroo-dogs – and has a marked dislike to friends or relations of the family. They seldom call, however. He sometimes makes friends with strangers. He hates snakes and has killed many, but he will be bitten some day and die; most snake-dogs end that way.

Now and then the bushwoman lays down her work and watches, and listens, and thinks. She thinks of things in her own life, for there is little else to think about.

The rain will make the grass grow, and this reminds her how she fought a bush-fire once while her husband was away. The grass was long, and very dry, and the fire threatened to burn her out. She put on an old pair of her

husband's trousers and beat out the flames with a green bough, till great drops of sooty perspiration stood out on her forehead and ran in streaks down her blackened arms. The sight of his mother in trousers greatly amused Tommy, who worked like a little hero by her side, but the terrified baby howled lustily for his 'mummy.' The fire would have mastered her but for four excited bushmen who arrived in the nick of time. It was a mixed-up affair all round; when she went to take up the baby he screamed and struggled convulsively, thinking it was a 'blackman'; and Alligator, trusting more to the child's sense than his own instinct, charged furiously, and (being old and slightly deaf) did not in his excitement at first recognise his mistress's voice, but continued to hang on to the moleskins until choked off by Tommy with a saddle-strap. The dog's sorrow for his blunder, and his anxiety to let it be known that it was all a mistake, was as evident as his ragged tail and a twelve-inch grin could make it. It was a glorious time for the boys; a day to look back to, and talk about, and laugh over for many years.

She thinks how she fought a flood during her husband's absence. She stood for hours in the drenching downpour, and dug an overflow gutter to save the dam across the creek. But she could not save it. There are things that a bushwoman cannot do. Next morning the dam was broken, and her heart was nearly broken too, for she thought how her husband would feel when he came home and saw the result of years of labour swept away. She cried then.

She also fought the pleuro-pneumonia – dosed and bled the few remaining cattle, and wept again when her two best cows died.

Again, she fought a mad bullock that besieged the house for a day. She made bullets and fired at him through cracks in the slabs with an old shot-gun. He was dead in the morning. She skinned him and got seventeen-and-sixpence for the hide.

She also fights the crows and eagles that have designs on her chickens. Her plan of campaign is very original. The children cry 'Crows, mother!' and she rushes out and aims a broomstick at the birds as though it were a gun, and says 'Bung!' The crows leave in a hurry; they are cunning, but a woman's cunning is greater.

Different kinds of questions will allow you to explore your understanding of the text. Questions can be described in the following ways:

- **Literal** – these questions can be answered by information that is explicit in the text itself. An example of this type of question is, 'How many children does the drover's wife have?'
- **Inferential** – the answer to an inferential question is not explicit in the text. An example of this type of question is, 'Why doesn't the drover ask Black Mary to help, rather than try to force the drunken doctor to help his wife?'
- **Evaluative** – these questions ask the reader to make a judgement about some aspect of the text. Examples of this type of question are, 'Why do you think the drover's wife accepts the harsh conditions of her life?' or 'In what ways do you think Australia has changed since the time Lawson was writing this story?' or 'How do you think readers in London would have responded to this story?'

Activity 2.17 Asking questions, going further

- 1 After rereading the extract, write two literal questions, two inferential questions and two evaluative questions about 'The Drover's Wife'.
- 2 Swap your questions with a partner and try to answer the questions that they have designed. How do your questions differ?
- 3 Discuss your responses, and annotate the passage above with the answers to each of your questions. If you have access to a computer and the internet, you and your partner might like to copy the passage above into VoiceThread (<http://voicethread.com>) and complete this part of the activity online.
- 4 If you have time, swap your questions with another pair of students. What new understandings of this passage do you have after asking and answering these questions?
- 5 Look over the rest of the story. What don't you understand? What would you like to have more information about? Write three to five more questions about the text. After you have written them, label them as one of the following: literal, inferential or evaluative.
- 6 Pool these questions on the class wiki. Try answering some of the questions written by your classmates and see what responses others offer to your questions.

Activity 2.18 Language, text and meaning

Let's take a look at the language of the text by continuing the list below. This list details the information that the reader is given about the drover's wife. Make sure you note the impact that this information has on your perception of this character.

Textual information	Intended impact on the reader
Gaunt, sunbrowned bushwoman	This suggests that the drover's wife works physically hard outside and does not always have enough food. Lawson wants the reader to understand that the drover's wife is different to a lady from London or a lady living in the city.
She was a determined-looking woman	
She rode nineteen miles for assistance, carrying the dead child	

Textual information**Intended impact on the reader**

She skinned the bullock and got seventeen-and-sixpence for the hide

She loves her children, but has no time to show it

She has a keen, very keen sense of the ridiculous

EXPLORE AND EVALUATE >>**Activity 2.19** A closer look at language and meaning

- 1 Reread the list of information about the drover's wife and your analysis of this information. In two or three sentences, describe the drover's wife in your own words (drawing on the intended impact column).
- 2 Why do you think neither the drover's wife nor the drover is given a first name in this story? How does the narrator refer to the drover's wife?
- 3 This story is a **third-person narrative**. Why do you think that Lawson chose to narrate the story from this perspective?
- 4 Is this story written in the past or the present tense? Does it change? Why do you think Lawson chose to write the story in this way?

third-person narrative
a narration by someone or something that is not a character in the story and characters are referred to as 'she', 'he', 'it' or 'they'; this is the most common narrative mode in literature

REFLECT ON

In your notebook, consider the following questions:

- 1 How does Lawson's representation of Australia contrast with Luhrmann's?
- 2 Are there any aspects of Lawson's short story that resonate with how you imagine Australia? Refer back to your response for Activity 2.1 when answering this question.
- 3 How do you think Jack Davis or Dorothea Mackellar would have responded to Lawson's short story? Explain your answer.
- 4 Make a list of the things you would need to change if you were to set Lawson's short story in contemporary Australia.

The Australian film *Amy* is set in a much later period than Lawson's story, but it conveys a similar sense of isolation and vulnerability. You can view a clip from this film at the following website: <http://aso.gov.au/titles/features/amy/clip1>.



VIEW AND ANALYSE >>

Activity 2.20 Looking closer at images: from story to film

- 1 Reread the opening (sometimes referred to as 'orientation') of Lawson's short story. What **archetypes** of the Australian bush and pioneers are conveyed in this opening?
- 2 Compare the beginning of Lawson's narrative with the clip from *Amy*, which is also set in rural Australia. What similarities do you notice?
- 3 Thinking about the clip from *Amy*, consider how you would shoot the opening scene of 'The Drover's Wife' if you were to make a film of Lawson's story. You will need to decide how you will break up the information conveyed in the first few paragraphs of the story. Read the first paragraphs slowly and reflect on the images that stand out to you.

archetype

a model or recurring symbol that is held up as a perfect specimen or type, often recurring in narrative texts

SOUND AND VISION

Camera movements and shots

A camera shot is the basic unit of filming, which is the unedited, continuously exposed image of any duration made up of any number of frames. Essentially, the camera can remain stationary, can rotate from a fixed place or can follow a subject. The transition between shots refers to the way in which one shot moves to the next. Frequently used transitions include fade-ins and fade-outs, cuts or abrupt changes from one shot to the next, or dissolves that slowly fade out and in from one shot to the next. The duration of a shot refers to the time in seconds that the shot lasts.

There are many different types of shots that can be edited together in the creation of a film. Some of these include:

- Long shot: a shot taken at considerable distance from the subject.
- Medium shot: a shot of a person from the knees or waist up.
- Pan shot: a shot taken from a mounted camera moving horizontally on a fixed axis.

- Reaction shot: a shot of a character's reaction to what has been said or done in the previous shot.
- Tilt shot: a shot taken from a mounted camera moving vertically on a fixed axis.
- Tracking shot: a shot of a subject filmed by a camera mounted on a moving vehicle.
- Zoom shot: an ongoing shot through a stationary camera where, through the continuous action of the lens, a long shot can very rapidly convert to a close-up is a zoom in. A close-up reverting to a long shot is a zoom out.

Sound features

Sound effects are made up of sounds other than music or dialogue and form part of the overall sound design of a film. This can often also include the use of silence.

Sounds are either diegetic or non-diegetic:

- Diegetic: sounds that occur within the frame of the shot or within what you see on screen, such as character's voices, the whistling of a kettle or the slamming of a door.
- Non-diegetic: sounds that are additional to or external to a scene, such as mood music, a voice-over and other sound effects used for dramatic purposes.

EXAMINE AND CREATE >>

Activity 2.21 Print text to film text

- 1 Use a storyboard to show how the opening of 'The Drover's Wife' might be conveyed as a film text. Make your own storyboard template, or you can build on the one provided below. When completing your storyboard, remember to include information about the following aspects of cinematography: camera movements and audio features.

Frame 1: duration	Frame 2: duration	Frame 3: duration
Camera shot:	Camera shot:	Camera shot:
Camera movement:	Camera movement:	Camera movement:
Sound (diegetic):	Sound (diegetic):	Sound (diegetic):
Sound (non-diegetic):	Sound (non-diegetic):	Sound (non-diegetic):
Transition:	Transition:	Transition:

- 2 After completing your storyboard, write two paragraphs explaining the reasons behind your decision to use certain camera shots and movement, and your choice of diegetic and non-diegetic sound.
- 3 Compare your storyboard with that of another pair of students. How is your interpretation of the opening orientation similar or different?
- 4 If you have access to a computer, you could use images and a photo or movie-making program to add visuals to your storyboard.

NARRATIVE STRUCTURE AND 'THE DROVER'S WIFE'

While narratives tell stories in different ways, they often use similar generic elements or stages: **orientation**, **complication**, **climax**, **resolution** and **evaluation**. Understanding genre and how it works can assist us in making sense of the story as we are reading it, and predicting what might happen next.

For example, in Lawson's short story, you may have expected that the drover's wife and her children were going to have to face some difficulty when you read, in the orientation stage, that 'The drover ... is away with sheep. His wife and children are left here alone.' If you were ready for the arrival of the snake, this might be because you were aware that the structure of a narrative requires a complication to be introduced and addressed by the central character:

WRITE >>

Activity 2.22 Rewriting narratives

'The Drover's Wife' has a complex generic structure. The primary narrative is set in the present, and is concerned with the arrival of the snake and its threat to the family. The secondary narrative, which consists of a series of flashbacks, begins when the drover's wife puts the children to bed on the kitchen table and waits, with the dog Alligator at the ready, for the snake to appear.

- 1 Annotate your copy of the text so that the orientation, complication, climax, evaluation and resolution of the primary narrative are clearly labelled.
- 2 Record a key sentence from each of the stages of the primary narrative in the table below.

Orientation

The part of the narrative that sets the scene and introduces the characters

Complication

An event that disrupts the narrative and presents a challenge for the characters

Climax

The most exciting part of the story where the characters are trying to address the complication

Evaluation

A moment in the narrative that reflects on either the climax or resolution and considers the implications of what has occurred so far

Resolution

The details of the outcome of the story and of the characters' experience dealing with the complication

- 3 Are there any differences in word choice and sentence structure in the sentences you have cited above?
- 4 Now look closely at the series of flashbacks that make up the secondary narrative, which weaves through the middle of the story. What do you think are some of the significant differences between the primary and secondary narratives?
- 5 Why do you think Lawson chose to include this collection of secondary narrative flashbacks as part of this story?

IDENTIFY AND WRITE >>**Activity 2.23 Another look at the narrative**

- 1 Choose another story for the secondary narrative and label the generic stages of this brief story. You might note that, as with the example above, some of the stages are omitted, implied or dealt with very briefly. For example, the story that tells of the drover's wife being desperately ill in childbirth does not state a resolution, although we know, of course, that the mother survives.
- 2 Once you have identified the generic stages of the mini-narrative that you have selected, develop or expand the story in some way. In developing this story, you might expand each of the stages or focus on developing a stage that is dealt with only briefly, or omitted in Lawson's version. You might also like to experiment with changing one or more stages of the narrative, in order to tell a different tale.
- 3 Another alternative is to tell the story from another character's perspective. How might Tommy recount the experience of the bushfire, or King Jimmy, Black Mary or the drover tell the story of the time the doctor was too drunk to help with the delivery?

READ MORE

Other writers from both the past and the present have written stories about the difficulty women face in the outback. Barbara Baynton's collection of short stories, *Bush Studies*, first published in 1902 in England, remains one of the most gothic and nightmarish examples of life for some colonial women in the bush at the turn of the century. Of the six stories included in this collection, 'The Chosen Vessel' remains the most anthologised and discussed.

After reading 'The Chosen Vessel', reflect on the ways in which this short story is similar and different to Lawson's 'The Drover's Wife'.

REWRITING AUSTRALIAN STORIES

Often texts that have been or remain important to a culture are the subject of various appropriations, parodies and rewriting. This seems to be particularly the case with Australian literature, and with Lawson's story 'The Drover's Wife'. You may have noticed in the curator's notes for the excerpt from the film *Amy*, cited above, that a comparison is made between this section of the film and the famous painting titled 'The Drover's Wife' (1945) by Australian artist Russell Drysdale.



Russell Drysdale, *The Drover's Wife* (1945, oil on canvas, National Gallery of Australia, Canberra)

LOOK CLOSER

- 1 How does Drysdale depict the drover's wife?
- 2 Does Drysdale's painting support or challenge Lawson's portrayal of the drover's wife?
- 3 Drysdale finished this painting in 1945. Why is this date significant? How do you think that this context might have influenced Drysdale's painting of the drover's wife?
- 4 What images of Australia and Australians are presented?

READ MORE

You can find further information about Drysdale's painting here: www.abc.net.au/arts/drysdale/paintings/30.htm.

IDENTIFY AND WRITE >>

Activity 2.24 Who is the drover's wife?

- 1 From your reading of Lawson's story and Drysdale's painting, make a list of some of the things that the drover's wife might be thinking as she stands in the dry outback. Consider:
 - Where is she going?
 - Who is tending the horses?
 - What is in the covered wagon?
 - What is she carrying in the bag?
- 2 Write a short narrative from the perspective of the drover's wife depicted in Drysdale's painting.

In 1975, the Australian author Murray Bail published his own version of 'The Drover's Wife', which was a response to Drysdale's work. In Bail's version, a man who recognises his own wife in Drysdale's painting narrates the story. 'She is my wife', he says. In Bail's version, the wife is given a name – Hazel – and she is not staying home protecting her children; rather, she has left her husband and children for the drover. Here are some excerpts from Bail's story:

There has perhaps been some mistake – but of no great importance – made in the denomination of this picture. The woman depicted is not 'The Drover's Wife'. She is my wife. We have not seen each other now ... it must be getting on thirty years. This portrait was painted shortly after she left – and had joined him. Notice she has very conveniently hidden her wedding band. It is a canvas 20 x 24 inches, signed l/r 'Russell Drysdale'.

I say 'shortly after' because she has our small suitcase – Drysdale has made it look like a shopping bag – and she is wearing the sandals she

normally wore to the beach. Besides, it is dated 1945.

It is Hazel all right.

How much can you tell by a face? That this woman has left her husband and two children? Here, I think the artist has fallen down (though how was he to know?). He has Hazel with a resigned helpless expression – as if it was all my fault. Or, as if she had been a country woman all her ruddy life.

Otherwise, the likeness is fair enough ...

He is bending over (feeding?) the horse, so it is around dusk. This is borne out by the length of Hazel's shadow. It is probably in the region of 5pm. Probably still over the hundred mark. What a place to spend the night. The silence would have already begun.

Hazel looks unhappy. I can see she is having second thoughts.

All right, it was soon after she had left me; but she is standing away, in the foreground, as though they're not speaking. See that? Distance = doubts. They've had an argument.

Of course I don't want to know all about him. I don't even know his name. In Drysdale's picture he is a silhouette. A completely black figure. He could have been an Aboriginal; by the late forties I understand that some were employed as drovers.

But I reject that.

I took a magnifying glass. I wanted to see the expression on his face. What colour is his hair? Magnified, he is nothing but brush strokes. A real mystery man.

With the benefit of hindsight, and looking at this portrait by Drysdale, I can see Hazel had a soft side. I think I let her clumsiness get me down. The sight of sweat patches under her arms, for example, somehow put me in a bad mood. It irritated me the way she chopped wood. I think she enjoyed chopping wood. There was the time I caught her lugging into the house the ice for the ice chest – this was just after the war. The ice man didn't seem to notice; he was following, working out his change. It somehow made her less attractive in my eyes, I don't know why. And then of course she killed the snake down at the beach shack we took one Christmas. I happened to lift the lid of the incinerator – a black brute, its head bashed in. 'It was under the house,' she explained ...

Does this explain why she left?

Not really.

To return to the picture. Drysdale has left out the flies. No doubt he didn't want Hazel waving her hand, or have them crawling over her face. Nevertheless, this is a serious omission. It is altering the truth for the sake of a pretty picture, or 'composition' ...

I recall the drover as a thin head in a khaki hat, not talkative, with dusty boots. He is indistinct. Is it him? I don't know. Hazel – it is Hazel and the rotten landscape that dominate everything.

Source: Murray Bail, 'The Drover's Wife' in Carmel Bird (ed.), *Relations: Australian Short Stories*, Houghton Mifflin, Melbourne,

1991, pp. 49–53

LOOK CLOSER

- 1 What is your initial response to Bail's rewriting of Lawson's narrative?
- 2 Drysdale's painting depicts a drover's wife who is quite different to the 'gaunt' woman of Lawson's narrative. In what ways has Bail represented the drover's wife differently to Lawson's heroine? (Contrast the way in which each character deals with the snake.)
- 3 Why does the narrator dismiss the possibility of the drover being an Aboriginal man? Do you see Lawson's and Bail's attitudes to Indigenous Australians being the same or different?
- 4 Bail is a master of showing, not telling. Reread the sentence in which he recalls discovering the snake in the incinerator. What does this reveal about the narrator, and his relationship with Hazel? Who seems more vulnerable in this story, the drover's wife or her former husband?

WRITE >>

Activity 2.25 Your turn: rewrite 'The Drover's Wife' for a modern audience

Now it is your turn to contribute to the rewriting of this classic Australian text.

Think about how the story would be written if it were called 'The Singer's Wife' or 'The Miner's Wife' or 'The Chef's Wife'.

You could even set your story in urban Australia, focusing on a husband working at home and looking after the children while his wife is away. Your story might be called 'The Marketing Manager's Husband', 'The Consultant's Husband', 'The Pilot's Husband' or 'The Actor's Husband'.

Consider the ways in which the previous versions of Lawson's story have challenged and shifted the meanings and focus of his original narrative. How would you like to change, adapt and challenge this colonial text? What Australian story would you like to tell?

READ, WRITE, CREATE

As Australia has become an increasingly ethnically diverse nation, readers have had the opportunity to engage with a wide variety of Australian stories – you have read some of these different perspectives in this chapter. Now it is time for you to create your own Australian narrative.

FINDING INSPIRATION

Before you begin planning your narrative, you might like to reflect on the texts that you have read in this chapter and consider drawing inspiration from the following sources.

FAMILY AND COMMUNITY STORIES

- You might draw on stories from your family as the basis for a narrative. Think about the stories you have been told by grandparents and family friends. How long has your family lived in Australia? Do you have a family story of arrival, belonging or moving that could form the basis of your narrative?
- Consider the stories that your neighbours or teachers may have to tell about their experience of being Australian.

PUBLISHED TEXTS

- You might rewrite an existing narrative to show a different perspective on Australia or Australians.
- For a range of Australian stories, visit this site: www.cultureandrecreation.gov.au/stories/category.htm#digitalmedia.

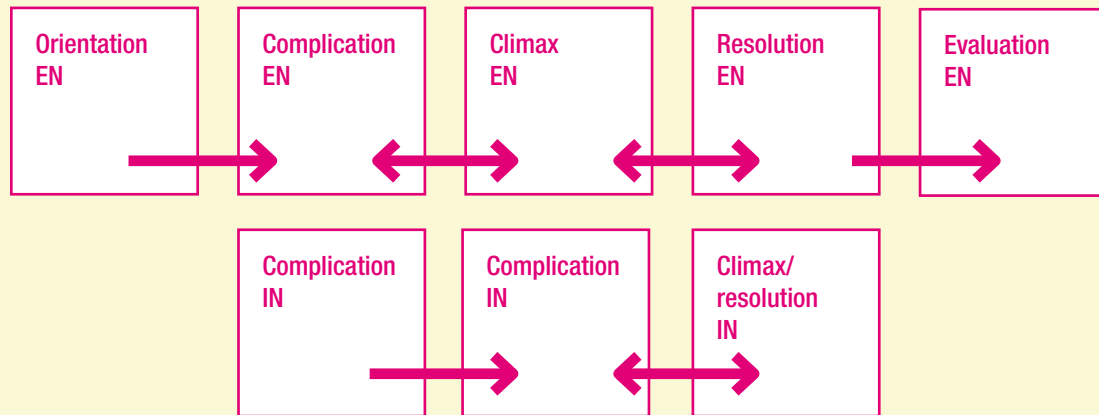
AUSTRALIAN ART

You might use Australian art as the inspiration for a story. You can search for and view Australian art at the following sites:

- <http://artsearch.nga.gov.au>
- www.aboriginalartdirectory.com/artists
- www.cultureandrecreation.gov.au/articles/heidelberg-school
- www.abc.net.au/arts/drysdale/exhibit/painting.htm
- www.pictureaustralia.org/nolan

PLANNING YOUR NARRATIVE

In this chapter, we spent some time looking at the stages of the narrative genre, and also exploring stories that use interior and exterior narratives. Create a graphic organiser to plan your story. You might like to adapt the one on the next page. Note that (EN) refers to exterior narrative and (IN) refers to interior narrative.



PRESENTING YOUR NARRATIVE

Consider the way in which you might present your narrative. Will it be:

- in print?
- a short film?
- a digital story?
- another form?

For information about digital stories, see www.acmi.net.au/digital_stories.htm.

Make sure you think about which presentation medium will best convey the type of story you want to tell.

SHARING YOUR STORIES WITH OTHERS

Post your story on the class wiki. Read and respond to the stories of at least three other people. Your response might address the following points:

- The way in which the story makes you think and feel.
- The writer's use of language and structure to convey meaning.
- Any questions you might have for the writer.

REFLECT ON WHAT YOU HAVE LEARNED

Review your answers to some of the questions you were asked at the start of this chapter.

- 1 What qualities do you think a text should have in order for it to be called 'Australian'? For example, do you think that the author should be Australian? Should the narrative be set in Australia?
- 2 After completing this chapter, have your answers changed or developed? Is there anything you'd like to add to your original responses?
- 3 Review the collection of Australian stories that have been created by your class. Do these stories represent diverse experiences and attitudes? Are there Australian people and perspectives that are not represented here? Where might you go to find people who could tell these stories?

GET REAL: DOCUMENTARY AND THE TELLING OF TRUTH





IN THIS CHAPTER YOU WILL:

- view and respond to Australian and international documentary texts created in different contexts, including the films *Bowling for Columbine*, *Land Mines – a love story* and *Molly & Mobarak*
- evaluate the social, moral and ethical points of view and voices presented in these texts
- interpret, analyse and evaluate how different points of view are constructed to serve specific purposes in texts
- explore ideas and evaluate the impact on audiences of different choices in the representation of images in documentary texts
- explore the visual features and structures of documentary texts
- write and create sustained imaginative, informative and persuasive texts that present a point of view and illustrate arguments, including digital and multimodal texts.



START HERE



- In what ways do you ‘document’ your own life?
- How important do you think getting to the ‘truth’ is in creating documentaries?
- How do documentaries reflect the values, ideas, interests and attitudes of the filmmaker?
- What tools do creators of documentaries use to persuade their audiences?

REFLECT >>

Activity 3.1 Documenting your own life

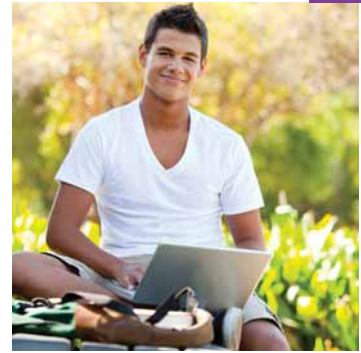
1 In what ways do you ‘document’ your own daily experience at home, at school, in the workplace, during weekends or when you travel?

Documentary tool	Examples of material included	Audiences	Purposes (What does it reveal about you, your values, ideas, interests and beliefs?)
Diaries/journals			
Facebook			
Photo albums			
Vlogs/digital diaries			
Weblogs			
Flickr			
YouTube			
Other			

2 In small groups, discuss your responses. You could screen your blogs or personal YouTube clips or films and talk to your group and/or the class about the reasons you have ‘documented’ your interests and ideas, the process of making creative choices and your intended audience.

3 Is what you record always truthful? Does that matter?

4 Reflect on your discussion through a class wiki, which is also a good way to share online material you feel comfortable with making public.



Documenting your own life

Apart from documentaries that might be viewed on television or in cinemas, with the development of online social media and portable digital cameras many of you can be considered **documentary** makers. Whether it be images that are posted on Flickr; the growing use of weblogs and vlogs, personal YouTube contributions or the use of social media such as Facebook, people of all ages are 'documenting' their own experiences, ideas, thoughts and feelings like never before.

These digital social media forms of the documentary are an extension of the more traditional forms of documenting personal experience and moments in time, such as diaries, journals and photo albums. What is common in all the screen texts that you create or view is that they reflect the values, ideas, interests and attitudes of the filmmaker. Screen texts all engage in their own ways with concepts of identity, culture and truth. They engage in telling a story.

Even **mockumentary** films engage in telling a story and tell us something about the person who has created them, their personal interests or wider social concerns. A mockumentary often analyses or comments on current events and issues through a fictitious world or setting, or presents a **parody** of the documentary form itself. They may be either comedic or dramatic in form, although comedy in a mockumentary is more common.

Two recent comedic mockumentaries that you might be familiar with are *Summer Heights High* (created by Chris Lilley), with characters like Jonah and Ja'mie in a mock high school setting, and *Exit Through the Gift Shop* (directed by Banksy), which is a parody of a mock French graffiti artist who seeks fame and fortune.



Welcome to the rich and varied world of documentary. But let's get started with your own experiences of documenting aspects of your life.

documentary

a text that aims to present a view of reality and attempts to tell the 'truth' in its depiction of people, places and events

mockumentary

a mock, or fake documentary, in which fictitious events are presented in documentary format; can also refer to an individual work within the genre

parody

a 'spoof' created to poke fun at the original text

WHOSE TRUTH?

Whose truth? This is a question that you might ask regularly as you view and reflect on documentaries. From your own online documentary texts that you create and that reflect who you are and your world, to the reality television shows that you might view, to the familiar and possibly unfamiliar full-length documentaries, the question 'Whose truth?' is an important one to ask. The word 'documentary' has its root in the Latin word *docere*, which means to teach or instruct. This definition poses questions about what is learned and how it is learned when you view documentaries and when you create your own documentaries.

THE SLIPPERY NATURE OF TRUTH

The truth is often difficult to define because one person's truth might be different from another person's truth. What you think and feel are kinds of truths for you and these truths are the product of a range of life experiences and exposure to values, ideas and attitudes.

Filmmakers are no different – they often feel compelled to create a vision and share the truths that they have observed. They may feel that a story has not been told in full or that there are missing links in a story, so they have a strong motivation to tell untold or unheard stories.

The following activity is designed to get you thinking about the ways in which many documentaries and reality television shows have a particular or sometimes selective **point of view** when they open up an issue, topic or idea. All texts, both written and visual, start with an idea, a premise or a contention that will provide the basis for more detailed exploration.

point of view
the viewpoint of an author, audience or character in a text; it can be either a subjective (first-person) or objective position from which the world is observed: the subjective viewpoint would be through the eyes of a character and the objective viewpoint would be observing the character from a distance

INTERACT >>

Activity 3.2 Develop your ideas

A four corners activity helps you to develop arguments and ideas.

- 1 As a class, come up with 10 contentions that might hold true for some of you and not for others. This might get you thinking about the nature of truth and the problems in pinning it down. For example:
 - Facebook is just a poor substitute for face-to-face conversations.
 - The Australian flag is out of date.
 - The death penalty is justified in certain circumstances.
 - The Australian F1 Grand Prix encourages 'hoon driving'.
- 2 Open up the debate on each of the 10 contentions by using the four corners of the classroom as a space for you to gather, depending on individual responses to each contention.

- 3 One corner is for those who strongly agree with the contention, another is for those who strongly disagree, and the two remaining are for those who merely agree or disagree.
- 4 After a statement is made, move to the corner that reflects your stance on the issue.
- 5 Each corner should develop their arguments and evidence collectively and then one person in each corner is called upon to share with the rest of the class.
- 6 At the end of the discussion, you can remain in your corner or show that you have changed your opinion by moving to another corner.

REFLECT ON

Imagine you were going to write an opinion piece or create an online digital diary on one of the 10 contentions in Activity 3.2. In small groups, brainstorm and provide an informal plan of the kinds of ideas that you think you would use to persuade a reader or viewer to accept your point of view.

What has this got to do with making documentaries and truth, you might ask? Like some written opinion pieces, some documentaries might sit on the fence and try to be neutral. But it is more often the case that documentary filmmakers present a version of the truth in that they try to persuade you to believe the arguments and evidence they are presenting in search of truth.

A good example of how documentary filmmakers use evidence and the kinds of evidence they include can be seen when looking at two documentaries on climate change that have opposing points of view. You can explore more documentaries at this website: <http://topdocumentaryfilms.com>.

See what you can find out about two documentaries on global warming: *An Inconvenient Truth* (2006) and *The Great Global Warming Swindle* (2007). Then view the trailers for both films. You will find the trailer for *An Inconvenient Truth* at the film's official website; the trailer for *The Great Global Warming Swindle* can be viewed via YouTube.

LOOK CLOSER

- 1 What are the different 'truths' presented in these documentaries?
- 2 Which one did you find most persuasive? Did your own attitude to climate change influence you?
- 3 Work in small groups to list some of the ways in which the truth is represented and contested by filmmakers in these documentaries.

REALITY TELEVISION

Reality television provides us with another way of understanding the ways in which 'truth' is presented. Think about some of the reality television shows that have currency. Shows like *The Biggest Loser*, *MasterChef*, *My Kitchen Rules*, *Customs*, *Border Security* and *Survivor* all fit into the **genre** of documentary. They are in many ways scripted, shaped and edited just like a documentary, as well as being 'branded' and packaged for television. As with more conventional documentary, there would be a lot of footage that is taken on location that simply would not be used in the nightly or weekly episodes.

genre
a type of text or category
of texts that uses
particular conventions

INTERACT >>

Activity 3.3 Round robin

- 1 In groups of four, with all students as scribes, make a list of all the reality television shows you have viewed or know about. As the list is passed around the group, support each other with ideas and spelling. At a signal from the teacher, the groups pass their pieces of paper to the group on their left.
- 2 After reading the responses from the previous group, tick three that your group believes are most popular and then continue to generate and record more ideas on the new piece of paper that the group receives.
- 3 After about four rotations, return the lists to the original groups. Look at the ticks and come up with what the class believes are six of the most popular reality television shows.
- 4 Then complete the following table.

Name of reality television show	Possible reasons for its popularity
e.g. <i>Survivor</i>	e.g. Viewers' love of extreme adventure situations

Activity 3.4 Engaging the viewer

- 1 Working in small groups, each group is allocated a reality television show and assumes responsibility for presenting a review of that show. Episodes are available online at the official websites of each show.
- 2 In your presentations, show the opening sequence to the whole class to provide a snapshot of the show, then cooperatively present an overview using the ideas in the table that follows. The prompts should reveal the choices made by the director and producer of each show and provide a glimpse of the ways in which they engage you as a viewer.

Title of reality television show

Characters and a brief character outline

The use of both image and sound/music/silence to create effects on the viewer

The ways in which the show introduces or reveals characters (e.g. characters talking directly to the camera or background footage)

The structure of the show (how it opens, what mini-narratives are shown, at what point the show cuts to advertisements, how the episode winds up, any teaser of what lies ahead)

The human predicaments revealed and explored

The range of emotions felt at specific moments in the show

REFLECT ON

In your journal or on the class wiki, write a comment on what you have learned so far about documentaries and how they represent the truth. Comment on the reflections of at least three other students.

DOCUMENTARY AS PERSUASIVE TEXT

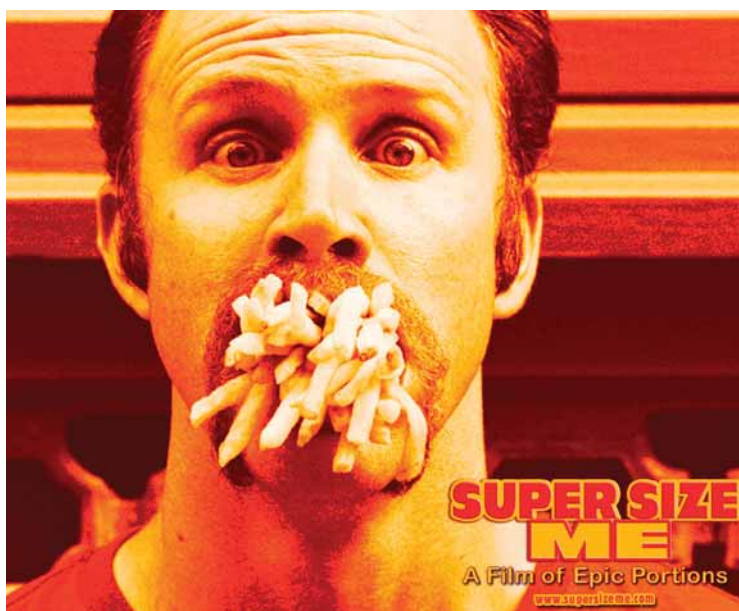
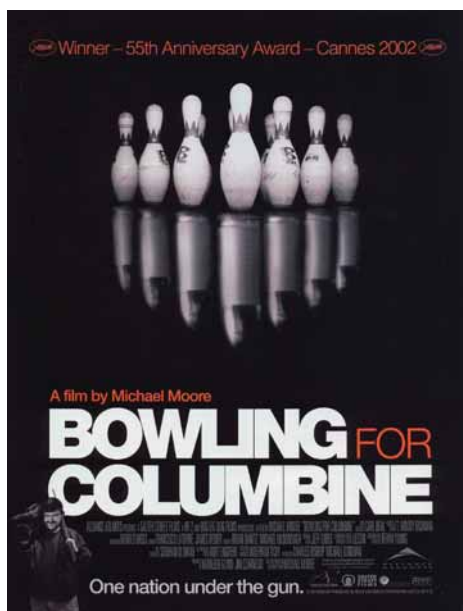
Building on what you have explored when looking at reality television shows and documentary so far, it is worth looking at two popular documentaries that may be familiar to you. These documentaries have captured the public imagination, challenged and possibly shifted the way we think about things. They are also good examples of the ways in which documentaries use a range of techniques and devices to search for the 'truth' and engage an audience.

Bowling for Columbine (Michael Moore, 2002) won the Academy Award for Best Documentary. Moore's documentaries are pitched at the general public and the stated aim is to persuade the audience to accept a particular point of view. In the case of *Bowling for Columbine*, Moore questions America's gun culture with its easy access to guns. He critiques the ready availability of guns after the tragedy at Columbine High School when two male students opened fire on their teachers and fellow students in a killing spree.

Morgan Spurlock's documentary *Super Size Me* (2004) also had a profound impact on audiences. His well-known documentary is a visual diary of his McDonald's-only diet over a period of 30 days. Needless to say, the results were visible and the film was a factor in forcing the McDonald's franchise to look at both their menus and portion sizes.

Both of these fast-paced documentaries persuade by using a range of documentary conventions and resources such as **source material**.

source material
what the documentary director chooses to use and include in the documentary, including interviews, archival footage, re-enactments and statistical data



Persuasive documentary texts



Interviews are source material.

