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ENGLISH FOR QCE

3+4

Grace Loyden
Virginia Ayliffe
Elli Housden

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Contents

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PART THREE: Units 3 and 4

Introduction

This textbook is designed to support your studies in Units 3 and 4 of the General Senior Syllabus: English. Teachers and students will be able to work from this textbook to fulfil mandated syllabus objectives and subject matter, as well as engage with learning experiences that underpin summative assessment required in Units 3 and 4. Teachers should also constantly refer back to the syllabus. It is recommended that students have already used *Nelson English for QCE: Units 1 and 2* in Year 11, as this book (for Units 3 and 4) builds on the concepts addressed in the book for Units 1 and 2, but it is not essential for the effective use of this textbook in Year 12.

An outline of the recommended design process is:

Step 1

- Select your texts from the *Prescribed Text List*, including your selected text for the External Assessment (these texts cannot have been studied in Units 1 and 2), as specified by the text selection and summative assessment requirements of the English General Senior syllabus 2019.
- Across Units 3 and 4, the text selection must include three of the following four categories:
  - one complete play
  - one complete prose text
  - a selection of poetry (at least five poems)
  - a multimodal text (film, television, documentary).
  - Refer to the syllabus for further information.

Step 2

- Design three assessment instruments to be implemented across Units 3 and 4:
  - Internal Assessment 1: preparing a written response for a public audience (two texts of different types – at least one must be from the *Prescribed Text List*)
  - Internal Assessment 2: preparing a persuasive spoken response
  - Internal Assessment 3: examination – imaginative written response (one text from the *Prescribed Text List*)

Step 3

- Download the study guide template from NelsonNet
- Identify which learning experiences you will undertake from the relevant study guide in this textbook

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Study guide template

Warnings

- Teachers are advised that some of the texts discussed in this book contain adult themes and strong language. The authors have selected texts they consider appropriate for students at a senior school level but it is strongly recommended that teachers familiarise themselves with the texts to ensure suitability for their specific school context.
- Aboriginal and Torres Strait Islander readers are advised that this book contains images and names of people who have died. Seeing these images or names may cause sadness and distress to the relatives of those people. We advise reading with caution and apologise for any distress unintentionally caused by the inclusion of this material.
- Readers are advised that documents written in the past, which may be quoted within this book, might use words and descriptions referring to Aboriginal and Torres Strait Islander and Maori peoples that reflect attitudes held at the time, but which are considered inappropriate or offensive today.

NelsonNet

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NelsonNetBook

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NelsonNet resources

Access to NelsonNet also provides students with additional web-based materials such as worksheets, videos and bonus recipes.

Weblinks

Students and teachers can link directly to external websites referred to in
Nelson English for QCE Units 3 & 4 via the free, unprotected weblinks site located at
http://nelsonenglish_3-4_1e.nelsonnet.com.au
Disclaimer
Please note that complimentary access to NelsonNet and the NelsonNetBook is only available to teachers who use the accompanying student textbook as a core educational resource in their classroom. Contact your Education Consultant for information about access codes and conditions.

About the authors

Grace Loyden

Grace Loyden is the Head of English at Townsville Grammar School. She has spent much of the last decade teaching English at Spinifex State College in the outback town of Mount Isa and, as a Head of Senior English early in her career, she had a significant role in mentoring beginning English teachers in the isolated environment of northern Queensland. Grace has been a district review panellist for a number of years and was on the expert writing team for the new English syllabus. She has been a QCS Writing Task marker and has been a marker for the external exam trial for English. Grace was the recipient of ETAQ's 2016 Peter Botsman Award, recognising excellence in English education in Queensland.

Virginia Ayliffe

Virginia Ayliffe is an experienced secondary English teacher at Somerville House in Brisbane. She has worked on coaching projects and inquiry-based projects with Independent Schools Queensland and piloted and edited 'How to Teach' programs written and published by Education Queensland. She has also co-authored textbooks in the *A+ National Literacy Tests* and *Shakespeare Unplugged* series.

Elli Housden

Elli Housden is an experienced English teacher and a writer. She has shared her love of literature and writing with students in classrooms in Australia and the UK, and published textbooks in both countries. *Senior Text Types* and *Writing and Responding* are reference texts used widely in Australian schools. *A Stack of Stories*, *Five Senses* and *Step into Stories* are anthologies of short stories designed to foster a love of reading in secondary students, as well as improving their literary skills and writing ability. Elli is also a published poet, book reviewer and writer of YA and crime fiction. Elli is still involved in some classroom teaching at St Laurence's College where she was formerly a member of the Senior English staff. She has been a QCS Writing Task marker and a marker in the external exam trial for English.

Glossary

allegory a story that has a symbolic meaning beyond its literal interpretation; a form of extended metaphor in which objects, events and characters in a narrative are used to stand for, or refer to, events or concepts that are outside the narrative itself

analyse dissect to ascertain and examine constituent parts and/or their relationships; break down or examine in order to identify the essential elements, features, components or structure; determine the logic and reasonableness of information; examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences

argue give reasons for or against something; challenge or debate an issue or idea; persuade, prove or try to prove by giving reasons

aside a dramatic device that is a remark or passage in a play that is intended to be heard by the audience but is supposed to be unheard by the other characters in the play

blocking a scene determining the movements and positions of the actors in a scene; in a film, blocking a scene enables the director to position the actors within a frame relative to the camera

chiaroscuro cinematography uses lighting to create a contrast between light and dark

comment express an opinion, observation or reaction in speech or writing; give a judgment based on a given statement or result of a calculation

concept a general idea or position, declared or implied, that is present in the text

connotation commonly associated meanings

consider think deliberately or carefully about something, typically before making a decision; take something into account when making a judgment; view attentively or scrutinise; reflect on

create bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole

decide reach a resolution as a result of consideration; make a choice from a number of alternatives

define give the meaning of a word, phrase, concept or physical quantity; state meaning and identify or describe qualities

democratic socialism a set of political beliefs and principles supporting equal opportunities for everyone, under a fairly elected parliament

denouement the 'tidying up' or clarification of a complication in a plot

describe give an account (written or spoken) of a situation, event, pattern or process, or of the characteristics or features of something

determine establish, conclude or ascertain after consideration, observation, investigation or calculation; decide or come to a resolution

discuss examine by argument; sift the considerations for and against; debate; talk or write about a topic, including a range of arguments, factors or hypotheses; consider, taking into account different issues and ideas, points for and/or against, and supporting opinions or conclusions with evidence

dystopian fiction a genre of fictional writing used to explore social and political structures of a futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral or totalitarian control

dystopian society the society of a futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral or totalitarian control

entailment in *Pride and Prejudice*, this refers to the system of inheritance that ensures the eldest son, or closest male relative, inherits a family's estate

epigraph a brief quotation, often from a famous text or writer, at the beginning of a novel or chapter which reflects its theme or point of view

epistolary the telling of a story through letters or documents

examine investigate, inspect or scrutinise; inquire or search into; consider or discuss an argument or concept in a way that uncovers the assumptions and interrelationships of the issue

explain make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; give an account; provide additional information

exposition the opening part of a play, story or film in which we are introduced to the characters and their situations

free indirect speech or free indirect discourse a style of third-person narration that uses some of the characteristics of third person along with the essence of first-person direct speech

hubris excessive pride or self-confidence

identify distinguish; locate, recognise and name; establish or indicate who or what someone or something is; provide an answer from a number of possibilities; recognise and state a distinguishing factor or feature

intellectualism the use of intellect at the expense of emotions

interpret use knowledge and understanding to recognise trends and draw conclusions from given information; make clear or explicit; elucidate or understand in a particular way; bring out the meaning of, e.g. a dramatic or musical work, by performance or execution; bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of; identify or draw meaning from, or give meaning to, information presented in various forms, such as words, symbols, pictures or graphs

intertextuality a text that draws on the content or style of other texts to form a relationship between both

irony the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect

Machiavellian cunning, scheming and unscrupulous, especially in politics

metafiction fiction where the story is concerned with the process or the art of writing or storytelling

meta-theatrical imagery references and images of a play that draw attention to its nature as drama or theatre, or to the circumstances of its performance

mise-en-scène a French term referring to the setting, lighting, acting and costume within a scene, as distinct from camera work and editing

montage a series of rapid shots edited together and complemented by music; series of shots that establish the setting of the story

moral panic an instance of widespread alarm in response to a situation being interpreted as threatening social standards

patriarchy a system of society or government in which men hold the power and women are largely excluded from it

post-broadcast era also known as the 'digital age' whereby the development of technology has allowed for greater diversity in content and accessibility; as opposed to broadcast era, which is the time period during which television and radio were the dominant modes of distributing information, broadly considered to be between the 1950s and early 21st century

priming the use of language or images that have particular connotations in order to set-up or align the viewer's perspective