VIEW AND RESPOND >>

Activity 3.5 View trailers

- 1 Go to the *Bowling for Columbine* website (www.bowlingforcolumbine.com) and view the official trailer of the film.
- 2 Also view the official trailer of *Super Size Me*, which can be viewed via YouTube.
- 3 Were you persuaded? After viewing the trailers, share your responses to them with a partner and discuss whether you think they are persuasive.

IDENTIFY >>

Activity 3.6 Persuasive techniques

Here is a list of some of the persuasive techniques of documentaries. Refer to them as you complete the following table.

- Interviews
- Live footage
- Archival footage (Moore uses the closed-circuit television footage from the school)
- Fictional footage or re-enactment
- Still photographs/art/animation
- Graphs and charts
- Voice-over or direct narration to the camera
- Music and song
- Sound effects

Bowling for Columbine

Ideas/arguments being presented by Michael Moore

Examples of source material and persuasive techniques

The effects of the source material and persuasive techniques

Super Size Me

Ideas/arguments being presented by Morgan Spurlock

Examples of source material and persuasive techniques

The effects of the source material and persuasive techniques

VIEW MORE

Even if you have already seen them, *Bowling for Columbine* and *Super Size Me* are worth viewing in full again. Borrow them from your library or rent them from your local video store and view them at home with someone in your family. Have a discussion about any of the ideas that grabbed your attention and why.

VIEW AND CREATE >>

Activity 3.7 What do you think?

Using either of the documentaries of Michael Moore or Morgan Spurlock or a favourite documentary of your own choice, view at least two clips from the documentary and on a class wiki discuss why you found the documentary effective and/or persuasive. Consider the stance of the documentary makers in these clips and whether you think they are completely truthful. Include a link to the clip if it is on YouTube or on another website.

VIEW MORE

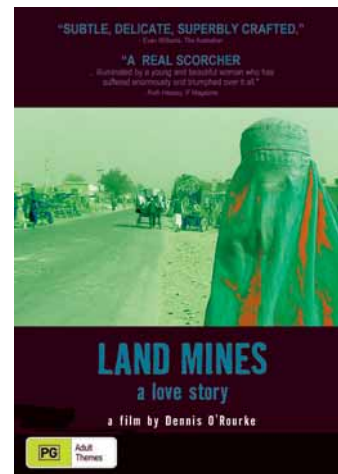
Consider other documentaries made by Michael Moore, such as *Sicko* or *Fahrenheit 9/11*, or just go to your local video store and look at what is on the shelves.

An Inconvenient Truth or *The Great Global Warming Swindle* might be possibilities, or you can choose from Australian documentaries online at <http://aso.gov.au/titles/documentaries>.

The Australian Screen website is devoted to Australian film and television. It has clips from Australian documentaries as well as notes and ideas for your study, and it provides a comprehensive list of Australian documentaries with a 'teaser' on the content.

A film worth viewing is *Letters to Ali*, a companion documentary to *Molly & Mobarak*, which we will explore later in this chapter. *Letters to Ali* can be found at <http://aso.gov.au/titles/documentaries/letters-ali>. Both *Molly & Mobarak* and *Land Mines – a love story* are a part of this extensive collection as well.

THE CASE OF *LAND MINES – A LOVE STORY* (DENNIS O'ROURKE, 2005)



The dangers of landmines

REFLECT ON

Explore the images used in the DVD cover of *Land Mines – a love story* and the scene of schoolgirls learning about the dangers of exploded bombs. What are your initial predictions, thoughts and feelings about these images? Share your ideas with a partner.

SYNOPSIS OF *LAND MINES – A LOVE STORY*

Land Mines – a love story tells the story of Habiba and Shah who, because of the wars fought in Afghanistan over the past 25 years, have experienced immense suffering. But somehow they have survived to show how it is possible to be brave and moral in this world of sanctioned violence and lies.

Shah, a former Mujaheddin soldier and landmine victim, works as a cobbler on the pavements of the ruined city of Kabul. One day, he noticed a **Tajik** girl who had only one leg, and he began to court her. Amid the chaos and violence, and despite all the obstacles of tradition and religion, Shah and Habiba were able to marry.

Tajik
a person from a minority ethnic group in Afghanistan

Land Mines – a love story observes life as it is experienced by Habiba and Shah. The film is driven by a mood that is angry, yet compassionate and subtle. *Land Mines – a love story* is a first-hand portrayal of the human costs of war.

VIEW AND RESPOND >>

Activity 3.8 What do you think?

- 1 After viewing *Land Mines – a love story* in full, gather your initial thoughts and feelings about the film.
- 2 In groups of four, use the PMI chart as a framework for your initial responses to the film. Think about specific images and dialogue in the film that had an emotional impact on you.

PMI

A PMI (Plus, Minus, Intriguing) is a useful way for you to start thinking about what you liked, disliked or found interesting about the documentary. Use the chart below to gather your initial thoughts and feelings.

What I liked:

pluses (+)

What I didn't like:

minuses (-)

What I thought was intriguing:

questions or thoughts

- 3 Share your responses with another group. Identify one P, one M and one I for the group to share with the whole class.
- 4 This might open up a discussion on the ideas and issues that the film explores, including any questions on the context of the documentary.

FEATURES OF *LAND MINES – A LOVE STORY*

IDENTIFY >>

Activity 3.9 Features of documentary texts

Working in pairs or in groups of four, provide specific examples of the features of *Land Mines – a love story*. Use your analyses of *Bowling for Columbine* and *Super Size Me* as a model. There is also an example provided for each feature; the task for your group is to provide more examples.

Feature of this documentary	Example of feature
Explores very human strengths and weaknesses (integrity, honesty, fears, hopes, anxieties)	Explores love and loyalty amid the horror of war
Seeks to educate, inform, persuade and bring about social change	Informs the viewer of the horrors of landmines
Uses the everyday and the familiar – the sounds and images we see on the screen are recognisable from the world around us, past or present	Films the streets and homes of Kabul
Makes claims about what happened or is happening in the world outside the film itself	Reveals the role of military powers in the lives of ordinary people
Constructs an argument about the world, using a blend of argument and evidence	Argues that landmines destroy human lives
Other	
Other	

STRUCTURE OF *LAND MINES – A LOVE STORY*

The structure of the documentary is central to its effectiveness and persuasiveness.

There are a number of features of the structure of the documentary. The overarching structure of the documentary is episodic. The opening of the documentary might introduce the key themes for this episode, introduce some of the key 'players', introduce the location, establish visual elements and the tone or mood of the film and establish the point of view or contention.

REFLECT ON

Identify and discuss in pairs moments in the film when you temporarily leave the personal story of Habiba and Shah and cut to an episode that fills in the 'bigger picture'; for example, bombs dropping.

Each episode begins with an idea or a scenario that establishes the next stage of the narrative, and links this to the previous episode. There is a kind of staircase effect in all of this. The viewer reaches a landing on the staircase, and is then invited to ascend to the next landing. The landings are times for you to reflect on the narrative so far, allowing you to predict and anticipate the next narrative stage.

Activity 3.10 Structure of documentary texts

- 1 Applying these ideas on the structure of a documentary, develop your own skeleton outline of the structure of *Land Mines – a love story* using the following table.
- 2 Comment on the opening and closing sequences and identify at least five episodes that are important in supporting the point of view or contention of the documentary.

Land Mines – a love story

Comment on the opening sequence and how it sets up expectation, point of view, context and character.

Identify at least five important episodes.

Comment on the closing sequence. Does it leave you with an idea or ideas to consider? If so, how? What conclusions do you feel are being drawn here?

DOCUMENTARY AS STORYTELLING IN *LAND MINES – A LOVE STORY*

Telling a story is a major feature of the documentary, and an essential part of telling a story is engaging the audience. In *Land Mines – a love story*, the filmmaker is attempting to engage the viewer through the characters and events portrayed. What the characters say and the ways in which they are framed by the camera are important parts of the storytelling process.

LOOK CLOSER

- 1 Do you think that *Land Mines – a love story* is a good story?
- 2 What elements of the documentary make it like other stories you have read or viewed?
- 3 How is it the same or different to other love stories?
- 4 Consider these ideas and discuss them with a partner.

Look carefully at the way the filmmaker, Dennis O'Rourke, has captured Habiba and Shah as they laugh with and tease each other. Look at the ways O'Rourke presents the parents' relationships with their children and their daily rituals. From these scenes you might see *Land Mines – a love story* as a film that uses a range of techniques to tell its story. The glossary of film terms on page 243 will provide you with the language to write your responses.

Activity 3.11 Telling a story

- 1 In groups of four, choose a sequence from *Land Mines – a love story* or one of the episodes you identified earlier and complete the table below. One scene has been analysed for you as a model.
- 2 When you have finished, present your analysis to the whole class.

Characters	Habiba and Shah
Sequences	Laughing and teasing each other
Shot types	Close-up to show emotions
Other camerawork (angle, duration of shots)	Extended close-ups so that viewers can identify with Habiba and Shah and share the story of their romance
Sound	Their banter about how they met is mixed with the sounds of children playing in the background and the sound of planes overhead
What is said	'I loved her just the way she was.'
What you learn	I learn that the family relationships and the daily rituals are like those of many families all over the world

REPRESENTATION AND POINT OF VIEW IN *LAND MINES – A LOVE STORY*

Even though *Land Mines – a love story* is a visual record of actual events, Dennis O'Rourke as the director has made choices in the careful selection of images and sounds. Documentaries tell stories in particular ways that entail choices (what is included and what is excluded) and provide an interpretation of competing ideas. A point of view is established and techniques are used to position the viewer to think in a particular way on the issue.

A really useful question to ask throughout your close study of this documentary is the question 'What if?' A simple example of the effect of this question is, 'What if the filmmaker had chosen to use a different camera angle or distance when filming?' If it had been filmed differently, the meanings might change. This sort of question allows you to focus on the choices made by the filmmaker and the effects that are created by these choices on the audience.

How the camera frames the subject helps create a point of view.



LOOK CLOSER

In small groups, consider some possible 'what if' scenarios for *Land Mines – a love story* and discuss the implications of the 'what if' question.

It is also important to explore how this point of view and the narrative are constructed through the selection and order of the images, the ways in which the camera frames the subject and the use of text.

EVALUATE >>

Activity 3.12 Characters and ideas

Using *Land Mines – a love story*, fill in the following table to establish how characters and ideas are represented.

Who gets to speak?

Whose voice or point of view is given most weight in the film?

What visual, verbal and aural evidence is used to support that voice or point of view?

Whose voices are missing or not heard? What might they say?

PERSUASIVE TECHNIQUES USED IN *LAND MINES – A LOVE STORY*

The documentary filmmaker is a creator of a text. An 'authoritative' voice is cultivated by the filmmaker, who sets out to persuade you to embrace a particular point of view using strategies such as interviews, file footage from external sources and telling images that reveal a story.

In *Land Mines – a love story* there is file footage of the planting of landmines and the shocking images at the clinic where amputees are fitted for artificial limbs and attempts to rehabilitate barely mobile victims take place. These kinds of inclusions are deliberately selected in the storytelling process to persuade the viewer to accept the point of view being expressed by Dennis O'Rourke and his crew and cast.

Activity 3.13 Persuasive techniques

So far you have looked at the conventions, structure, story and representation in *Land Mines – a love story*. Using the table below, identify some of the persuasive techniques used by Dennis O'Rourke in the film.

Technique	Example from <i>Land Mines – a love story</i>	Effects
Live footage of real events, characters and places		
Archival footage		
Interviews		
Voice-over		
Captioning (use of text on the screen)		
Re-enactment		
Graphics		
Other		
Other		

OPENING AND CLOSING SEQUENCES IN *LAND MINES – A LOVE STORY*



The opening of any film usually canvasses ideas, establishes expectations, foreshadows the likely direction of the film and introduces characters. The end of a film usually invites you to think about the characters and ideas and leave you with some ideas to think about.

Habiba and Shah

Activity 3.14 Opening and closing scenes

View the opening and closing sequences of *Land Mines – a love story* and think about the images, text, dialogue and sound in each sequence and why they might be included. This activity might reveal how choices made by filmmakers are never neutral and form the building blocks of the documentary's persuasiveness and its representation of truth and reality.

- 1 Groups select a scene to observe and respond to, ensuring all scenes are analysed by at least one group.
- 2 Groups share their responses with the whole class, building a picture of the ways in which the selected and edited inclusions shape how you might respond to the documentary and what thoughts and feelings are generated.

Opening scene: 'Humble Beginnings' (00.00–10.23)

Image, text, dialogue, sound	Possible reason for inclusion
US President George W Bush	
The caption outlining the occupation by the Russians and the mujaheddin resistance	
Footage of goat-herding and men laying landmines	
The close-up of the young boy	
The shots of Kabul – what the lens of the camera focuses on here	
The shots that track the boy and the background detail	
First image of the burqa (Habiba)	
The close-up of the prosthetic leg	
Portrait of Shah	
The conversation regarding debt with the Red Cross	
The shoe-shiner and his monologue	
The roadside narrative of Habiba and the references to scorpions	
The lesson	
The shots of Habiba walking home	

Image, text, dialogue, sound	Possible reason for inclusion
The children playing at home	
Mother and child and the removal of the burqa	
The explanation of how they came to live here	
Habiba talking to camera	

Closing scene: 'Bombs Away!' (1.03.00 to end of film)

This sequence moves towards the resolution of the film, in which the viewer is left to ponder the plight of Habiba and Shah as well as think about the ongoing problems caused by landmines.

- 3 Break this sequence into smaller parts and complete an activity similar to that used on the opening of the film.
- 4 In your groups, discuss the thoughts and feelings that are generated by such a close reading of the film.

READ MORE

You can read more online about the enormous problem of landmines in Afghanistan. The following two websites are a good place to start: UNICEF Landmines: A Deadly Inheritance www.unicef.org/graca/mines.htm and ICBL – International Campaign to Ban Landmines www.icbl.org/intro.php.

REFLECT ON

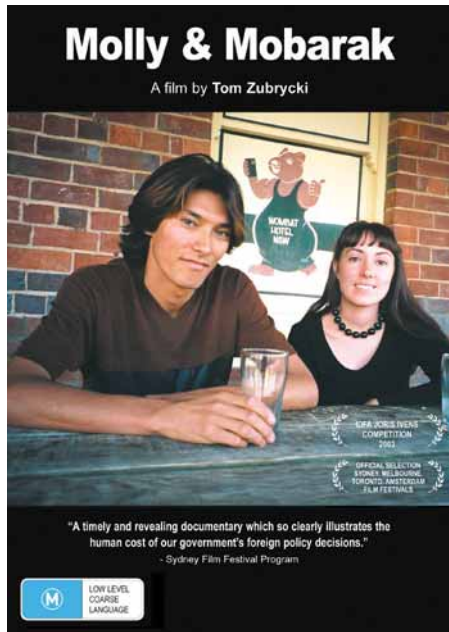
Why do you think Dennis O'Rourke made *Land Mines – a love story*? What is his position or stance on the issues of the film? Does he get to the truth? How do you know? Discuss and share your responses by posting them on a class wiki. Comment on the posts of at least three other students.

WRITE AND EXTEND >>

Activity 3.15 Film review

Write a review of the film *Land Mines – a love story* and post it on the class wiki.

MOLLY & MOBARAK (TOM ZUBRYCKI, 2003)



Like *Land Mines* – a love story, love and its complexities are also explored in the documentary *Molly & Mobarak*. The documentaries are companion films as they both focus on the lives of those who live in Afghanistan and, in the case of *Molly & Mobarak*, the life of someone who has fled Afghanistan.

INTERACT >>

Activity 3.16 Making predictions

- 1 Look at the front cover of the *Molly & Mobarak* DVD and think about the title, the image, the blurb and the expectations it sets up.
- 2 Work with a partner and discuss and write a series of predictions in the right-hand column of the following table before you view the documentary.

Mobarak's story

Molly's story

The links between Molly and Mobarak's stories

The possible points of view and 'truths' to be presented by the filmmaker

Other stories that you think might be told

REFLECT ON

After viewing the film, discuss your predictions and how accurate they are. Join with another pair of students and compare and contrast your predictions and responses to the documentary. How has what you have learned about *Land Mines – a love story* influenced your predictions and responses?

SYNOPSIS OF MOLLY & MOBARAK

Between 1999 and today, thousands of asylum seekers have arrived in Australia by boat, fleeing conflict and persecution in countries like Iran, Iraq, Sri Lanka, China and Afghanistan. Many have been and are still held in detention centres, and families have been dislocated. Many were provided with temporary protection visas until they were deemed to be genuine refugees. Many have remained in detention centres for five years or more.

Molly & Mobarak, a documentary feature by Tom Zubrycki, takes the viewer to Young, a small town in rural New South Wales where ordinary Australians share their community with 90 Afghan refugees working at the local abattoir. They are from the minority **Hazara** ethnic group in Afghanistan. There is a lot of inter-ethnic tension in Afghanistan. One of the refugees is 22-year-old Mobarak, who befriends a local family and falls in love with their daughter Molly, a high school teacher.

Against the backdrop of Molly and Mobarak's developing relationship, a picture of the town emerges through characters such as Tony Hewson, the abattoir manager who recruits the refugees, and Anne Bell, who organises social activities and English lessons for them.

When Molly takes a trip to Europe, Mobarak is heartbroken, though her mother Lyn treats him as another son. He suddenly leaves town, but when Molly returns, he also comes back to Young hoping the romance will be rekindled.

Meanwhile, the Bali bombing in 2002 and a heightened fear of terrorism cause a resurgence of racism in the town. Time is running out for Mobarak. His Temporary Protection Visa will soon expire and he is terrified of returning to his small village once people know he has adopted Western ways.

Hazara

the third largest ethnic group in Afghanistan after the Pashtus and the Tajiks, the Hazaras have experienced persecution under the Taliban and many have fled the country

READ MORE

There is an introduction to this documentary online at the Documentary Australia website www.documentaryaustralia.com.au/da (search for 'Key case studies>View Australian case studies>Case Studies>Molly & Mobarak'). This includes a discussion by the filmmaker, Tom Zubrycki, talking about the reasons he decided to make this film.

REFLECT ON

Tom Zubrycki, the director of *Molly & Mobarak*, believes that making a documentary can be a **subversive** act because it suddenly gives people a voice who otherwise would never be allowed to speak. Now that you have seen the documentary in full, think about whom Tom Zubrycki invites to speak and the importance of allowing these voices to be heard.

subversive

describes a text, image or idea that challenges the reader or viewer to look beyond the surface and invites an alternative way of responding to the text, image or ideas

FEATURES OF *MOLLY & MOBARAK*

The features of the documentary *Molly & Mobarak* are very similar to those identified in *Land Mines – a love story*.

IDENTIFY >>

Activity 3.17 Documentary features

For each of the key documentary features, provide examples from *Molly & Mobarak* to support your response. There is an example provided in each case, but there are many more for you to add.

Feature of documentary	Example of feature
Explores very human strengths and weaknesses (integrity, honesty, fears, hopes, anxieties)	Explores anxieties felt by asylum seekers
Educates, informs, persuades and brings about social change	Informs the viewer on the reasons asylum seekers flee persecution
Uses the familiar – sounds and images that are recognisable from the world around us, past or present	Reveals characters in real situations in everyday life
Makes claims about what happened or is happening in the world outside the film itself	Makes claims about the question of asylum seekers arriving in Australia and the fears it has created in some minds
Constructs an argument about the world, using a blend of argument and evidence	Argues that asylum seekers are real and human
Other	
Other	



IDENTIFY >>

Activity 3.18 Persuasive techniques

The documentary techniques used by Tom Zubrycki to persuade the audience are varied. Using the table below, identify some of the techniques used by Tom Zubrycki in *Molly & Mobarak*. Remember that Tom Zubrycki might not use all these techniques.

Technique	Example from <i>Molly & Mobarak</i>	Effects
Live footage of real events, characters and places		
Archival footage		
Interviews		
Voice-over		
Captioning (use of text on the screen)		
Re-enactment		
Graphics		
Other		
Other		

CLOSE ANALYSIS OF THREE SEQUENCES FROM *MOLLY & MOBARAK*

Now that you have a clearer idea of the ways in which documentaries are constructed to convey meanings, have a look at three sequences from *Molly & Mobarak* and develop your own responses to the documentary.

The opening sequence establishes the context of the asylum seeker narrative. The 'big picture' is provided, before the documentary zooms in on the personal story of one of the film's central characters, Mobarak. Tom Zubrycki makes choices about what to include and exclude in telling his story and in developing a point of view on asylum seekers.

ANALYSE AND INTERACT >>

Activity 3.19 Scene analysis

- 1 In small groups, view the three sequences one after the other. All students in the class will then be familiar with the three sequences. Tom Zubrycki has selected, edited and ordered his content very carefully. There is an outline of each sequence included to provide recall and a framework for developing your responses and findings. You may also refer to the glossary of film terms on page 243.
- 2 Choose one scene to focus on, ensuring that all scenes are being analysed by at least one group.
- 3 Copy the table below to record your responses. The time codes are in parentheses.

Scenes	Camerawork (choice of shots)	Editing (structure and order)	Sound design and music	Script or text
<p>Arrival by boat (00.00–03.20)</p> <p>The use of archival footage of Australian navy boats</p> <p>The use of highlighted colour and monochrome (black and white)</p> <p>The 'grab' of Australia's Prime Minister</p> <p>The aerial shots of a detention camp and the prying shots of detainees</p> <p>The use of more explanatory text</p> <p>Shot of Young</p> <p>First shots of the abattoir</p> <p>The choice of title and its suggestions</p> <p>The use of voice-over</p> <p>First impressions of Mobarak and his plight</p>				

Scenes	Camerawork (choice of shots)	Editing (structure and order)	Sound design and music	Script or text
<p>Tears and sadness (49.20–52.20)</p> <p>The filming of a telephone conversation in which you can only hear one voice and see one person</p> <p>How Lyn maintains her composure while on the phone but loses it when the call is finished</p> <p>Her summary of the tensions in Mobarak's life and the emotional and psychological damage that Mobarak has experienced</p> <p>How the filmmaker registers Lyn's own vulnerability and pain</p> <p>The filmmaker's role in this sequence; how he lets the camera roll even when Lyn is crying. What does this tell you about some of the dilemmas of filmmakers when not dealing with actors?</p>				
<p>Temporary visa (71.00–83.10)</p> <p>The interview with the Immigration lawyer</p> <p>The reasons for Mobarak's decision to drive to Adelaide and how Mobarak's own pain is registered by the film</p> <p>The relationship between Mobarak and the filmmaker</p> <p>The phone call on Christmas day and its impact</p> <p>The bittersweet ending for Lyn, Molly and Mobarak, the comments by Lyn and the sense of loss in both Lyn and Molly</p> <p>The contents of Mobarak's letter and photos he sends and what they reveal about his future</p>				

- 4 After analysing your segment, draw conclusions about the impact of these sequences on the thoughts and feelings of viewers. Share your analysis with the class.

REFLECT ON

The final sequences in the film tie together the threads of the narrative, which will continue beyond the film. Consider why the filmmaker finishes the film here and the effect that this has on you.

THE ASYLUM SEEKER DEBATE IN AUSTRALIA

The debate on asylum seekers like Mobarak has raged in Australia for a long time. Even back in the 1970s, when refugees from South East Asia arrived by boat there was an outcry. What follows are two of the many positions that can be held on asylum seekers arriving in Australia by boat. These articles form a speck in all the words that have been written in newspapers and in blogs.

Nick McCallum, a journalist with the Seven Network, wrote a personal response to the arrival of asylum seekers on Australia's shores. McCallum argues that Australia must take in asylum seekers who arrive by boat on humanitarian grounds. Below is an extract from his blog post, 'The great asylum seeker debate':

During this divisive, emotional, angry debate about asylum seekers, I keep on coming back to one very simple question – If I was a Sri Lankan or an Afghan father and I genuinely thought the Government or the Taliban was going to torment or kill my family what would I do?

The answer to me is equally simple. I would do whatever it takes to get my family out of there quick smart. If that meant paying my life's savings to people smugglers and risking a sea journey in a decrepit boat across thousands of kilometres to an unknown future, I'm honest enough to say I'd do it.

I'd do anything for my young sons. I don't know any father who wouldn't. And that is what, I believe, so many of the so-called 'boat people' are doing.

In mid-2011, SBS aired a documentary entitled *Go Back to Where you Came From*, which allowed six ordinary Australians to experience the journey of an asylum seeker in reverse. The documentary represents a variety of points of view on the asylum seeker debate in Australia. The view below, from one of the participants Darren Hassan – that refugees who come to Australia by boat are 'jumping the queue' – presents a contrasting perspective to McCallum that will help you to understand the debate more fully:

Why have they traversed half the globe to land on a safe haven such as Indonesia, why are they then taking that boat journey to Australia? This tells me that they are nothing but economic refugees ...

We're getting bombarded with boat people coming, and it was only a matter of time before Christmas Island happened. Seeing children drown after their boat crashed against rocks – it's awful and I just couldn't imagine putting my kids into that position, so ... we need to send a tougher signal out that this is not on. You don't do that.

People who come here without any documentation by boat should be immediately expatriated. And particularly if people are destroying documents, what are they trying to hide?

LOOK CLOSER

Did you agree or disagree with the arguments put forward in these two different opinions? Locate another opinion about the asylum debate. You might wish to explore the other opinions represented in *Go Back to Where You Came From* (<http://www.sbs.com.au/shows/goback>). Post a link to the opinion and a summary of its main arguments on the class wiki. Comment on other students' posts..

READ MORE

Explore information about the 1951 United Nations Convention relating to the status of refugees (www.unhcr.org/pages/49da0e466.html) and the Universal Declaration of Human Rights (www.un.org/en/documents/udhr).

REFLECT AND INTERACT >>

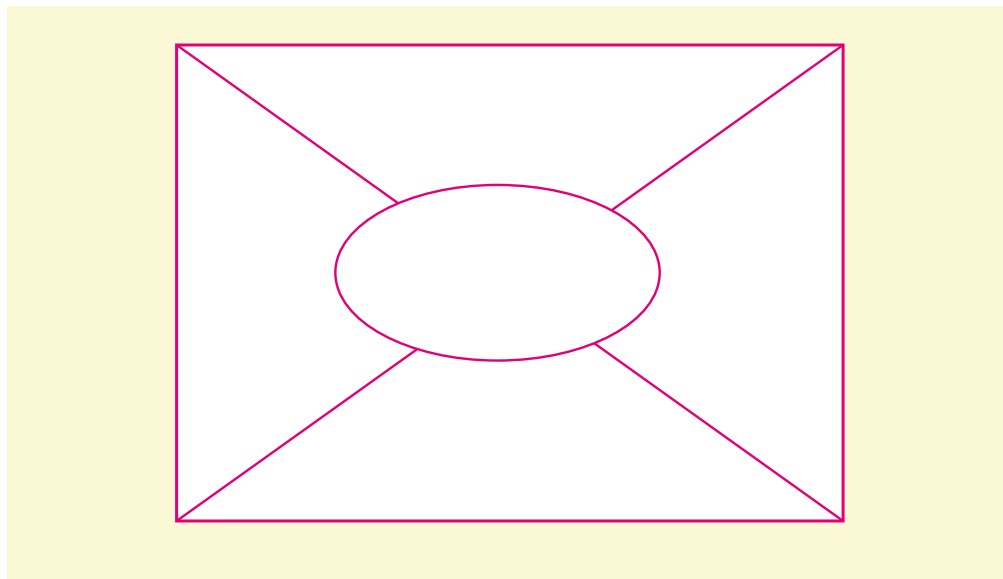
Activity 3.20 Your responses

Record your responses to the following questions:

- 1 Do you think that Zubrycki has presented the truth in *Molly & Mobarak*?
- 2 Where do you think Zubrycki stands on the asylum seeker debate?
- 3 What values, ideas, interests and attitudes has he expressed in *Molly & Mobarak*?

In groups of four, complete the following placemat activity:

- 4 In the outer spaces, each group member records their responses to the questions. Each person then shares their ideas in turn and the group comes to consensus about a key idea from the discussion to share with the whole class. This is recorded in the centre of the placemat.



Activity 3.21 Multiple arguments

Present a slide show/multimedia presentation of the multiple arguments in the asylum seeker debate. While the two documentaries deal with the human aspects of the debate, there is more information published online by refugee advocate groups. The websites of the political parties in Australia will also have policies and background material you may find useful.

CONTRASTING AND COMPARING THE DOCUMENTARIES

Consider again Tom Zubrycki's observation that a documentary can 'give people a voice who otherwise would never be allowed to speak'. Both *Land Mines – a love story* and *Molly & Mobarak* are character-based documentaries and the characters speak through their words and actions.



Activity 3.22 Giving a voice

- 1 In groups of four, make a list of the characters in both documentaries. Some have been done for you. If you are not sure of the names, merely describe their role in the documentary.
- 2 Decide on who has a voice and describe what they have to say.
- 3 Share your conclusions with the whole class.

Who gets to speak in *Land Mines – a love story*? What do they have to say to you?

Habiba	
Shah	
The anonymous boy who shines shoes	
George W Bush	
Miscellaneous military figures	
The nurses and paramedics	
Other	

Who gets to speak in *Molly & Mobarak*? What do they have to say to you?

Molly	
Mobarak	
Lyn Rule	
Anne Bell	
Tony Hewson	
The drunk in the bar	
Other Hazaras	
Other	

LOOK CLOSER

Films, including documentaries, can affect your lives in many ways and tell you stories that you might otherwise not have ever known about. Films also invite you to compare your own life with that of characters from other places, times and culture. View other films in your own time. Films like *Rabbit Proof Fence*, *Samson & Delilah*, *Beneath Clouds* and *Australia* are all good examples of films that tell specifically Australian stories.

What did you learn from these films? Contribute your thoughts to the class wiki thread on Zubrycki's observation.

TYPES OF DOCUMENTARIES

Both *Land Mines – a love story* and *Molly & Mobarak* are documentaries made by Australian filmmakers. They are part of a rich tradition of filmmaking that often provides a voice to those who are silent or forgotten.

Land Mines – a love story is set in Afghanistan, a war-ravaged country that has seen refugees like Mobarak in *Molly & Mobarak* flee from persecution and discrimination. They are both stories that touch all of us as Australians. The documentaries *Bowling for Columbine* and *Super Size Me*, as you have seen, are made in an American context, but reach over into an Australian context. The pairs of documentaries are very different in style and approach.

Land Mines – a love story and *Molly & Mobarak* are mainly observational documentaries, while *Bowling for Columbine* and *Super Size Me* can be classified as expository documentaries in the ways in which they reveal their ‘truths.’ Observational documentary uses the camera to reveal and observe people in real-life situations. Expository documentary ‘exposes’, informs and presents a picture of a time, place or person. Unlike observational documentary, which has little intervention on the part of the filmmaker, expository documentary often has a narrator, sometimes the filmmaker.

INTERACT >>

Activity 3.23 Types of documentaries

- 1 In pairs, critically examine the ways in which each of the four documentaries falls into the categories of observational and expository documentaries.
- 2 List examples of observational and expository features in the table below. There may be times when you think that the documentaries have elements of both.

Documentary	Observational features	Expository features
<i>Bowling for Columbine</i>		
<i>Super Size Me</i>		
<i>Land Mines – a love story</i>		
<i>Molly & Mobarak</i>		

Truth, representing reality, persuasion, creative choices that inform the selection of images, text and their order are all part of the process of documentary-making. But more importantly good films will always make their mark on your thoughts and feelings both during and after the viewing. They might make you angry or sad or hopeful. These are the emotional effects. Good films invite you to place yourself in the shoes of other people so you can see the world through their eyes.

REFLECT ON

With a partner, discuss which style of documentary you find most effective and why.

Going back to the initial questions you were asked at the start of this chapter will provide you with a time to reflect on what you have learned and discovered when viewing documentaries.

WRITE >>

Activity 3.24 The impact of documentary film on you

Consider some of the questions and conclusions that you have thought about and spoken and written on. Write a letter to one of the filmmakers describing the impact their documentary has had on you. Place your letter on the class wiki and read and comment on other students' letters.



READ, WRITE, CREATE

Now it is time to put everything that you have learned about documentary into the creation of your own class documentary or mockumentary. This will reveal the collaborative nature of filmmaking and will draw on the range of skills and expertise in your class. Allocation of roles and responsibilities can be made after the skills and expertise have been canvassed by the whole class. Some of the roles might be camera operators, editors, location scouts, sound designers as well as actors, wardrobe and make-up experts, if they are required. The canvassing of all these possible roles and their allocation will be best completed with the entire class, as will the choice of documentary or mockumentary that you decide to make.

In planning all the roles and responsibilities, you should look at Production Resources at the ACMI website <http://generator.acmi.net.au/resources>, which is an extensive resource for any group or individual making a film. It has been specifically created for students and will provide you with all you need to consider in the making of your documentary. There is a lot of information on the process of making a film, which involves much more than just pointing a camera at a subject.

MAKING YOUR OWN DOCUMENTARY OR MOCKUMENTARY

Choose one of the following:

- I Imagine that you are making a documentary about where you live and you want it to be an accurate narrative and visual representation that tells your audience as much as possible about it. Thinking about the following questions might help you to crystallise your ideas on how best to pursue this project and get you started on considering how documentaries are developed and structured. Filmmakers make choices about what they include and what they exclude and often start by asking these kinds of questions:
 - What kinds of camera shots would you use as establishment shots to introduce your suburb or town?
 - Which parts of your suburb or town would you show in your film?
 - What are the iconic places that you must include?
 - At what times of day would you film your suburb or town?
 - What individuals or groups in your suburb or town would you film?
 - Where would you film them?
 - Which people might you interview?
 - Would you use a narrator?
 - What kinds of observations might the narrator make?
 - How would you structure your portrait of your suburb or town?
 - Which parts of your suburb or town would you choose not to show in your film?
 - What people and activities would you not include?

- Who would you not interview?
- How would these different choices make a different impression of your suburb or town?
- What do these questions suggest about trying to make a truthful or objective film about your suburb or town?

2 Make a documentary or a mockumentary on one of the following topics:

- family
- friends
- a social issue
- a sport
- school
- a favourite place.

Here is a checklist of some of the things you should keep in mind when making your documentary. They reiterate many of the ideas already canvassed.

WHAT YOU NEED AND WHAT YOU NEED TO DO

- Access to people and information
- Research skills, access to equipment and some technical skills
- Budget and time allocation
- Allocation of roles and responsibilities
- A point of view or an argument
- Storyboard, which is a graphic step-by-step outline of the story
- Discussion and cooperation at all levels (there will be differences of opinion)
- A catchy introduction in which you set up the tone and the story or stories you want to tell
- A series of episodes, which are kinds of stories within stories – documentaries are episodic

MAKING CHOICES ABOUT SOURCE MATERIAL

- Interviews
- Live footage
- Archival footage
- Fictional footage or re-enactment
- Still photographs/art/animation
- Graphs and charts
- Voice-over or direct narration to the camera
- Music and song
- Sound effects

PROTOCOLS

- Getting approval from people involved in the documentary
- Checking to see if they are happy with the way they are represented
- Copyright
- Credits and acknowledgements

YOUR INTENDED AUDIENCE

- Testing the rough cut on an audience
- A public screening at an organised event

REFLECT ON WHAT YOU HAVE LEARNED

The following questions will allow you to reflect on what you have learned about documentary film and draw your ideas together. Your responses can go on your class discussion board.

- 1 What do you know about documentary films that you didn't know before?
- 2 How has your understanding of truth and reality changed since watching the documentary films?
- 3 Consolidate your thoughts and ideas by writing to one of the documentary filmmakers and telling them what you have learned from their film.