reflect on think about deeply and carefully

select choose in preference to another or others; pick out

show provide the relevant reasoning to support a response

soliloquy a dramatic device often used when a character speaks to oneself, relating thoughts and feelings, thereby also sharing them with the audience, giving off the illusion of being a series of unspoken reflections

sound elements voice overs, sound effects, music

speculative biography a biography where the writer uses conjecture and informed imagination to fill in the gaps and silences in the archives of the lives of those who are under-represented in sources and obscured from the historical record

symbol anything that stands for something else in a text, and is used to emphasise the qualities of a character or an object, giving ideas of objects meaning other than their literal sense, e.g. black as a colour to symbolise evil

symbolic elements symbols or signs that carry meaning and which audiences are required to understand prior to reading the text

transcript a written version of material originally presented in a spoken medium

visual elements camera shots, camera angles, editing, lighting

PART ONE

What you need to know: background information

1 Understanding genre and text types
2 Preparing for external unseen examinations

Part One of *Nelson English for QCE Units 3 & 4* is designed to reinforce your understanding of the genres in which you are required to write for assessment purposes and support you in preparing for external examination.
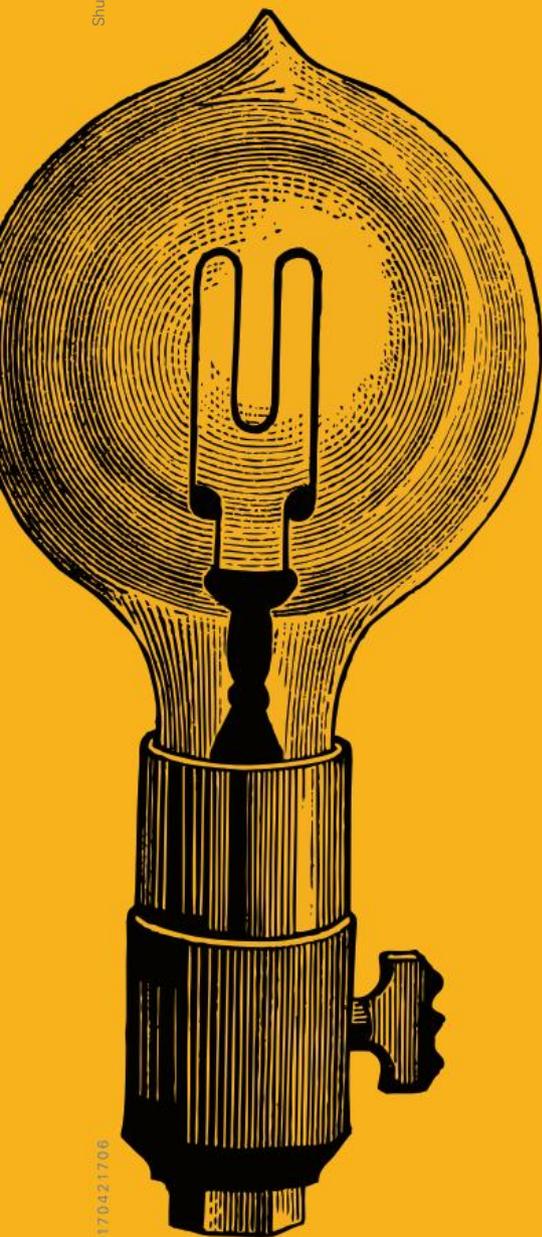
Understanding genre and text types

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Summative internal assessment tables

Textual connections

IA 1 Summative internal assessment: extended response – written response for a public audience

The tables below are also available formatted as landscape Word documents on NelsonNet.

Description	Respond to **two** texts types (at least one of which is a literary text from the Prescribed Text List) which are connected through their representation of a concept, identity, time or place.
Conditions	1000–1500 words and may be accompanied by relevant digital elements.
Purpose	In a response for a public audience, position the reader to consider the texts in a particular way in relation to each other by offering a perspective on the representation studied.

TEXT TYPE POSSIBILITIES	SEQUENCING AND ORGANISATION
Article	• titles/headings • sometimes a by-line • statement of contention • development of ideas/arguments in a logical and cohesive way
Column	• evidence and facts • statement of conclusion/advice • if writing a column, the writer may be a familiar contributor whose opinions are well known
Opinion essay	• titles/headings • statement of contention • development of ideas/arguments in a logical and cohesive way • evidence, information, facts and reflection • statement of conclusion/advice

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>> Blog	- title - development of ideas/arguments in a logical and cohesive way - evidence, information, facts and reflection - statement of conclusion/advice - personal thoughts, online journal - discrete entries (posts), usually with most recent at the top - often focused on a single concept - reflections on idea (interactive – comments from other users)

Aesthetic features and stylistic devices (mode appropriate), language

- clearly established and stated contention
- sustained argument
- description
- information
- persuasive language and devices
- entertaining style
- subjective and authoritative tone
- bold and variation of font size
- images with captions
- columns for relevant context
- paragraphs
- evidence from a range of sources
- variation and flexibility of linking devices

- range of tenses
- linking words
- informal language
- variation of sentence structure for effect, including simple, compound, complex and fragmentary sentences
- active and passive voice
- personal and impersonal pronouns
- variation in point of view, including first, second and third person
- abbreviated words
- neologisms, including words that end in suffixes such as –esque and portmanteaus

Descriptive language:
- figurative devices such as metaphor, personification or simile
- use of senses
- precise adjectives and adverbs
- precise verbs

Informative language:
- factual
- detailed
- researched
- use of quotations and statistics where relevant

Evaluative language:
- positive terms such as: important, significant, necessary or impressive
- negative terms such as: inconclusive, questionable, unimpressive, insignificant or weak

Persuasive language:
- emotive language
- tricolons
- anaphora
- figurative language
- devices of sound including alliteration, onomatopoeia, sibilance and assonance
- statistics
- analogy
- facts
- second person

Textual connections

IA 2 Summative internal assessment: extended response – persuasive spoken response

Description	Create a perspective using reasoned argument in order to persuade an audience.
Conditions	• 5-8 minutes • live or pre-recorded • may use multimodal or digital elements
Purpose	In a persuasive argument that adds to the public dialogue, respond to the presentation of a contemporary social issue (from the past year) in the media.

TEXT TYPES	SEQUENCING AND ORGANISATION
Speech **Seminar**	• clear establishment of context and audience • introductory statement of purpose and contention • presentation of argument through logical development of ideas • substantiated arguments and concluding remarks • may include a call to action
Vlog **Vodcast**	• clear establishment of context and audience • introductory statement of purpose and contention • presentation of argument through logical development of ideas • concluding remarks • may include an expectation of comment or reaction in a written form • may include a call to action

Aesthetic features and stylistic devices (mode appropriate)

Relevant for the intended audience:
- sustained argument
- description
- information
- persuasive language and devices
- entertaining style
- subjective and authoritative tone
- evidence from a range of sources
- variation and flexibility of linking devices

Descriptive language:
- figurative devices such as metaphor, personification or simile
- use of senses
- precise adjectives and adverbs
- precise verbs

Informative language:
- factual
- detailed
- researched

Evaluative language:
- positive language such as: important, significant, necessary or impressive
- negative language such as: inconclusive, questionable, unimpressive, insignificant or weak

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Persuasive language:
- emotive language
- tricolons
- anaphora
- figurative language including metaphor, personification and simile
- devices of sound including alliteration, onomatopoeia, sibilance and assonance
- statistics
- analogy
- facts
- second person

Close study of a literary text

IA3 Summative internal assessment 3: examination – imaginative written response

Description	Use an interpretation of a literary text from the Prescribed Text List as a springboard for an imaginative response.
Conditions	• one week's notice of task • two hours writing time plus planning (15 minutes) • to be completed in a set time frame • 800–1000 words • no access to teacher advice, guidance or feedback after the task is distributed • no notes
Purpose	In an imaginative response to a literary text, prompt critical and emotional responses in the reader.