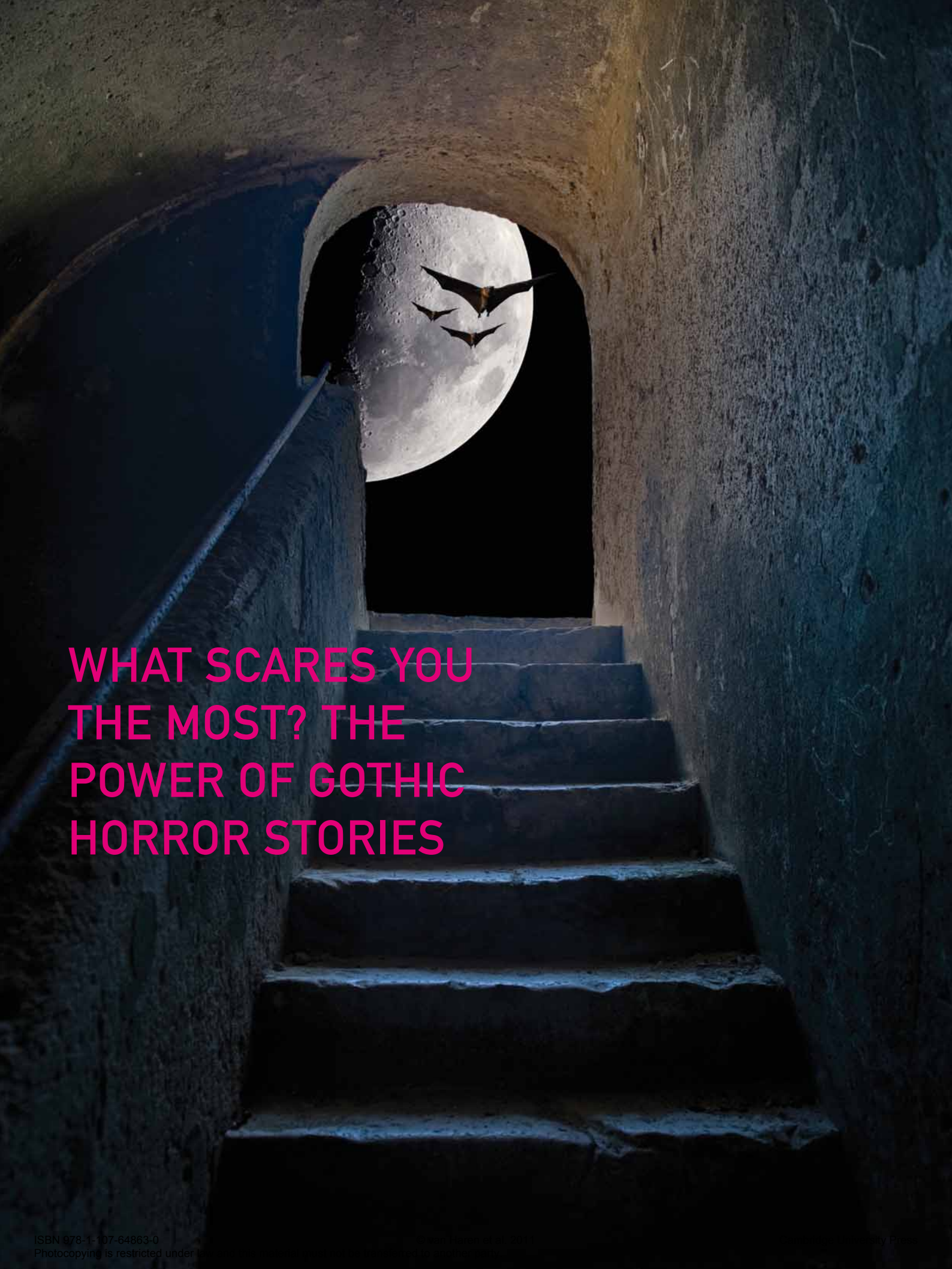
USEFUL WEBSITES

www.refugeeaction.org
www.asrc.org.au
www.rawa.org
www.irinnews.org
www.hrw.org
www.icbl.org
<http://aso.gov.au/about/nfsa-access>
<http://aso.gov.au/titles/documentaries>
<http://topdocumentaryfilms.com>
www.amnesty.org.au

OTHER RECOMMENDED DOCUMENTARIES

The First Australians (SBS)
Remembering Country (Ronin Films)
The Coolbaroo Club (Ronin Films)





**WHAT SCARES YOU
THE MOST? THE
POWER OF GOTHIC
HORROR STORIES**



[4]



IN THIS CHAPTER YOU WILL:

- read, view and respond to literary gothic horror texts, including 'The Tell-Tale Heart' by Edgar Allan Poe, 'The Waiting Wolf' by Gwen Strauss with illustrations by Anthony Browne, and 'The Werewolf' by Angela Carter
- interpret, analyse and evaluate the features and structure of the gothic horror genre
- express and develop ideas about the effectiveness of language and visuals in the gothic horror genre
- respond to others' interpretations of and responses to texts by developing a personal response to viewpoints in texts
- listen, speak and interact with others to present a point of view on gothic horror texts
- write and create imaginative texts that draw thematic and intertextual connections with other texts.

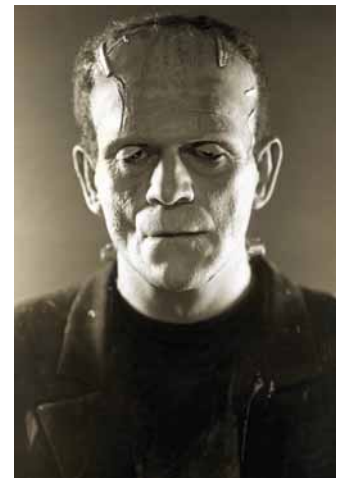


START HERE



- How have society's fears been reflected in short stories, poetry and films of the gothic horror genre?
- What scares you about gothic horror texts?
- How do authors use intertextuality to influence audience response?
- Why do you think the gothic horror genre is still so popular today?

WHICH IS THE SCARIEST IMAGE?



Activity 4.1 What do you know about horror?

- 1 Which of these images scare you? Why? Why not?
- 2 The image of the monster with the white mask comes from Japan. It comes from a 1964 classic horror film called *Onibaba*. *Onibaba* is Japanese for witch. How is this image more or less frightening than the others? Discuss your ideas with a partner. Rank the images from scariest to least scary.
- 3 Go to YouTube and search for 'Top 20 Horror Films'. This listing is updated regularly to include modern films. Do you agree with the ranking? What film would be your top horror film? Why?

LOOK CLOSER

Visualise a scene in a horror or scary film or book. If you are a horror fan, visualise your favourite scene. Use a Y-chart (like the example below) to record what it looks like, feels like and sounds like.

REFLECT ON

Write a journal response in which you discuss the elements of horror films that are scary. Include a sketch if you wish. Through which sense do you experience most fear – what you see, hear or what you feel? Share your reflection and your sketch with a partner. How are your responses and sketches the same? How are they different? Why do you think this is so?

What do you see?
Describe the setting, action
and characters.

What do you
hear?
Describe the
music, sound
effects and
dialogue.

What do you
feel?
Describe your
responses to
the film.

WHAT MAKES A STORY SCARY?



Edgar Allan Poe was an American author, poet and literary critic. He is often acknowledged as the 'father' of the modern short story and the detective story. His works also incorporate aspects of **science fiction** and horror.

'The Tell-Tale Heart' was first published in 1843 and is regarded as one of Poe's most famous short stories. The opening of the story is included here.

Edgar Allan Poe

science fiction
a genre which speculates on future worlds in which humans are no longer in control of what they have created; it plays on fears of science and technology

THE TELL-TALE HEART

TRUE! – nervous – very, very dreadfully nervous I had been and am; but why *will* you say that I am mad? The disease had sharpened my senses – not destroyed – not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then am I mad? Hearken! and observe how healthily – how calmly, I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but, once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye! yes, it was this! One of his eyes resembled that of a vulture – a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees – very gradually – I made up my mind to take the life of the old man, and thus rid myself of the eye for ever.

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded – with what caution – with what foresight – with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it – oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly – very, very slowly, so that I might not disturb the old man's sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha! – would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously – oh, so cautiously – cautiously (for the hinges creaked) – I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights – every night just at midnight – but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Edgar Allan Poe

READ AND RESPOND >>

Activity 4.2 Chat chart on 'The Tell-Tale Heart'

A chat chart can help you to develop comprehension strategies to understand and analyse a text.

- 1 Complete this chat chart during and after reading 'The Tell-Tale Heart'. You may have to read it a couple of times or go back and look at sections.
- 2 As you read, use a highlighter to mark anything you want to go back to or comment on. Then record your ideas in the chart.

3 After completing the chat chart, discuss your responses with a partner or in a small group. Then complete 'My overall thoughts' about the short story.

My words/phrases (I didn't understand, were interesting, unusual or I liked)

My questions (about what I didn't understand or want to find out more about)

My connections (between my own experiences and what I have read or viewed)

My comments on the writer's style (including what I think is the best written sentence in the story)

My overall thoughts

Now view a short animation of 'The Tell-Tale Heart'. Search for 'Tell Tale Heart Animation' on YouTube. It was made in 1953 and is narrated by James Mason. What did you notice as you viewed this clip? How was it the same or different to the short story? Which one did you prefer? Why?

James Mason was a famous English actor who also narrated films and documentaries. How is his pronunciation of words different to yours? Similarly, Edgar Allan Poe published 'The Tell-Tale Heart' in 1843 and some of the language he uses is very different to what we say today.

English is a living language that is always changing through usage; new words are constantly being created and other words are lost. Identify words and phrases in the story that you think are not commonly used today. For example, Poe uses 'hearken' and 'given me no insult'. What would we say instead?

WRITE AND SPEAK >>

Activity 4.3 Write a modern-day version of 'The Tell-Tale Heart'

- 1 Choose a paragraph from 'The Tell-Tale Heart' and rewrite it using the colloquial language of today. Then look at the paragraphs that you have rewritten. Underline the words that Poe, if he were living today, might not easily understand.
- 2 Read your paragraph to other students. Which version did you prefer? Why? Select some eerie music as a soundtrack for your reading. How does the music change the text? Is it scarier?

LOOK CLOSER

Research changes in the English language over the centuries. Post some of the words you found on the class wiki and comment on whether you think that changes in the English language are a good thing or not and why?

UNDERSTANDING THE GOTHIC HORROR GENRE

gothic horror genre

category of texts that uses the particular conventions, features and structures of gothic horror, which include the creation of suspense and fear through setting, character and atmosphere

protagonist

the main or central character who drives the story forwards

A gothic horror text, such as a short story, novel, poem, film or television show, is part of the **gothic horror genre**, and is defined by certain common features, language and imagery.

When you read and view gothic horror texts, you will feel suspense related to some danger or threat and you will encounter psychotic characters and gruesome and macabre themes. These are used by the authors of these narratives to elicit strong emotional responses from the audience. Some of these responses include fear, shock, disbelief, alarm and sometimes even screaming and tears.

In the gothic style, settings are usually dark and foreboding places, such as an old castle or mansion, or shadowy places like a dark forest. The **protagonist** often has strange powers and may be a vampire, madman, devil, monster, zombie or werewolf.

The gothic horror genre may also contain disturbing supernatural elements and characters and can also overlap with the science fiction and fantasy genres. All three genres are referred to as speculative fiction.



IDENTIFY >>

Activity 4.4 Fear and suspense

- 1 Look back at 'The Tell-Tale Heart'. Use three different colours to identify:
 - what is macabre and gruesome
 - where suspense is evident
 - where the story elicits a strong emotional response in the reader.
- 2 Highlight or underline words, phrases, sentences and the images that Poe creates.
- 3 Now listen to the animation and follow the linguistic text. Note where sound effects are used to build suspense and create fear in the audience. Add more ideas to your Y-chart.

Poe's stories were very popular and the themes he explored were relevant for his times. In the nineteenth century, many people were afraid of becoming insane and being imprisoned like criminals in lunacy asylums. Some modern critics have diagnosed the narrator of 'The Tell-Tale Heart' with paranoid schizophrenia, a medical definition unknown in Poe's time. More recent medical research shows that there are a greater number of emergency patients with violent behavioural disturbances during a full moon, as the following news article explains.

FULL MOON'S 'WEREWOLF' EFFECT PROVEN IN AUSTRALIAN HOSPITAL STUDY

A STUDY in an Australian hospital has identified a spike in out-of-control 'werewolf' patients when a full moon is out.

There were 91 emergency patients rated as having violent and acute behavioural disturbance at the Calvary Mater Newcastle hospital from August 2008 to July 2009.

Leonie Calver, a clinical research nurse in toxicology, said almost a quarter of the cases (23 per cent) occurred on a night of full moon and this was double the number for other lunar phases.

The patients all had to be sedated and physically restrained to protect themselves and others.

'Some of these patients attacked the staff like animals – biting, spitting and scratching,' Ms Calver said.

'One might compare them with the werewolves of the past, who are said to have also appeared during the full moon.'

Ms Calver said werewolf mythology included reports of people rubbing 'magic ointment' onto their skin or inhaling vapours to induce the shirt-rending transformation from man to beast.

The main ingredients were belladonna and nightshade, she said, both substances that could produce delirium, hallucinations and delusion of bodily metamorphosis.

Ms Calver said it appeared the 'modern-day werewolf' preferred alcohol or illicit drugs, as more than 60 per cent of the patients reviewed in the study were under the influence.

'We don't know if it's more fun to use drugs and alcohol under a full moon or if their behavioural disturbance is directly influenced by the moon,' she said.

'Our findings support the premise that individuals with violent and acute behavioural disturbance are more likely to present to the emergency department during ... full moon.'

The research is published in the pre-Christmas edition of the *Medical Journal of Australia*.

Source: www.dailytelegraph.com.au, 14 December 2009



LOOK CLOSER

After reading the article 'Full Moon's "Werewolf" Effect Proven in Australian Hospital Study', discuss how this article relates to the gothic horror genre. Is it convincing? Why or why not? Could werewolves be based in reality? Does that make them even scarier for you?

GOTHIC HORROR FILMS AND SOCIETY'S FEARS

Gothic horror films may reflect many of society's fears. They can often be located in a particular time or cultural context because of the fears they address.

For example, *Onibaba* is a Japanese film that links to the disfigurement of victims of the bombing of Hiroshima and Nagasaki. It reflects the fear of an atomic bomb in Japanese society after the Second World War. *Cloverfield* was made in 2008 and addressed the fear of terrorism that has followed the destruction of the World Trade Centre on 11 September 2001. Some films are set in more recent times and in modern settings. *Zombieland* (2009) is set in modern America and includes a fun park rather than the gothic setting of an ancient castle. Such films are classified as horror rather than gothic horror.

IDENTIFY >>

Activity 4.5 Society's fears

Add the names of at least three other gothic horror or horror films to the table. Identify the particular social fears you think they address.

Film	Characters	Fear
<i>Godzilla</i> (28 different movies made between 1954 and 2004)	Mutant monster	Fear of nuclear war
<i>Onibaba</i> (1964)	Witch White-masked samurai	Fear of the atomic bomb
<i>The Crucible</i> (1996)	Witches	Fear of powerful women Fear of communism
<i>The Village</i> (2004)	'Creatures' in the woods	Fear of the unknown
<i>Wolf Creek</i> (2005)	Backpackers Outback murderer	Fear of isolation
<i>Cloverfield</i> (2008)	Monster	Fear of terrorism
<i>Zombieland</i> (2009)	Zombies in post-apocalyptic Los Angeles	Fear of a virus relayed by mad cow disease

Activity 4.6 What do you know so far?

Choose one of the following options and post your reflections on a class wiki about the gothic horror genre. Participate in an online discussion by responding to the comments of at least three other students.

- Create your own list of gothic horror films and the fears they address. Include some of your thoughts about gothic horror films. For example, you could comment on why we view gothic horror films when they can be so terrifying.
- Gothic horror films are often criticised for their gratuitous violence and links to the occult. Comment on whether you think they do contain gratuitous violence or are just fantastic stories.
- The gothic horror genre includes extensive social commentary on themes such as materialism, animal rights and scientific testing, survival, control and fear. Discuss any social issues you have observed in the gothic horror genre.
- View a gothic horror film. In the table below, record other features of the genre that you may have studied in Book 1 of this series (Chapter 4: Ghosts, ghouls and doppelgangers: exploring gothic horror stories).

Gothic features	Examples
The unexpected	
Foreboding or dread	
Omens	
Nightmarish and macabre happenings	
The dark side of humanity	
Dependence of other lives on the central character	
Contrasts between the everyday and strange events	
A setting that is in one place and described in detail	
Physically or psychologically threatening evil monster	
A resolution that involves redemption or disaster	

GOTHIC HORROR CHARACTERS: WOLVES AND WEREWOLVES IN LITERATURE



Gustave Doré's illustration of Little Red Riding Hood

INTERACT >>

Activity 4.7 Affinity diagram

Explore the illustration by Gustave Doré (1832–83), who was famous for his illustrations of the tales written by Charles Perrault (1628–1703).

- 1 What ideas come to mind as you look at this image? Consider other stories, poems and films you know that relate in some way too.
- 2 Work with a partner to record each idea on a Post-it note. Then share your ideas by creating a class affinity diagram. Place your Post-it notes on a whiteboard, grouping them as you place them into whatever categories or themes you can see emerging from your responses.

VIEW MORE

You may also want to compare Doré's image of Little Red Riding Hood to the imagery in the most recent film version of the tale, *Red Riding Hood* (2011), directed by Catherine Hardwicke. You can view the poster and trailer for the film online.

LOOK CLOSER

What conclusions have you drawn from your class affinity diagram? Consider:

- 1 Which ideas were the most common? Why?
- 2 Are there similar stories from other cultures that students in your class know?
- 3 How are wolves generally depicted in children's stories? Why?
- 4 Are there any exceptions?

INVESTIGATE AND INTERACT >>

Activity 4.8 Versions of *Little Red Riding Hood*

- 1 Form groups to investigate the written versions of *Little Red Riding Hood* listed below. You can locate these online by searching for the title and author, or title and country of origin. One option also includes a modern-day picture book by Anthony Browne, *Into the Forest*.
 - Group 1: 'Little Red Riding Hood' by Charles Perrault
 - Group 2: 'Little Red Cap' by Jacob and Wilhelm Grimm
 - Group 3: 'Little Red Hood' – Germany/Poland
 - Group 4: 'Little Red Hat' – Italy/Austria
 - Group 5: 'The Grandmother' – France
 - Group 6: 'The True History of Little Golden-Hood' by Charles Marelles
 - Group 7: *Into the Forest* by Anthony Browne.
- 2 In your group, summarise the key events and the **coda** of the story.
- 3 Comment on:
 - the fears that the story deals with
 - the lessons taught through the story
 - how tales like these contribute to social stability.
- 4 Report your group's findings to the class.

coda

the moral, lesson or message of the story that may make concluding remarks and bring the narrative back to the present

READ MORE

Explore the internet to find out more about different versions of the traditional tale of Little Red Riding Hood. These may include:

- ‘Little Red Riding Hood and the Wolf’ in Roald Dahl’s *Revolting Rhymes*
- ‘Little Red Riding Hood: A Politically Correct Fairy Tale’ by Jim Garner
- ‘The Little Girl and the Wolf’ by James Thurber
- ‘Little Red Riding Hood: Cannibal Mothers’ by Jack Zipes.

Making inferences is vital to developing your comprehension of a text. When you *infer*, you think more deeply about the meaning of a text by considering what is not directly stated by the author or illustrator. In doing this, you form opinions, and make assumptions and judgements about issues, events and situations in the text, and how the characters are thinking and feeling.

‘THE WAITING WOLF’ BY GWEN STRAUSS, ILLUSTRATED BY ANTHONY BROWNE



Now let's read the poem ‘The Waiting Wolf’ by Gwen Strauss, illustrated by Anthony Browne. Analysing this poem will help you to look closely at the text and will provide you with a language to talk about how it is written. Through the analysis you will be able to understand why authors innovate with text structures, and language and visual features, and the effects of these innovations. This will support you to make language and visual choices when you create your own texts.

THE WAITING WOLF

First, I saw her feet –
beneath a red pointed cloak
head bent forward
parting the woods,
one foot placed straight
in front of the other.

Then, came her scent.
I was meant to stalk her
smooth, not a twig snaps.

It is the only way I know;
I showed her flowers –
white dead-nettle, nightshade,
devil's bit, wood anemone.

I might not have gone further,
but then nothing ever remains
innocent in the woods.

When she told me about Grandmother,
I sickened. She placed herself on my path,
practically spilling her basket of breads
and jams.

Waiting in this old lady's ruffled bed,
I am all calculation. I have gone this far –
Dressed in Grandmother's lace panties,
flannel nightgown and cap,
puffs of breath beneath the sheet
lift and fall. I can see my heart tick.
Slightly. Slightly.

These are small lies for a wolf,
But strangely heavy in my belly like
stones.

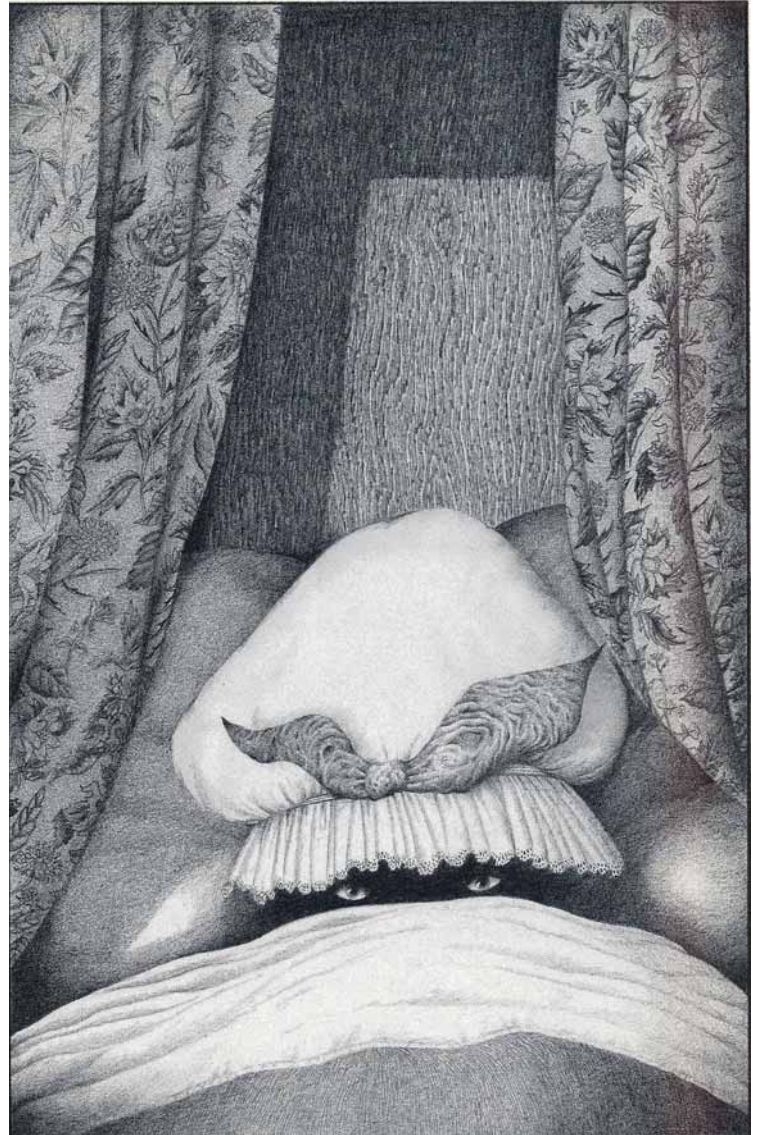
I will forget them as soon as I have her,
Still, at this moment I do not like myself.

When she crawls into Grandma's bed,
will she pull me close, thinking:
This is my grandmother whom I love?

She will have the youngest skin
I have ever touched, her fingers unfurling
like fiddle heads in spring.

My matted fur will smell to her of forest
moss at night. She'll wonder about my ears,
large pointed, soft as felt,
my eyes red as her cloak,
my leather nose on her belly.

But perhaps she has known who I am since the first,
since we took the other path
through the woods.



Gwen Strauss

Activity 4.9 Different levels of meaning in ‘The Waiting Wolf’

Use a double-entry journal to respond to ‘The Waiting Wolf’ by Gwen Strauss.

- 1 On the left-hand side of a double page, record facts and interesting parts from the poem and the images. You are recording what you read and observe at the literal level.
- 2 On the right-hand side, record your reactions, connections and inferences. Here you are working at the inferential level of the text.

Facts/observations (including quotes)	Inferences/responses

Overall response to poem and images

- 3 Add to the journal before, during and after reading the poem and looking at the images.
- 4 Discuss your responses in groups of three.
- 5 Then write a short reflection (150 words) on your overall response to the poem and images.

WHAT DO YOU THINK ‘THE WAITING WOLF’ IS REALLY ABOUT?

Gwen Strauss wrote ‘The Waiting Wolf’ in 1990. Think about what she has used from the traditional tales of Red Riding Hood and what is similar in the illustrations by Anthony Browne and Gustave Doré.

The associations or the connection that you make between one text and other texts is called **intertextuality**. Intertextuality is like a short cut that helps you to make meaning of a text by drawing on your understanding of other texts. For example, when you encounter a wolf in a story, you draw on what you already know about wolves. You can generally predict that the wolf is an evil or fearsome character, which has the effect of creating fear and suspense. Anthony Browne enables readers who are familiar with Gustave Doré’s famous image to use it to help us make meaning of ‘The Waiting Wolf’.

intertextuality

the way in which texts are connected to each other

LOOK CLOSER

In pairs, discuss what you think 'The Waiting Wolf' is about.

- 1 What were your predictions about the characters of the wolf and Little Red Riding Hood? Were they correct? What aspects of the traditional tale are evident in 'The Waiting Wolf'?
- 2 What twists and surprises are there in 'The Waiting Wolf'?
- 3 Identify any examples of intertextuality that you noticed in 'The Waiting Wolf'.

ANALYSE >>

Activity 4.10 Linguistic text analysis

- 1 Complete the following table on the language features of 'The Waiting Wolf'. Some examples are provided.
- 2 When you have completed the table, compare your responses with those of another student.
- 3 Then share your ideas with a larger group or the whole class.

Mode	Evidence	Effects
Linguistic (poem)		
Appeal to senses: the use of words and images that create a sensory impression through one or more of the five senses – smell, taste, look, sound or touch.	'Then, came her scent'	Suggests physicality of wolf and girl
Symbol: something that stands for or represents something else within a text. A symbol is often a concrete thing, person or place that represents an abstract idea or concept. Different cultures often have different symbols to represent the same abstract idea or concept.	'red pointed cloak'	Suggests spells, witchcraft and deception by the wolf
Metaphor: a comparison of one thing to another where it is described in terms of being something else without the use of <i>as</i> or <i>like</i> , e.g. 'my fingers are ice'.	'I can see my heart tick'	
Simile: a comparison between two different things, actions or feelings using the words <i>as</i> or <i>like</i> .	'my belly like stones'	
Repetition: the use of repeated words or phrases for emphasis.		

mode

refers to the mode of communication and includes the linguistic, visual, audio, gestural and spatial features of a text

evidence

examples from the text that support your point of view

effects

an evaluation of the mode and how it impacts on an audience, especially how it might position an audience or make them respond with feelings such as empathy, suspense, fear, judgement and humour

continued next page

Mode	Evidence	Effects
Linguistic (poem)		
Personal pronouns: <i>I/we/me/us</i> are personal pronouns and refer to the person who is speaking – the first person. The second person is <i>you</i> and refers to the person being spoken to, while the third person is <i>he/she/it/they</i> – the person or thing being spoken about.	'I might not have gone further'	Emphasises the perspective of the wolf, suggesting that he might not be totally evil
Lexical chain: the use of word associations to create links in texts. A lexical chain can be made through the repetition of words, synonyms, antonyms and words that are related, such as by class and subclass.	'stalk', 'calculation', 'lies'	Cumulatively builds the deception by the wolf
Onomatopoeia: words that sound like the thing they are describing or that sound like they look.	'twig snaps'	Creates suspense and fear
Sibilant consonants: these are <i>s, sc</i> and <i>z</i> , which are pronounced with a characteristic hissing sound.	'scent', 'was meant', 'stalk', 'smooth', 'snaps', 'innocent'	

ANALYSE >>

Activity 4.11 Visual text analysis

'The Waiting Wolf' is a multimodal text because it combines words and text. Analyse the two images by Anthony Browne that accompany the poem on pages 118 and 119.

- 1 Complete the following table on the visual features of 'The Waiting Wolf'. Some examples are provided and there are gaps for you to fill in too.
- 2 When you have completed the table, compare your responses with those of another student.
- 3 Then share your ideas with a larger group or the whole class.

Mode	Evidence	Effects
Visual (images)		
Colour: the choice of colours can influence the emotional response of the viewer as well as attract attention.	Dark black face of wolf	Suggests evil and creates fear

Mode	Evidence	Effects
Visual (images)		
Texture: the tactile quality of an image, connecting the sense of sight with the sense of touch.	Woven texture of panel behind bed is the same as the texture of the trees in the first image	Links the forest scene and the bedroom; connects the natural/animal and human worlds
Symbol: something that stands for or represents something else within a text.	Tall trees	Instils fear as its phallic shape suggests a sexual predator
Line: lines can be thick, thin, heavy or light and can be used to create mood. Vertical lines can suggest people or trees and a feeling of stillness or isolation, while curved lines are less definite and can suggest flowing movement.		
Gaze: the directed look of a character in an image. It can be to the viewer or to other characters or objects in an image.	Eyes of the wolf stare out from between the sheets and the cap	
Framing devices separate, connect or confine elements of an image. The idea of a frame comes from art where the wooden frame of a painting defines the image and separates it from the surrounding environment.	Curtains with a print of flowers and plants frame the bedroom	Links the forest scene and the bedroom; connects the natural/animal and human worlds
Composition: how the various elements in an image are combined, integrated and balanced, including what is central or foregrounded for emphasis.	The wolf is in the centre	

LOOK CLOSER

In pairs, use your analysis of the linguistic and visual features of 'The Waiting Wolf' to discuss whether you think the girl is innocent or the wolf is guilty. Consider the language and visual features the poet and illustrator have used to make you think differently about the main characters.

REFLECT ON

Write a reflection on how an author and illustrator can make a traditional tale interesting and relevant to modern audiences. How have using intertextuality and tapping into the gothic horror genre helped Strauss and Browne to do this? Post your comments on the class wiki and participate in an online discussion.

READ MORE

Explore Anthony Browne's *Into the Forest*. There are many examples of intertextuality in the visuals that are very similar to his visuals in 'The Waiting Wolf'. Intertextuality can also be found in his references to the boy with the cow, a girl with golden hair, two children huddling by a fire, a red coat and a sick grandmother. You might be able to guess other fairytales Browne has referred to through intertextuality. Consider how authors/illustrators/artists take existing ideas and rework them, creating new designs and changing meaning.

CREATE >>

Activity 4.12 Creating suspense through sound

A soundtrack could also complement the linguistic and visual modes of 'The Waiting Wolf' to create even more fear and suspense.

- 1 With a partner, explore music and/or sound effects you could use as a soundtrack for 'The Waiting Wolf'.
- 2 Create the soundtrack and then play it as you read the poem.
- 3 Make a podcast of your reading and post it on the class wiki.
- 4 Listen to other podcasts and comment on how the soundtrack adds to the horror of the poem.



INTERACT AND EXTEND >>

Activity 4.13 Mock trial



Conduct a mock trial to determine whether the wolf is innocent or guilty. In developing your arguments, consider how wolves are represented in all of the literature and films you have studied. For information on how to conduct a mock trial, see the ABC website: www.abc.net.au/mocktrial/resources/resources.htm.

'THE WEREWOLF' BY ANGELA CARTER

'The Werewolf' comes from a collection of short stories by Angela Carter, entitled *The Bloody Chamber*. In this collection, Angela Carter creates stories suggested by traditional Western European fairytales. The stories are not retellings of the traditional tales; rather, Carter has created new tales in the gothic genre, often with a feminist twist. In doing so, she has created hybrid texts. A hybrid text is when writers combine different genres – for example, combining a fairytale with a horror story – to create a new original text.

THE WEREWOLF

It is a northern country, they have cold weather, they have cold hearts.

Cold; tempest; wild beasts in the forest. It is a hard life. Their houses are built of logs, dark and smoky within. There will be a crude icon of the virgin behind a guttering candle, the leg of a pig hung up to cure, a string of drying mushrooms. A bed, a stool, a table. Harsh brief poor lives.

To these upland woodsmen, the Devil is as real as you or I. More so; they have not seen us nor even know that we exist, but the Devil they glimpse often in the graveyards, those bleak and touching townships of the dead where the graves are marked with portraits of the deceased in the naïf style and there are no flowers to put in front of them, no flowers grow there, so they put out small, votive offerings, little loaves, sometimes a cake that the bears come lumbering from the margins of the forest to snatch away. At midnight, especially on Walpurgisnacht, the Devil holds picnics in the graveyards and invites the witches; then they dig up fresh corpses, and eat them. Anyone will tell you that.

Wreaths of garlic on the doors keep out the vampires. A blue-eyed child born feet first on the night of St John's Eve will have second sight. When they discover a witch – some old woman whose cheeses ripen when her neighbours' do not, another old woman whose black cat, oh, sinister! *follows her about all the time*, they strip the crone, search for her marks, the supernumerary nipple her familiar sucks. They soon find it. Then they stone her to death.

Winter and cold weather.

Go and visit grandmother, who has been sick. Take her the oatcakes I've baked for her on the hearthstone and a little pot of butter.

The good child does as her mother bids – five miles' trudge through the forest; do not leave the path because of the bears, the wild boar, the starving wolves. Here, take your father's hunting knife; you know how to use it.

The child has a scabby coat of sheepskin to keep out the cold, she knew the forest too well to fear it but she must always be on her guard. When she heard that freezing howl of a wolf, she dropped her gifts, seized her knife, and turned on the beast.

It was a huge one, with red eyes and running, grizzled chops; any but a mountaineer's child would have died of fright at the sight of it. It went for her throat, as wolves do, but she made a great swipe at it with her father's knife and slashed off its right forepaw.

The wolf let out a gulp, almost a sob, when it saw what had happened to it; wolves are less brave than they seem. It went lolling off disconsolately

between the trees as well as it could on three legs, leaving a trail of blood behind it. The child wiped the blade of her knife clean on her apron, wrapped up the wolf's paw in the cloth in which her mother had packed the oatcakes and went on towards her grandmother's house. Soon it came on to snow that thickly that the path and any footsteps, track or spoor that might have been upon it were obscured.

She found her grandmother was so sick she had taken to her bed and fallen into a fretful sleep, moaning and shaking so that the child guessed she had a fever. She felt the forehead, it burned. She shook out the cloth from her basket, to use it to make the old woman a cold compress, and the wolf's paw fell to the floor.

But it was no longer a wolf's paw. It was a hand, chopped off at the wrist, a hand toughened with work and freckled with old age. There was a wedding ring on the third finger and a wart on the index finger. By the wart, she knew it for her grandmother's hand.

She pulled back the sheet but the old woman woke up, at that, and began to struggle, squawking and shrieking like a thing possessed. But the child was strong, and armed with her father's hunting knife; she managed to hold her grandmother down long enough to see the cause of her fever. There was a bloody stump where her right hand should have been, festering already.

The child crossed herself and cried out so loud the neighbours heard her and come rushing in. They knew the wart on the hand at once for a witch's nipple; they drove the old woman, in her shift as she was, out into the snow with sticks, beating her old carcass as far as the edge of the forest, and pelted her with stones until she fell down dead.

Now the child lived in her grandmother's house; she prospered.

Source: Angela Carter, 'The Werewolf' in *The Bloody Chamber*, Vintage Books, London, 2006, pp. 126–8

READ AND INTERACT >>

Activity 4.14 Your reaction to 'The Werewolf'

After reading 'The Werewolf', use a Reciprocal Reading strategy to predict, question, clarify and summarise your ideas. Work in a group of four and use 'reciprocal teaching' to help you comprehend and respond to the text.

- 1 **Predict** from the title and draw on your prior knowledge of werewolves to consider what you think the story will be about.
- 2 **Read** 'The Werewolf' by Angela Carter and discuss your reactions.
- 3 **Question** what you read. Use the 'Four Resources learning role cards' on the next page to help you develop questions. Each person in the group could take a different role.
- 4 **Clarify** by discussing your questions in your group of four, finding evidence in the text to back up your ideas.
- 5 **Summarise** the story, focusing on the main ideas.

Four Resources learning role cards

Text participant

Your role is to facilitate the discussion and to practise the reading strategy of 'connecting text to self'. Examples of questions you might ask include:

- How do I connect to this text?
- What does it remind me of?
- What aspects of real life does it connect to?

Text analyst

Your role is to practise the 'inferring' reading strategy. Examples of questions you might ask include:

- What symbols are in the story?
- What do they mean?
- What if the main character was a boy? How would the story change?
- What stereotypes can you identify?

Codebreaker

Your role is to practise the reading strategies of scanning and consulting a reference to investigate new vocabulary and identify interesting patterns in words and sentences. Examples of questions you might ask are:

- What words are interesting, difficult or tricky? How did you work them out?
- What patterns are there in the sentences and paragraphs?
- What technical or abstract words does the author use? Are they effective?

Text user

Your role is to practise the reading strategies of inferring and determining importance through identifying the purpose and audience of the text and how the language choices meet these. Questions you might ask include:

- What sort of text is this? (information, story/narrative). How do you know?
- Who would read a text like this?
- What is the purpose of this text?
- What specific words has the author used for stylistic effects?

GOOD AND EVIL CHARACTERS

In the gothic horror genre, there is generally a clear line drawn between good and evil, particularly in the characters, who are often presented as stock characters. Stock characters are characters in a particular genre whose qualities are easily recognised by the reader/audience as they are based on a stereotype. Some stock characters of the gothic horror genre include vampires, werewolves, witches, demons, tyrants, villains, maniacs, victims and monsters.



Activity 4.15 Identifying good and evil in 'The Werewolf'

- 1 Think about the characters in 'The Werewolf'.
- 2 Find evidence of whether they are good or evil or both. Intertextuality may influence your opinion, so identify similar characters in other texts you might know.
- 3 Tick the appropriate box to reflect your conclusion about the character.

	Good ✓ Evidence	Evil ✓ Evidence	Links to other texts
Child	<input type="checkbox"/>	<input type="checkbox"/>	
Grandmother	<input type="checkbox"/>	<input type="checkbox"/>	
Wolf	<input type="checkbox"/>	<input type="checkbox"/>	
Woodsmen	<input type="checkbox"/>	<input type="checkbox"/>	
Witches	<input type="checkbox"/>	<input type="checkbox"/>	
Neighbours	<input type="checkbox"/>	<input type="checkbox"/>	
Devil	<input type="checkbox"/>	<input type="checkbox"/>	

LOOK CLOSER

Has Angela Carter made the demarcation between good and evil clear in her story? In some cultures, carrying a hunting knife would be an everyday occurrence. For example, in Africa many of the Massai people still live a nomadic lifestyle and children may be called upon to kill animals for food. Could carrying a knife make you think that the child is evil in 'The Werewolf'? Why or why not? What evidence in the text supports your conclusion?

RESPOND AND INTERACT >>

Activity 4.16 What do you think about the nature of evil?

- Comment on one or two of the following quotes, which are related to evil in some way.
 - ‘It’s better to be good than evil, but one achieves goodness at a terrific cost.’ – Stephen King
 - ‘Ignorance, the root and the stem of every evil.’ – Plato
 - ‘The world is a dangerous place, not because of those who do evil, but because of those who look on and do nothing.’ – Albert Einstein
 - ‘It is a man’s own mind, not his enemy or foe, that lures him to evil ways.’ – Siddhartha Buddha
- Post your comments on the class wiki and participate in an online discussion. Make sure you relate your comments to ‘The Werewolf’ and any fears that you think the author, Angela Carter, plays on. You can also refer to other texts you have studied about fear and horror.

ANALYSE >>

Activity 4.17 Analyse the structure of ‘The Werewolf’

Use the following definitions to identify the structure of the story. You can complete the third column or annotate the story by labelling each part, using coloured highlighters.

Orientation	This establishes the setting, atmosphere and time of the story, and introduces the characters.
Complication	This is where a problem or situation occurs that upsets the setting, time or characters. There may be a number of complications.
Resolution	The problem is solved and order is restored. There may be a number of minor resolutions before the final resolution.
Evaluation	Evaluation tells the audience the significance of the story. An internal evaluation is a comment or an emotional response of a character. An external evaluation is the narrator making a comment or judgement.
Coda	The coda is the moral, lesson or message of the story. It may make concluding remarks and bring the narrative back to the present.

Activity 4.18 Analyse the linguistic features

Now complete the table on the language features of ‘The Werewolf’. Some parts are done for you. You can add more examples or add other effects. Add any other language features that you identify in the text.

Mode (Linguistic)	Examples/evidence	Effects on the audience
Adjectives	‘Harsh brief poor lives’	Creates the setting of poverty and austerity
		Provides information that adds to the sinister tone
Lexical chains (Add more words to this lexical chain)	‘Cold’, ‘tempest’, ‘hard’	Creates the cold and gloomy atmosphere
Italics		For emphasis and to point out that it is strange
Verbs		Enables reader to hear and see the action through strong sounds
Intertextuality	‘The child has a scabby coat of sheepskin’	Links to Aesop’s fable about the wolf in sheep’s clothing and suggests deception by the child
Personal pronouns	3rd person: ‘it’, ‘they’ 2nd person: ‘as real as you or I’	Authoritarian omniscient narrator to persuade the reader that this is real Draws reader in by being addressed directly
Present tense	‘the devil holds picnics’	Contributes to a sense that this is real and happening now
Length of sentences		Emphasis in short sentences; description and building ideas in long sentences Variety – makes story more interesting
Length of paragraphs		Short paragraphs emphasise theme of coldness in setting and in the iciness of the people
Punctuation – Use of semicolons		Links two key ideas that are complementary, i.e. the description of the wolf and a child’s reaction to it

Words such as 'cold', 'tempest' and 'hard' create the cold and gloomy atmosphere and emphasise the setting of poverty and austerity in 'The Werewolf'. These words create lexical cohesion. Lexical cohesion refers to relationships between and among words in a text. Lexical chains group a series or string of words that connect in some way.

For example, in Activity 4.18 you would have added more words to the lexical chain that are linked through their meaning. This lexical chain continues throughout the whole text and creates the sinister **mood** of the text, adding to its lexical cohesion.

mood
the atmosphere or emotion that is created by a text and experienced by the reader or viewer

WRITE AND DISCUSS >>

Activity 4.19 The mood of 'The Werewolf'

- 1 In small groups, take a small section of the text and replace words in the lexical chain with synonyms that are more positive. For example, this line from the text – *The child has a scabby coat of sheepskin to keep out the cold* – can be rewritten like this – *The child has an untidy coat of sheepskin to keep warm.*
- 2 Read the new text you write aloud in groups of four and discuss how these changes have affected the mood of the text.

LOOK CLOSER

There may be more than one lexical chain in a text and writers deliberately use them to create certain effects. Another lexical chain in the text is the words used for some of the stock characters.

Look closely at Carter's vocabulary choices in describing the good child, the grandmother, the mother and the father. Make a list of how these compare to the words used to describe the Devil, the witches, and the wolf. The author's vocabulary choices are very specific and are designed to position the reader to think positively or negatively about the characters. Angela Carter then challenges these perceptions through the characters' actions.



THE CODA OF 'THE WEREWOLF'

The coda is the moral, lesson or message of the narrative that we encounter at its end. It may make concluding remarks and bring the narrative back to the present. The coda of 'The Werewolf' plays an important role in how we understand the narrative that has come before it.

INTERACT >>

Activity 4.20 Story endings

In pairs, discuss the coda of 'The Werewolf': 'Now the child lived in her grandmother's house; she prospered.' Consider the following questions:

- 1 Who wins and who loses in this story?
- 2 What is the purpose of the story?

WRITE >>

Activity 4.21 Write a new coda

- 1 Change the ending of 'The Werewolf' by rewriting the coda.
- 2 Share your codas by reading them aloud.
- 3 Vote on which ones are most effective.
- 4 Discuss the reasons for your choices.

LOOK CLOSER

- 1 Do you think that 'The Werewolf' fits into the horror genre? Why or why not?
- 2 Consider any of society's fears that it addresses and the tools Carter has used to communicate fear.
- 3 Discuss these with a partner or in a small group and then post your reflections on the class wiki.

Activity 4.22 Storyboard

Imagine that you are going to create a film version of 'The Waiting Wolf'.

- 1 Consider the camera work (choice of shots and framing), the sound design (music and sound effects), and visual features such as composition, colour and symbols. You can refer to the glossary of film terms on page 241 to help you.
- 2 Create a storyboard of the key scenes in your film.
- 3 Explain the choices you have made and their effects in a short rationale to accompany your storyboard.

WHY IS THE GOTHIC HORROR GENRE SO POPULAR TODAY?

The gothic horror genre remains popular today, especially in the area of film and television. Some people say that the gothic horror genre has always been popular with teenagers because they see delving into the occult and the world of vampires as a form of rebellion. Others say the genre is important because it helps children deal with trauma and move from the safe idyllic world of childhood to the adult world where there are real threats to the social order. Do you agree?

The newspaper article 'Vampire Overkill?' presents a point of view about the enduring appeal of the gothic horror genre today.



Edward and Bella, *Twilight*

VAMPIRE OVERKILL?

by David Germain

Vampires have been an eternal force in Hollywood horror since silent-movie days, yet they have risen to new heights as the *Twilight* franchise, TV's *True Blood* and other incarnations put the bite on viewers.

In studio flicks, independent and foreign-language films and small-screen series, there are more bloodsuckers out there today than you can shake a wooden stake at.

With so many vampires afoot, will Hollywood's favourite night creatures lose their flavour with fans? 'Will there be a vampire glut? Will the vampire market crash? I don't know,' said Chris Weitz, director of November's *The Twilight Saga: New Moon*, part two in the movie series based on Stephanie Meyer's vampire-romance novels. 'It's kind of the only growth industry in America, that I can tell ...'

While vampires have a strong pulse in Hollywood, some expect the genre could bleed out from overexposure. 'Sometimes there are trends with audiences and with film studios, TV stations, and they go wild and they run like lemmings in one direction until they go over the cliff,' said Werner Herzog, who directed 1979's *Nosferatu the Vampire*. 'The genre of vampire films in its darkness and in its nightmarish aspect is a genre that will be forever, but sometimes, you have an overload, an overkill, and when the heap gets too, too big, everybody starts to turn away.'

In his 2007 Antarctica documentary *Encounters at the End of the World*, Herzog wisecracked that he was not making yet another movie about penguins, a reference to a spate of films on the cold-weather birds.

Penguins reached a glut after only a handful of movies, but the sheer variety of vampire stories lends them superhuman durability for exploring the issues and fears of mortals.

Vampires benefit from modern fans' hunger for fantastic stories. Otherworldly tales once were aimed mostly at specialised horror, science-fiction or fantasy audiences, with a *Star Wars* or an *E.T.* ... occasionally breaking out to huge crowds.

Movie-goers today besiege theatres for out-of-this-world stories, from *Harry Potter* and *The Lord of the Rings* to the latest adventures of Batman or the X-Men ... 'It's a great time where people are ready for some magic.'

Vampires have been hardy souls on screen for ages, dating back to 1920s and '30s classics such as *Nosferatu*, *Vampyr* and the original *Dracula*, with Bela Lugosi. *Dracula* has been played by countless actors, among them Lon Chaney Jr, Christopher Lee, Frank Langella and Gary Oldman.

Movies and shows such as *The Lost Boys* and *Buffy the Vampire Slayer* transfused teen power to vampire tales, helping to open the current vein of hip, pretty young dead things in the genre.

'What's particular about them now is it's coinciding with the optimism market for TV and film. It's that young market. It's kind of the *Dawson's Creek* thing,' said Michael Sheen, who co-stars as the vampire Aro in the *Twilight* sequel and played a werewolf in the *Underworld* vampire franchise. 'Whereas in the past, I don't think that has been the case. The symbol of vampires has never quite hit that marketing gold.'

Along with *True Blood*, recent TV bloodsucker sagas include *The Vampire Diaries*, *Blood Ties*, *Moonlight* and Britain's *Young Dracula* and *Being Human*.

Among recent and upcoming big-screen stories are *Blood: The Last Vampire*, the horror comedy *Transylmania*, Ethan Hawke's vampire Armageddon thriller *Daybreakers* and foreign-language vamp tales such as Sweden's *Let the Right One In* and South Korea's *Thirst*.

Twilight leads the way, its love story between an immortal vampire stud (Robert Pattinson) and a sensitive school girl (Kirsten Stewart) proving irresistible to teen and older audiences alike.

So far, fans seem willing to devour as many vampire stories as Hollywood can dish out.

While their popularity may ebb and flow, vampires always will have a place in the audience's heart, said Nicolas Cage, who starred in 1989's *Vampire Kiss* and was a producer on 2000's *Shadow of the Vampire*.

'The vampire is always going to be fascinating,' Cage said. 'It's like the vigilante cop, or it's like the cowboy or the Western. It's part of the fabric of society.'

Source: *The West Australian*, 29 October 2009

INTERACT AND SPEAK >>

Activity 4.23 What is important in this text?

Use a 'Save the last word for me' tool to explore the article and use the reading strategy of determining importance.

- 1 Read the article and identify four quotes for each of the categories – most important, least important, found interesting, want to say something about.
- 2 Then form a group of four students and choose someone to go first. That person reads out one of their statements but does not comment.
- 3 All other group members then comment on the statement.
- 4 When all group members have commented, then the first person has the last say.
- 5 The next person then reads one of their statements and the process is repeated until all statements have been discussed.

Category	Statement	Comment
Most important		
Least important		
Found interesting		
Want to say something about		

Activity 4.24 Persuasive text structure

The newspaper article is an example of a persuasive text. The primary purpose of a persuasive text is to put forward a point of view and persuade the reader, viewer or listener to agree with this point of view.

Text structure refers to the ordering of ideas in a text; a persuasive text generally follows the structure of:

- a thesis statement, which sums up the author's central idea
- a series of arguments supporting the thesis
- a conclusion restating the thesis in some way.

Annotate the persuasive text 'Vampire Overkill?' by identifying the thesis statement, the arguments supporting the thesis and the conclusion.

Activity 4.25 Persuasive language features

Now identify the persuasive language features used by the author, David Germain, to persuade his readers of his thesis. An example has been provided for you for each technique. Work with a partner to find other examples. You can add more rows to the table if you find even more.

Mode (Linguistic)	Examples/evidence	Effects on the audience
Pun – is play on words for stylistic effect	'put the bite on viewers'	Links attracting audiences to vampires and creates humour
Extended pun in title and continued through whole text	1 'Vampire Overkill?' 2 3 4 5	Links to subject matter of horror films as well as their current popularity; this pun is continued throughout the text to create humour and make the text cohesive and stylistic
Metaphor		
Question	'will Hollywood's favourite night creatures lose their flavour with fans?'	Colloquial saying of losing flavour combines with the vampire's taste for blood to create humour
Direct quote	"'I don't know,'" said Chris Weitz, director of ...'	Creates authority on what is essentially an opinion

Mode (Linguistic)	Examples/evidence	Effects on the audience
Fact	List of many vampire films being produced	Strong evidence for author's argument
Visual	Scene from <i>Twilight</i>	Well-known actors and suggestion of romance engages readers
Technical terms	'small-screen series'	Adds authority to the argument

WRITE >>

Activity 4.26 Playing with puns

- 1 Take a paragraph from 'Vampire Overkill?' and rewrite it with no puns. Compare and contrast it to the original.
- 2 Now take a paragraph from 'Vampire Overkill?' and replace some of the puns with puns from another paragraph. For example:
 - *Twilight* leads the way.
 - *Twilight* is a leader in the popularity stakes.

WRITE >>

Activity 4.27 Persuade your reader

- 1 Do you think that David Germain is persuasive?
- 2 Use the structure of a persuasive text to argue why David Germain is or is not persuasive.
- 3 Your persuasive text should have a thesis statement, series of arguments and a conclusion.

READ, WRITE, CREATE

Now it's time to apply what you have learned in this chapter. As a class, decide on a text that will form the basis of a class project that all students will link to through intertextuality. The text might be a film, a poem, an image or a short story.

In small groups, brainstorm ideas for possible texts. As a class, then vote for the top four text ideas. Make sure everyone knows the text so they can make links to it in their part of the project. Alternatively, you could select the top four texts and groups could opt for the text they would like to focus on.

Here are some suggestions:

WRITE YOUR OWN NARRATIVE

Write your own narrative or take a narrative you know and retell it. Follow the structure of the narrative and include some of the language features you explored in 'The Werewolf' and 'The Waiting Wolf'.

CREATE A HYBRID TEXT

Create a hybrid text that combines more than one genre; for example, fairytale and horror story, fantasy and comedy, western and horror story.

CREATE A MASH-UP

Create a mash-up. A mash-up combines a pre-existing text with a popular genre such as horror. The pre-existing texts are often classics; for example, *Pride and Prejudice and Zombies* by Seth Grahame-Smith. Mash-ups are a form of parody that imitates an original work and at the same time mocks or makes fun of or comments on it, generally for humorous or satirical effect.

CREATE A STORYBOARD OR SCRIPT

Create a storyboard and/or script. Follow the structure of the narrative and include some of the visual and linguistic features you explored in 'The Waiting Wolf'. Create a soundtrack of music and/or sound effects.

CREATE A SHORT FILM OR FILM TRAILER

Create a short film or a film trailer. Include visual and linguistic features. Look at and identify the visual, audio and linguistic features of other films and film trailers first.

CREATE A VISUAL OF A SCENE

Create a visual of a scene to accompany other students' narratives or hybrid texts. Include some of the visual and linguistic features you explored in 'The Waiting Wolf'.

WRITE A PERSUASIVE FEATURE ARTICLE

Write a feature article on why the gothic horror genre is so popular. Draw together all the elements of the gothic horror genre that you think contribute to its popularity. Include a visual and make reference to the focus text.

CREATE A MULTIMODAL PRESENTATION

Create a multimodal presentation that summarises everything you know about the gothic horror genre.

EXPLORE IMAGES

Look back at the images by Gustave Doré and Anthony Browne. Find an image and write a short story or poem based on the image. Alternatively, find a short story or poem and represent it visually. Ensure the words convey meanings that the picture cannot and vice versa.

CREATE A PODCAST

Create a podcast or reading of a poem or short story (like James Mason's narration of 'The Tell-Tale Heart'). Write an analysis of your audio choices. Consider colloquial or formal tone, intonation, stress, rhythm, pause, emphasis and pitch.

CREATE A VIDEO GAME

Create a video game based on the gothic horror genre. Make sure you cooperate to overcome the challenges and survive the game.

ANALYSE THE LANGUAGE OF THE TEXT

Write an analysis of your text, analysing your grammatical choices – visual, auditory or linguistic. As you present your work to the class, ask your audience to identify where you have included intertextuality.

REFLECT ON WHAT YOU HAVE LEARNED

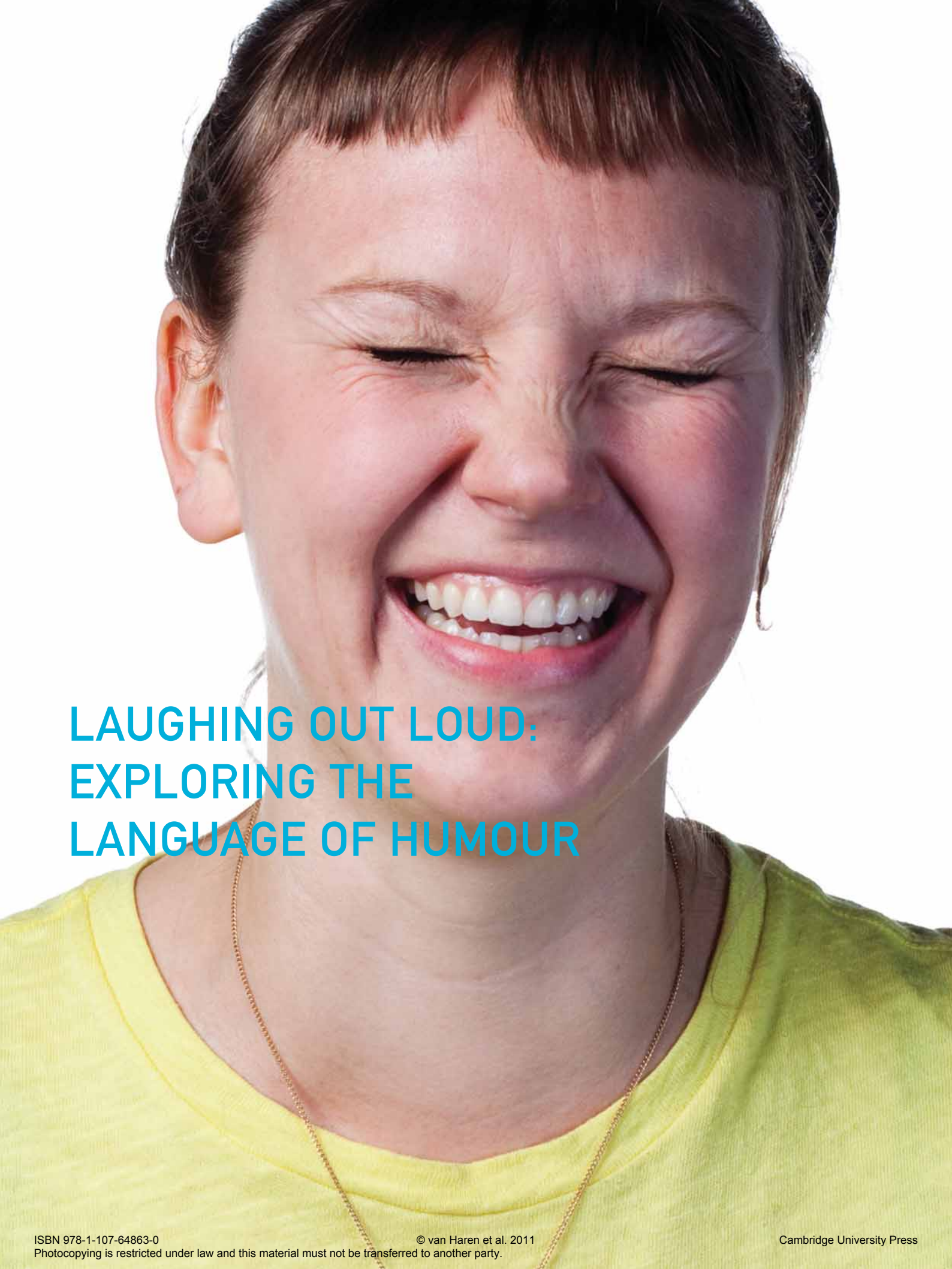
3-2-1 REFLECTION

Comment on how society's fears have been reflected in the gothic horror texts you have studied and consider the techniques such as intertextuality and visual and language features used to communicate this fear.

Write down:

- **three facts** you have learned
- **two insights** or understandings you have gained
- **one question** that you still have or would like to learn more about.

Then post your reflections on a class wiki and respond to the posts of other students.



**LAUGHING OUT LOUD:
EXPLORING THE
LANGUAGE OF HUMOUR**



IN THIS CHAPTER YOU WILL:

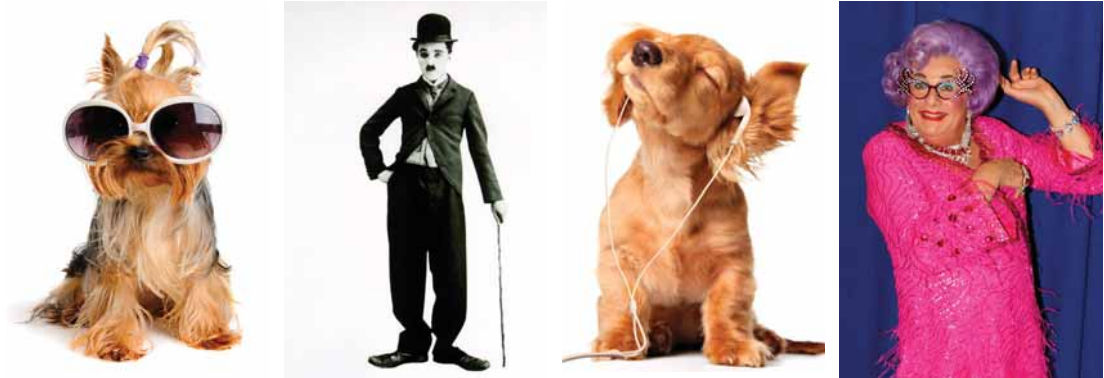
- read, view and respond to the language of humour in a variety of text types and forms, including cartoons, films, plays and poems
- explore texts in context by comparing and evaluating a range of representations of individuals and groups in different social, cultural and historical contexts
- explore, evaluate and compare the purposes, structures and language features of different humorous texts
- participate in listening and speaking interactions that allow you to present and discuss an idea and influence and engage an audience
- use a range of software, including word processing programs, flexibly and imaginatively to publish texts.



START HERE



- What makes you laugh?
- Do you laugh at different things to your friends and family?
- How are people, cultures, issues and values represented in humorous texts?
- What are the techniques used to create humour?
- What makes humour timeless?
- What role does humour play in your life?



We all find different things funny.

INTERACT >>

Activity 5.1 What makes you laugh?

- 1 View the following clips and rate them in terms of how much they make you laugh – 1 being the funniest and 5, the least funny. Search for the following on YouTube:
 - Mr Bean's Holiday Best Scenes
 - The Mom Song with lyrics
 - Adam Hills – Australian Accents
 - Aussies vs New Zealand (funny)
 - Charlie the Unicorn.
- 2 With a partner, discuss your ratings. How are they the same? How are they different? How do you explain this? Did you each laugh at the same clips?
- 3 Share your ratings with the rest of the class to see how many students agree on the top rating for the funniest clip to make you laugh. Record the ratings on a class wiki.
- 4 Are there any patterns emerging about the most popular clips and the least popular? Is it likely that you'll all agree? Why or why not?

DIFFERENT STROKES FOR DIFFERENT FOLKS

Comedians say that what one audience finds humorous is not necessarily funny to another audience. The differences in audiences fall into categories such as age, gender, and educational and cultural differences. For this reason, comedians may change their stand-up comedy routines to suit the relevant target audience.



EXPLORE AND INTERACT >>

Activity 5.2 Different audiences

- 1 Using think-pair-share, discuss the audience categories mentioned above. Are there others? Which category affects how we respond to humour the most and why?
- 2 Is there a generation gap in how we respond to humour? Think about the kind of humour you liked as a young child. Is it the same or different to the humour that appeals to you now?
- 3 Share some examples in a small group. Find a film clip, cartoon or comic strip that you think is humorous and post it on the class wiki. Look at other students' posts and comment on whether you thought they were funny or not and why.
- 4 Then post your reflection on the class wiki on why you think we laugh at different things and identify some of the factors that affect how we respond to humour.

RESPONDING TO HUMOUR

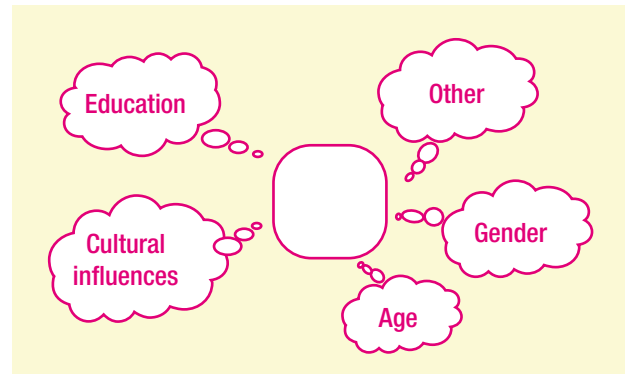
Many of the learning experiences you had as you were growing up will influence your understanding and appreciation of humour. Broadly, humour is anything that makes you laugh. Laughter is the physiological response to what makes you laugh.

Activity 5.3 Different responses to humour

View the following two clips – the first from Australia, the second from the United Kingdom. Search on YouTube for the following:

- Puck You – Jonah – Summer Heights High
- Comic Relief – Catherine Tate and David Tennant – A rose by any other name.

- 1 Take notes as you view each clip. Pause where it makes you laugh and write down why you find it funny.
- 2 Identify the three funniest parts of each clip.
- 3 Copy and complete the above concept map to clarify the influences that have helped you to interpret the clips.
- 4 Write your name at the centre of the concept map, then identify what has influenced your response to the humour in the clips.
- 5 With a partner, discuss the following:
 - What did you identify as the three funniest segments in each clip?
 - Why did you think they were funny?
 - What were the similarities and differences in your selections?
 - What prior knowledge helped you to appreciate the humour in the two clips?



HUMOROUS TECHNIQUES AND FORMS

Funny people have different ways of making us laugh out loud. Writers of texts, both print and visual, use a variety of techniques to create a humorous language in a variety of forms. Some of these techniques are detailed below and this list will be an important reference for you throughout this chapter.

Allusion

A literary device that stimulates ideas, associations and extra information in the reader or viewer's mind with only a word or two. It is a technique that relies on the reader or viewer being able to make the connection to the reference. In relation to humour, a joke requires the audience/reader to have prior knowledge in order to 'get' the joke.

Black humour

Typically humour that concentrates on a macabre or dark subject such as death.

Butt

The 'butt' of a joke occurs when a particular group or subculture is isolated as the victim of the humour. It is usually a stereotypical group, as in jokes about mothers-in-law or cross-cultural jokes such as Irish jokes.

Caricature

Closely linked to stereotyping, this involves the over-exaggeration of the traits of a certain group of people. For example, a caricature of what is considered a 'typical' Australian might involve a character in shorts and thongs, swilling beer at a barbecue.

Double-entendre

A word or expression with two meanings.

Farce

A light form of humour that is focused on situations over characters and usually emphasises unlikely or improbable situations.

Irony

A more subtle form of humour that uses words to convey a meaning that is the opposite of its literal meaning. **Dramatic irony** occurs when the audience knows a character is confused or is making a mistake because they have more information than the character does.

Lamprooning

A malicious form of satire directed against a person or institution, often in politics.

Mockery

Humour that takes pleasure in deriding the misfortunes of others for comic effect. Self-mockery occurs when you make yourself appear silly to show others you have a humorous attitude towards yourself.

Parody

A 'spoof' created to poke fun at the original text. It imitates the original text only to ridicule or make a joke out of it.

Pun

A joke that is a play on words.

Satire

Involves the use of irony, sarcasm and ridicule to expose, denounce and deride folly or vice in human nature, behaviour or institutions.

Slapstick

Humour that is characterised by large physical actions, associated with comedians like Benny Hill or Lucille Ball.

Spoonerism

Swapping the initial sound of a word for humorous effect as if it were a 'slip of the tongue'; for example, 'lack of pies' instead of 'pack of lies' and 'tons of soil' instead of 'sons of toil'.

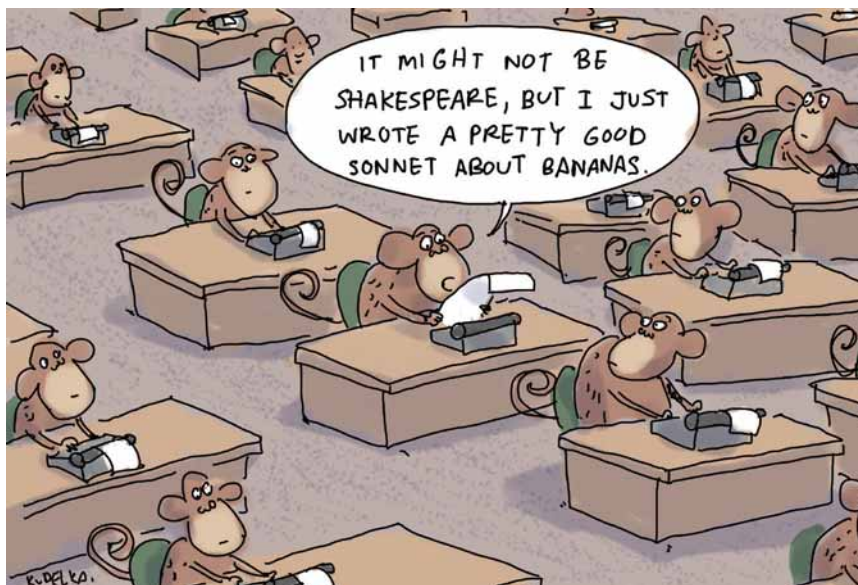
Activity 5.4 Techniques to make you laugh

Working with a partner, look at the definitions of some techniques to create humour. Complete the table with examples from the two clips you viewed in Activity 5.3. Each technique is evident in at least one of the clips.

Technique/device	Puck You	Comic Relief
Allusion		
Butt		
Stereotype		
Irony		
Satire		

LOOK CLOSER

Both clips show teenagers rebelling against the authority of school and adults. Can humour help you to deal with challenges in your life? Discuss examples of how you have used humour when under pressure or to cope with adversity in your own life.



Do you get the joke?

READ AND RESPOND >>

Activity 5.5 Why don't some people get the joke?

Look at the cartoon on the previous page. Do you get the joke? Does everyone get this joke?

If you did get this joke, then it's most likely that you have brought some prior knowledge to it. This joke relies on prior knowledge to work effectively and hence many people will not get it.

- 1 Identify an example of prior knowledge that you considered when you looked at the graphics.
- 2 Identify an example of prior knowledge that you considered when you looked at the title and speech bubble in the cartoon.
- 3 Share your interpretation of the cartoon.
- 4 Go online, or look at some magazines and find another joke that requires you to have prior knowledge in order to appreciate the humour.
- 5 Identify and explain the example in your joke of prior knowledge embedded in both the text and in the graphics. Write a paragraph synthesising your understandings of the role of prior knowledge in humour.

EXPLORING PARODY

A parody is a body of work that imitates another body of work, in order to ridicule it in some way, poke fun at it, or to ironically comment on it or on its original creator or style. Parody is a comic technique that draws attention to the original work and introduces it to new audiences who may have never discovered it but for the parody.

Parody occurs in a variety of texts, including films, television shows, novels and poems. *The Simpsons* is an example of a television show you may be familiar with that regularly uses parody to humorous effect. Digital technologies and social media sites such as YouTube also allow anyone the opportunity to create their own parody and post it for others to view.

VIEW AND INTERACT >>

Activity 5.6 Looking closer at parody

In pairs, explore and research an example of a parody on YouTube. You may find parodies of *Harry Potter*, *Star Wars* or *The Godfather* that featured as episodes of *The Simpsons*. Or you may find parodies of advertisements, popular music artists such as Lady Gaga, or parodies of fairytales.

Using what you know about parody, discuss the following questions in your pairs:

- 1 What are the features that make this a parody?
- 2 Is it funny? Why or why not?
- 3 Do you think you need knowledge of the original text to understand the parody?
- 4 Post your parody to a class wiki so that other students can respond to these questions.

In poetry, a parody usually copies the structure, rhythm and much of the language of the original poem, while changing the subject matter. To write a parody poem, follow a step-by-step formula.

WRITE >>

Activity 5.7 Write your own parody poem

Write your own parody of Robert Frost's poem 'Fire and Ice'. You can satirise it or make it entirely frivolous. Follow the steps below.

Step 1: Choose a famous poem so people will recognise that you are writing a parody. 'Fire and Ice' is a famous short poem written by Robert Frost that discusses the end of the world. It was first published in 1920.

FIRE AND ICE

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favour fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

Robert Frost

Here is an example of a poem by Jay Scott that parodies the Frost poem. It retains the original serious message and at the same time includes humour through the juxtaposition of trash and a traffic jam. In this way, it uses satire to create humour. Sometimes the parody is much closer to the original but has incorporated elements of modernity that were not available in the original. Hence a parody can also be an updated remake of an original classic poem. This modernisation process may add a humorous element.