TEXT TYPES	SEQUENCING AND ORGANISATION
Short story	• series of events presented in logical progression to suit purpose and audience • may contain a series of complications and rising tension • resolution/conclusion • reveals a sophisticated understanding and justifiable interpretation of the original text • may include detail to entertain, inform or challenge the reader
Monologue	• one character voices a perspective presented in logical progression to suit purpose and audience • there is an implied listener • may contain a series of complications • resolution/conclusion • a revelation of character • reveals a sophisticated understanding and justifiable interpretation of the original text • may include detail to entertain, inform or challenge the reader

Narrative intervention	- series of events presented in logical progression intervening at a relevant point in the text - may contain a series of complications - resolution/conclusion - while the intervention is original, it should offer an insightful understanding of the original text, perspective and voice so long as it may be placed logically - reveals a sophisticated understanding and justifiable interpretation of the original text - may include detail to entertain, inform or challenge the reader
Script	- series of events presented in logical progression to suit purpose - may contain a series of complications - resolution/conclusion - contains dialogue - character speaking parts - stage directions - reveals a sophisticated understanding and justifiable interpretation of the original text - may include detail to entertain, inform or challenge or bring to life for the reader/audience

Aesthetic features and stylistic devices (mode appropriate), language

Literary elements:
- antagonist
- characterisation
- climax
- complications
- conflict
- dialogue
- imagery
- mood

- motifs
- narrator(s)
- plot
- point of view
- protagonist
- setting
- tone
- concept
- consistent voice

Literary techniques:
- allegory
- allusion
- anthropomorphism
- dramatic irony
- exposition
- figurative language
- foil
- foreshadowing
- juxtaposition
- parallelism
- repetition

Figurative language: • analogy • hyperbole • cliché • idiom • imagery • irony • metaphor • oxymoron • personification • pun • simile • symbolism • understatement	
Short story	Tone: • social and cultural context • word choice • sentence construction • point of view • informal or formal language • contractions
Monologue	Tone: • sustained use of first person • use of second person 'you' to refer to listener • use of verbs to refer to the listener • use of context relevant colloquial language • use of language and punctuation to emulate the pauses in speech and informality that can exist between some speakers and listeners
Narrative intervention	Tone: • description of scene, set (including props) and costuming • use of stage directions in brackets, italics or colour • use of character names followed by colon or space and dialogue • space between each speaker • use of punctuation to indicate pause and timing such as the dash to indicate a character 'cutting in' or speaking over the previous speaker
Script	• use of first and second person in a discussion • use of precise verbs • use of context-appropriate colloquial expression • use of interjections such as 'ah' and 'uh-huh' or 'okay'

Preparing for external unseen examinations

An external examination means that the question or task you will be expected to respond to is unknown. You will know the conditions and that the response is a written, analytical essay. To prepare for an external examination, you need to do the ground work and approach a literary text from the external assessment texts in the *Prescribed Text List* and the conventions of analytical writing in a methodical and purposeful fashion. This means reading and practising analytical writing as well as undertaking an in-depth study of the text. You will be going beyond reading the novel or play for pleasure and will be thinking critically about how the author or playwright has evoked a particular response from an audience and exploring how issues and ideas are represented in order to elicit that response.

As a result, you are studying a literary text by analysing, exploring and formulating opinions about:

- perspectives and representations about concepts, identities, times and places
- the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions
- the aesthetic features and stylistic devices, and their effects.

Understanding the text and preparing for an analytical response

Read the novel or play.	**Keep detailed notes** at the end of chapters, or acts and scenes, noting: • key character names • significant events • questions that you have at that point in the text.
Reread the novel or play actively and, where relevant, use colour coding. Create a legend. | COLOUR	FEATURE
	Character (name)
	Symbol (name)
	Concept (name)		**Highlight or use sticky notes** to indicate: • descriptions of characters • symbols and images • quotations that reveal a character's or narrator's perspective of a critical concept.
Answer critical chapter- or scene-based questions.	**Respond to questions** in this textbook, during and after reading, that help you **comprehend and consider your reaction** to: • the novel genre and its purpose • context • concepts • audience • identities • times and places • cultural assumptions, attitudes, values and beliefs • aesthetic features and stylistic devices.
Read critical essays and articles about the novel or play. To deepen your understanding, check that your source has made reference to published texts or literary journals or used responses from acclaimed writers.	**Highlight:** • the thesis or contention of the essay or article • the main arguments • any evidence to substantiate claims, including quotations from the original text • effective words and phrases for transition or linking of ideas and paragraphs • evaluative terms for analysis • terms that refer to tone (a list for each text appears in the relevant chapter) • strategies used to conclude the analytical response.
Watch, where possible, a range of short clips which analyse the text. Try to use sources that reference acclaimed critics or reveal evidence of research. Use the Google advanced search option and in the space named 'domain', type 'edu' to refine your search.	**Takes notes** of any: • relevant ideas to support your interpretation of the text • references or quotations from the text.
Read contemporary articles about popular reactions to the text or adaptations of the text.	**Highlight:** • the thesis or contention of the article or review • any critical issues in the text that continue to be relevant to contemporary audiences • any textual references that are of ongoing interest to contemporary readers.

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>> **Watch adaptations** of key scenes, where possible.	**Make notes on:** • the representations of key scenes (note omissions, inclusions and alterations) and how these influence your response to ideas, events, identities and themes • how the adaptations shape meaning through symbolism.
Compare notes or observations from articles and essays to your own notes.	**Compose a list of recurring:** • key ideas • concepts • perspectives of identities in the text • references to images and motifs • references to organisation and style of the text.

Revision

Review notes.	Find patterns in your highlighted texts and notes regarding: • organisation of the text • context of the text and audiences' responses to it • concepts • identities (including relevant protagonists or antagonists) • aesthetic features and stylistic devices.
Vary study approaches of the text.	• Research and read a range of sources from articles, notes, lists of characters and their qualities, or collate popular quotations from the text. • Read essays to get yourself into an analytical frame of mind and immersed in the world of the text. • Create prompt cards summarising key ideas. • Explain key ideas from the text to another person. • Explain your argument about the text to another person.
Compose a list of key questions about a range of topics regarding concepts, identities and values in the text. Use stems such as: • How is the reader positioned to respond to … • To what extent is the concept of …	• Write thesis statements or a clear statement of contention in response to each key question. • Brainstorm the topics to support each contention. • Compose a list of evidence from the text, including any relevant quotations.
Select quotations that are able to be used to respond to a range of questions.	Ensure quotations: • are relevant for responding critically and do not only offer detail • are varied to suit a range of questions • point to the critical ideas of the text • provide evidence of the author's style.

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>> **Practise integrating quotations** into a body paragraph.	Once you have selected a number of quotations:
	• attempt to use them to substantiate a range of points to ensure their versatility
	• practice using the critical parts of the quotation rather than a complete sentence to reduce the number of words that need to be memorised; e.g. If you are proving a point about the endless and inescapable cycle of revenge, you may only use 'blood will have blood' instead of using and memorising from *Macbeth*:
	    It will have blood; they say, blood will have blood:
	    Stones have been known to move and trees to speak;
	    Augurs and understood relations have
	    By magot-pies and choughs and rooks brought forth
	    The secret'st man of blood.
	 (Act 3, Scene 4)

Memorise quotations.	Use a range of techniques to support your recall of selected quotations, including: • memorising a few at a time • creating flashcards • analysing the quotation and writing on the flashcard what it reveals • acting or drawing quotations • reviewing quotations regularly and often • using quotations in practice essays.
Create a list of analytical terms.	From your reading of critical essays and articles, select: • effective words or phrases for transition, linking or cohesion • evaluative terms to critique the author or playwright's purpose • terms to evaluate characters' attitudes, values and beliefs • relevant words about tone.

Respond to and write practice essays.	• From a list of questions, practise:
	  – planning
	  – writing
	  – editing
	  – seeking feedback.
	• Make note of the paper's conditions.
	• Read all the questions and select the one to which you can best respond.
	• Highlight the essential parts of the question
	• brainstorm your response.
	• Establish your contention (make sure that you answer the question in a specific way).
	• Define any key terms in the thesis or contention.
	• Map out your response including the quotations and text references you want to use.
	• Determine how your responses will conclude.

Write practice essays under exam conditions.	Restrict yourself when writing a practice essay by: • using an unseen question given to you by your teacher or a critical friend • using the time limit • using the published examination conditions.
Be prepared the day before.	The day before, review: • text • notes (outlines and summaries) • quotations (including flashcards).

Examination day

Read the paper.	• Make note of the paper's conditions. • Read all the questions and select the one to which you can best respond. • Highlight the essential parts of the question.
Plan.	• Brainstorm your response. • Establish your contention (make sure that you answer the question in a specific way). • Define any key terms in the thesis or contention. • Map out your response, including the quotations and text references you want to use. NB. Don't re-use quotations or references in different parts of your essay. • Determine how your response will conclude. • On your planning page, create a prompt box of lists of useful words such as transitions, analytical terms and important technical terms you wish to use throughout your response. • Review time remaining.
Check detailed plan.	• Ensure your plan responds to all parts of the question and that your ideas link logically. • Ensure your points are relevant to your response. • Highlight the textual references and quotations to ensure sufficient evidence is used to substantiate your points. • Review time remaining.
Write response.	• Follow the plan. • Read each paragraph after it has been written to ensure the clear development of ideas. • Circle any words or phrases you may want to revise in the final edit. • Check time to ensure you allow sufficient time for editing.
Edit response.	In the remaining time: • read each sentence to ensure its accuracy and clarity • double check the accuracy of punctuation for integrated quotations • review the spelling of words • ensure paragraphs are clearly marked • review links between paragraphs and sentences • ensure all script is legible.