END IN TRASH

Some say the world will end in trash,
 Some say in spam.
 From what I've seen of spending cash,
 I think I have to favour trash.
 But if there is a traffic jam
 As alternate demises clash,
 Then which one will claim the blame,
 Piles of junk or piles of scam?
 It's all the same.

Jay Scott

Step 2: Study the poem's rhyming pattern. The rhyming pattern is at the end of each line. In 'Fire and Ice', it is like this: fire (a), ice (b), desire (a), fire (a), twice (b), hate (c), ice (b), great (c), suffice (b). Copy this rhyming scheme in your parodied poem.

Step 3: Create your title. You can use a similar title or change it to something entirely different and humorous.

Step 4: Study the original poem to see how it logically flows and how it ends. The point of parody is that in order for it to be effective you need to be able to recognise the original in the parodied work.

Step 5: Now write your own humorous parody poem.

The narrative poem 'The Raven' (1845) by Edgar Allan Poe has also been parodied in various forms of popular culture. One of the most famous appears in a segment of the first 'Treehouse of Horror' episode of *The Simpsons*. Below are the first three stanzas of the poem. You can locate and read the entire poem online.

THE RAVEN

Once upon a midnight dreary, while I pondered weak and weary,
 Over many a quaint and curious volume of forgotten lore,
 While I nodded, nearly napping, suddenly there came a tapping,
 As of someone gently rapping, rapping at my chamber door.
 "'Tis some visitor," I muttered, 'tapping at my chamber door –
 Only this, and nothing more.'

Ah, distinctly I remember it was in the bleak December,
 And each separate dying ember wrought its ghost upon the floor.
 Eagerly I wished the morrow; – vainly I had sought to borrow
 From my books surcease of sorrow – sorrow for the lost Lenore –
 For the rare and radiant maiden whom the angels named Lenore –
 Nameless here for evermore.



John Tenniel illustration from 'The Raven'

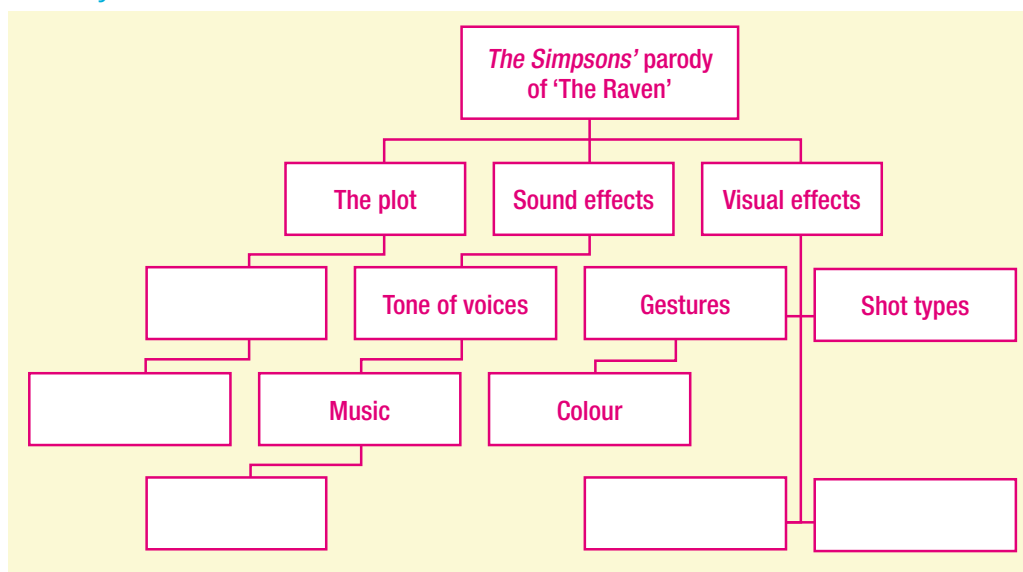
And the silken sad uncertain rustling of each purple curtain
 Thrilled me – filled me with fantastic terrors never felt before;
 So that now, to still the beating of my heart, I stood repeating
 ‘Tis some visitor entreating entrance at my chamber door –
 Some late visitor entreating entrance at my chamber door; –
 This it is, and nothing more.’

Edgar Allan Poe

READ AND RESPOND >>

Activity 5.8 ‘The Raven’ in prose and film

- 1 Read the extract from ‘The Raven’.
- 2 View the parody. You can view it on YouTube (search for ‘The Simpsons – The Raven’).
- 3 Use a mind map like the example below to record your reflections on the techniques used to parody the poem. Record points under each of the headings below. In the plot strand, identify scenes that have been parodied. In the other two strands, identify examples of sound and visual effects.
- 4 Then discuss your responses in a small group and add more ideas to your map, providing examples of techniques to create humour. You can expand the mind map as you add more ideas.
- 5 Remember to refer to the techniques used to create humour that you have already learned about.



REFLECT ON

Consider whether you think that an audience needs to be aware of the original poem by Poe to appreciate *The Simpsons’* parody of ‘The Raven’.

Activity 5.9 Another parody of your own

Choose a well-known poem or song. Go through the earlier steps for creating a poem parody. Share your parody on the class wiki and read and comment on the parodies written by other students.

HUMOUR AND SOCIAL ISSUES

Just as the parody of Robert Frost's poem 'Fire and Ice' used humour to consider topical issues such as the impact of pollution and consumerism on the environment, the Australian film *Bran Nue Dae* shows how humour can be used to explore social issues.

The original script for the musical stage show *Bran Nue Dae* was written in 1990 by Jimmy Chi. The popular adaptation to screen as a feature film, directed by Rachel Perkins, was released in 2009. The film is set in Broome in 1969. This date is significant because it is just two years after Aboriginal and Torres Strait Islander people won the right to vote following a national referendum. The musical also preceded the recognition of native title in 1992.

Both the musical and the film have won many awards and the film was highly successful, both financially and in engaging audiences. The film grossed over seven million dollars, making it one of the most successful Australian films of all time.



A musical number from *Bran Nue Dae*

Activity 5.10 Viewing *Bran Nue Dae*

- 1 View the trailer of *Bran Nue Dae* at the SBS website (search for ‘SBS Bran Nue Day trailer’).
- 2 In pairs, discuss and predict what the film will be about and what social issues it will address.
- 3 How do you think humour will be included in this film? Draw on the techniques to create humour that you have already learned about. Record your predictions.
- 4 Now view *Bran Nue Dae*. As you view it, think about some of the social issues and examine how the film uses humour. Record your observations in the table.

Issue	Example from <i>Bran Nue Dae</i>	Technique to create humour
Land rights	Willie and other students sing ‘I’d rather be an Aborigine’.	Irony: ‘There’s nothing I would rather be than to be an Aborigine and watch you take my precious land away.’
The way in which some Aboriginal people lose touch with their cultural and spiritual knowledge	Tadpole and Willie become shocked after Tadpole has ‘pointed a bone’ at the German tourists and their kombi van breaks down.	Dramatic irony: They think the bone really cast some magic, but the audience knows that it hasn’t and laughs at how shocked they are.

- 5 Share some of the observations that you recorded in the table and see if you can add more, based on the humorous techniques that are evident in the film.

TACKLING STEREOTYPES WITH HUMOUR

In this chapter you have confronted some stereotypes about high school students. *Bran Nue Dae* also presents a number of stereotypes, and then uses humour to challenge, reverse and satirise them.

In the film, Geoffrey Rush plays Father Benedictus, the priest in charge of the boys' school.

Father Benedictus is stereotyped as a benevolent and kind priest/teacher who is trying to help Aboriginal people and who wants only the best for Willie and other Aboriginal children. He says his 'greatest desire is to see der native people be edercated und trained in der skills ov der modern vorld'. Humour is included by exaggerating his character through his accent and actions such as appearing in a cloud of black smoke. The stereotype is reversed when he is presented as cruel in his handling of the Cherry Ripe incident and how ruthlessly he pursues Willie.

WRITE >>

Activity 5.11 Describing characters

Look at one Aboriginal and one non-Aboriginal character in *Bran Nue Dae* as you consider which characters are stereotypes and how humour has been used. Consider characters such as Uncle Tadpole, Theresa, Slippery, Annie, Roadhouse Betty and Roxanne, and write a 150-word description by following this outline. You can use the description of Father Benedictus above as a model for your own writing:

- 1 Begin with a topic sentence describing how the character has been stereotyped.
- 2 Include an example or quote from the film as evidence of this stereotype.
- 3 Identify the technique used to create humour.
- 4 Conclude by using examples from the film to describe how the stereotype has been challenged or reversed.

LOOK CLOSER

A number of recent Australian films, such as *Samson & Delilah* (2009), deal with similar issues to *Bran Nue Dae*.

- 1 Does humour add to or detract from the seriousness of these issues in *Bran Nue Dae*?
- 2 In small groups, discuss your ideas and then post your comments for online discussion on the class wiki.
- 3 Comment on the viewpoints of other students.

Activity 5.12 A further exploration of stereotypes

- 1 Investigate Jimmy Chi's inspiration for writing *Bran Nue Dae* through an online search.
- 2 View *Samson & Delilah* and reflect on how it is similar to and different from *Bran Nue Dae*.
- 3 You may also want to view *The Wog Boy* (2000), an earlier Australian film that uses humour to challenge racism and stereotypes of people with Greek ancestry. It also tackles social issues such as unemployment and uses self-mockery, laughing at cultural differences in Australia.
- 4 Post your reflections on whichever films you view on the class wiki.

HUMOUR AND CULTURE: *THE CASTLE*

Think about the times you have laughed at a joke that you knew would not seem funny to people who were not Australian. Have you travelled overseas and struggled to laugh at jokes you have heard?

For example, during the 2000 Olympics closing ceremony there was a display of rows of men pushing Victa lawnmowers. As well as showcasing an Australian invention, this satirised a typical Sunday morning scene in suburban gardens around Australia. However, overseas viewers did not understand the satire. Many phoned in to find out what it meant.



In the same vein, the *Kath & Kim* comedy show also experienced some cross-cultural difficulties with their overseas audiences as they struggled to understand the Aussie sense of humour. On the other hand, *The Crocodile Hunter*, starring Steve Irwin, and *Crocodile Dundee*, starring Paul Hogan, were well received by American audiences and many appreciated their style of humour. Can you explain why?

The 1997 Australian film *The Castle* can also be said to incorporate a typically Australian sense of humour. It is a film about a 'typical' working-class Australian family, the Kerrigans, living in a Melbourne suburb close to the airport.

Kath & Kim's humour doesn't always translate well outside of Australia.

LOOK CLOSER

Below are two of the most memorable quotes from *The Castle*:

- 'A man's home is his castle.'
- 'Dad is the backbone and Mum is all of the other bones.'

With a partner, discuss both these quotes and write a list of predictions about the Australian values you will be presented with in *The Castle*.

VIEW AND RESPOND >>

Activity 5.13 Humour in *The Castle*

- 1 View *The Castle* as a class.
- 2 Draw up a table with three columns. As you view the film, record some of the humorous lines or incidents that make you laugh the most. Record these in the first column. In the second column, record anything that is particularly Australian. Consider values, symbols and words/lines. In the third column, record any humorous techniques you note.
- 3 After viewing the film, share some of your ideas with the class, then add more details to your table.
- 4 Identify the lines that were most popular, then discuss why these made people laugh the most.

IDENTIFY >>

Activity 5.14 Categorising humour

To understand more about how humour works in *The Castle*, you can categorise it according to some key ideas:

- **Incongruity:** we laugh at things that defy logic, such as when two things are replaced by things that don't normally go together.
- **Superiority:** when we laugh at jokes that focus on other people's misfortunes or inadequacies. You will find examples of this on *Australia's Funniest Home Videos*.
- **Relief:** in moments of high tension or suspense, humour brings relief and release from stress.
- **Surprise:** we expect one outcome and something unexpected happens and it makes us laugh.

Look back at the humorous lines and incidents that you recorded in the previous activity. Work with a partner to identify which category they fall into.

Activity 5.15 What's so funny about the typical Australian lifestyle?

- 1 Describe the ideas about typical Australians and the typical Australian lifestyle as presented in *The Castle*.
- 2 From your experience of living in Australia, do you think these representations are accurate?
- 3 Describe the values conveyed in the film. Which would be considered exclusively Australian values and which values are shared with other cultures?
- 4 Provide an example of humour in the film that can only be appreciated by someone who understands the aspect of Australian culture it is depicting.

SOCIAL ISSUES IN *THE CASTLE*

juxtaposition
to place two things side by side, especially for the purposes of comparison or contrast to draw links between them

The Castle shows how an ordinary person can stand up to authority and win. The Kerrigan family's struggle to keep their house is juxtaposed with the High Court of Australia's 1992 Mabo decision, rejecting the notion of *terra nullius* or 'empty land'. This **juxtaposition** creates humour as well as comments on the land rights issues faced by Aboriginal and Torres Strait Islander people.



The Kerrigans – a 'typical' Australian family

REFLECT ON

Think about some of the other social issues you encounter in your viewing of *The Castle*. In groups of four, discuss these issues and whether *The Castle* is successful in using humour to make serious points about life matters and the human condition. Post an example on the class wiki and comment on the posts of other students.

EXPLORE >>**Activity 5.16** *Between the Flags and Marry Me*

- 1 Explore the cultural values and social issues in more recent Australian films such as the Tropfest short films *Between the Flags* and *Marry Me*. You can view these films on YouTube (search for 'Between the Flags – Tropfest Finalist' and 'Marry Me – Tropfest 2008 Winner').
- 2 Work in pairs and then join with another pair of students, ensuring you have analysed both films. Answer the following questions:
 - What values are communicated in each film? Are they just Australian values?
 - What social issues are presented?
 - What techniques are used to convey humour?
 - Do Australians like to laugh at themselves? How is self-mockery included in any of the Australian films you have analysed so far?

CREATE AND INTERACT >>**Activity 5.17** Radio interview

Write a script for a radio interview between a host and a guest expert on Australian film, then role-play the interview for the class.

- Your interview should be about Australian humour. Refer to the film *The Castle* and other examples of Australian humour you have explored.
- If you can, you may also like to record (audio and/or video) the interview.
- A good reference point on the history of Australian humour can be found at this government website: www.cultureandrecreation.gov.au/articles/humour.

AN EXAMPLE OF ABSURD HUMOUR: *FAWLTY TOWERS*

Fawlty Towers is a British television comedy series that originally screened in the 1970s. It enjoyed wide international popularity and still has a following today. One appealing quality of the television show was the predictability of the characters' personalities, which drove their somewhat irregular behaviour.

The *Fawlty Towers* series used a number of techniques to elicit laughter from the audience; in particular, it included farce. Farce derives from the Old French, meaning 'stuff' and it is thought to have come from medieval times when short plays served as the 'stuffing' between more serious pieces. It is a form of comedy that aims to entertain the audience by means of unlikely and extravagant scenarios and often impossible situations, disguise, mistaken identity, puns, exaggeration, frequent misunderstandings and a fast-paced plot in which situations snowball to a point where the plot verges on the ridiculous.

VIEW AND INVESTIGATE >>

Activity 5.18 What makes *Fawlty Towers* absurd?

- 1 View the full version of Episode 6, 'The Germans' on YouTube (search for 'Fawlty Towers – The Germans').
- 2 Observe the three main characters, Sybil, Fawlty and Manuel. With a partner, find examples of the comic techniques identified in the first column. You may add other techniques used to create humour that you have learned about.

Technique	Example
Repetition	
Misunderstandings	
Snowballing effect	
Slapstick	
Exaggeration	

LOOK CLOSER

This episode of *Fawlty Towers* is about violating one of society's taboos as it exposes a racist attitude by Basil Fawlty towards the German race, with particular reference to the Second World War. His behaviour and dialogue can be interpreted as offensive and racist in today's society. Do you think that humour permits him to get away with it? Why or why not?

INTERACT >>**Activity 5.19 Making characters funny**

- 1 View the episode again and reflect on what makes the characters tick and the relationships between them.
- 2 Work in groups of four to create a short role play involving all three characters and including some of the techniques the series used to create humour. One member of the group can act as the director.
- 3 Perform your role play for the class.

**PLAYING WITH WORDS:
SHAKESPEARE'S HUMOUR**

A **pun** is a play on words. Puns use words that sound alike but have different meanings. By playing with two or more possible uses of the word, puns create humour:

pun
the humorous use of a word or words which look or sound alike but have different meanings; a play on words

VIEW AND RESPOND >>**Activity 5.20 Punning around**

Search for 'My Blackberry is Not Working! The One Ronnie Preview' on YouTube. It is a humorous clip that uses puns.

- 1 Did you find it humorous? Why or why not?
- 2 Identify at least three puns in the clip.

SHAKESPEAREAN PUNS

Just as *The Castle* and *Fawlty Towers* still entertain modern audiences, Shakespeare's plays remain popular today, even though he wrote and performed them over four hundred years ago. William Shakespeare (1564–1616) was a prolific writer who wrote 37 plays; these were categorised as either comedies or tragedies.

Shakespeare used puns in his comedies and tragedies to entertain his audiences by demonstrating verbal dexterity, to sharpen the irony of an aside or soliloquy, and to create humour. Here is a selection from some of his plays:

Shakespeare working on his puns



RICHARD III (ACT I, SCENE 1)

'Now is the winter of our discontent
Made glorious summer by this **sun** of York ...'

Context: These are the opening lines of *Richard III*. King Richard III was the **son** of the Duke of York.

ROMEO AND JULIET (ACT I, SCENE IV)

Romeo: 'Give me a torch: I am not for this ambling. Being but **heavy**, I will bear the **light**.'

Context: Romeo is reluctant to attend a party because he is suffering from a broken heart.

ROMEO AND JULIET (ACT III, SCENE I)

Mercutio: 'Ask for me to-morrow, and you shall find me a grave man.'

Context: Mercutio has been stabbed in a street brawl.

HAMLET (ACT I, SCENE II)

Claudius: '... But now, my cousin Hamlet, and my son ...'

Hamlet: [*aside*] 'A little more than **kin**, and less than **kind**.'

Context: Hamlet is upset that his uncle Claudius has married his mother.

Hint: Think of 'kind' as also short for 'kindred'.

MUCH ADO ABOUT NOTHING (ACT II, SCENE I)

Beatrice: 'The count is neither sad, nor sick, nor merry, nor well: but civil, count; **civil** as an orange, and something of that jealous complexion.'

Context: Beatrice is referring to the character Claudio.

Hint: There is a type of bitter orange that comes from **Seville**, Spain.

Activity 5.21 Puns that sell

Many advertisers use puns to help sell their products.

- 1 Explain the puns in the following examples:
 - Moss Security: *Alarmed? You should be!*
 - Pioneer Sound Systems: *Everything you hear is true.*
 - Range Rover: *It's how the smooth take the rough.*
 - Kenco Really Rich Coffee: *Get rich quick.*
 - Finish Detergent: *Brilliant cleaning starts with Finish.*
- 2 Working in a small group, create an advertising slogan that makes use of puns to sell a product.
- 3 As a group, make a list of current successful advertising campaigns.
- 4 As a group, create your own advertising campaign for an already existing product or a product of your own invention. Use puns to sell your product.

COMIC CHARACTERS

Shakespeare wrote about the issues in his time and used humour for a variety of purposes. He made political statements about what was happening in the world around him, not unlike the way political cartoons do today. He also wrote about the human condition and explored social issues. Much of his humour came through the comic individuals and comic situations in his plays.

The comic individual in Shakespeare's plays is generally the victim of his or her own self-delusion or self-deception. He or she is not a purely evil character, but rather one who has fallen victim to some weakness or flaw of their own character and takes the wrong course of action, breaking with morals or commonly held values. He or she is not painted black, but is portrayed in shades of grey. This is the difference between a comic character and a tragic character.

The comic individual also needs to be interacting with others within a scene, in order to reveal those weak facets of their character on which we, as audience, will judge them. Secretly, we realise that we too, could have such a weakness/flaw in our own characters, and perhaps that's why it is humorous to us. We can relate to it and we often feel some empathy towards the comic individual.

The comic situation is created to show how absurd humans can be when faced with unbelievable or unlikely scenarios where they have to make choices not usually open to them.

HUMOUR IN *THE MERCHANT OF VENICE*

In the following scene from *The Merchant of Venice*, Antonio borrows money from Shylock to give money to his friend Bassanio to woo Portia. He guarantees that if the money is not repaid in 90 days, he will give Shylock a pound of his flesh. When Antonio's ships are lost at sea, he cannot pay back the money on time and therefore must give Shylock the pound of flesh they agreed on. In the court case to settle the matter, Portia, disguised as a prominent lawyer, finds a loophole.

FROM ACT IV, SCENE I

Portia: A pound of that same merchant's flesh is thine;
the court awards it and the law doth give it.

Shylock: Most rightful judge!

Portia: And you must cut this flesh from off his breast.

The law allows it and the court awards it.

Shylock: Most learned judge! – A sentence; come prepare.

Portia: Tarry a little: – there is something else.

This bond doth give thee here no jot of blood;

Take then thy bond, take thou thy pound of flesh;

But in the cutting, if thou dost shed

One drop of Christian blood, thy lands and goods

Are, by the laws of Venice, confiscate

Unto the state of Venice.

Gratiano: O upright judge! – Mark, Jew; – O learned judge!

Shylock: Is that the law?

Portia: Thyself shall see the act;

For as thou urgest justice, be assur'd

Thou shalt have justice, more than thou desir'st.

Gratiano: O learned judge! – Mark, Jew; – A learned judge!

Shylock: I take this offer then;

Pay the bond thrice

And let the Christian go.

Bassiano: Here is the money.

Portia: Soft;

The Jew shall have all justice; soft! no haste:

He shall have nothing but the penalty.

Gratiano: O Jew! an upright judge, a learned judge!

Activity 5.22 *The Merchant of Venice*

It is always preferable to see a Shakespearean play in performance. Either appoint people to read or perform this scene to the class or view a scene from a film version of the play. Then answer the following questions:

- 1 What makes the situation in *The Merchant of Venice* comical?
- 2 Who do you think is the comic character and the butt of the joke in this scene?
- 3 Find examples of irony in the script. Explain the irony.
- 4 Do you feel any empathy for Shylock? Why or why not?



LOOK CLOSER

Research how this scene and the play as a whole reflect the values of the Elizabethan audience. Is it about tolerance?

HUMOUR IN A MIDSUMMER NIGHT'S DREAM

In a comic setting, a character will often find that they are in a situation beyond their control. This is the case for Shylock. Often the comic situation can be a complicated series of errors, coincidences and unusual or unlikely circumstances. It could be a case of mistaken identity or one in which the world is magically turned upside down, resulting in confusion.

In the popular Shakespeare comedy *A Midsummer Night's Dream*, a royal wedding is being planned for Theseus, Duke of Athens, and Hyppolyta, Queen of the Amazons. It is a grand occasion. With a main plot and three subplots, there are many opportunities for confusion in this play.

One of the play's subplots involves the story of a group of craftsmen who decide that they will form an amateur theatre troupe and perform a play for the Duke's wedding. They are interested in the accolades and favours that a good performance will award them.

The majority of the play's action happens in a forest, where there is a Fairy Kingdom with Oberon as the King of the Fairies and his wife, Titania, the Queen. Puck is the playful, mischievous fairy servant of Oberon, with special magic talents and a magic

love potion. A comic situation is created when he uses the love potion on various lovers, including Queen Titania. This causes her to fall in love with the first person she sees when she opens her eyes.

Puck's mischief also involves a trick on Bottom, one of the craftsmen, who has been unknowingly turned into an ass (donkey). Bottom has a delusional sense of his own importance, and when Titania wakes up, she falls instantly in love with Bottom.

Below is the scene where Bottom wakes with an ass-head and his fellow craftsmen desert him, fleeing in fear at the sight of him. He is now lost and alone in the woods.



ACT III, SCENE I

Bottom: Why do they run away?

This is a knavery of them to make me afeared.

... I see their knavery; this is to make an ass of me;
to fright me if they could.

But I will not stir from this place,
do what they can;

I will walk up and down here,
and I will sing, that they shall hear I am not afraid.

[Sings]

The ousel-cock, so black of hue,
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill.

Titania: [Waking] What angel wakes me from my flowery bed?

Bottom: [Continuing his song]

The finch, the sparrow and the lark,
The plain-song cuckoo grey,
Whose note full many a man doth mark.
And dares not answer nay; –

For, indeed,
 who would set his wit to so foolish a bird?
 Who would give a bird the lie,
 though he cry *cuckoo* never so?

Titania: I pray thee, gentle mortal, sing again:
 Mine ear is much enamour'd of thy note.
 So is mine eye enthralled to thy shape;
 Me, and thy fair virtue's force perforce doth move
 On the first view, to say, to swear, I love thee.

Bottom: Methinks, mistress, you should have little reason for that:
 and yet, to say the truth.
 Reason and love keep little company together now-a-days:
 the more the pity that some honest neighbours will not make them friends.
 Nay, I can gleek upon occasion.

Titania: Thou art as wise as thou art beautiful.

Bottom: Not so, neither:
 but if I had with enough to get out of this wood,
 I have enough to serve mine own turn.
Titania: Out of this wood do not desire to go;
 Thou shalt remain here whether thou wilt or no.
 I am a spirit of no common rate, –
 The summer still doth tend upon my state;
 And I do love thee: therefore, go with me.
 I'll give thee fairies to attend to thee;
 And they shall fetch thee jewels from the deep,
 And sing, while thou on pressed flowers shall sleep:
 And I will purge thy mortal grossness so
 That thou shalt like an airy spirit go. –
 Peasblossom! Cobweb! Moth! And Mustardseed!

...

Titania: Be courteous to this gentleman;
 Hop in his walks and gambol in his eyes;
 Feed him with apricocks and dewberries
 With purple grapes, green figs and mulberries;
 The honey-bags steal from the humble-bees,
 And for night-tapers, crop their waxen thighs,
 And light them at the fiery glow-worm's eyes,
 To have my love to bed and to arise;
 And pluck the wings from painted butterflies,
 To fan the moonbeams from his sleeping eyes:
 Nod to him, elves, and do him courtesies.

Activity 5.23 *A Midsummer Night's Dream*

Either appoint people to read or perform this scene to the class or view a scene from a film version of the play. Then answer the following questions:

- 1 Who do you think Shakespeare is satirising in this scene? Who is the butt of the joke?
- 2 Find examples of irony in the scene. Explain the irony.
- 3 Why do you think that Shakespeare chose the fairy world to enact such a scene and how does this add to the comic element?

Activity 5.24 Animation

Using the extracts from either *The Merchant of Venice* or *A Midsummer Night's Dream*, create an animated version of the scene. Use the language of irony in the scenes to create the comic situation. Plan how you will portray the comic characters so that they are easily recognisable as such by the audience. You could use www.xtranormal.com to create this piece.

Activity 5.25 Debate: What makes humour timeless?

Mark Twain wrote, 'Humour must not professedly teach and it must not professedly preach, but it must do both if it would live forever.'

Conduct a class debate on whether you agree or disagree with this statement. You may refer to humour in *The Castle*, *Fawlty Towers* and Shakespeare's plays, as well as humour from the past that is no longer funny, to help you shape your argument.

READ, WRITE, CREATE

Now it is time to put what you have learned about the language of humour into the creation of a class project – your own comedy festival. You can invite other classes, another school, or possibly even people from the wider community to be your audience. Every student can participate, contributing what they have learned about humour. Here are some ideas to get you started.

CREATE A HYBRID TEXT

Create a humorous hybrid text. Hybrid texts are composite texts, resulting from a mixing of elements from different sources or genres; for example, 'info-tainment'. Email is also an example of a hybrid text, combining the immediacy of talk and the expectation of a reply with the permanence of print. Publish the final text onto a PowerPoint or Prezi presentation.

THE GREAT DEBATE

In the style of *The Great Debate* on television, create a great debate on a topic that can lend itself to humorous responses. For example, look at proverbs such as 'laughter is the best medicine'.

DIGITAL STORY OR MULTIMEDIA PRESENTATION

Create a humorous digital story or other multimedia presentation using www.kerpoof.com or Windows Movie Maker.

WRITE AND PERFORM A STAND-UP ROUTINE

Individually, or with a partner, write and perform a script for a stand-up comedy style presentation.

CREATE A VODCAST OR PODCAST

Pretend that you have to teach the audience all about humour. Create an educational podcast or a vodcast that presents humour and then analyses it in the form of an educational program for schools. Select one or two elements of humour in order to make your presentation more focused and manageable. You could use Movie Maker for the vodcast or Audacity for the podcast.

WRITE A FUNNY SCRIPT

Write an original humorous script for a movie or a play. Have some other students perform an excerpt on the day of the festival.

WRITE A FUNNY POEM

Give a humorous poetry recital, including different types of humorous poetry, which can be contrasted to show that humour can be varied according to the tools/techniques you use to create it.

CREATE A SHORT FILM

Make a short (three-minute) film in the style of a satire.

CREATE A POSTER

Create a series of posters that communicate using puns, miscommunications or examples of visual humour such as graphics and cartoons.

WRITE A PARODY

Make a parody of an advertisement, play, poem, film, YouTube clip or multimedia presentation that includes a range of parodies.

POST YOUR IDEAS ON A WIKI

Add all your creations to your class wiki and post some feedback on the work of other creators and performers.

REFLECT ON WHAT YOU HAVE LEARNED

Following the class comedy festival, reflect on what you have learned about humour. Use Post-it notes to record everyone's ideas in the class. Combine and sort ideas and create a visual representation of your learning. Revisit your responses to the questions at the start of this chapter. How do you answer these questions now?



REMEMBERING: CREATING NARRATIVES OF MEMORY AND SELF





IN THIS CHAPTER YOU WILL:

- read, view and respond to different autobiographical narratives, including graphic novels, diaries and literary memoirs
- experiment with metaphor, simile and other language features to create particular effects in your own writing
- express and develop ideas about how images work in texts to communicate meaning and evaluate the impact of visual language on the audience or reader
- develop personal responses to viewpoints in texts and present an argument based on initial impressions and subsequent analysis of the whole text
- explore and interact with technology and for different formal and informal social purposes
- write and create imaginative, informative and persuasive texts, in a variety of forms, including digital and multimodal texts.



START HERE



- What is memory and why is it important?
- What do memories tell us about who you are?
- How can you use memories in the texts you create?
- How might you combine language, audio and visual features to convey your memories effectively?
- How does technology affect the way you remember?

SO WHAT IS MEMORY?

My memory is peculiar. It is almost entirely an emotional memory. I may not remember practical details but I do remember conversations from decades ago, and even the expressions on people's faces as they said certain things ... Time has never seemed linear to me, nor easily measured ... Doubtless, my memory has collapsed time, and distilled it, into frames which illuminated and revealed meaning, while all those ordinary cotton-wool moments are forgotten.

Source: Anne Manne, *So this is Life: Scenes from a Country Childhood*, Melbourne University Press, Melbourne, 2009, p. 9

REFLECT AND INTERACT >>

Activity 6.1 What can you remember?

- 1 What is your earliest memory? Share it with a partner. What images, experiences and events stay in your memory?
- 2 What triggers your memories? How often do you find yourself lost in your memories?
- 3 Work with a partner and prompt each other's memories. Start with an event like your first day at school, a special birthday or holiday. Are there any special sounds that trigger memory? Can you think of songs that always bring to mind a certain moment in your life? Or is there a picture or image that brings to mind previous experiences? Do certain smells remind you of people or events in your past?
- 4 After your discussion, record at least three of your memories and what triggers your memories. Reflect on whether the memories you discussed were remembered in chronological order and suggest reasons for this.



Various things can trigger a memory.

SORTING THROUGH YOUR MEMORIES

In her **memoir** *So this is Life: Scenes from a Country Childhood* (2009), Anne Manne captures her memories. She sorts through her past and selects memories to write about and share with us. Before she does this, however, she reflects on what memory means to her:

But what is memory? Why do we remember what we do? Why do things from the past fly out at us and not others?

... When I remember the Midlands, it is almost always serene, windless and sunlit. It has a kind of enchantment. Yet I know we arrived in winter, that the frosts and winds can be bleak and bitter. In contrast I remember Adelaide in much darker hues. Although I know its reputation as a beautiful, graceful city, all my memories of it are imbued with the emotional texture of my early childhood. The past rises up ... distorting my memory of the climate. I spent many blistering, suffocating summers there visiting our father, my cotton dresses soaked with sweat. Yet when I conjure up a memory of Adelaide it is always cold, a permanent winter.

This is because my parents split in that dark winter after so many years of turmoil, and we left on a wintry night. I remember the cold, bleak winds howling over the football oval that my brother and I walked across to get to school, just before the break-up, our small figures bent against the wind, our pinched noses running with the cold, needling into the wind. I remember my brother's grey raincoat, skies that were grey, the drab, grey houses in the dull, city suburb, and our car, an old grey Humber. The colour everywhere was grey. Even the sea was always grey, reflecting the colour of the sky across which clouds scudded uneasily. The waves I watched as a child did not break evenly upon the sand, in a regular, soothing rhythm, but were choppy, disturbed, whipped up by a bitter wind, with rain driving down, hissing as it hit the roiling sea. But all that greyness is because my memories are suffused, drenched, with the very particular emotions of grief. Grey is the colour of loss.

Source: Anne Manne, *So this is Life: Scenes from a Country Childhood*, Melbourne University Press, Melbourne, 2009, pp. 5–6

memoir

from the French word *mémoire* meaning memory; describes a text similar to autobiography, although these terms are almost interchangeable, like autobiography, it is written from the first-person point of view; unlike autobiography, it is more often about *how* one remembers and personal observations, rather than a historical, factual record of a life

IDENTIFY >>

Activity 6.2 Identify what stands out for you

Using think-pair-share, discuss what stood out for you when you read this passage. Underline two or three sentences that seem noteworthy to you. This might be because they seem very well expressed, because they remind you of something in your own life, or because they are puzzling.

IDENTIFY >>

Activity 6.3 Memories and emotions

In the extract, Anne Manne remembers two places from her childhood. Complete the table to identify each memory and its connections to the place and the emotions she felt at the time she was there.

Place	Memory	What the season was really like	Emotion

References to colour in texts are often emotional cues. Certain colours may be conventionally associated with certain emotions; for example, yellow may convey happiness, red may suggest anger or love, blue may suggest sadness.

REFLECT ON

Consider why Anne's memory of the weather is so focused on winter. Do you have memories of your own that are connected to specific seasons or weather events? Do you associate particular emotions with particular seasons? Make a list and add to it over time.



IDENTIFY >>

Activity 6.4 The author's tone

- 1 Identify all the references to the word 'grey' in the text.
- 2 Why do you think the author chose to repeat the word 'grey'?
- 3 Replace 'grey' with synonyms, varying the words you select but using ones that still suggest a similar meaning to 'grey'.
- 4 Compare your new text to the original to see how the tone changes. Which one do you prefer? Why?

LOOK CLOSER

We often associate emotions with particular colours. Write a short text (around 100 words) in which you use a colour to create a mood for a remembered incident that stands for the emotion you want to express, but won't name directly.

REFLECT ON

You have begun reflecting on the nature of memory. In pairs, discuss how you understand the nature of memory. Are memories important to you? What role do memories play in your life? You may also like to post some of your reflections about the nature of memory on the class wiki and comment on the posts of your classmates.

MY MEMORY IS LIKE ...

Below is an excerpt from *The Curious Incident of the Dog in the Night-Time* by Mark Haddon. It is a novel about a boy, Christopher Boone, who has Asperger's Syndrome and sees the world in a different way.

My memory is like a film. That is why I am good at remembering things, like conversations I have written down in this book, and what people are wearing, and what they smelled like, because my memory has a smelltrack that is like a soundtrack.