PART TWO

Study guides

Burial Rites

Practice tasks

- Agnes reveals: 'How other people think of you determines who you are.' (Hannah Kent, *Burial Rites*. By arrangement with the Licensor, the Thea Astley Estate, c/- Curtis Brown (Aust) Pty Ltd) Write a blog exploring the degree to which the novel reveals this to be true.
- Create an article suitable for an online publication such as *The Conversation* or a magazine feature article offering a perspective about the novel's representation of the following concept: 'words are powerful'.
- Agnes's story shows that the greatest threats to freedom are the actions of others. Create a persuasive speech that challenges or endorses this concept as you have observed it in the media within the previous year.
- Agnes's story offers a justification for her behaviour. In the form of a persuasive speech, challenge or endorse the idea that a person's actions can be justified as you have observed it in the media within the previous year.
- Create an imaginary response from the perspective of a minor character such as Agnes's mother; for example, when she leaves her as a child. Explore this critical moment and how it contributes to the silencing of Agnes.
- While she waits for her execution, a number of characters hear Agnes Magnúsdóttir's account of the stories that led to the murders. Create an imaginary request for a pardon addressed to Björn Blöndal from one of the characters who has heard her story.
- In the form of an analytical essay, respond to the following question: How is the reader positioned to view Björn Blöndal?
- In the form of an analytical essay, analyse how the reader is positioned to respond to the concept that Agnes Magnúsdóttir could not escape her fate.

Introduction to *Burial Rites*

Hannah Kent's *Burial Rites* was written in response to the author's interest in the story of Agnes Magnúsdóttir, the last woman sentenced to death for the crime of murder in Iceland. It is a **speculative biography** that offers a representation of a life of hardship, culminating in Iceland's last execution. Kent offers a voice for a woman who is marginalised by a life of desperation, isolation and silence. Novels such as *Burial Rites* are powerful texts through which authors can challenge and shape the attitudes and values of the audience in relation to a significant historical event. So compelling was Kent's reimagining of Agnes Magnúsdóttir's story that a mock retrial of her case was held in 2017.

The representations of people, places and ideas in *Burial Rites* will evoke emotional and critical reactions from readers, and position them to explore their sense of self, their world and their place in it.
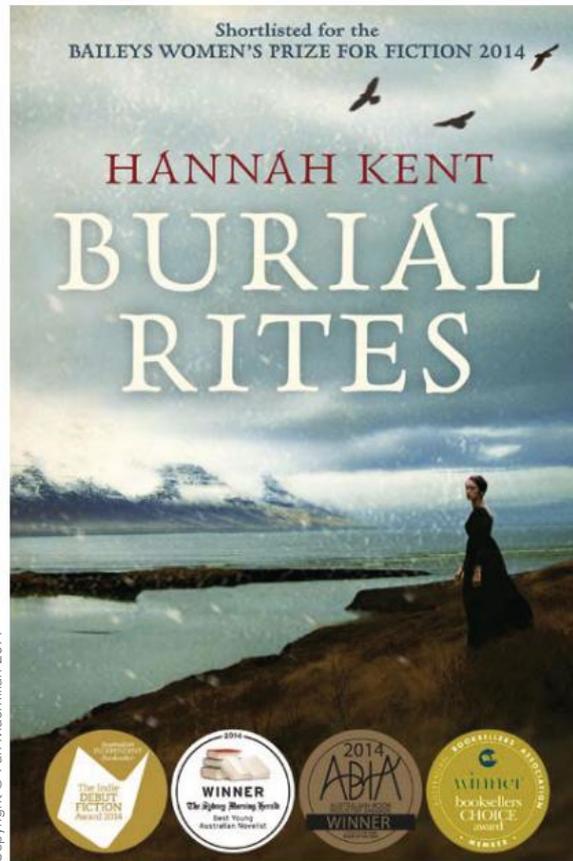
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speculative biography
a biography where the writer uses conjecture and informed imagination to fill in the gaps and silences in the archives of the lives of those who are under-represented in sources and obscured from the historical record

Burial Rites is a speculative biography of Agnes Magnúsdóttir, an actual historical character

Studying *Burial Rites*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of historical fiction and speculative biography and its features
- explore how the construction of *Burial Rites* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *Burial Rites*
- examine how Hannah Kent establishes and uses narrative voice to develop a relationship with readers
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Burial Rites*
- examine in detail how meaning is constructed in *Burial Rites*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Burial Rites*
- examine the aesthetic features and stylistic devices used in *Burial Rites* to explore how they shape meaning and invite the audience to respond in particular ways.

The novel genre and its purpose

1. Revise the genre patterns and conventions of a novel, including setting, point of view, perspective, narrative structure and characterisation techniques.
2. Identify the purpose and features of historical fiction and speculative biography, and find examples of fiction that are based on, or inspired by, 'true stories'.
3. Research the lifestyle of a farmhand in Iceland during the early 1800s, including their living conditions and the laws regarding women.

The relationship between context, audience and purpose

Context

1. In groups, or individually, research the historical events, including the life of Agnes Magnúsdóttir, that inspired Kent's narrative. Determine why Kent might have been motivated to create this representation of Iceland's history.
2. Define the effect of the **patriarchy** on women such as Agnes Magnúsdóttir in Iceland during the early 1800s.

patriarchy
a system of society or government in which men hold the power and women are largely excluded from it

In 19th century Iceland, it was typical for families to live together in baðstófas similar to this

Alamy Stock Photo/Zoonar GmbH

The story
of Agnus
Magnúsdóttir

Burial Rites
cover art

Audience

1. Examine a range of contemporary texts and events inspired by the novel, including the retrial. Determine why audiences may sympathise with a convicted murderer. Use the links to support your conclusions.
2. Refer to the cover of the first Australian edition of *Burial Rites* (2013) on p. 15, and then research online the Polish (2013) and Swedish (2014) covers. Compare the similarities

and differences in the images on the novel covers in the table below and discuss the changes that have been made to each, depending on the country in which the edition was released.

COVER	POLAND	SWEDEN	AUSTRALIA
Similarities			
Differences			

3   Determine what readers may believe about the novel's story as a result of each representation.

Comprehending the text

1   During your first reading of *Burial Rites*, aim to read it for enjoyment. After all, this is the primary reason for the author writing the novel.
2   During your next reading, keep a record of who is narrating the story and summarise the sequence of events in each narrator's story.
3   Document your initial impressions of Agnes Magnúsdóttir.
4   In groups, create a 10-frame storyboard of the key events in the narrative.
5   Create a list of primary sources used in the text and discuss the purpose of their respective placement in the narrative.
6   Plot the journey of Agnus Magnúsdóttir on a map of Iceland. At each place, note the significant characters and events that influence her course.
7   The extremes of weather and the forbidding yet sublime landscape determine the outcome of significant events in the novel. Next to the map, note how landscape and climate relate to the events in the novel.
8   Research the Sagas and compose a list of their qualities.
9   Read *The Conversation* article titled 'Guide to the classics: the Icelandic saga', 15 August 2016. Reflect how the journey of Agnes and the style of *Burial Rites* adopts the characteristics of Icelandic Sagas.
10 Discuss with a partner whether Agnes is a murderer. Use evidence from the text to justify your position.
11 Research why Agnes was the last person to be executed for a crime in Iceland and how her case may have influenced a change in criminal law.
12 The novel is informed by history and yet it offers a fictional resolution. Discuss the purpose of omitting Agnes's confession or proving her innocence.

Chapter 3
template 1

The Icelandic
Saga

Perspectives and representations of concepts, identities, times and places

Concepts

1   In the table below, list examples of omens and fate in the novel.

OMENS	FATE
Dreams in chapters 3, 4, 5, 6, 7, 8, 10, 11	'God has had His chance to free me, and for reasons known to Him alone, He has pinned me to misfortune, and although I have struggled, I am run through and through with disaster; I am knifed to the hilt with fate.' By arrangement with the Licensor, the Thea Astley Estate, c/- Curtis Brown (Aust) Pty Ltd

2 Discuss the extent to which the reader is positioned to accept that the individual controls his/her life by considering the belief in omens and fate.

3 Explore the representation of law and religion in the novel, through Kent's portrayal of District Commissioner Björn Blöndal and Assistant Reverend Thorvardur Jónsson (Tóti), and discuss how neither the law nor religion could save Agnes.

4 The novel poses interesting questions about truth. There are three viewpoints that tell parts of Agnes's story: the characters Agnes, Toti and Margret, and the omniscient narrator and historical documents. Discuss which story is most reliable.

5 Consider how the different narrative perspectives may have contributed to the decision to hold a mock retrial of Agnes in 2017.

6 The word 'rites' is a homophone for the words 'writes' and 'rights'. Discuss which critical concept is explored by each word in the table below.

Homophone	Rites	Writes	Rights
Meaning			
Concept it represents in the novel			

7 Research and explain the symbolic purpose of the novel's title.

Identities

1 Interpret and analyse the changing representations of the three characters with whom Agnes shares her story and plot these changes on a timeline.

2 Create an inside/outside diagram or a physical outline of two characters from the novel. Label the qualities of the characters outwardly present, and what the characters feel or may feel privately. Consider what conclusions you can draw on how individuals are judged.