When people ask me to remember something I simply press **Rewind** and **Fast Forward** and **Pause** like on a video recorder, but more like a DVD because I don't have to rewind through everything in between to get a memory of something a long time ago. And there are no buttons either, because it is happening in my head.

Source: Mark Haddon, *The Curious Incident of the Dog in the Night-Time*, Random House, London, 2003, p. 96

metaphor

a comparison of one thing to another where it is described in terms of being something else without the use of 'as' or 'like'

simile

a comparison between two different things, actions or feelings using the words 'as' or 'like'

Sometimes when writers use a good **metaphor** or **simile**, such as 'my memory is like a film', they then try to see whether this comparison can be extended. This is known as an extended simile.

You could continue to extend the simile further by exploring other ways to show that memory is like a film. Can I say that I experience flashbacks or rewinds? Do I remember things in colour or in black and white or technicolour? Do my memories seem like adventure stories? Or is it like a fantasy world? Are there characters? Do I remember what people have said? Do their words keep going round and round inside my head? Does the same scene get played out over and over again?

An extended metaphor can be used in the same way just by stating 'my memory is a film'. Using extended similes and metaphors can create a thread in your writing and is an example of a **cohesive device** in language.

cohesive device

a tool that creates relationships between and among words in a text



What is your memory like?

REFLECT AND WRITE >>

Activity 6.5 How do I remember?

Think again about how you remember things. See what you can remember about what you learned in English over the last week. Write it down.

- 1 Compare your memory with someone else in the class.
- 2 Have you both got the same memories? On what points do you agree and disagree?
- 3 Why do you think we might remember things differently?
- 4 What is your memory like?

Memory can be compared to anything, even a lemon. Think about objects you can use as an extended simile or metaphor to compare to your memory. Maybe your memory is like a piece of fruit or food. Perhaps your memory is like a colour. Maybe there is an object that is like your memory – a sponge, a box or a book. What attributes of the objects remind you of memory?

IMAGINE AND WRITE >>

Activity 6.6 My memory is like ...

Using the same beginning as the narrator Christopher Boone in *The Curious Incident of the Dog in the Night-Time*, 'My memory is like ...', create your own extended simile to describe how your memory works. Alternatively, you could write an extended metaphor and begin with 'My memory is ...' There is an example below to help you get started.

On the following page is an example of an extended simile to help you get started. In this example, all parts of the lemon are considered and matched to something about memory.

MY MEMORY IS LIKE ... A LEMON

Stage 1: Planning

Break down the parts of the object and compare these to memory. Include all the senses.



- The peel of the lemon is like armour providing an outer layer to protect our memories, sometimes feeling a little bumpy like our memories.
- The segments keep parts of the lemon separate, like the separate memories we have of different times and events and people.
- The seeds are the birth of more memories.
- The colour yellow shows the hope that memories can bring.
- The taste is bittersweet, like our memories which are sometimes good, sometimes bad.
- The smell is pleasant, promising a good experience and filling the air with freshness.

Stage 2: Writing

Use a topic sentence that you develop through the images you have created and finish with a strong ending that summarises your description effectively and leaves the reader believing your simile or metaphor. You might not want to use all the images from your planning – be selective.

Topic sentence using the present tense of the verb, which is maintained throughout the description.	My memory is like a lemon.
Directly addressing the audience with a conversational tone.	That's odd, you might say, but when you think about it, it's quite natural – just like the lemon.
Take different parts of the lemon and give examples that prove the topic sentence. You can move from the outside in or the inside out, but have a structure.	On the outside the lemon is hard and bumpy, protecting my precious memories but not too smooth because my memories are not always smooth. But what a beautiful colour it is: bright, bright yellow, remembering good times that have passed and sending a gentle scent of future times to come.
The first-person pronoun is a good way to show what is important to you. The dash adds pauses between ideas that sound like thought processes.	Inside the juices of my memory are locked in segments – I need to keep some memories separate – it wouldn't do to mix the happy times with sad times or I would get terribly confused.
Move through the senses so that you create a rich text. The idea in this sentence is closely linked to the sentence before through the words <i>happy times and sad times</i> .	But sometimes the happy times and sad times do get mixed up and what a delicious bitter sweet flavour they make together.
This ends with the same tone as the beginning and sums up everything without repeating what has been said.	Who would have thought that a small elongated yellow oval had so much to offer!

MEMORY AND IDENTITY

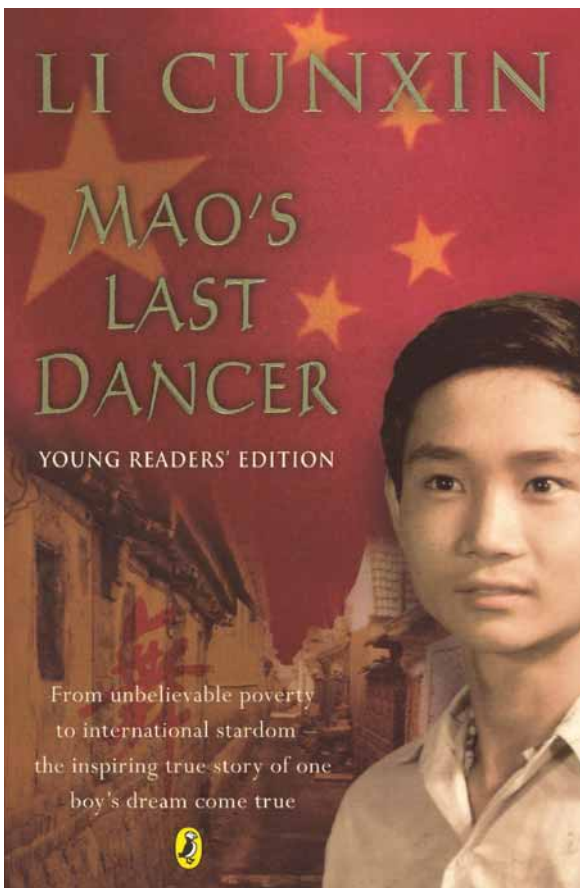
Spanish film director Luis Buñuel (1900–83) said, ‘You have to begin to lose your memory, if only in bits and pieces to realise that memory is what makes our lives. Life without memory is no life at all ... Our memory is our coherence, our reason, our feeling, even our action. Without it, we are nothing.’

REFLECT ON

Do you think that memory is as important as Buñuel suggests? Who would you be without your memories? Discuss any special memories that seem to be at the core of your identity, that have shaped the person you have become and made you who you are.

Our memories reveal a lot about our identity. Your identity is what makes you an individual. It includes attributes such as your date of birth, gender, your address as well as what is important to you, your ideas, beliefs and values. These are influenced by your social and cultural background, how you perceive yourself and how you want others to see and think of you.

MAO'S LAST DANCER BY LI CUNXIN



Li Cunxin is an Australian who was born and grew up in China. In China, he lived a poor life but was lucky enough to be selected to train for ballet. He became a famous international ballet dancer who left China, married an Australian and started a new life in Australia. The following is a memory of his early life in China from his memoir, *Mao's Last Dancer* (2003).

Despite our poverty, our parents always taught us to have dignity, honesty and pride. Our good family name was most sacred and should be protected with all our might.

I tested this one day when I was playing at a friend's house. I was about five. Sien Yu was the same age, and his uncle, who lived in the city, had brought him a small toy car when he'd visited the day before. It was the first time I had ever seen a toy car. I had never seen anything more beautiful in my life! Sien Yu let me play with it for a while. I loved it so much. When he went inside to get a drink, I took it and ran home.

'Where did you get that?' my niang asked suspiciously.

'I ... found it on the street.'

She knew I was not telling the truth. No one in our area could afford to spend money on a toy. 'Who did you just play with?'

'Sien Yu,' I replied.

She took my hands firmly and pulled me back to Sien Yu's house. She said to his mother, 'Sien Yu's niang, is this your son's toy car?'

Sien Yu's mother nodded.

'I'm sorry, I think my son has stolen your son's toy car,' my niang said.

'Don't get upset,' Sien Yu's mother replied. 'Your son is too young to understand.'

'I'm ashamed, I'm ashamed of what my son did!' said my niang, and apologized profusely. She tried to make me do the same, but I felt too embarrassed and refused, and wished I had never seen that toy car. I wished for a hole in which to hide. I wished for thick skin to cover my face. I felt the blood rushing to my neck. I tried to escape from my niang's firm grip. I wanted to run away and never come near Sien Yu's house again. I hated my niang for embarrassing me like this. She shouted. She wanted the entire world to know I had stolen my friend's toy car.

I screamed and kicked as she dragged me home. 'I want a car! I want a car!' I yelled.

As soon as we went inside our house, with despair in her eyes, she pulled me to her chest, hugged me tightly in her arms and sobbed. It was as though she had suffered as much humiliation as I had. 'I'm so sorry to do this to you,' she whispered tenderly. 'I'm so sorry we are too poor to buy you a toy car.' After a brief moment she continued. 'I'm too stupid to have all of you in this cruel world! You don't deserve this suffering!' I felt her tears streaming onto my hair. 'We are too poor! The gods in heaven won't answer our prayers, and even the devil below has abandoned us. We are born with a hopeless fate,' she sighed.

'Stop saying that! Don't say anything!' I begged her. I hated to see her so sad.

She continued as though she hadn't heard me. 'How I wish I had the money to buy you a toy car! But we don't even have enough money for food.'

'I'll have enough food for you one day! I swear!' I said to myself. She hugged me tighter as she sobbed. I didn't know how long she hugged me, but I didn't want her to stop.

That evening, at dinner, after she had told everyone what I had done, my dia started lecturing us. 'Although we have no money, no food, and can't buy clothes, and although we live in a poor house, one thing we do have is PRIDE. Pride is the most precious thing in our lives. Throughout our forefathers' struggles, the Li family always had our pride and dignity. We have always had a good reputation. I want every one of you to remember this: never lose your pride and dignity no matter how hard life is.'

Source: Li Cunxin, *Mao's Last Dancer*, Penguin, Melbourne, 2003, pp. 14–15

EXPLORE >>

Activity 6.7 Text annotation

1 Annotate this extract from *Mao's Last Dancer* using the signs in this table.

?	Write ? in the margin for any questions you have about what is happening or about the vocabulary, new or interesting vocabulary, and highlight the word.
<u>Underline</u>	Underline aspects of the writing style, including interesting phrases, sentences or vocabulary.
C	Write C in the margin for your connections when the story reminds you of something you have read or seen or done in your own life.
!	Write ! in the margin when something is interesting, important, unusual and it surprises or even shocks you.

2 Discuss your annotations with a partner. Focus on what you consider to be most important or interesting. Share any other opinions, ideas or predictions about what will happen next.

EVALUATE >>

Activity 6.8 Memory and identity

Li Cunxin recalls a painful memory in this excerpt.

- 1 Reflect on an embarrassing or painful memory that you have. How did the incident or experience make you feel?
- 2 Make a list of words that could describe Li Cunxin. What is important to him and what does he believe in? Refer to the text to justify your responses.
- 3 When we retrieve memories, we may have new insights about their importance. At the time of the incident, what would Li Cunxin have seen as important? Do you think that different things are important for an adult?

REFLECT ON

This is not a happy memory for Li Cunxin and yet he feels an emotional need to revisit the events of his childhood. While the moral at the end is important, consider how this memory, painful as it might be, has influenced who he is today.

autobiography

a text about the life of a person, written in the first person by the person it is about

first-person narrative

a narration by a character from their point of view where the character refers to him or herself as 'I'

biography

a text describing a person's life, written by another person, and written in the third person

third-person narrative

a narration by someone or something that is not a character in the story and characters are referred to as 'she', 'he', 'it' or 'they'; this is the most common narrative mode in literature

Mao's Last Dancer is an **autobiography** – the author, Li Cunxin, is telling his own story. It is written as a **first-person narrative** and differs from a **biography**, which is the story of someone's life, told by someone else and written as a **third-person narrative**. Memories are central to biographies and autobiographies, which generally follow a narrative structure.

**LOOK CLOSER**

View the film version of *Mao's Last Dancer*. Create a class wiki to comment on its narrative structure. Is the film presented as a biography or autobiography? How do you know?

Li Cunxin uses many abstract terms such as 'dignity', 'honesty' and 'reputation'. Through his story, Li Cunxin is able to explain what these terms mean with examples and specific details about the incident.

Abstractions are interesting because their meaning is constantly changing. Think about an abstraction such as 'survival'. When you are a baby, survival is about having your basic needs met. As a child at school, it may be about finding friends so you can be happy and feel safe. As you grow older, survival may be about being able to pay your mobile phone bill, while as an adult it may be about looking after your family.

At the time of the incident, Li Cunxin would have felt confused and embarrassed. As an adult, he reminisces and reconstructs the incident, using abstractions to capture what he learned from the experience and how it shaped the person he is today.

Note that abstractions are more common in the opening and conclusion of the narrative excerpt while the specific details are included in the body. Similarly, when you are writing essays, abstractions are more common in the thesis statement, topic sentences and conclusion, while specific details are included in the body of the essay.

IDENTIFY >>**Activity 6.9 An adult's perspective on the past**

- 1 Read the extract from *Mao's Last Dancer* again.
- 2 Make a list of the abstract terms from the text in the first column of the following table.

- 3 In the second column, find examples or specific details in the text that contribute to the explanation of the abstract term.

Abstract term	Examples/specific details
Pride	Li Cunxin's mother apologises to Sien Yu's mother Li Cunxin is embarrassed and refuses to apologise

REFLECT AND INTERACT >>

Activity 6.10 Your most painful memory

Reflect on some of your memories. Do you have a memory of your childhood that is similar to Li Cunxin's memory about pride and dignity? Do you have any memories that consider other abstract terms such as honesty and courage?

- 1 Create a diagram or visual representation that includes particular memories. It could include your most painful memory, your most unpleasant memory and your happiest memory. Add specific details, such as where and when it happened, who was there, how old you were and how you felt.
- 2 Share your diagram or visual representation with a partner, prompting each other to provide more details and relating these to the abstract terms you are focusing on. How has this memory influenced the person you are today?

WRITE >>

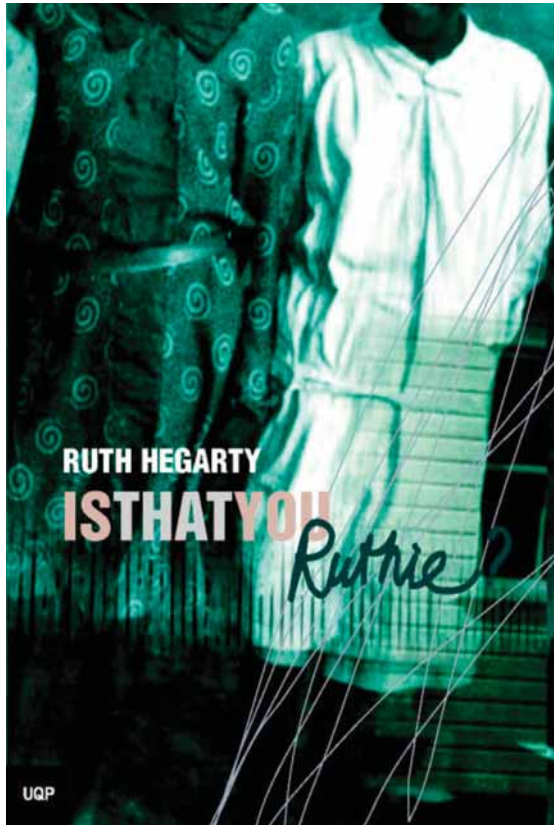
Activity 6.11 Writing about your most painful memory

Use the material you developed in Activity 6.10 as the basis for a short piece of writing about your most painful memory. You could follow the same structure as the excerpt from *Mao's Last Dancer*.

IS THAT YOU, RUTHIE? BY RUTH HEGARTY

Stolen Generations refers to the generations of Indigenous children who were forcibly removed from their families and communities by the Australian state and federal governments, church groups and other non-government agencies, from a period starting as early as 1869 and continuing into the late 1960s

Ruth Hegarty is one of the **Stolen Generations**. As a young girl, she was taken away from her family and attended the school at Cherbourg. *Is that you, Ruthie?* is her story.



LOOK CLOSER

- 1 From the title and the front cover of the novel, can you predict what *Is that you, Ruthie?* will be about?
- 2 Do you think it is an autobiography or a biography?
- 3 Are the two figures related to each other? How old do you think they are?
- 4 Why are there no faces on the cover?
- 5 What issues do you think this novel will explore?

In the following extract, Ruth Hegarty recalls the experience of her memories of the past coming back to her in the present moment.

How the memories came flooding back that night. Vivid memories of days gone by. I could almost hear the voices of all the children who shared the dormitory with me. What a long time ago that was. Sixty or so girls who grew up together in the dormitory, not knowing why we were there, never daring to question those who were responsible for our being interned at such a young age, institutionalised for reasons only known to the government ...

Source: Ruth Hegarty, *Is that you, Ruthie?*, University of Queensland Press, St Lucia, 1999, p. 3

She later recalls the experience of returning to the actual place she remembers to find it much changed.

Later on I went back, and where it once stood was just ash and a stack of twisted galvanized iron that was once the roof. The old two-storeyed building, officially known as ‘Stopford Home for girls,’ was now just a memory. We dormitory girls experienced great sadness over the loss of a place that had so influenced our lives. Many phone calls were made that night, it was a sad time for us all. No memorial has been erected in memory of those who passed through that dormitory.

Instead of remembering what this building once stood for – order, discipline, punishment and restraint – we sensed instead the disappearance of a symbol that we once called ‘Home’. As I look back with sadness I remember the years and the physical changes that have taken place in our bodies. We’re older and wiser. All of our experiences have served to strengthen not only our love for one another, but also our desire to keep alive what remains of the history of the dormitory girls.

Source: Ruth Hegarty, *Is that you, Ruthie?*, University of Queensland Press, St Lucia, 1999, p. 140

RESPOND AND DISCUSS >>

Activity 6.12 What do you think?

Using think-pair-share, discuss your response to this text, including the other texts and experiences that it reminded you of.

- 1 Did anything surprise you in the text?
- 2 Are there any contradictions in Ruth’s memories?
- 3 Are all memories like this?

EXPLORING THE TEXT FURTHER

Use the three-level guide in Activity 6.13 to explore *Is that you, Ruthie?* even further. The first level contains a basic statement that the text is very clear on. The second level contains statements that are less clear but which you might be able to infer (deduce or conclude) from evidence and reasoning. The third level statements require you to think about some of the bigger ideas and issues that the text considers.

Activity 6.13 Three-level guide

Decide if you agree or disagree with the following statements. Add your own statements to the list if you wish.

Write a T next to those statements that you believe are true and an F next to those that you believe to be false. For all statements, write a brief justification for your decision and be prepared to argue your point of view in a class discussion.

Level 1: Literal

Does the text say this? What words or images support your answer?

- The girls are happy about the destruction of the dormitory because they experienced a harsh life there.
- The girls never questioned the authority.
- For Ruth Hegarty the dormitory was a **symbol** of home as well as a symbol of order, discipline, punishment and restraint.

Level 2: Inferring

Does the text give you this idea? What evidence supports your answer?

- The dormitory had influenced the girls' lives as adults. The harshness made them strong.
- The experience of living at Stopford had formed their identity of being united and survivors.
- This memory, painful as it is, has influenced the person who Ruth Hegarty is today.

Level 3: Evaluation and application

Do you agree with this? Why? Be prepared to share your reasons.

- Memories are not important in our lives.
- Overcoming adversity makes us stronger.
- Our experiences make us who we are.

symbol
something
that stands for
or represents
something else
within a text

REFLECT ON

Ruth Hegarty's autobiography is an inspiring story about the human condition. She is able to capture the feelings of the girls at the time of living at Stopford. As an adult, she reminisces and reconstructs the story just as Li Cunxin does, evaluating the experiences and how they have influenced the person she is today. With a partner, discuss how the perspective of an adult affects the memory in this text.

WRITE >>

Activity 6.14 Writing about a memory

Have you ever felt outraged about something that has happened to you or someone else? Was there a sequence of events that made you feel this way?

Identify a memory of a time when you felt outraged by something and write as much as you can about that memory in five minutes using descriptive language.

**EXPLORING AN ISSUE**

A 'conscience alley' drama activity can help you explore a text more deeply. It is a really useful activity to help you explore a moment in a text where a character faces a dilemma.

RESEARCH AND INTERACT >>

Activity 6.15 Conscience alley

- 1 Conduct research to find out more information about the memories of the Stolen Generations. The Australian Human Rights Commission website is a good place to start: www.hreoc.gov.au/education/bringing_them_home/2about_RS.html.
- 2 As a class, participate in a 'conscience alley' drama activity that explores Ruth Hegarty's memories and the memories of other people from the Stolen Generations. Follow these steps:
 - Form two lines facing each other. One person takes on the role of Ruth Hegarty or another member of the Stolen Generations and walks between the lines as each member of the class offers a comment on their response to the readings.
 - At the end of the 'alley', the person who has walked through describes how he or she felt. The process can be repeated and include opinions about what the government and individuals could do to address the injustices suffered by the Stolen Generations.
 - One side of the alley could make positive comments, while the other side could make negative comments.

REFLECT ON

As a class, reflect on the issues affecting the Stolen Generations that have been revealed in the activity, particularly the effects of positive or negative comments on individuals and communities.

PERSEPOLIS BY MARJANE SATRAPI

Graphic novelist and illustrator Marjane Satrapi lived through the Islamic Revolution, a time of great change in Iran. She chose to tell her story as a graphic novel, sometimes referred to as an autobiographical comic. Her autobiographical graphic novel, *Persepolis* (2003), starts at school with a chapter called 'The Veil'. The film version of *Persepolis* was nominated for Best Animated Feature film at the Academy Awards in 2007. Below is the first page of 'The Veil'.



Activity 6.16 Responding to 'The Veil'

Use a double-entry journal to respond to the chapter called 'The Veil' from *Persepolis* by Marjane Satrapi.

- 1 On the left-hand side of a double page, record facts and interesting parts from the graphic novel. You are recording what you read and observe at the literal level.
- 2 On the right-hand side, record your reactions, connections and inferences. Here you are working at the inferential level of the text.

Facts/observations (including quotes)	Inferences/responses

Overall response to the graphic novel

- 3 Add to the journal before, during and after reading and looking at the images.
- 4 Discuss your responses in a small group.
- 5 Write a short reflection (100 words) on your overall response to the graphic novel.

LOOK CLOSER

Graphic novels don't tell us everything in words, but depend on the images and our background cultural knowledge to support us to make meaning.

- 1 Consider whether there is anything about this story that you find puzzling.
- 2 What other information do you feel you need in order to appreciate this story?
- 3 Make a list of questions.

Activity 6.17 Exploring the visual features

The bottom panel of the extract from *Persepolis* suggests a variety of attitudes to wearing the veil without directly stating them.

- 1 Complete the table below, listing the attitudes towards wearing the veil in the text and explaining how these are suggested by the visual features.

Words	Attitude	Visual features
'Execution in the name of freedom.'	The veil was taking away their freedom and restricting them.	Girl strangling another girl
'It's too hot out!'		
'Give me my veil back!'		
'You'll have to lick my feet!'		
'Ooh! I'm the monster of darkness.'		
'Giddyap!'		

- 2 Now let's focus more closely on the visuals. Make a copy of the final section of 'The Veil' from *Persepolis* and paste it on an A3 sheet of paper. Around its edges, label its visual features and their effects. Consider the effects of line, layout, gestures, symbols and the absence of colour and anything else you identify that Satrapi uses to communicate her ideas. Draw on what you have learned about visuals in Chapter 3.

Activity 6.18 Learning from the memories in the text

In groups of four, discuss your thoughts on the following questions:

- 1 Do you think that the author was aware of all these attitudes to wearing a veil when she was a child?
- 2 At the time of the incident, what do you think Marjane Satrapi would have seen as important? What is important as an adult?
- 3 How do you think her perspective as an adult influences her memory of childhood events and how she records them?
- 4 Do you think that the veil is an important part of Marjane Satrapi's identity? Why or why not?

READ MORE

Personal memories usually present one point of view only. See what else you can find out about past and present views about the wearing of the veil. You might want to start with the article 'Veiled Threat', written for the *Guardian* newspaper in 2003 (search for 'Marjane Satrapi Veiled Threat').

WRITE AND CREATE >>

Activity 6.19 Reworking texts

Choose one of the following activities:

- 1 Rewrite what happens in 'The Veil' as the events at the beginning of an autobiography.
- 2 Redesign an excerpt from one of the autobiographies studied in this chapter as a graphic novel.
- 3 Represent one of your own memories in graphic form. It could be a single image or a series of images. You will need to think about what will best be told in words and best represented in images.

THE DIARY OF A YOUNG GIRL BY ANNE FRANK

Anne Frank was born in Germany in 1929 and moved with her parents, Otto and Edith Frank, and older sister Margot, to Amsterdam in 1933 after the rise of the Nazi Party to power. As Jews, the Franks found themselves caught up in the Nazi occupation of much of Western Europe during the Second World War (1939–45). During this time,



Anne Frank at her writing desk

Jewish people were persecuted and systematically exterminated in a Nazi program known as the Final Solution, which culminated in the murder of six million European Jews. This **genocide** is known as the Holocaust or the Shoah. Most of these women, men and children perished in concentration camps.

On 10 May 1940, Germany invaded the Netherlands. In July 1942, Anne and her family, fearing for their safety as discrimination and persecution increased around them, went into hiding with four other people in a secret annex in an apartment in the building where Otto worked. They were helped by four of Otto's employees, who supplied them with food, clothing and moral support.

Anne recorded her memories of the experience of living in the annex in a diary she received for

genocide

the deliberate or systematic destruction of a part or whole of an ethnic, racial, religious or national group of people

her thirteenth birthday. This diary – first known as *The Diary of a Young Girl*, but more commonly known as *The Diary of Anne Frank* – was published in 1947. The Frank family and the other people hiding with them were discovered and arrested on 4 August 1944. They were all deported and sent to Auschwitz concentration camp. Anne and Margot were eventually moved to Bergen-Belsen, where they died of typhus in March 1945. Otto Frank was the only person to survive from the secret annex.



Statue of Anne Frank, Anne Frank House, Amsterdam

READ AND VIEW MORE

There are many online resources for you to explore to learn more about Anne Frank. Anne Frank Museum Amsterdam – the official Anne Frank House website can be found at www.annefrank.org/en. There is also an Anne Frank YouTube Channel that takes you on a virtual tour of the hidden annex in which Anne Frank and her family hid during the Second World War: www.youtube.com/annefrank.

In the excerpt that follows, from July 1942, we can see the important role writing in her diary played in the creation of Anne's identity during this very difficult time when she writes of packing to go into hiding.

Margot and I began to pack some of our most vital belongings into a school satchel, the first thing in was this diary, then hair curlers, handkerchiefs, schoolbooks, a comb, old letters, I put in the craziest things with the idea that we were going into hiding, but I'm not sorry, memories mean more to me than dresses.

After being in hiding for a while, Anne hears a radio broadcast about how diaries and letters will become an important part of recording and remembering history (entry: March 1944). This makes her realise how important her memories could be and she starts to rewrite many of the diary entries. Here is an example of how she changed one entry:

Original text:

24 December 1943

Cycling again, dancing, flirting and what-have-you, how I would love that; if only I were free again! Sometimes I even think, will anybody understand me, will anybody overlook my ingratitude, overlook Jew or non-Jew, and just see the young girl in me who is badly in need of some rollicking fun?

Edited text:

June 1944

Cycling, dancing, whistling, looking out at the world, feeling young, to know that I'm free – that's what I long for; still I mustn't show it, because I sometimes think if all 8 of us began to pity ourselves, or went about with discontented faces, where would it lead us?

In the first column, Anne is writing for herself. In the second, she is thinking of a public audience who might one day read her diary for its historical value.

LOOK CLOSER

With a partner, discuss how writing for a different audience has affected how Anne has constructed her memory. What does each passage convey about what is important to Anne?

REFLECT ON

The people in *Mao's Last Dancer*, *Is that you, Ruthie?*, 'The Veil' and *The Diary of Anne Frank* come from different historical, social and cultural contexts. What is similar about them? What is different? Are memories important to their identities? Revisit Luis Buñuel's words about memory: 'Without it, we are nothing.'

Post your reflections on the class wiki and respond to the posts of other students in your class.

READ MORE

Read other autobiographies and explore how the memories that have been recorded have influenced the person that the author is today. One autobiography to look at is *The Happiest Refugee* by the Vietnamese-Australian comedian Anh Do. He records the memories of his journey from Vietnam to Australia on an overcrowded boat, attack by pirates and survival in the face of adversity.

TECHNOLOGY AND MEMORY

We've looked at how you remember and what some people remember in their autobiographies. But autobiographical narratives are only one way we record memories. With every new communication invention and changes in technology, we change the way we remember and images, videos and sounds help us to retrieve our memories.



Changing technologies change the nature of memory.

technology
the use of tools and
other inventions to
support or organise
human activity

Anne Frank, realising that there might be a wider audience for her memories beyond herself, changed how she recorded her memories. **Technology** also creates much larger audiences for our memories.

INTERACT >>

Activity 6.20 Brainstorming

In groups of four, brainstorm a list of technologies that have been used to store memories. After a couple of minutes, pass on your sheet to the next group. Repeat this process three to four times. Consider rock art and other inventions in history that have helped us to store memories and move through to modern times. You could use the internet on your mobile phone, which is a tool to store memories, in order to research some of the technologies.

IDENTIFY >>

Activity 6.21 The impact of technology on memories

Think about ways in which technology has impacted on how memories are stored. Consider the changes in just a few generations. You may want to talk to your parents and grandparents.

Generation	How memories are stored
Grandparents	
Parents	
You	
The future – your prediction	

REFLECT ON

What do you think the impact of so many devices that store memory is? How does this affect the memories we share using modern technologies? Do you think these technologies have influenced on the way we remember? What aspects of a memory might be emphasised?

PHOTOGRAPHY AND MEMORY

One of the most prominent and accessible technologies used to record our memories is photography. Invented in the early nineteenth century, photography has developed over time, and is now a digital technology. In addition to stand-alone cameras, photographs can be taken anywhere and at any time with mobile phones, iPads and other computerised devices. Photo-sharing websites such as Flickr (www.flickr.com) and Photobucket (<http://photobucket.com>) have led to a new type of social photography and new ways to document and memorialise our everyday lives.

Photos capture a moment in time and can potentially record it forever. You will have photos of yourself as a baby that can remind you and others of what you were like at this time. You may also have photos of people or pets that have died or objects you no longer own, such as old toys that once meant a lot to you. In this way, photos both capture the present and help us to remember the past.



Activity 6.22 Your photos

- 1 Think about the photos you have on your walls at home (either taken by you or images you have sourced from elsewhere) or those you might have posted on Facebook, which is another public way of displaying photographs.
- 2 With a partner, discuss what the photographs tell others about your likes and dislikes.
- 3 Then describe a family photo that captures a strong memory for you and explain why that memory is important.

Activity 6.23 Anticipation guide

- 1 Use an 'anticipation guide' to explore the statements about photography and memory in the table below.
- 2 Respond to the statements individually first, then discuss them with a partner or a small group. After reading the passage that follows, revisit the statements and see if you change your opinion or if you have a comment to add.

Statement	Before: agree/ disagree	After: agree/ disagree	Comments
Photos help us to remember happy times.			
Photos can turn an unhappy memory into a happy one.			
The memory recorded in a photo might be very different to reality.			
Photos affect the memories people leave behind.			
You can tell a lot about someone by the photos they display or post on Facebook.			
Technology affects the way that a memory is recorded and recalled.			

In the following extract from Steven Carroll's novel *The Gift of Speed* (2004), a family attempts to take a photograph with an 'instant camera', an invention of the 1970s.

Rita tried to do a simple thing and take a photograph of everyone ...

Rita instructed Vic and Michael to remain perfectly still and then rehearsed what she had to do ...

... Why bother? Why bother at all? It was the very thing she didn't want to see – a portrait of an unhappy family, a snap of a failed marriage, and she wasn't going to have it in the house ...

'We'll do it again,' he said ...

When she peeled the second photo back the first thing she saw was Vic's smile. A real smile, she could see that ...

Within minutes an unhappy family had been transformed into a happy family. It is precisely the kind of photo that, in years to come, she will look back on fondly and see only the smiles and remember the laughter.

And why not? ... everybody takes two photos don't they? Just in case the first one doesn't work out. Even the happy families.

Source: Steve Carroll, *The Gift of Speed* HarperCollins, Sydney, 2004 pp.89, 91, 94-5

REFLECT AND INTERACT >>

Activity 6.24 Retrieving your memories through photos

Immediately after an event or experience, we have a strong recollection of it. Over time, the memory diminishes and retrieving the memory becomes harder. A photo can help.

- 1 How do you think that photographs help our minds to construct a sense of memory?
- 2 Find a photograph of a memory that you feel comfortable to share on the class wiki. Post it and an account of the memory that accompanies it.
- 3 Comment on the importance of the photograph in constructing your memory. Has it changed the memory or created a focus on particular parts of the memory?

DIGITAL STORIES OR MULTIMEDIA NARRATIVES

A digital story is a multimodal text – a short, personal film created by combining still and/or moving images with a recorded voice-over and music or other sounds. Digital stories are often autobiographies or biographies. They are usually quite short, about 10–12 pictures, two minutes and 250 words. This makes the language very concise and economical, direct and sometimes even poetic.

A digital story can come in a variety of shapes and sizes, from simple video blogs, mini-films created with iMovie or Movie Maker software, or even recorded on your phone. If these are not available to you, you can even create a simple digital story with images and audio in PowerPoint.

Activity 6.25 Digital storytelling

The Australian Centre for the Moving Image (ACMI) in Melbourne runs a digital storytelling project for adults and young people.

- 1 Explore some of these stories here: www.acmi.net.au/video_community_people.htm.
- 2 Here you will find character stories, memorial stories, stories about love, overcoming adversity, facing challenges and many others.
- 3 Work with a partner to select and analyse a digital story and then present your analysis to the class. Use a retrieval chart like the one below to guide your analysis.

Title of digital story:		
Mode	Example	Effect/s
Images – what are they about?		
Shot types – close-ups, mid shots and long shots		
Sound effects, soundtrack and silence		
Commentary/voice-over		
Transitions from one image to another		
Whose point of view is presented? How do you know?		
Evaluation – commentary/ sound effects, images		
What memories have been included?		
What memories may have been excluded?		
Vocabulary and language features, e.g. extended metaphor		
What ideas can you infer from the images (e.g. a tree might be used to symbolise stability)?		
Other		

Activity 6.26 Your digital story

- 1 Reflect on your memories again to help you create your own digital story.
- 2 Think about whether there is a special person, place, event or object in your life that could become the focus of your digital story.
- 3 If you don't have a recording device (video camera, camera, phone), you can present your story as slideshow with a series of still photos, as a poster or glog, as a simple animation or even as a graphic novel. Modify it to suit your abilities and what's available.
- 4 Post your digital story on the class wiki and provide feedback to others who post their digital stories.

WEBSITES AND MEMORY

Many websites use memories to convey the importance of an event. Like a digital story, a website is a multimodal text with audio, visual and written elements. However, websites allow the reader/viewer to navigate their way around the website, sometimes taking part in interactive or virtual tours. In this way, they allow the reader/viewer to control the memory and the way it is remembered.



Activity 6.27 Website features

- 1 Work in pairs and locate a website you like and make a list of all its features, including fonts, graphics, menus, navigation tools, layout and whatever else you identify that makes this website successful.
- 2 Come together as a class to develop a class glossary of terms. Display these on a wall chart that you can refer to easily. As you work through the rest of the activities in this chapter, add to the wall chart.

The following website study includes two sites that are both about the experiences of children during the Second World War. Search for the following two websites on the internet.

WEBSITE 1

Anne Frank the Writer: An Unfinished Story

WEBSITE 2

Hana's Suitcase

Activity 6.28 Analysing websites

- 1 Look at both websites and identify their features by completing the following table.