3 Create a list of significant male and female characters. Compare the roles of the male and female characters in the text and determine what these roles and responsibilities reveal about power during the early 1800s in Iceland.

4 Discuss the significance of telling the story of Agnes rather than Fridrik.

5 Examine the following quotation and create a table that reveals how other characters view Agnes.
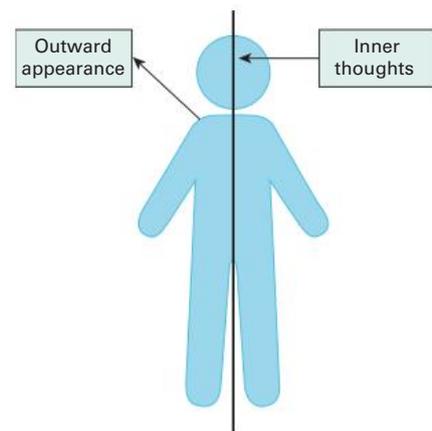
> They will see the whore, the madwoman, the murderess, the female dripping blood into the grass and laughing with her mouth choked with dirt. They will say 'Agnes' and see the spider, the witch caught in the webbing of her own fateful weaving. They might see the lamb circled by ravens, bleating for a lost mother. But they will not see me. I will not be there.
>
> Hannah Kent, *Burial Rites*, (Chapter 1, pp. 29–30). By arrangement with the Licensor, the Thea Astley Estate, c/- Curtis Brown (Aust) Pty Ltd.

6 Agnes endures hardship because of her gender and social position. Determine the extent to which Agnes suffers because it is believed she 'never cared about anyone but herself. She was always fixed on bettering herself. Wanted to get above her station … Bastard pauper with a conniving spirit.'

7   Explore how the historical texts included in the novel are used to challenge the reader's understanding of characters, events and ideas. For example, in Chapter 6, a list of the items belonging to Agnes Magnúsdóttir and Sigrídur Gudmundsdóttir (Sigga) are documented. Discuss how and why the list influences your beliefs about Agnes and Sigga.

Times and places

1   List and justify, using evidence from the novel, which of Agnes's qualities help determine her guilt. Consider these qualities in a modern context and discuss how these may be viewed by a contemporary audience.
2   Kent, when speaking of Jennifer Lawrence playing the part of Agnes, said, 'She'll bring an incredible humanity to the role.' Analyse how this humanity will shape the audience's attitude towards Agnes's conviction and compare this with the laws of 1830 Iceland.
3   Read 'The mysterious murder case that inspired Margaret Atwood's *Alias Grace*' in the *Smithsonian Mag* and compare the beliefs about Grace Marks and Agnes Magnúsdóttir.
4   Hannah Kent speaks of the beauty and power of the landscape of which workers such as Agnes were at the mercy. Describe how the reader is positioned to see survival as the ambition of all people in the valley.
5   Find a quotation to describe the vastly different landscape of the home of Natan Ketilsson and analyse how readers are positioned to respond to that character through the description of place.

Smithsonian Magazine

Cultural assumptions, attitudes, values and beliefs

1   Identify beliefs about female murderers as presented in the novel.
2   Explain the value of punishing a criminal to the following groups of people:
    a   administrators
    b   the ministers of religion (old and new)
    c   the public
    d   the victims
3   Consider these tone words:

accusing	compassionate	hopeless
admonishing	condemnatory	introspective
appreciative	despairing	meditative
apprehensive	direct	moralistic
arrogant	expectant	reticent
blunt	hollow	reverent

Select a word that you feel best conveys the attitudes of each group of people listed in the previous question. Support your assertion with evidence from the novel.
4   Explain how the representation of the crime demonstrates how cultural assumptions continue to evolve. Support your assertion with evidence from the novel.
5   Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Burial Rites* represents it as significant.

Aesthetic features and stylistic devices

This wintry scene of turf houses or baðstófa (badstofas) in Iceland is similar to Agnes's surroundings

1 Locate, interpret and analyse Kent's use of the following symbols:
   – Ravens
   – Stones
   – Weather and landscape
   – Painting of an Old Testament illustration of Jacob wrestling with the angel
   – Lambs
   – Dead creatures
   – Witches
2 Discuss the tone of the different narrative perspectives that tell Agnes's story. Describe the tone of each perspective and describe how it shapes the reader's perspective of events in the novel.

3   Review the use of figurative language in the following passage and determine how the comparisons position the reader to respond to Agnes.

> they have strapped me to the saddle like a corpse being taken to the burial ground … bruises, blossoming like star clusters under the skin … I am tied like a lamb for slaughter … I wonder where they will store me, cellar me like butter, like smoked meat. Like a corpse … like a cow I go where I am led … it is as though the winter has set up home in my marrow … rotting slowly in a room like a body in a coffin … Like a woman, he said. The sea is a nag … The light had arrived like a hunted thing
>
> (Chapter 2, pp. 35–37) By arrangement with the Licensor, the Thea Astley Estate, c/- Curtis Brown (Aust) Pty Ltd

4   Create a list of examples of figurative language from the text and determine how it positions you to respond to Agnes's plight.

5   'Everything [Agnes] said was taken from [her] and altered until the story wasn't [her] own.' (Hannah Kent, *Burial Rites*, By arrangement with the Licensor, the Thea Astley Estate, c/- Curtis Brown (Aust) Pty Ltd) Examine the ways in which the author reveals that the perspective of Agnes is silenced.

6   Compare the representation of the murder from Agnes's perspective in Chapter 12 with the formal correspondence of District Commissioner Björn Blöndal in Chapter 13. Pay particular attention to the language and tone of the writing. Discuss how these perspectives challenge your beliefs about Agnes's guilt or innocence.

7   Examine the use of poetry and hymns in the text and review how these texts challenge or confirm your understanding of Agnes.

8   Define pathetic fallacy. Find examples of pathetic fallacy in the text. How does the use of this literary device position you to respond to Agnes's experiences?

Cat's Eye

Practice tasks

- Create a public text suitable for an online publication such as *The Conversation* or a magazine feature article that analyses how the audience is positioned to view the concept of bullying in the texts *Cat's Eye* and the episode entitled 'The bullies' playground' from *Four Corners*, 6 April 2009.
- In a literary blog, analyse the representation of 'the outsider' in *Cat's Eye* and the film, *Brooklyn*.
- Create a persuasive speech about the changing role of women in society.
- Create a persuasive speech that explores the idea of art, or the arts, as a form of therapy or escape from problems of the real world.
- Write an imaginative response that privileges the voice of a minor character in the novel, *Cat's Eye*.
- Create a narrative intervention that offers a different perspective or fills a 'gap' in the original version of *Cat's Eye*.
- In the form of an analytical essay, respond to the following question: How is the audience positioned to view Elaine, the protagonist and narrator of *Cat's Eye*?
- In an analytical essay, discuss the contention that *Cat's Eye* is more about Elaine's childhood experiences than about her art retrospective in later life.

Cat's Eye, by Margaret Atwood, was first published in 1988
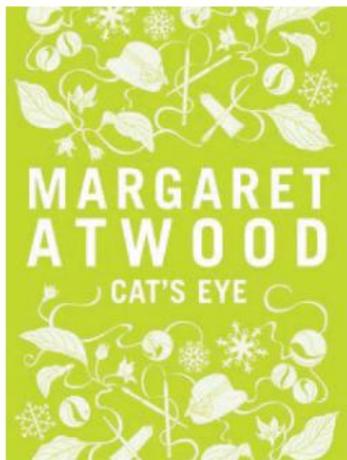
© Margaret Atwood, 1996, Cat's Eye, Bloomsbury Publishing Plc.

Introduction to *Cat's Eye*

Cat's Eye (1988), a novel by Canadian writer Margaret Atwood, was a finalist for the Booker Prize in 1989. The novel explores the fictional life of Elaine Risley, a successful artist who, during an exhibition of her works in her home town of Toronto, reflects on her troubled childhood in contrast to her present success. Novels such as *Cat's Eye* are powerful texts through which authors can challenge and shape the attitudes and values of their audience.

The representations of people, places and ideas in *Cat's Eye* will evoke emotional and critical reactions from readers, and position them to explore their sense of self, their world and their place in it.

Studying *Cat's Eye*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you to:

- demonstrate an understanding of the novel genre and its features
- explore how the construction of *Cat's Eye* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *Cat's Eye*
- examine how Margaret Atwood establishes the role of the narrator to develop a relationship with the audience in *Cat's Eye*
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Cat's Eye*
- examine in detail how meaning is constructed in *Cat's Eye*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Cat's Eye*
- examine the aesthetic features and stylistic devices used in *Cat's Eye* and explore how they shape meaning and invite the audience to respond in particular ways.

The novel genre and its purpose

1 Research the genre patterns and conventions of a novel, including setting, point of view, perspective, narrative structure and characterisation techniques.
2 Define the terms 'modern classic' and 'literary fiction'.
3 Investigate the origins and features of a bildungsroman, a coming-of age-novel.
4 Research Margaret Atwood's life to source relevant facts about her as a writer. Look for interviews on the internet (e.g. https://www.the guardian.com/books/2000/sep/16/fiction.bookerprize2000) and make a summary of information about her interests and her reputation as a writer.
5 Research Atwood's well-known works and provide a brief description of her style and conceptual focus.

The relationship between context, audience and purpose

Context

1 Research schooling and the treatment of children in the post-war era in Western society and compare it with schooling today.
2 Research the importance of social class, economic status and the role of religion in the post-war Western society of the 1940s and 1950s.

Alamy Stock Photo/Performance Image

Cat's Eye is set in Toronto in the late 1980s, when this photo was taken, and in the 1940s and 1950s

3   Research and compare the role of women in the 1940s and 1950s in Western society with women today.
4   List some examples of the way the lifestyle in the 1940s and 1950s in Western society differs from your own contemporary one. Consider technology, food, leisure activities and other day-to-day activities.
5   Research the way that Toronto changed as a city from the post-war era to the 1980s.

Audience

1   Examine the blurb on the back cover of the novel. Identify any evaluative comments and record them on a bookmark to help you appraise the novel as you read it.
2   Discuss with your peers what you think is the intended reading audience for *Cat's Eye*.
3   Read and interpret a variety of reviews of *Cat's Eye*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading.

Comprehending the text

1   During your first reading of *Cat's Eye*, aim to read it for enjoyment. After all, this is the primary reason for the author writing the novel.
2   Study the cover of your copy of *Cat's Eye*. Depending on the edition you are reading and its publication date, the cover varies. Look online at the range of cover images of the novel and identify common symbols selected by the publisher.

epigraph
a brief quotation, often from a famous text or writer, at the beginning of a novel or chapter which reflects its theme or point of view

3   Read the **epigraphs** and the quotations by Eduardo Galeano and the late Stephen W. Hawking. Consider the meanings of both quotations and suggest what they predict or are signposting.
4   The contents page also gives you a clue to the perspectives in the text, as it provides the titles of each of the 15 sections of the narrative. As you read, record the title of each section and determine its significance to the text.
5   Explain the significance of the title *Cat's Eye* and document the references to it in the course of the novel.
6   When reading or re-reading the text, make a summary of key events and characters' reactions to them. Sticky notes are useful to bookmark pages that you think might be relevant to your assessment.
7   The novel is non-linear. On a timeline or plot graph, identify and list key events and the climax or turning point of the narrative.
8   Identify any omissions in the text that made you want to learn more about an event or a character. Consider why these omissions might have been made.
9   *Cat's Eye* was published in 1988. Consider the factors that have ensured its enduring appeal.

Perspectives and representations of concepts, identities, times and places

Concepts

1   Look at the opening quotation about time: 'Time is not a line but a dimension … You don't look back along time but down through it, like water. Sometimes this comes to the surface, sometimes that, sometimes nothing. Nothing goes away.' (Margaret Atwood, *Cat's Eye*, Bloomsbury Publishing Plc., p. 3). Consider the significance of time and memory as concepts in the novel.

9780170421706

2 Consider how the novel represents the concept of 'the outsider'.
3 Identify passages that represent *Cat's Eye* as primarily a novel about bullying and childhood relationships.
4 Document the narrator's perspective about the evolving roles of women in the novel, as she matures and analyses the women around her.
5 Consider the insights into post-war family life that the text provides.
6 To what extent are art and painting significant concepts in the novel? Consider the representation of art in the narrative.

Identities

1 In a first-person narrative, the narrator is generally privileged as the dominant voice, impacting on the reader's point of view. Consider whether Elaine is a reliable and honest narrator by examining her reflections about the past. Why do you think some of her memories may have become hazy?
2 Even though Elaine is the narrator and the protagonist in the narrative, she is generally an outsider.
   a Identify passages that construct her to be an outsider. Determine how Elaine sees herself and how others see her.
   b Consider the influence that her unconventional and semi-nomadic life has had on Elaine's social skills.
   c Identify the events that change and develop Elaine's character as the novel progresses.
   d Decide whether Elaine's self-image has changed by the end of the novel.
   e Consider to what extent the reader empathises with the narrator throughout the text.
3 'We think we are friends.' (p. 4) Explore the complexities of Elaine's relationship with Cordelia and why she is still so focused on this friendship in middle age.
4 Consider whether Cordelia is the novel's antagonist by tracing her behaviour throughout the novel.
5 Identify the point in the narrative where the roles of the two characters, Elaine and Cordelia, seem to reverse. Explain this reversal and analyse its effects on the narrator.
6 Select at least three minor characters and discuss:
   – the events that define them
   – their role and and how they are represented in the narrative
   – their relationship with the protagonist.
7 Consider the representations of male characters in *Cat's Eye* and their contribution to the novel.

Times and places

1 *Cat's Eye* has multiple time settings. The narrative moves between the 1940s and 1950s to the 1980s, backwards and forwards, as the narrator unfolds the story of her childhood. Identify how Toronto has changed over 40 years, according to the narrator. Identify passages that represent the new and old versions of Toronto.
2 Identify evidence of social class issues in the novel.
3 Consider how the Risley family fit into Toronto society and how they might have been regarded at the time in post-war Canada.
4 'We're impervious, we scintillate. We are thirteen.' (Margaret Atwood, *Cat's Eye*, Bloomsbury Publishing Plc., p. 4) Discuss the narrator's experiences and feelings as a teenager in the post-World War Two era, in comparison to the life of a teenager in Canada today. Consider Elaine's leisure activities and friendships.
5 Determine to what extent characters in the novel act in accordance with social conventions, such as gender roles and the representation of religion in the post-war era, and speculate how social conventions in today's society are different.

Cultural assumptions, attitudes, values and beliefs

1 Revise the concepts you identified as being represented in the text. Select the concept that you feel to be the most significant. Select two or three characters from the text and identify their point of view, providing evidence from the novel.
2 Explain the value of childhood friendships as represented in the novel by:
    – Elaine
    – Cordelia
    – Mrs Risley
    – Mrs Smeath.
3 Consider these tone words:

afraid	cruel	hypocritical
antagonistic	demanding	judgemental
ashamed	despairing	moralistic
compassionate	hopelessness	reticent
concerned	hostile	vindictive

   Select a word that best conveys the attitudes of each character listed above. Support your selection with evidence from the novel.
4 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Cat's Eye* represents it as significant.
5 Compare the reaction of the parents in the novel to the concept of bullying with the attitudes, values and beliefs that are evident in today's society.

Aesthetic features and stylistic devices

1 Explain the significance of the symbol of the cat's eye in the novel.
2 Discuss the significance of the 'deep hole' (page 125–6) as a symbol. Analyse the language that has been used to create mood in this incident.
3 Decide what the incident at the ravine symbolises (pages 221–4).
    a Determine how surviving this incident marks this as a turning point for Elaine.
    b Consider the image of the Virgin Mary in this extract and what it represents.
    c Analyse the language and imagery in this extract for its dramatic impact and creation of mood.
4 Identify the role of the paintings described in the novel and the way they reflect Elaine's retrospective purpose – especially the ones that depict Carol's mother, Mrs Smeath. Analyse the language and visual imagery used to describe these artworks.

Frankenstein

Practice tasks

- Texts such as Mary Shelley's *Frankenstein* and Ridley Scott's *Blade Runner* continue to challenge audiences to examine what it means to be human. Create a blog that explores the impact of science on what it means to be human.
- In a feature article, challenge or endorse the value to society of the 'pioneer', such as the scientist or explorer in Mary Shelley's *Frankenstein* and Ridley Scott's *Blade Runner*.
- Early in *Frankenstein*, Victor remarks, 'So much has been done […] – more, far more, will I achieve: treading in the steps already marked, I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation.' Create a persuasive speech that challenges or endorses the pioneering spirit as represented in the media within the past 12 months.
- *Frankenstein* presents perspectives on a range of relevant concepts about what it means to be human, including the nature/nurture argument, the value of love and relationships and the consequences of pride. Create and present a persuasive speech that develops an argument about one of these concepts as it has been represented in the media within the past 12 months.
- Create a dramatic monologue that offers a voice to a minor character at a critical point in the narrative.
- The novel reveals the social and personal consequences of social isolation for an individual. Compose a short story that challenges or endorses this concept.
- In the form of an analytical essay, analyse how the author represents justice.
- In the form of an analytical essay, analyse how the audience is positioned to view the plight of women.