	Anne Frank the writer: An Unfinished Story	Hana's Suitcase
What information was important on the website?		
What images stood out and what memories did they capture?		
Navigation – did it promote a chronological recall of memories?		
Layout		

	Anne Frank the writer: An Unfinished Story	Hana's Suitcase
Colour and its effects on mood		
Audio and sound and their effects on mood		
Any other interesting points		

- 2 How well do you think these websites capture a time and place and the mood of the time and place?
- 3 Which one had a greater impact on you? Why?

WRITE >>

Activity 6.29 Persuasive essay

- 1 Think about the way you navigated through each website by answering the following questions:
 - What was the order and how much time did you spend on each section?
 - Were some sections more interesting than others? Which ones? Why?
 - Did how you navigate through each website influence how you responded to the memories?
- 2 Write a 600-word essay on how technologies are influencing what memories we recall and how we recall them. Be sure to include examples from specific technologies to support your arguments. Consider the following questions as you draft your essay:
 - How are websites the same and different to the effects of photos on memories?
 - Can they capture a time, a place, a mood more effectively?
 - Which ones affect our emotions more? Why?
 - What other new technologies are impacting on what and how we remember?

READ, WRITE, CREATE

Now it is time to put what you have learned about memory, the creation of texts and personal and social identity into a small multimodal group project. You will create a design brief for a new webpage for a social networking website like Facebook. You will then contribute to this webpage with a multimodal project of your own.

In this scenario, consider the following information.

The social networking website has become a major source of memories for young people. It stores memories of family, friendships and happy times in photos, videos and conversations. However, the website has had some bad press lately, so it wants to develop a new page called Memorybook, for those moments that are private.

The website has invited members of the public to submit designs for Memorybook. Your submission should include the following:

- a design brief
- an overview of the importance of memories and the ways that they are stored and shared
- how privacy will be maintained on this secure site.

STAGE 1 OVERVIEW

Work in small groups to outline the purpose of your design brief. Analyse Facebook at the present time, looking at what it offers and listing its positive and negative aspects and the reasons for a new style of social networking website. The design needs to consider the many different ways memories can be recorded and shared, and should offer a creative format for storing memories.

STAGE 2 DESIGN

Create a design that offers many different ways of recording, storing and sharing memories for the different needs of different groups. Consider the following things:

- How will you enter the site?
- How will you ensure quality assurance?
- Who will be allowed to submit memories to the site?
- What will your slogan be?
- Will you include a wall, blog, information section, resources section, photos section, stories section, other?

STAGE 3 PRESENTATION

Deliver your presentation to the rest of the class.

STAGE 4 PEER ASSESSMENT

As a class, assess all proposals and offer suggestions for improvement. Then vote on the best proposal.

STAGE 5 CONTRIBUTING TO MEMORYBOOK

Once the design has been voted on and finalised, invite members of your class to bring together all you have learned in this chapter to shape your own and others' memories in a multimedia format.

CREATE A SIMPLE WEBPAGE FOR MEMORYBOOK

By drawing on personal memories, family memories and memories relating to history and the community, you could create a simple webpage that contains the following elements:

- Write a biography or autobiography to post on the webpage. This could be in written form with photos and/or illustrations or as a graphic novel.
- Create a digital story about your own life or someone else's life.
- Create a page of your own memories or about one of the people studied in the memoirs in this chapter.
- Create a blog about your memories or take one of the extracts in the chapter and develop a blog page for the person, recording and sharing their memories. Try to explore that person's world and create photos and conversations.

WRITE ABOUT WHAT YOU HAVE DONE

Write a critical commentary to accompany what you have done above. Your commentary should be 500 words. In your commentary, be sure to describe the following:

- your audience and purpose
- the linguistic and visual tools you have used to achieve your purpose
- strategies for engaging the audience.

REFLECT ON WHAT YOU HAVE LEARNED

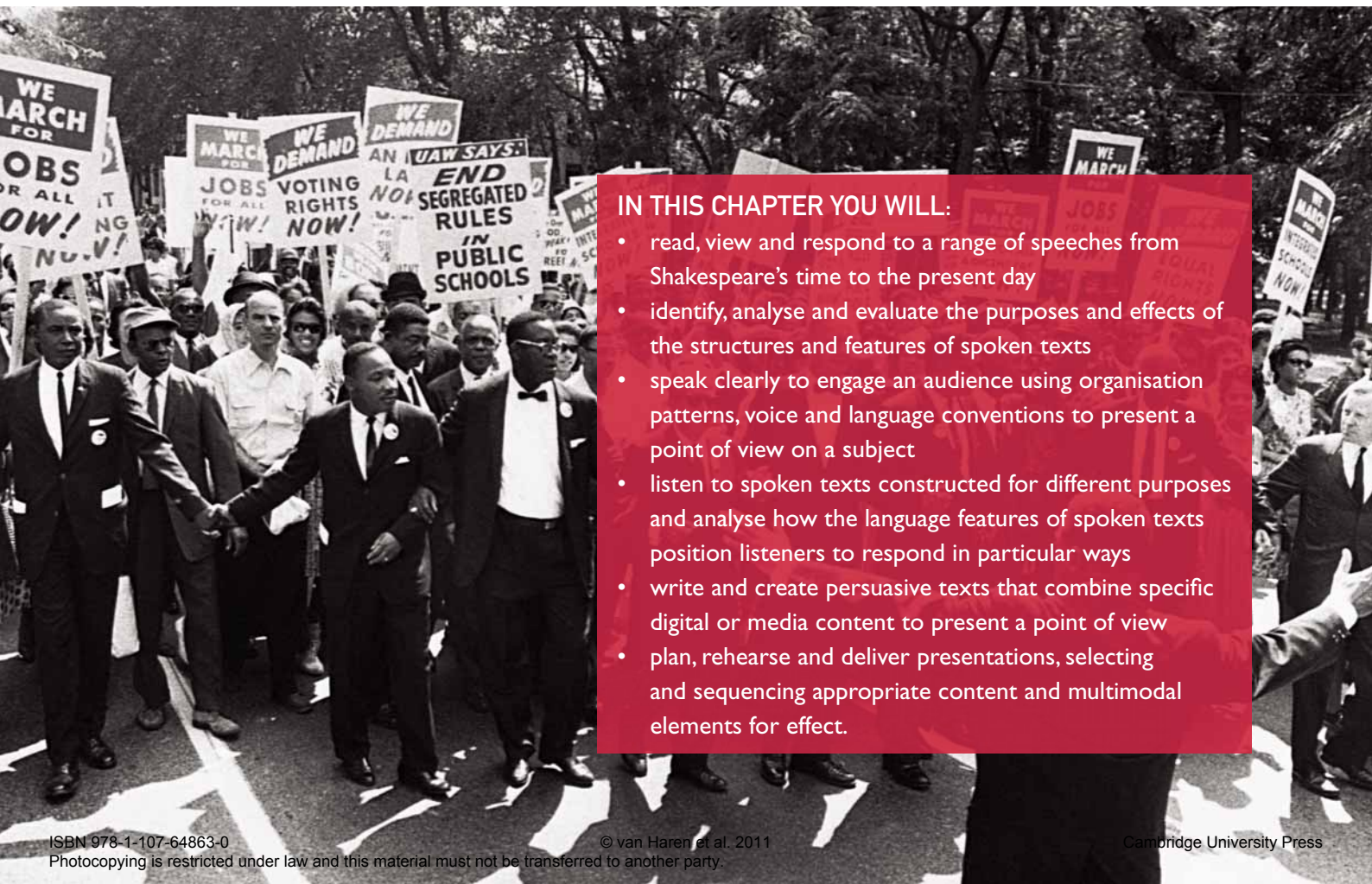
3-2-1 REFLECTION

Review what you now know about memory and identity by responding to the following:

- **three insights** you now have about how memory shapes identity
- **two questions** you still have about how technology affects how we remember
- **one idea** about how memory can be used in the creation of your own texts.

SPEECHES: HOW LANGUAGE CHANGES THE WORLD





IN THIS CHAPTER YOU WILL:

- read, view and respond to a range of speeches from Shakespeare's time to the present day
- identify, analyse and evaluate the purposes and effects of the structures and features of spoken texts
- speak clearly to engage an audience using organisation patterns, voice and language conventions to present a point of view on a subject
- listen to spoken texts constructed for different purposes and analyse how the language features of spoken texts position listeners to respond in particular ways
- write and create persuasive texts that combine specific digital or media content to present a point of view
- plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for effect.



START HERE



- What speeches have you found most memorable and why?
- What do you think makes a speech convincing or engaging?
- How can we craft our own speeches to make them more effective?
- Can language and the spoken word really change the world?

Speeches: we make them every day – to persuade, inform, argue, question, cajole or express our emotions. Most of the time they are quite informal, but throughout the history of humankind some speeches have had the power to change the world. What makes speeches so powerful that they are remembered and often quoted; indeed, what is it about these speeches that had such a powerful impact on those who listened to them?

You might not realise it, but you have listened to countless speeches in your life. You will have heard them in school, when students are presenting at assemblies, your principal has an important message to communicate, or guest speakers come in to address you. You may have heard them when your sporting coach is giving a speech trying to inspire you to win the match or at end-of-season celebrations when players come up to accept an award. You may have heard them at weddings or funerals or other important family occasions. You may also remember speeches in movies or television series or books you have read that you found really inspiring or moving. You may even have heard a speech by a politician on television or radio during an election.

Finally, you are very likely to have heard them from parents trying to persuade you why their decision about what you can or cannot do is right.

INTERACT >>

Activity 7.1 What speeches do you know?

In pairs, brainstorm as many speeches as you can remember listening to.

- 1 Identify any speech that you found convincing or engaging.
- 2 Also think of any speech that you can remember was really boring or unconvincing.
- 3 Now think about what made the speech either engaging or boring. Was it the subject matter, the manner in which it was delivered, the circumstances in which you were listening to it, the words and images the speaker used, or what? It may have been a combination of these.
- 4 Record your thoughts about the above questions in the following table.

Engaging speech(es)	Why convincing or engaging?
Boring speech(es)	Why boring or unconvincing?

- 5 Share your brainstorm in small groups and come up with a combined list of the qualities of a good speech and what can make them less successful. This can be shared with the whole class, possibly by posting your findings on a class wiki or other shared site.

SPEECHES TO TAKE INTO BATTLE

Some of the most significant historical speeches have revolved around war. Think about it now – what would someone have to say to make you willing to potentially die in battle or kill another human being?

INTERACT >>

Activity 7.2 The power of persuasion

- 1 Form pairs and decide who will be A and who will be B. A has one minute to verbally try to persuade B to fight in a war for their country. After one minute of argument, the Bs have to find a different A from their original pair and in one minute persuade them why they should not fight in a war for their country.
- 2 Create a shared brainstorm summarising the different arguments that were offered by your class members for and against going to war.

SHAKESPEARE'S *HENRY V*



A fifteenth-century miniature of the Battle of Agincourt

Now read this famous speech written by Shakespeare in his 1599 historical play *Henry V*. In this speech, the young King Henry responds to his cousin Westmoreland's wish for more men, by convincing his small and outnumbered army why they should not desire more soldiers, but fight bravely against the French forces at the Battle of Agincourt. This battle was fought in 1415 on 25 October, the feast day of the Christian saints Crispin and Crispinian.

Shakespeare imagines how King Henry might have attempted to cajole or persuade his soldiers into this historical battle using various techniques. As you read the speech, consider whether you would be persuaded by his arguments, emotional language and appeals.

ACT IV, SCENE III

Westmoreland: O that we now had here
But one ten thousand of those men in England
That do no work to-day!

King Henry V: What's he that wishes so?
My cousin Westmoreland? No, my fair cousin:
If we are mark'd to die, we are enow
To do our country loss; and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;
It yearns me not if men my garments wear;
Such outward things dwell not in my desires:
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England:
God's peace! I would not lose so great an honour
As one man more, methinks, would share from me
For the best hope I have. O, do not wish one more!
Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart; his passport shall be made
And crowns for convoy put into his purse:

We would not die in that man's company
 That fears his fellowship to die with us.
 This day is called the feast of Crispian:
 He that outlives this day, and comes safe home,
 Will stand a tip-toe when the day is named,
 And rouse him at the name of Crispian.
 He that shall live this day, and see old age,
 Will yearly on the vigil feast his neighbours,
 And say 'To-morrow is Saint Crispian:
 Then will he strip his sleeve and show his scars.
 And say 'These wounds I had on Crispin's day.'
 Old men forget: yet all shall be forgot,
 But he'll remember with advantages
 What feats he did that day: then shall our names,
 Familiar in his mouth as household words
 Harry the king, Bedford and Exeter,
 Warwick and Talbot, Salisbury and Gloucester,
 Be in their flowing cups freshly remember'd.
 This story shall the good man teach his son;
 And Crispin Crispian shall ne'er go by,
 From this day to the ending of the world,
 But we in it shall be remember'd;
 We few, we happy few, we band of brothers;
 For he to-day that sheds his blood with me
 Shall be my brother; be he ne'er so vile,
 This day shall gentle his condition:
 And gentlemen in England now a-bed
 Shall think themselves accursed they were not here,
 And hold their manhoods cheap whiles any speaks
 That fought with us upon Saint Crispin's day.

Shakespeare's writing can be difficult to understand when you first read it. This is because he wrote it about four hundred years ago and, although it is still regarded as Modern English, the language has evolved and changed since then. If you just think about all the words you use now that your grandparents might not understand, you can imagine what changes might have occurred in four centuries. It is fine if you don't understand every word the first time you read it; the meaning will gradually emerge as you revisit the text. Your teacher can also explain any words you are unsure about.

Activity 7.3 Reading aloud

This is a stirring speech to recite aloud.

- 1 Form groups of about four to six and rehearse reciting it together.
- 2 Stand in a circle and have the first person read Henry's reply to Westmoreland up to the first piece of punctuation, such as a comma, full stop, colon, question mark or exclamation mark. The next person reads the next piece of the speech and so you go on, round and round the circle. This means that at times you may only read one word, but at other times it may be more than a line. Don't stop where the line stops, but where the punctuation makes you pause.
- 3 Rehearse a number of times and then take turns presenting your speech to the rest of the class. Your aim is to declaim the speech with expression and passion, and with no one losing their place and pausing for too long! If you are unsure about how to pronounce any of the words, ask your teacher.



EFFECTIVE SPEAKING STRATEGIES

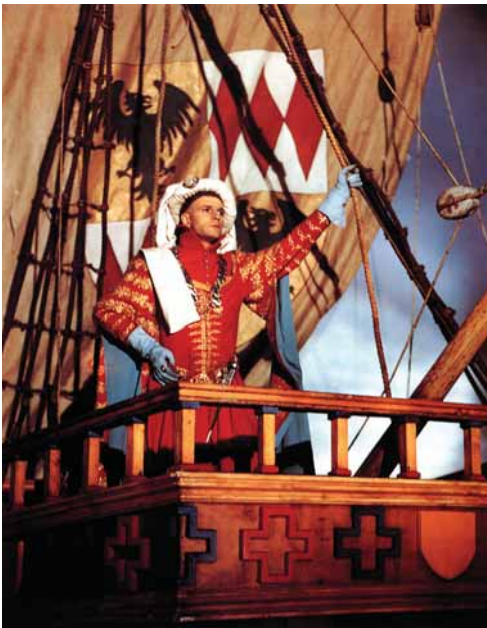
Whether delivering an informal presentation to the class or presenting a formal speech, you need to consider a number of things in order to speak effectively:

- What **tone** of voice is best and suits the content? Different tones could be: serious, sarcastic, amused, sly, fearful, unsure, questioning, certain, angry, or loving. How does changing the tone affect the message? Often speakers will change their tone during the course of their speech to increase the audience engagement and to progress their argument.
- What is an appropriate **volume** to use at different stages of your speech?
- What **pitch** works best – low, medium or high? Where might you vary it?
- Where might you **pause** in the speech to add emphasis?
- Which word(s) will you **stress**?
- What **facial expressions** will work best?
- Consider the **body language** you are using and its effect on your listener. Standing tall and straight will make you seem confident, whereas being hunched over or having your legs crossed will make you appear nervous and uncertain, and swaying from side to side might make your audience seasick!
- Finally, consider any **gestures** you could add and their effect. Some might be: placing your upward facing hands out towards the audience in an open manner; using a broad pointing sweep of your hand to refer to members of your audience; using a definitive stop hand signal; or placing your hand to your head. All of these communicate very different messages to the audience.

We can explore all the elements involved in effective speaking by viewing speeches delivered by two very famous British actors from different eras.

There are two renowned film versions of Shakespeare's play *Henry V*. The first was produced in 1944, when England was desperately fighting in the Second World War and it was directed by and starred Laurence Olivier. Unsurprisingly, this British film focused on the patriotic message Shakespeare was communicating. View Olivier's delivery of the speech on YouTube (search for 'St. Crispin's Day Speech – Henry V (1944)').

A later film version, released in 1989 and starring Kenneth Branagh, tends to emphasise the horrors and tragic human loss in battle. You can view Branagh's delivery of this speech on YouTube (search for 'Henry V – Speech').



Laurence Olivier as Henry V



Kenneth Branagh as Henry V

VIEW AND RESPOND >>

Activity 7.4 Viewing different versions of the speech

After viewing the two versions, vote on which one you prefer and why. Record your reasons below and then share your class's overall decision and summarise the results.

Favourite version of speech	Reasons
You: (circle one) Olivier Branagh	
Whole class total votes: Olivier Branagh	

PERSUASIVE LANGUAGE TECHNIQUES

Speechwriters use persuasive language techniques. They will often try to appeal to our emotions and our shared values or beliefs as much as our reason. An appeal to emotions uses strategies to manipulate a listener's emotions rather than logic to win an argument. It comes in various forms, such as appeals to:

- Consequences: 'Do you really want this dreadful thing to happen?'
- Fear: 'You could lose your home if you don't ...'
- Flattery: 'Surely someone as clever as you can see that ...'
- Pity: 'If you give me a fail on this test, my parents will kill me!'
- Ridicule: 'Maybe you're just too stupid to understand this!'

Other appeals may be to:

- Authority: 'Experts agree that ...'
- Motive: 'How can we trust the umpire if he belongs to our opponent's school?'
- Tradition: 'Men have always been the best at this.'

Speechwriters may warn us of negative consequences or offer positive ones and they appeal to our self-interest and how we wish ourselves to be seen by others, both now and in the future.

IDENTIFY >>

Activity 7.5 Appeals to emotions

- 1 What appeals to emotions does Shakespeare have Henry use to persuade his troops about why they should feel proud and grateful to have the chance to fight the Battle of Agincourt?
- 2 In pairs, identify the lines from the *Henry V* speech that appeal to the following:
 - the desire for honour
 - the desire to be part of a select or exclusive group
 - the desire to be remembered in history as taking part in a famous battle
 - the desire to be noble or a gentleman
 - the desire to be manly.
- 3 Share your responses with other class members.

LOOK CLOSER

- 1 How do you feel about this speech now that you have looked at it more closely? Is it still difficult to understand or does it make more sense?
- 2 What are your favourite lines and why?
- 3 Do you think this is a good speech? Why or why not?

READ MORE

Do some research into the Battle of Agincourt. In what way was it a significant battle for England? What may have happened to England if they had lost the war with France? How did this battle thus change the world for England? Post your research on your class wiki. This will be an ongoing discussion thread throughout this chapter. Respond to at least three posts of other students.

WAR IN THE TWENTIETH CENTURY

Unfortunately, humans have continued to make war upon one another throughout history, and so we can also study more recent examples of speeches about war. In the middle of last century, the Second World War (1939–45) was fought. The Allies (which included Australia) were under great threat in 1940 as Adolf Hitler's forces conquered France and the British and Allied troops had to be evacuated from Dunkirk.

The British Prime Minister, Winston Churchill, made a number of famous and stirring speeches in the British Parliament, the House of Commons, during the war to reassure the people of Britain and the Commonwealth that they should keep fighting and could still ultimately win the war. You can read the often quoted and famous final sections of two of these speeches on the next page.



Winston Churchill making the 'V for Victory' sign in 1943

WINSTON CHURCHILL – DELIVERED ON 4 JUNE 1940

I have, myself, full confidence that if all do their duty, if nothing is neglected, and if the best arrangements are made, as they are being made, we shall prove ourselves once again able to defend our Island home, to ride out the storm of war, and to outlive the menace of tyranny, if necessary for years, if necessary alone. At any rate, that is what we are going to try to do. That is the resolve of His Majesty's Government – every man of them. That is the will of Parliament and the nation. The British Empire and the French Republic, linked together in their cause and in their need, will defend to the death their native soil, aiding each other like good comrades to the utmost of their strength.

Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail. We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and even if, which I do not for a moment believe, this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.

WINSTON CHURCHILL – DELIVERED ON 18 JUNE 1940

What General Weygand called the Battle of France is over. I expect that the Battle of Britain is about to begin. Upon this battle depends the survival of Christian civilization. Upon it depends our own British life, and the long continuity of our institutions and our Empire. The whole fury and might of the enemy must very soon be turned on us.

Hitler knows that he will have to break us in this Island or lose the war. If we can stand up to him, all Europe may be free and the life of the world may move forward into broad, sunlit uplands. But if we fail, then the whole world, including the United States, including all that we have known and cared for, will sink into the abyss of a new Dark Age made more sinister, and perhaps more protracted, by the lights of perverted science.

Let us therefore brace ourselves to our duties, and so bear ourselves that if the British Empire and its Commonwealth last for a thousand years, men will still say, 'This was their finest hour.'

LISTEN TO MORE

You can listen to Churchill's unique style of speech, which was regarded as highly charismatic by his supporters at the time, as he delivers these sections of the speeches on YouTube.

For the 'fight on the beaches' speech, search for 'Winston S Churchill: We Shall Fight on the Beaches'. For the 'finest hour' speech, search for 'Their Finest Hour'.



SPEAK AND INTERACT >>

Activity 7.6 Effective speaking strategies

Consider what you have learned so far about effective speaking (see page 210). How does Churchill use the effective speaking strategies you have explored?

- 1 Annotate each speech to show where Churchill uses pause, volume, stress and tone effectively.
- 2 Then experiment in groups with reading sections of the speech using different stresses, pauses, volumes and tones. How do your text innovations alter the effect of the speech?
- 3 Videotape the speeches and then post your videos and reflections on your class wiki, as well as your personal responses to Churchill's speeches.

IDENTIFY >>

Activity 7.7 Language features

- 1 What appeals does Churchill use to persuade the British people that they should keep fighting Hitler? Which lines refer to possible negative threats or outcomes and which ones refer to positive outcomes?
- 2 What **imagery** does Churchill use to describe these positive and negative outcomes?

imagery
descriptive language that can be said to create pictures in our heads when we read; imagery evokes the senses – hearing, taste, touch, smell, sight

Activity 7.8 Identifying anaphora

anaphora

the repetition of a sequence of words at the beginning of neighbouring clauses, which thus adds emphasis to the idea

Churchill makes use of **anaphora**, especially at the end of the first speech. Consider how the repetition of words or phrases builds up the emotion and determination of his listeners.

- 1 Identify the examples of anaphora that Churchill has used in the two excerpts.
- 2 Then use one colour to highlight positive images from Churchill's speech and a different colour to highlight threatening or negative images.
- 3 Discuss in small groups what makes these images effective for the listener.
- 4 Think about how an Australian politician might construct a similar speech if Australia were facing an invasion by some unknown power. What kind of values might he or she appeal to? What kind of community or way of life might be painted as under threat?
- 5 Write 100 words explaining your views or write a short piece from the point of view of a politician appealing to Australians to defend their country.

LOOK CLOSER

Research how Churchill contributed to the war effort in England. In pairs, speculate on what might have happened in England if the Battle of Britain had been lost instead of won. In what ways could Churchill's inspiring speeches thus have changed the world? Share your thoughts and research with other class members, orally or on your class wiki thread about whether speeches can change the world.

WAR IN YOUR OWN LIFETIME



Wars continue to be waged in the twenty-first century. In March 2003, a coalition of forces led by the United States and the United Kingdom invaded Iraq in order to remove Saddam Hussein from power as they believed Iraq had weapons of mass destruction (WMD) that threatened their security. This was a highly controversial war and many of you and your family or friends may have strong opinions about whether the invasion was justified.

A particular speech that was reported at the time was that of British Colonel Tim Collins. His rousing speech to his troops in Kuwait just before they invaded Iraq was recorded in shorthand by the journalist Sarah Oliver. It is an interesting speech to explore – Collins explains to his forces why they should fight, the risks they are about to undertake, and how they should conduct themselves towards the Iraqi people and soldiers.

A SPEECH DELIVERED BY COLONEL TIM COLLINS TO HIS TROOPS IN KUWAIT ON WEDNESDAY 19 MARCH 2003, THE DAY BEFORE THEY INVADDED IRAQ, RECORDED IN SHORTHAND BY SARAH OLIVER

We go to liberate not to conquer. We will not fly our flags in their country. We are entering Iraq to free a people and the only flag which will be flown in that ancient land is their own. Show respect for them.

There are some who are alive at this moment who will not be alive shortly. Those who do not wish to go on that journey, we will not send. As for the others I expect you to rock their world. Wipe them out if that is what they choose. But if you are ferocious in battle remember to be magnanimous in victory.

Iraq is steeped in history. It is the site of the Garden of Eden, of the Great Flood and the birthplace of Abraham. Tread lightly there. You will see things that no man could pay to see and you will have to go a long way to find a more decent, generous and upright people than the Iraqis. You will be embarrassed by their hospitality even though they have nothing. Don't treat them as refugees for they are in their own country. Their children will be poor, in years to come they will know that the light of liberation in their lives was brought by you.

If there are casualties of war then remember that when they woke up and got dressed in the morning they did not plan to die this day. Allow them dignity in death. Bury them properly and mark their graves.

It is my foremost intention to bring every single one of you out alive but there may be people among us who will not see the end of this campaign. We will put them in their sleeping bags and send them back. There will be no time for sorrow.

The enemy should be in no doubt that we are his nemesis and that we are bringing about his rightful destruction. There are many regional commanders who have stains on their souls and they are stoking the fires of hell for Saddam. He and his forces will be destroyed by this coalition for what they have done. As they die they will know their deeds have brought them to this place. Show them no pity.

It is a big step to take another human life. It is not to be done lightly. I know of men who have taken life needlessly in other conflicts, I can assure you they live with the mark of Cain upon them. If someone surrenders to you then remember they have that right in international law and ensure that one day they go home to their family.

The ones who wish to fight, well, we aim to please.

If you harm the regiment or its history by over-enthusiasm in killing or in cowardice, know it is your family who will suffer. You will be shunned unless your conduct is of the highest for your deeds will follow you down through history. We will bring shame on neither our uniform or our nation.

[Regarding the use by Saddam of chemical or biological weapons] It is not a question of if; it's a question of when. We know he has already devolved the decision to lower commanders, and that means he has already taken the decision himself. If we survive the first strike we will survive the attack.

As for ourselves, let's bring everyone home and leave Iraq a better place for us having been there.

Our business now is north.



Colonel Tim Collins addresses his troops, 19 March 2003.

LOOK CLOSER

You can view this speech, delivered by the actor Kenneth Branagh in the BBC production *10 Days to War*, on YouTube (search for 'Col Tim Collins' inspirational speech – Kenneth Branagh'). What are your responses to this speech? Does Collins seem reasonable? Do you approve of what he says? Do you agree with the values he communicates? Why or why not? Share your opinions, either in a group discussion or on your class wiki.

When Collins' speech was published in the print media, it was regarded very positively by many and helped those who supported the war to justify the invasion of Iraq and arrest of Saddam Hussein.

It has been reported that the US President at the time, George W Bush, was so impressed by Collins' speech that he pinned it up on a wall in the Oval Office. Why might President Bush have liked the speech so much? Think about the way Collins talks about what his soldiers are about to do, why they are doing it and how they should do it. He portrays their actions as noble and self-sacrificing and warns them against killing others wantonly or treating the Iraqi civilians badly. In many ways, he harkens back to Shakespeare's *Henry V* speech and Churchill's speeches in presenting their forthcoming battle as ennobling, right and brave.

Activity 7.9 The structure of speeches

- 1 What appeals does Collins use to persuade his battalion that they should risk their lives in taking part in the invasion of Iraq?
- 2 Identify the biblical **allusions** used by Collins. What effect do these have on the listener?
- 3 A persuasive text such as this typically has certain main features. These are a **thesis statement**, a series of arguments supporting the thesis, and a conclusion. Annotate these features in Collins' speech.
- 4 Consider the **structure** of the speech. Look at the jumbled list below in which each paragraph's idea is summarised. Place them in the correct order. What is the effect of the order in which Collins presents his ideas?
 - honour the regiment and nation
 - rules of battle
 - his hope for the future
 - appropriate treatment of dead
 - risk from chemical weapons
 - they are risking their lives
 - conclusion to begin battle
 - rightful destruction of enemy
 - Iraqi history and people
 - do not take life needlessly
 - introduction including purpose of mission
 - fight those who wish to

allusion

a figure of speech that makes reference to a person, place or event, or to another literary work, that may be done directly or indirectly and relies on the audience to make the connection; a biblical allusion refers to people, places or events recorded in the Bible

thesis statement

an initial statement that sums up the author's central idea

structure

the way information is organised in different texts; in a persuasive text, the structure is generally: a thesis statement, a series of arguments that support the thesis, and then a conclusion that restates the thesis in some way



Activity 7.10 Text annotations

1 Annotate your responses to this speech using the signs in this table.

?

Write ? next to any lines that you need to ask a question about.

Underline

Underline any words or phrases that you think are written in an interesting way.

C

Write **C** next to lines that connect to something you have read before or experienced.

!

Write ! in the margin for images or words that you find interesting or surprising or that you strongly agree or disagree with.

2 Identify the names of any literary techniques that you recognise, such as **alliteration**, **imagery** or **repetition**.

3 Then share your findings with a small group or the class, explaining the effect these lines and literary techniques in Colonel Collins' speech had on you.

alliteration

the repetition of consonant sounds at the beginning of words that are close together

repetition

the use of repeated words or phrases for emphasis

READ MORE

According to one report, this speech actually had a demoralising effect on the troops listening to it. Read an article by Ben Macintyre, 'Famous Speech by Colonel Tim Collins Left Men Fearful' (*The Times*, 10 October 2008), where he discusses these negative effects of the speech. (Put 'Ben Macintyre Famous speech' into your search engine to find it.)

REFLECT ON

This is a war that has been waged in your own lifetime. Discuss with your parents and any older people you know if they think it has changed the world you live in and if so, in what ways. If so, how is Colonel Collins' speech one that changed the world? Add your reflection to the class ongoing wiki thread about whether speeches can change the world.

SPEECHES FOR CIVIL RIGHTS

Throughout history, people have fought not just wars, but also for a better, more equal life for themselves and future generations.



Women continued to challenge the status quo in the 1970s

One such struggle was fought for many years by women to gain the right to vote in elections, alongside men. This right, which we now take for granted, was not easy to achieve. Most people are resistant to change and giving 'suffrage', or the right to vote, to women was seen to threaten the traditional roles of both women and men.

Speeches made by many brave equal rights campaigners who challenged the status quo did eventually change the world in this area.

Activity 7.11 Constructing an argument

- 1 Form groups of three to four students, half the groups supporting women's suffrage and the other half against it. Devise at least five arguments on why women should or should not be allowed to vote.
- 2 Those of you in groups against female suffrage might have to be quite inventive in your arguments. You could assert all sorts of things about the nature of women's brains, intellect, capabilities and roles that are not accepted today and that you may not believe!
- 3 Groups take turns to deliver their arguments, alternating between one side and the other. If one group can also think of an argument that counters one of the opposing ones that has been delivered, then they can also state it.

FIGHTING FOR WOMEN'S SUFFRAGE



Rose Scott

In 1894, South Australia was the first colony in Australia and the second jurisdiction in the world, after New Zealand in 1893, to grant women the right to vote. Before Federation in 1901, Australia was still a group of colonies, each one with a separate government, so the battle for women's suffrage was fought in every colony.

Rose Scott (1847–1925) was an early Sydney feminist who actively fought for women's and universal suffrage through her establishment of the Womanhood Suffrage League of New South Wales. She was influential in women finally getting the vote in New South Wales in 1902 and also advocated many reforms to help working-class women and girls.

Read the following excerpt from a speech she delivered on 2 April 1894 at a public meeting in North Sydney. The transcript of her speech was reported in the newspaper *The North Sydney*.

We have been working for nearly three years to obtain this one type of simple justice for the women of New South Wales, and we can feel at length that we are gaining ground, for we see that the people of this country are (thanks to New Zealand) also beginning to look upon this question with interest and favour. We see a great change in public opinion in the attitude of various politicians and the press. But still there is a great giant prejudice to overcome in the minds of many excellent people, who fear nothing so much as any predicted change in home life and in the gentleness and charm of women.

We see, when we discuss this question, and face the objections to it, that they either proceed from prejudice or imagined self interest. It is surprising to

see men, reasonable in all else, governed in this case by a sentiment, wholly devoid of reason, giving us prophecy for argument: and though they are constantly declaring that 'they never know what a woman will do,' now take to asserting most positively all the dreadful and selfish things she will do when, forsooth, she has a vote!

The virtues of woman were not bestowed upon her by man, nor by a government; nor, again, are these virtues enhanced by seclusion and slavery, else the Turkish woman, carefully guarded and only allowed to show her eyes in the street, is at a greater height of civilisation than the freer and more independent woman of English race. Half the evils in the world seem to me to result from man and woman (like the intellect and heart), trying to solve problems separately, instead of working together hand in hand, head and heart.

Politics have been well defined as 'National Housekeeping,' and I think if you look round the universe, from Russia to France, from England to America, and even in our own Australia, you must confess, when you reflect on national debts, and the poor groaning under heavy taxation, prisons filled with criminals, asylums with lunatics, chiefly through gambling and drunkenness, charities(?) like benevolent asylums and infants' homes which are really a disgrace to a country! When you reflect on all these things, you will confess that the national housekeeping managed by men alone is not an unqualified success!

...

The woman's cause is the latest but most important development of the cause of freedom. None the less freedom because, instead of viewing it through the misty glamour of the past (when results only are visible) we stand face to face with it in the light of the present. 'Freedom has always had to battle with prejudice, and those who sit on a rail till they see it is for their interest to come down.' Oh you men to whom liberty means what it meant to the heroes of old, help us all you can; for you can never be free yourselves whilst your mothers, your sisters, and your wives are slaves!

EVALUATE AND ANALYSE >>

Activity 7.12 Your response

You may have strong reactions to this text. Explore the diversity of views the class has by forming small groups and discussing your responses to the following questions. Appoint a spokesperson to report back a summary of your group's views to the whole class.

- 1 Rose Scott is clearly presenting many arguments why she believes women should be allowed to vote. Does she demonstrate **bias** in her argument? If not, why not?
- 2 If you do think she is biased, do you think such bias is reasonable?
- 3 Do you think it is possible to present an argument without bias?

bias

the tendency towards a particular perspective or belief, which interferes with the ability to be impartial, unprejudiced or objective, evident in the presentation of a one-sided argument

personal pronouns
substitutes for proper or common nouns, such as 'I', 'we', 'you', 'he', 'she', 'it' and 'they'

Good speechmakers use a range of techniques to engage and persuade their audiences. One of these is the use of inclusive or exclusive **personal pronouns**.

When a speaker says *we*, *our* or *us*, the audience feels included and is more likely to identify themselves with what the speaker is suggesting. When the speaker uses *they*, *he* or *she*, the listener is excluded and may look on what is being discussed as separate from them. When the speaker says *you*, the audience is directly addressed. This may be used in a challenging, authoritarian and thus excluding way, or in a supportive, empathetic and inclusive manner. When the speaker says *I*, the audience may feel that they are getting insight into the personal experiences and thoughts of the speaker, making their argument more genuine and believable.