Introduction to *Frankenstein*

In 2018, Mary Shelley's *Frankenstein* marked 200 years since its first publication, and it continues to inspire remakes, sequels and other textual innovations. The original novel began in the 'year without a summer' as part of a literary competition among some housebound Romantic literature greats. The poet Lord Byron, Mary Shelley (Mary Godwin at the time) and her future husband Percy Bysshe Shelley challenged each other to compose the best horror story, after reading from the book, *Fantasmagoriana*. Inspired by the landscape through which she had travelled, a recent interest in the science of galvanism, whereby a muscle could be made to contract with an electric current, and her nightmare vision of the story of a determined scientist who created a sapian, grotesque creature, Mary Shelley wrote *Frankenstein*. The story, told by an explorer travelling to the Arctic, serves as a reminder to all ambitious and determined scientists, explorers and pioneers of the ethical and social responsibility of experiments, adventure and pioneering, and the importance of taking responsibility for one's actions. The reader is also positioned to view the dangers of social isolation, thus stressing the value of social connection.

The story of man and monster and the construction of meaning in *Frankenstein* evokes emotional and critical reactions from readers and positions them to explore their sense of self, the world and their place in it.

ArenaPAL/Marilyn Kingwill

The story of *Frankenstein* has been re-imagined frequently over the past 200 years. This image is from the Royal Opera Ballet production choreographed by Liam Scarlett.

Studying *Frankenstein*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the epistolary novel and its features
- demonstrate an understanding of the Romantic and Gothic genres and their features
- explore how the construction of *Frankenstein* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *Frankenstein*
- examine how the narrators establish their respective roles to develop a relationship with audiences
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Frankenstein*
- examine in detail how meaning is constructed in *Frankenstein*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Frankenstein*
- examine the aesthetic features and stylistic devices used in *Frankenstein* to explore how they shape meaning and invite the audience to respond in particular ways.

9780170421706

The novel and its purpose

1 Revise the genre patterns and conventions of a novel, including setting, point of view, perspective, narrative structure and characterisation techniques.

2 Define and explore the epistolary novel genre. Examine its purpose in terms of agenda setting and audience positioning.

3 Research the characteristics of a Gothic novel and highlight these characteristics when reading *Frankenstein*. Analyse when these features are evident and speculate why they have been used at that point.

Wanderer above the Sea of Fog, c. 1818, by Caspar David Friedrich, an oil painting considered to be a masterpiece of the Romantic period

4 Research and create a list of the patterns and conventions of romantic fiction from the Romantic period. When you observe a romantic pattern or convention, write it on a sticky note and place it on the page it appears.

5 Use the image on the right and examine how it positions the viewer to respond to the socially isolated protagonist. Note in your copy of the novel when you observe the protagonist in the same position as the 'Wanderer'.

6 The author explores the ethics underpinning science, the nature of justice and the question of what it means to be human. Consider why the features of a Romantic–Gothic epistolary novel would be ideal to explore one or all of these concepts.

The relationship between context, audience and purpose

Context

1 Research the significant scientific advancements that would have influenced Mary Shelley's writing and discuss the fears that emerged from these.

2 Research the events in history that gave rise to the Romantic movement. Find examples of the art, literature and music of the time and compose a list of their qualities.

3 Research the scientist Humphry Davy and explain how he inspired the character Victor Frankenstein.

4 Read an outline of the story of Prometheus and discuss why the scientist, Frankenstein, is named 'The Modern Prometheus'.

5 Research the use of graveyard bodysnatching in the evolution of the medical profession.

Audience

1 Read and interpret a variety of reviews of Shelley's *Frankenstein*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading.

2 Mary Shelley presents the plight of women of her time. Read the following quotation to describe Elizabeth Lavenza, the character who is Frankenstein's adopted sister. Examine the language and determine how the audience is positioned to view the role of women in this instance.

> I have a pretty present for my Victor – tomorrow he shall have it. And when, on the morrow, she presented Elizabeth to me as her promised gift, I, with childish seriousness, interpreted her words literally and looked upon Elizabeth as mine – mine to protect, love and cherish.
>
> *Frankenstein*, Mary Shelley, 1818

3   Compare images of Frankenstein's monster on the novel covers below and discuss the changes that have been made to the monster's appearance. Speculate on the different fears of audiences that have influenced each representation.
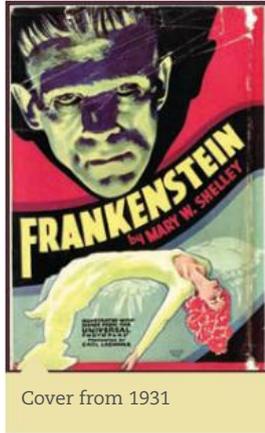
Cover from 1931
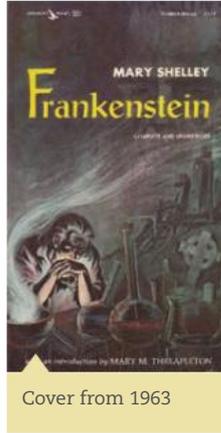
Cover from 1963
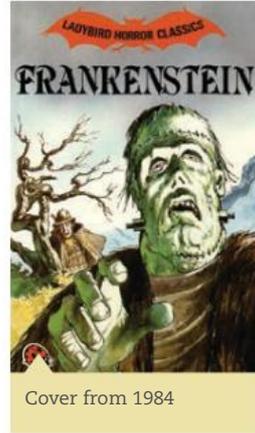
Cover from 1984
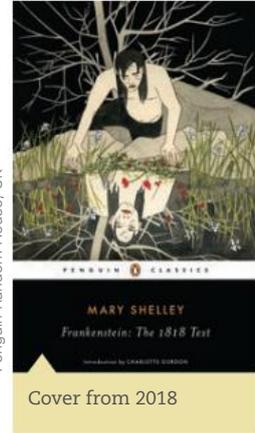
Cover from 2018

Penguin Random House, UK

Courtesy Marci Washington

4   Explain what each cover image positions the reader to anticipate in the novel.

Comprehending the text

1   During your first reading of *Frankenstein*, aim to read it for enjoyment. After all, this is the primary reason for the author writing the novel.
2   During your next reading, keep a record of who is narrating the story and summarise the sequence of events in each narrator's story.
3   Document your initial impressions of Robert Walton, Victor Frankenstein and his monster.
4   Research the roles, responsibilities and legal rights of men and women during Mary Shelley's time.
5   Create a table of the female characters in the novel and use this table to build an understanding of their roles, qualities and role in the narrative.

FEMALE CHARACTER	RELATIONSHIP WITH FRANKENSTEIN	DESCRIPTION (USE QUOTATION WHERE POSSIBLE)	FATE

patriarchy
a system of society or government in which men hold the power and women are largely excluded from it

6   Discuss how the readers are positioned to view women with respect to the **patriarchy** of the time.
7   Using a map of the northern hemisphere, locate and label the following critical places in the novel: the arctic, Geneva, Mont Blanc, the Orkney Islands and Ingolstadt.
8   While reading, write what happens in each place on the map.
9   Other places such as courtrooms, the university, De Lacey cottage and Frankenstein's residence in Geneva reflect the values of the time. Note in a reading journal or on a sticky note what is learnt from the novel about attitudes towards gender, class, family and education.

ws

Chapter 5 template 1

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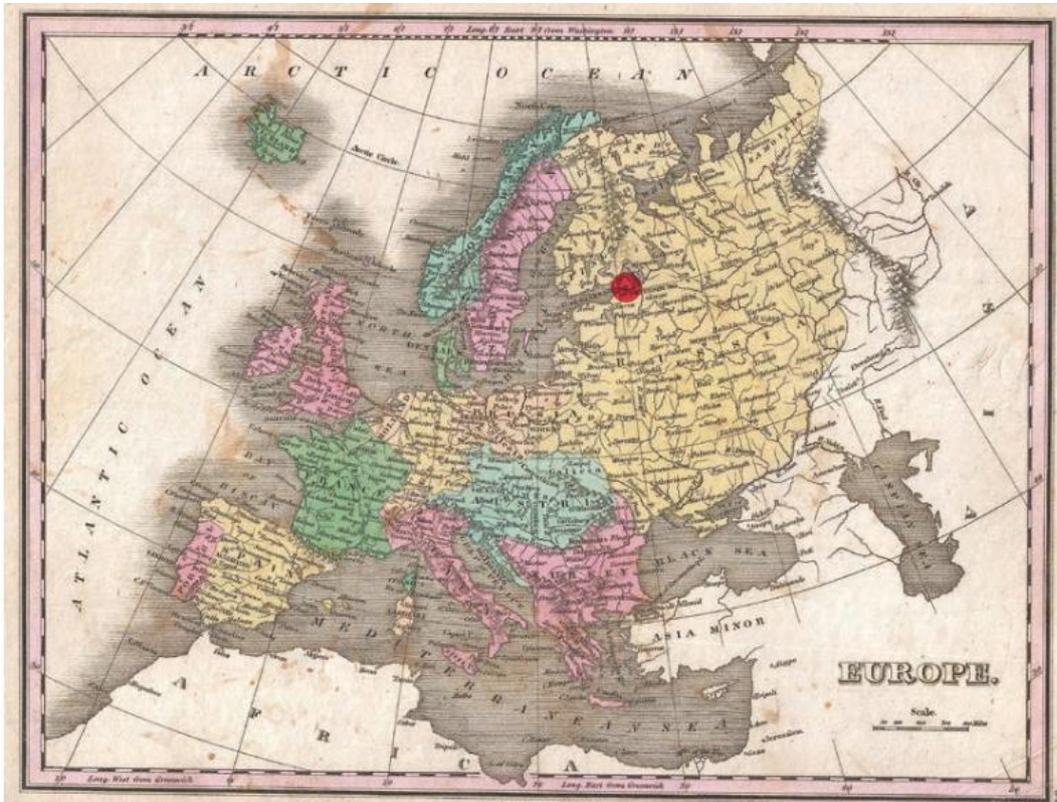
The red spot marks St Petersburg, Russia, where Captain Robert Walton writes letters to his sister as he begins his journey

Perspectives and representations of concepts, identities, times and places

Concepts

1 Compose a list of qualities that Shelley implies makes a creature human. From this list, discuss how the reader is positioned to view the creature.