IDENTIFY >>

Activity 7.13 Language features

Look closely at Scott's use of personal pronouns in the extract.

- 1 What kind of people is she including and excluding in her speech?
- 2 In the fourth paragraph there is an example of **meiosis**. Can you identify Scott's use of meiosis?
- 3 Is the example you found a **litote**? What is the effect of using this form of understatement?
- 4 The opposite of meiosis is **hyperbole**. Find an example of this in the last paragraph. What is the effect of using this hyperbole in the ending of Scott's speech?

meiosis
the understatement of your response to something; for example, 'I felt sort of pleased when they announced I had won the prize'

litote
a particular form of meiosis in which you write a statement in the negative to create emphasis; it can often create a humorous or ironic effect; for example, 'The Beatles were not an unpopular group'

hyperbole
when exaggeration is used for emphasis or effect

FIGHTING FOR ABORIGINAL RIGHTS

Although all Australian citizens finally won the right to vote by 1902, Aboriginal women and men did not achieve full citizenship and the right to vote, which went with it, until much later.

Pearl Gibbs was a prolific and tireless Aboriginal leader who fought for Aboriginal rights. Born in 1901, Pearl was banned from attending the public schools in both Yass and Cowra because she was Aboriginal and so with other Aboriginal children she attended the Mount Carmel Convent School run by the Sisters of Mercy.

In 1917, she moved to Sydney to work as a domestic servant. She worked as a maid and a cook throughout the 1920s, where she became concerned about the poor working conditions of Aboriginal women and girls who had been apprenticed as domestics by the Aborigines Protection Board. They were vulnerable to sexual exploitation and were often denied their wages, which were kept by the Board in trust for them, but frequently not fully paid out at the end of their apprenticeship.

During the Great Depression of the 1930s, Gibbs helped protest against unfair practices by white managers on Aboriginal reserves. She also organised strikes to

achieve better industrial conditions for Aboriginal pea-pickers in Nowra. In 1937, she helped Bill Ferguson, Jack Patten and others form the Aborigines Progressive Association.

The following is an extract from a speech Pearl Gibbs gave in 1938. Before you read the extract, look at Activity 7.14 on the following page.

Ladies and Gentlemen, I am an Australian. I have lived here all my Life. I love my country and I love its People. I wish something more for them than Riches and Prosperity. I wish for their greatness and nobility. A country must needs be great that is Just. A country must needs be Noble that believes in women and trusts them gladly with every Liberty which it has already given to its men. I would have my country all this, I would have it the Noblest country upon Earth. The Purest, the Most Free, Just, loving, generous and unselfish. And do you think it can attain to all this without the direct aid of its women? ...

We aboriginal women are intelligent enough to ask for the same citizenship rights and conditions of life as our white sisters. Those of my race who understand our economic conditions have not a great faith in what the white man promises to do for us. We know that we must carry on the fight ourselves. As the grand-daughter of a full blooded aboriginal woman, and having lived and been with them as much as I have been with white people, I realise the cruel and unjust treatment, also the starvation that my beloved people, the aboriginals, exist under. I myself have been on compounds that are controlled by the Aborigines' Protection Board of NSW. The aged and sick, no proper education for the children – is there any wonder that my aboriginal people are broken-hearted and discouraged at such shocking conditions!

Ah! My white sisters, I am appealing to you on behalf of my people to raise your voices with ours and help us to a better deal in life ... Surely you are not so callous as to ignore our plea. Those of my people living in the more civilised parts of Australia are not asking for the stone of anthropology – but for practical humanity, for the opportunity to feed our children properly, to educate them; in a word to grant them all the rights and responsibilities of DEMOCRACY.



Activity 7.14 Initial thoughts

- 1 Before reading the speech, complete the 'Before reading' column. Consider what you have already learned about speeches and what you have learned about the history of Aboriginal and Torres Strait Islanders in Australia to help you predict what the speech will be about and the persuasive techniques that Gibbs might employ.
- 2 In the 'During reading' column, comment on what struck you as you read or listened to this speech.
- 3 In the 'After reading' column, reflect on whether you think the speech was effective and why.

Before reading	During reading	After reading

LOOK CLOSER

Who do you think is the intended audience for this speech? How do you know? What sorts of appeals does Gibbs use? As an Aboriginal woman, is she presenting a biased view? Why or why not?

Activity 7.15 Effects on the listener

Reread the first paragraph of Gibbs' speech. It is constructed to build up a picture of her ideal country through successively longer sentences and use of anaphora.

- 1 What is the effect on the listener?
- 2 What nouns and adjectives does Gibbs use to describe the kind of Australia she desires? Consider the emotional weight carried by such words. What do you think Gibbs means by 'the stone of anthropology' in her final paragraph?
- 3 Work in a group of three, with each member selecting one of the three paragraphs of this speech. Discuss the effective speaking strategies you will use to emphasise the emotional appeals in this speech.
- 4 Present the speech to another group of three and then discuss the similarities and differences in your presentations.

The kind of prejudice that Pearl Gibbs fought against remained throughout the 1940s and 1950s. By the 1960s, however, a kind of social revolution was taking place throughout the world, and the tide of public opinion accepting racial and sexual inequality was beginning to turn. It was not until 1962 that Aboriginal and Torres Strait Islander people were given the right to vote in the Commonwealth elections. The last state to provide Indigenous enfranchisement was Queensland in 1965.

Then, in 1967 a referendum was held to change two references in the Australian Constitution that discriminated against Aboriginal people. It received a 90.77 per cent Yes vote and signalled the widespread change in Australians' opinions about Aboriginal people's right to citizenship and equality.



LOOK CLOSER

In this way the world changed for Aboriginal Australians, but how much? Research the extent to which Aboriginal Australians' lives really changed after the referendum. Post your research on the class wiki and continue the thread about whether speeches such as Pearl Gibbs' have changed the world.

READ MORE

On 13 February 2008, then Prime Minister Kevin Rudd delivered a speech in Parliament House in which he formally apologised to Indigenous Australians, especially members of the Stolen Generations, for decades of state-sponsored discrimination and mistreatment.

You can listen to Rudd's delivery of the speech here: www.smh.com.au/multimedia/2008/national/australia-says-sorry/main.html.

FIGHTING FOR AN AFRICAN-AMERICAN DREAM

In the 1960s, the United States of America was also experiencing a huge wave of protests from those African Americans who were unwilling to put up with the discrimination and lack of civil rights they had experienced for so many years.

One of their leaders was a minister called Martin Luther King, Jr. He delivered a series of inspiring and influential speeches, calling for white and black Americans to join together to create a more just society.

King's most famous speech was delivered on 28 August 1963, in front of 250 000 people on a hot summer's day at the Lincoln Memorial in Washington. You can listen to King's 'I have a dream' speech on YouTube (search for 'Martin Luther King – I have a dream').



Martin Luther King, Jr, 28 August 1963

REFLECT ON

Consider your initial personal response to this speech. What do you find most striking about it? Is there a sentence that stands out? Why? Share your reflections in small groups, as a whole class discussion or on your class wiki.

Let's look more closely at the opening section of King's 'I have a dream' speech.

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

The opening of King's speech alludes to where they were gathered – in the shadow of the statue of the former President Abraham Lincoln. Lincoln fought the American Civil War (1861–65) in part to give freedom to the black slaves of the Southern states. He did this by signing the *Emancipation Declaration* in 1863, but this did not grant instant equality and justice to African Americans, as King makes clear in his speech.

READ MORE

Look up the words of Lincoln's *Gettysburg Address* to which King alludes in the phrase 'Five score years ago'. To find out more about the kind of laws King was protesting against, you can research 'Jim Crow laws' in your library or on the internet.



Lincoln Memorial, Washington D.C.

Now let's look at the section of King's speech where he uses the repeated phrase 'I have a dream'. As you listen or read, note how important pausing and intonation are to King's delivery. Use a written version to note where he pauses in his speech and place a slash mark (/) there.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident, that all men are created equal.'

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of 'interposition' and 'nullification' – one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today!

I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; 'and the glory of the Lord shall be revealed and all flesh shall see it together.'

This is our hope, and this is the faith that I go back to the South with ...

And this will be the day – this will be the day when all of God's children will be able to sing with new meaning:

My country 'tis of thee, sweet land of liberty, of thee I sing.

Land where my fathers died, land of the Pilgrim's pride,

From every mountainside, let freedom ring!

...

And when this happens, when we allow freedom to ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual:

Free at last! Free at last! Thank God Almighty, we are free at last!

SPEAK AND INTERACT >>

Activity 7.16 The power of speaking

How does King use the effective speaking strategies you have explored to present a powerful speech?

- 1 Annotate the speech to show where King uses pause, volume, stress and tone effectively.
- 2 Then experiment in groups with reading sections of the speech using different stresses, pauses, volumes and tones. How do your text innovations alter the effect of the speech?
- 3 Videotape your group readings and then post your videos and reflections on your class wiki, as well as your personal responses to King's speech.

ANALYSE >>

Activity 7.17 Effective speechmaking

- 1 Divide into small groups to analyse King's whole speech. Each group should focus on a different rhetorical device from the following list:
 - anaphora
 - alliteration
 - allusions – biblical, historical and literary (research to find the original texts to which King was alluding in his speech)
 - appeals to emotions
 - imagery – metaphors, similes, personification and hyperbole
 - personal pronouns – inclusive and exclusive.
- 2 Identify each example you can find in the speech and discuss the likely effect of each technique on King's audience. Then report on the key points of your discussion to the rest of the class, either orally or in poster form.

King's stirring speech captured the imagination of the millions of people listening to him all over America and the world. The order of material in his speech was important – he began with a bleak picture of the nightmare of racial injustice and slavery in America, followed by a possible solution where the government can 'make real the promises of democracy'. Finally, he offers his vision or 'dream' of racial harmony.

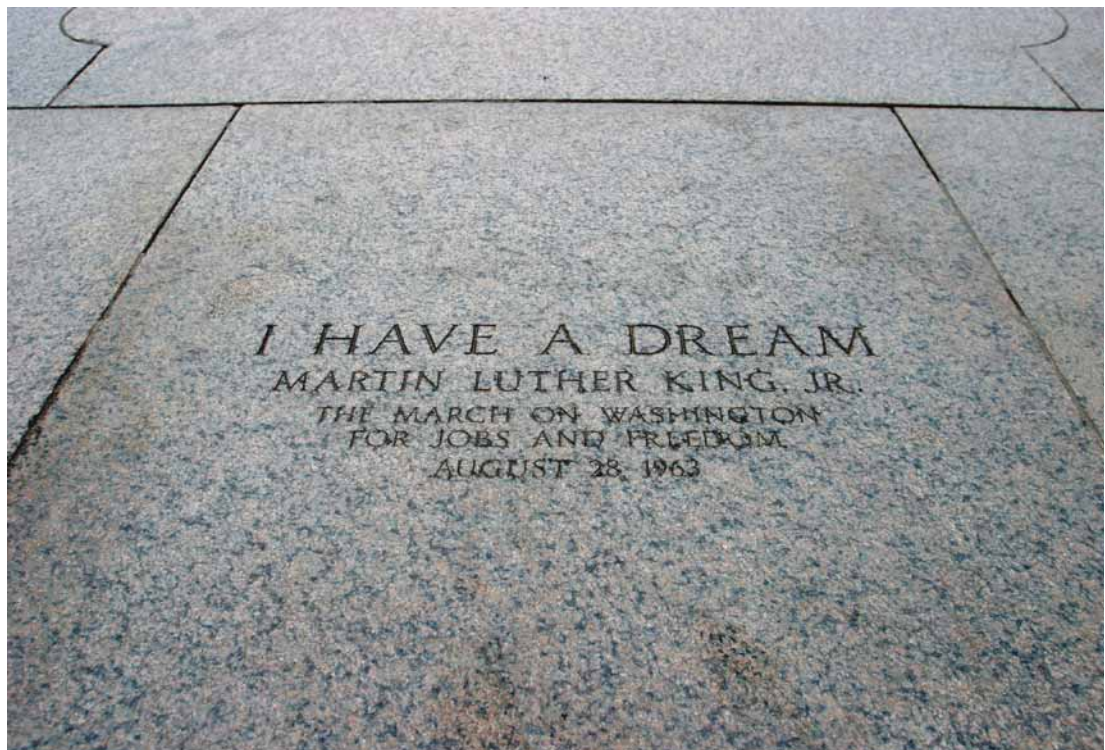
This speech led to a change in attitudes towards African Americans and the repealing of many discriminatory 'Jim Crow' laws. President Kennedy used its popularity to help him push through legislation in Congress ensuring civil rights.

Activity 7.18 Your dream

- 1 Is there a social issue you are passionate about, such as the status of refugees or climate change? What would you like to see change in society? What do you have a dream about?
- 2 Write your own 'I have a dream' speech using persuasive language techniques such as repetition and appeals to emotion. Consider how you will use effective speaking strategies in its delivery. Be sure to repeat the phrase 'I have a dream' throughout your speech. You may return to and rework this speech as part of the end-of-chapter activities.

READ MORE

Martin Luther King, Jr was tragically assassinated in 1968, but his speeches had helped transform many Americans' attitudes. Research the changes that occurred in the United States after 1963 in terms of civil rights and share your findings on the class wiki. How was this speech important in paving the way for the first African-American President, Barack Obama, to be elected President of the United States in November 2008? Add to the discussion thread about whether King's speech changed the world.



READ, WRITE, CREATE

Now it is time to put together everything you have learned about the power of speeches and language to change the world. Do you feel you can change the world? What issues are important to you?

This is your chance to speak back to the world that adults have created for you. In small groups, choose a particular issue and respond to it using any or all of the options outlined below. Present your speech to the class or possibly wider community. As they are shared, use your class wiki to give feedback on the presentations, their effectiveness, and what they made you think about.

First, decide on an issue for your group to investigate. Use the table below to brainstorm your ideas.

Possible topics	Specific issues and ideas
Environment	
Education	
Social relations	
Economic practices	
Refugees	
Armed conflict	
Gender	
Sexuality	
Drugs	
Youth issues	
Criminal justice	
Other	

WRITE AND DELIVER A FIVE-MINUTE SPEECH

We have studied many speeches, including Martin Luther King's momentous 'I have a dream' speech, which galvanised the American struggle for its black citizens.

Write a five-minute speech (approximately 800 words) that sets out your vision for a better world (you may develop your writing in Activity 7.18 or write about a different issue). As you only have five minutes to deliver the speech, you will need to narrow your focus. Choose one aspect of your group's chosen issue and record what you think are the real problems, what would make it better and how it could be achieved. Look at the problems you have identified and your vision in relation to the issue. What are some of the images you could use to describe these? Think about original metaphors and similes that describe them.

Topic Specific issues	Possible images to describe these
Particular problems:	
Your vision in relation to this issue:	
How this could be achieved:	

You have five minutes in which to deliver your speech. Make sure you allow time for pausing and emphasis. Write a first draft of your speech and then work on improving its persuasiveness by addressing the following reflective questions:

- 1 How effective is the structure of my speech? Could changing the order of it improve it in any way? Your speech should follow the order of a persuasive text as we considered in Collins' speech: thesis statement, arguments and conclusion. Then consider the order of your arguments. For example, you may structure the speech as King did in his 'I have a dream' speech, like this: problem, solution, vision; or you could change it to brief vision, problem, solution, vision; or you could interweave these elements further.
- 2 What images have I used to describe the issue? Are they original and striking? Could I use more or could better ones be used? Noun groups, metaphors, similes, personification, hyperbole, meiosis, paradoxes and oxymorons can all add power to your speech.

- 3 How effectively have I used sound devices such as anaphora, other forms of repetition, alliteration, rhetorical questions, rhythm and paragraphing/pausing? Where could I add in more of these to really emphasise my message? Note your sentence lengths and ensure you are varying them.
- 4 How well have I researched this? Is my information accurate and appropriately sourced? Do I need to give further evidence to prove my points? Have I used allusions to iconic texts my audience may be familiar with? If not, would any suit my argument?
- 5 What appeals have I used? For example, appeals to people's emotions, rationalism, patriotism, shared values, fears, hopes, desires and authority can all be very powerful in convincing your audience. Choose some of them and really exploit them.
- 6 How engaging is my introduction and how strong is my conclusion? What could I do to improve these?

Having improved your speech, write it out on cue cards and then rehearse saying it out loud a number of times so that you feel confident and comfortable presenting it. Experiment with different emphases or tones and decide which work best. Practise your speech in front of the mirror and then to supportive relatives and friends. Make sure you stand up when doing so. Your supportive friend can then tell you if you have any nervous movements to eliminate, such as swaying, pacing or playing with your hair, which might distract your audience. Grand gestures are great, but nervous tics are not as effective!

Your speech could be delivered to the class, or a small group, or filmed for a podcast. Discuss your options with your teacher.

WRITE AN ANALYSIS OF A SPEECH

Choose a speech (other than the ones we have studied) about an aspect of your group's chosen issue and analyse the structure and rhetorical devices the speaker uses, commenting upon their effectiveness in delivering their message.

For example, you may like to analyse Barack Obama's Inaugural Address in January 2009 or his 'Yes we can' speech from his 2008 campaign. Another option might be to analyse Kevin Rudd's 'Apology to the Stolen Generations' speech in February 2008, or one of U2 singer Bono's speeches in his efforts to raise awareness of the plight of developing countries. You may wish to use older speeches such as John F Kennedy's 'Ask not what your country can do for you' speech or Nelson Mandela's 'An ideal for which I am prepared to die' speech.

You will need a transcript of the speech so that you can study it closely, but these are often available on the internet. Decide on how to present your analysis of the speaker's persuasive devices, such as a written essay or a multimodal response.

PERFORM A SPEECH FROM A LITERARY WORK

You may have read speeches related to your group's issue in books that you found moving or inspiring. Choose a speech and then present an active drama performance of it. For example, you may like to perform the speech Atticus Finch delivers to the jury when defending Tom Robinson in Harper Lee's novel *To Kill a Mockingbird*.

Ideally, you should learn the speech by heart, or be so familiar with it that you only need to glance occasionally at cue cards. You may also like to dress up in costume to perform the speech. You will need to study the speech closely so that you can fully exploit its rhetorical devices and say all the words fluently, with plenty of appropriate expression. Your speech could be performed in front of the class or a small group, or filmed for a podcast. Discuss your options with your teacher.

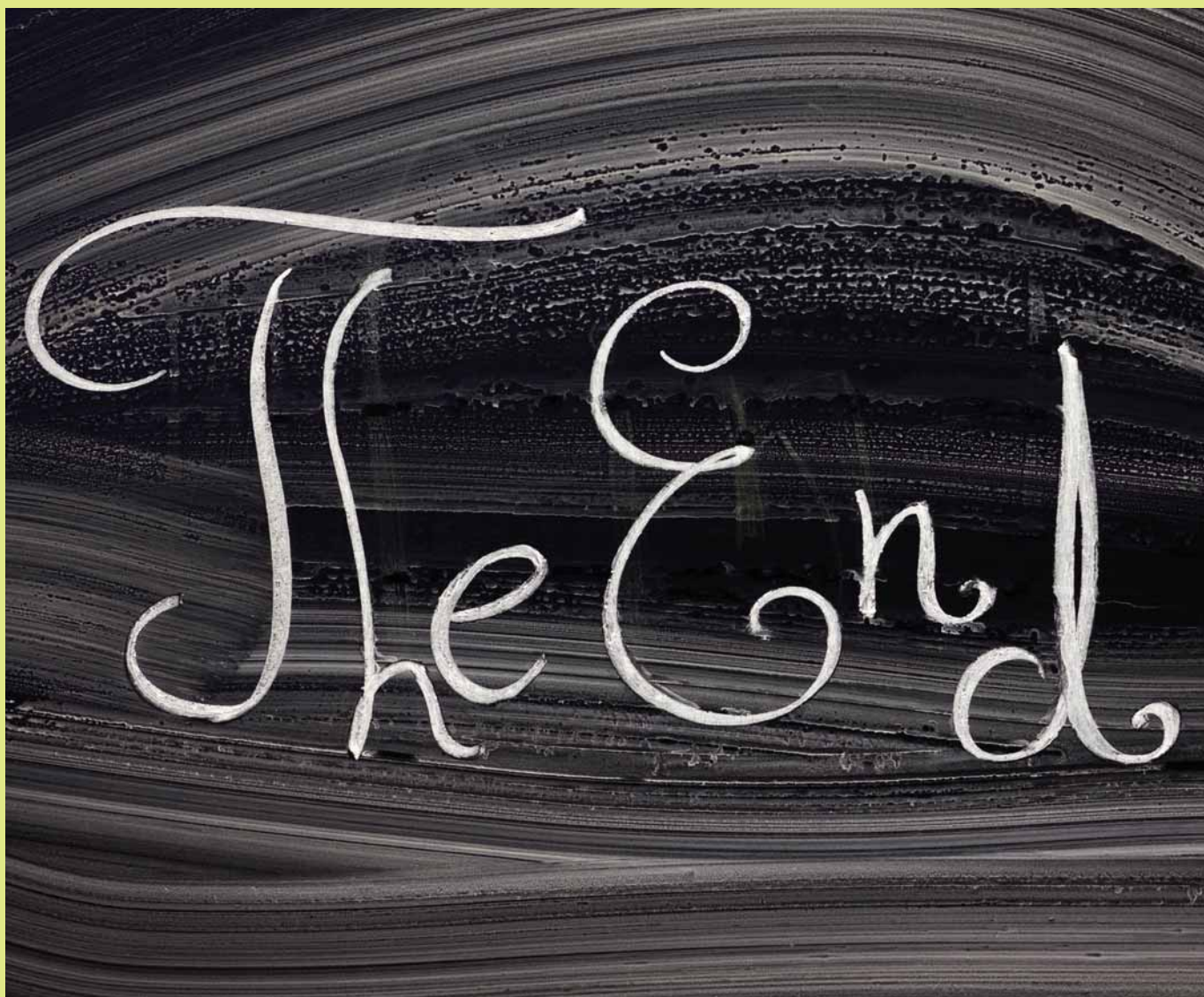
MAKE A PHOTO STORY FOR A SPEECH

You may have noticed some of the photo stories created for various speeches on YouTube. Choose a speech or excerpts of a speech relating to your chosen issue that you particularly like. If you can get a recording of the speech, place that as your soundtrack and then find appropriate photos and images to reflect key aspects of the speech as it progresses. If you are unable to get a recording, perform and record the speech yourself. You may also like to add a soundtrack of music that reflects the theme or mood of the speech, but be careful that it does not overwhelm the spoken words. Use music without lyrics, as they could distract your audience from the actual words of the speech. Include captions, giving essential details about the speaker and the date and place the speech was performed. You could also write short quotations that you find particularly effective on the relevant slides.

REFLECT ON WHAT YOU HAVE LEARNED

Review what you now know about speeches and language by recording your responses to the following questions:

- 1 Which speech did you most prefer of all the ones you studied in this unit? Why?
- 2 Make a list of the five most important things that you believe make a good speech.
- 3 Share your list with a partner. Did you notice any common ideas? Join up with another pair of students.
- 4 Now, in your group of four, try to agree on the 10 most important elements of a good speech and post them on your class wiki or create a poster or glog of them.
- 5 Finally, think about and discuss how you would answer this question: Can the spoken word really change the world?



GLOSSARY

A

abstract noun

names emotions, ideas, or feelings – things that you cannot see or touch, such as 'loyalty', 'love' or 'curiosity'

adjective

a word that tells us something or describes something more about the noun

adverbial

a word or group of words that contribute additional information to a clause and add meaning to a verb; they sometimes start with a preposition

alliteration

the repetition of consonant sounds at the beginning of words that are close together

allusion

a figure of speech that makes reference to a person, place or event, or to another literary work, that may be done directly or indirectly and relies on the audience to make the connection; a biblical allusion refers to people, places or events recorded in the Bible

analogy

the illustration of an idea by means of a more familiar idea that is similar to it

anaphora

the repetition of a sequence of words at the beginning of neighbouring clauses, which thus adds emphasis to the idea

animation

the rapid display of a sequence of images of 2-D or 3-D artwork, or models positioned in order to create an illusion of movement

annotate

highlight important information and add words or symbols

antiphonal

a musical term that means 'call' and 'response', in an antiphonal response, one person or group speaks, followed by a response from a different person or group

archetype

a model or recurring symbol that is held up as a perfect specimen or type, often recurring in narrative texts

articles

words such as 'the,' 'a', and 'an', articles are part of the noun groups, as they give us information about the noun

autobiography

a text about the life of a person, written in the first person by the person it is about

B

bias

the tendency towards a particular perspective or belief, which interferes with the ability to be impartial, unprejudiced or objective, evident in the presentation of a one-sided argument

biography

a text describing a person's life, written by another person, and written in the third person

blog

a site that is maintained by an individual or group that contains regular updates of words, pictures, videos and other material, where users are able to share and publish their opinions and discuss various subjects on the site, while readers are allowed to view and comment on the entries

body language

the various physical, mental or emotional states that we read from non-verbal communication made up of gestures, postures, facial expressions

C

cinematography

the art and technique of filmmaking, including scene composition, lighting, camera choices (angles and movement) and the integration of special effects

clause

a group of words that combines a subject (the thing being identified for comment) and its predicate (the comment about the subject that contains a verb); for example, 'my love is otherwise'

coda

the moral, lesson or message of the story that may make concluding remarks and bring the narrative back to the present

cohesive device

a tool that creates relationships between and among words in a text

collective noun

refers to groups or collections of people, things or animals, such as 'choir', 'team' or 'family'

common noun

names general things around you that you can see and touch, such as 'chair', 'computer' or 'school'

conjunctions

words that join other words, phrases or clauses together; coordinating conjunctions join two independent clauses to create a compound sentence and include words such as 'and', 'or' and 'but'; subordinating conjunctions join a dependent and independent clause to create a complex sentence and include words such as 'that', 'whether', 'while' or 'because'

cultural background

the context of one's life experience as shaped by membership in groups based on religion, ethnicity, race, socioeconomic status and gender

cultural understandings

the ways in which particular groups of people perceive, interpret and understand the world around them, these understandings enable individuals in the group to relate to each other, and could concern ideas about race, ethnicity, nationality, religion, gender, age, art, music, clothing, architecture, and so on

culture

a shared and learned system of values, beliefs and attitudes that shapes and influences who you are and your place in the world

D**documentary**

a text that aims to present a view of reality and attempts to tell the 'truth' in its depiction of people, places and events

E**effects**

an evaluation of the mode and how it impacts on an audience, especially how it might position an audience or make them respond

with feelings such as empathy, suspense, fear, judgement and humour

empathy

the experience of identifying with the thoughts, feelings and attitudes of another; it is an important aspect of the way readers engage with a narrative – the more you empathise with a character, the more involved you might find yourself in the story; a reader empathises when they imagine how similar their own feelings and responses would be if they were in the character's shoes

evidence

examples from the text that support your point of view

F**first-person narrative**

a narration by a character from their point of view where the character refers to him or herself as 'I'

flashback

a scene or scenes that take the narrative back in time from the current point the story has reached

foreshadowing

occurs when an author gives clues through details, characters, or incidents about what is going to happen later in the story

G**genocide**

the deliberate or systematic destruction of a part or whole of an ethnic, racial, religious or national group of people

genre

a type of text or category of texts that uses particular conventions

gothic horror genre

category of texts that uses the particular conventions, features and structures of gothic horror, which include the creation of suspense and fear through setting, character and atmosphere

H

Hazara

the third largest ethnic group in Afghanistan after the Pashtus and the Tajiks, the Hazaras have experienced persecution under the Taliban and many have fled the country

hyperbole

when exaggeration is used for emphasis or effect

I

imagery

descriptive language that can be said to create pictures in our heads when we read; imagery evokes the senses – hearing, taste, touch, smell, sight

intertextual reference

when a writer refers to another text (film, picture, book, poem, etc.) within their own text

intertextuality

the way in which texts are connected to each other

J

juxtaposition

to place two things side by side, especially for the purposes of comparison or contrast, to draw links between them

L

lexical chain

a sequence of related words in a text, used to demonstrate how a writer uses similar words to create a character or build an argument in a text

librettist

person who writes the words for a musical score

litote

a particular form of meiosis in which you write a statement in the negative to create emphasis; it can often create a humorous or ironic effect; for example, 'The Beatles were not an unpopular group'

M

mash-up

a blending of two or more texts to create a new text

meiosis

the understatement of your response to something; for example, 'I felt sort of pleased when they announced I had won the prize'

memoir

from the French word *mémoire* meaning memory; describes a text similar to autobiography, although these terms are almost interchangeable; like autobiography, it is written from the first-person point of view; unlike autobiography, it is more often about *how* one remembers and personal observations, rather than a historical, factual record of a life

metalanguage

the terms or language we use to describe the structures and features of language

metaphor

a comparison of one thing to another where it is described in terms of being something else without the use of 'as' or 'like'

mockumentary

a mock, or fake documentary, in which fictitious events are presented in documentary format; can also refer to an individual work within the genre

mode

refers to the mode of communication and includes the linguistic, visual, audio, gestural and spatial features of a text

mood

the atmosphere or emotion that is created by a text and experienced by the reader or viewer

multimodal text

a text that combines language modes (reading, viewing, writing, creating, speaking and listening) and processes; for example, the production of visual, audio, spoken and non-verbal forms of expression through a range of technologies

N

narrative

the relating of stories of events or experiences, imaginary (fiction) or real (non-fiction), including what is narrated and how it is narrated

narrative structure

the framework and order of a story

'nonce' form

poetic form created for a specific poem

nostalgia

derived from the Greek phrase for 'returning home', it describes a longing to return to happier times or to a place where one was happy

noun

naming words used to identify people, places, animals, abstract ideas or things

O**onomatopoeia**

words that sound like the thing they are describing or that sound like they look

P**parody**

a 'spoof' created to poke fun at the original text

parts of speech

parts of speech are the categories into which we place words according to the function they play within a sentence, including nouns, verbs and adjectives

personal pronouns

substitutes for proper or common nouns, such as 'I', 'we', 'you', 'he', 'she', 'it' and 'they'

phrase

a group of words without a verb; for example, 'green and shaded lanes'

point of view

the viewpoint of an author, audience or character in a text; it can be either a subjective (first-person) or objective position from which the world is observed: the subjective viewpoint would be through the eyes of a character and the objective viewpoint would be observing the character from a distance

polyphonic

a musical term that means 'many voices'

prepositions

tell 'where' something happened, such as 'in', 'on' or 'after'; prepositions often introduce adverbial phrases that give more information about the verb

prose poetry

a poem written in prose form, without line breaks

protagonist

the main or central character who drives the story forwards

pun

the humorous use of a word or words which look or sound alike but have different meanings; a play on words

R**repetition**

the use of repeated words or phrases for emphasis

S**science fiction**

a genre which speculates on future worlds in which humans are no longer in control of what they have created; it plays on fears of science and technology

simile

a comparison between two different things, actions or feelings using the words 'as' or 'like'

source material

what the documentary director chooses to use and include in the documentary, including interviews, archival footage, re-enactments and statistical data

stereotype

a widely held but oversimplified image or idea about a particular type of person or thing

stereotypical character

one that conforms to 'type', and is presented in a conventional, expected way

Stolen Generations

refers to the generations of Indigenous children who were forcibly removed from their families and communities by the Australian state and federal governments, church groups and other non-government agencies, from a period starting as early as 1869 and continuing into the late 1960s

structure

the way information is organised in different texts; in a persuasive text, the structure is generally: a thesis statement, a series of arguments that support the thesis, and then a conclusion that restates the thesis in some way

subversive

describes a text, image or idea that challenges the reader or viewer to look beyond the surface and invites an alternative way of responding to the text, image or ideas

surreal

describes imagery that is bizarre or fantastic, often displaying characteristics and qualities that you might associate with dreams

symbol

something that stands for or represents something else within a text

T**Tajik**

a person from a minority ethnic group in Afghanistan

technology

the use of tools and other inventions to support or organise human activity

texts

communications in various media; texts can be written, visual, spoken or multimodal and in print or digital form

text conventions

the generally accepted rules, usage or standard formats that structure texts

thesis statement

an initial statement that sums up the author's central idea

third-person narrative

a narration by someone or something that is not a character in the story and characters are referred to as 'she', 'he', 'it' or 'they'; this is the most common narrative mode in literature

V**values**

the 'big things' (like friendship, honesty, freedom, success) that are most important to us

verb

doing words that show an action being taken, such as 'write', 'sing' or 'learn'

GLOSSARY OF FILM TERMS

C

camera angle

the position of the camera in relation to the subject being filmed; if the camera is above the subject, it is at a high angle; if the camera is beneath the subject, it is at a low angle

cinematographer

the camera operator who plans a scene (usually with the director) and then shoots it

cinematography

the art and technique of filmmaking, including scene composition, lighting, camera choices (angles and movement), and the integration of special effects

close-up

a shot of a character's head or face, for example, that fills the screen

composition

the arrangement of the actors, three-dimensional objects (manufactured and natural), and other visual components that form the image within a frame

crane shot

a shot taken from high above the characters and the action by using a mechanical crane

cut

abrupt change (break) from one continuous set of images to another

D

deep-focus shot

a shot with the visual field in sharp focus: foreground, background, and everything in-between

dissolve

slow fading out of one shot followed by the slow fading in of another where the images are superimposed at midpoint

E

editing

act of putting together (splicing) images of film that have not been shot sequentially

establishment shots

the full details of a place from a distance, usually before the camera zooms in to show more detail and character

F

fade

transitional effect (also called fade-out/fade-in) where the last image from the previous scene fades to black then gradually, as the light increases, becomes the first image of the next scene

frame

like composition in its concern with the elements within a shot; however, here the emphasis is with the borders of that shot

freeze frame

the effect of freezing the action into a still photograph on the screen

full shot

a medium long shot that shows a complete person from head to foot

G

genre

a category of motion picture, such as the Western, comedy, melodrama, and action epic, etc.

H

hand-held shot

a shot that follows a character moving – usually through a crowd – using a hand-held camera and characterised by a jumpiness not present in a mounted camera

L

long shot

a shot taken at considerable distance from the subject

M

medium shot

a shot of a person from the knees or waist up

mise-en-scène

literally, 'put in the scene' (French), refers to all the theatrical elements necessary in composing a scene to be filmed: props, sets, lighting, sound effects, costumes, make-up, actors' placement (blocking)

montage

a series of abruptly juxtaposed shots using short, edited sequences and music, often interrelated by theme and/or events, denoting the passage of time

motif

an image, object, or idea repeated throughout a film, usually to lend a thematic or symbolic effect

N**narrative (film)**

the storyline or sequential plot of a film

P**pan shot**

a shot taken from a mounted camera moving horizontally on a fixed axis

point of view

either a subjective (first-person) or objective vantage from which the world is observed; the subjective viewpoint would be through the eyes of a character; the objective viewpoint would be observing character from a distance

prop

a three-dimensional object used by an actor or present on a set

R**reaction shot**

a shot of a character's reaction to what has been said or done in the previous shot

S**scene**

a series of shots unified in action or established location and time (setting)

score

the music composed for or used in the film

sequence

a series of interrelated scenes that establish a certain prolonged effect with a decided beginning, middle and ending

set

a site prepared for filming to occur

shot

a basic unit of filming, which is the unedited, continuously exposed image of any duration made up of any number of frames

sound effects

sounds other than music or dialogue that are part of the overall sound design; this can often include the use of silence

special effects

photographic, artistic, animated or computerised effects that are filmed to approximate reality or produce a sense of the surreal

T**tilt shot**

a shot taken from a mounted camera moving vertically on a fixed axis

tracking shot

a shot of a subject filmed by a camera mounted on a moving vehicle

V**voice-over**

narration off-screen while a series of shots unfold on-screen

Z**zoom shot**

an ongoing shot through a stationary camera where through the continuous action of the lens, a long shot can very rapidly convert to a close-up as a zoom in; a close-up reverting to a long shot is a zoom out

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