2 *Frankenstein* challenges the ethics of scientific experimentation and exploration as well as the desire to discover new territory. Research explorers of science, space or other previously unexplored contexts and discuss whether humankind is better for their suffering.

3 The name 'Frankenstein' is often used in reference to the monster and not his creator. Develop an argument that supports the idea that the scientist is the real monster.

4 Find examples of how the female characters in the novel are able to demonstrate strength. Discuss how Mary Shelley is able to challenge convention through this representation of strength.

5 Review the arguments in the novel for and against creating a female for the creature and list them in the table below. Consider the merit of each perspective and determine if the scientist or the creature has the most compelling case.

ARGUMENTS FOR	ARGUMENTS AGAINST	EVIDENCE IN THE TEXT

6   Find examples in the novel where a character experiences injustice and complete the table below.

TYPE OF INJUSTICE	CHARACTER	EVIDENCE IN THE TEXT
Legal	Justine	
Social		
Ethical		

7   Reflect on the examples in your table. What conclusions about the nature of justice can you draw from these representations of injustice?
8   Compare trailers or synopses of contemporary versions of the story *Frankenstein* and identify which concepts are emphasised. Discuss why contemporary versions may emphasise different concepts.
9   Determine whether the novel's argument – that humans should be content with what they have or suffer the consequences – is reasonable. Consider your own perspective about this contention.

Identities

1   The monster is constructed as the victim and the criminal. Find a passage that represents the monster as the victim and another passage that represents him as the criminal. Discuss whether it is possible to be both, using evidence from the passages.
2   M.C. Escher, the Dutch graphic artist, became known for the mathematical features of his woodcuts and lithographs. *Angels and Demons* (1941) (on the right) shows that in order to exist or be seen, the angels and demons must both be present. Choose a character in the novel and show how that character mirrors the ideas present in the image.

M.C. Escher's *Angels and Demons*, 1941, depicts the relationship between angels and demons

3   Review the descriptions of the female characters. Create a list of imagery used to describe them.
4   Reflect upon the absence of duality in their character construction and comment on how audiences are positioned to respond to the female characters.
5   Create a table and list the similarities between Walton, Frankenstein and the monster.

EXPERIENCES	WALTON	FRANKENSTEIN	THE MONSTER
Education			
Ambition to explore and discover			
Social responsibility			
Isolation			
Relationships			

6   Despite their similarities, only one of the three survives. Consider how readers are positioned to respond to the idea of social responsibility through Walton's survival.

Times and places

1 Re-read the descriptions of the important places to which Frankenstein escapes to evaluate the decisions he has made. Highlight adjectives used to describe the landscape and discuss how these position the reader to feel about the place and the character(s) in the place.

2 Review the map of key events you created earlier in this chapter. Research the weather and landscape of Arkhangelsk, Russia (Archangel in the novel), the Orkney Islands of Scotland and the fringe of the North Pole. Decide how the descriptions of these landscapes position the reader to view the pioneer.

3 Research Mary Shelley's mother, Mary Wollstonecraft. Discuss how Mary Shelley positions the reader to respond to attitudes towards women, which were challenged by her mother, in the 1800s.

4 Determine what the reader is positioned to believe about women of Mary Shelley's time through the omission of the letters from Walton's sister, Margaret Saville.

Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs about people who are socially isolated and physically grotesque as presented in the novel.

2 Explain the value of human beauty and social connection to the following groups from the novel identified in the table.

GROUPS	HUMAN BEAUTY	SOCIAL CONNECTION
children		
men		
women		
scientists and academics		

3 Consider these tone words:

abhorring	contemptuous	fearful
adoring	derisive	horrified
angry	detached	reverent
benevolent	effusive	tender
compassionate	empathetic	terrified
condemnatory	exuberant	

Select a word that you feel best conveys the attitudes of each group of people listed above. Support your assertion with evidence from the novel.

4 Discuss when, in the novel, beliefs about people who are isolated and grotesque inform the actions of the characters and, as a result, cultural assumptions. Support your assertions with evidence from the text.

5 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Frankenstein* represents it as significant.

Aesthetic features and stylistic devices

1 Research the features of an epistolary novel. Describe how *Frankenstein* is an epistolary novel.
2 Explain what each narrator positions the reader to believe about a concept (of your choice) in the novel.
3 Consider the omissions of each character and discuss the significance of the missing details of their narrative.
4 Romantic novels use Gothic motifs such as terror. Find examples of terror and discuss its contribution to your understanding of Frankenstein's choice to create the monster.
5 Analyse how Mary Shelley is able to convey the struggle of women through the symbol of the wretch.
6 Note the references to books in the novel and discuss how the creature and Frankenstein are influenced by what they have read.
7 Earlier in this chapter you reviewed the landscape and descriptions of the places to which Frankenstein retreated to reflect on his actions. Define pathetic fallacy and use this definition to explain the role of nature in the novel.

What makes this image gothic?

Shutterstock.com/carballo

9780170421706

Jane Eyre

Practice tasks

- In a feature article, analyse the representation of love and marriage in *Jane Eyre* and the film version of *Rebecca.*
- Create a public text suitable for an online publication such as *The Conversation* or a magazine feature article that analyses the representation of the male characters in *Jane Eyre* and the poem 'Havisham' by Carol Ann Duffy.
- *Jane Eyre* presents perspectives about a range of concepts, including the importance of personal identity and a feeling of belonging in the world. Create and present a persuasive speech that develops an argument about one of these concepts.
- Create a persuasive speech about the evolving roles and representations of women in contemporary society.
- Charlotte Brontë's novel depicts a series of events from the perspective of Jane Eyre. Re-write an event from the novel from the perspective of a minor character.
- Create a monologue from the perspective of a character other than Jane Eyre that offers new insight into that character.
- In the form of an analytical essay, respond to the following question: How is the reader positioned to view Rochester?
- In the form of an analytical essay, respond to the contention that Jane Eyre represents the triumph of individual tenacity and integrity over tragedy and adversity.

Introduction to *Jane Eyre*

Jane Eyre (1847), by Charlotte Brontë, is a classic novel. There have been more than a dozen film versions of the novel produced in English, the first one appearing in 1910, and many more productions made in foreign languages and as adaptations. In any survey of the best novels of all time, *Jane Eyre* rates highly. It traces the fortunes of the title character from her introduction as an orphaned child to her role as a governess at Thornfield Hall and her relationship with its owner, Edward Rochester. When the novel was first published, *Jane Eyre* aroused criticism from some reviewers because of the personal and emotional reflection by the narrator on some controversial topics. Others regarded it as a landmark in Victorian fiction.

The construction of meaning in *Jane Eyre* prompts readers to engage with a range of concepts, including coming-of-age concepts like the need for a sense of identity and belonging, concepts related to love and marriage and the place of women in society. The novel positions readers to explore their sense of self, their world and their place in it.

Jane Eyre, by Charlotte Brontë, was first published in 1847 and has been adapted to film numerous times, most recently in 2011, directed by Cary Fukunaga, with Mia Wasikowska as Jane

Studying *Jane Eyre*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the novel genre and its features
- explore how the construction of *Jane Eyre* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *Jane Eyre*
- examine how the author of *Jane Eyre* establishes her role as narrator/investigator to develop a relationship with audiences
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Jane Eyre*
- examine in detail how meaning is constructed in *Jane Eyre*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Jane Eyre*
- examine the aesthetic features and stylistic devices used in *Jane Eyre* to explore how they shape meaning and invite the audience to respond in particular ways.

The novel genre and its purpose

1 Research the genre patterns and conventions of a novel, including setting, point of view, perspective, narrative structure and characterisation techniques.
2 Define the term 'classic' as it refers to literature.
3 Investigate the origins and features of a bildungsroman, a coming-of-age novel.
4 Research and list the characteristics of the Gothic novel.

The relationship between context, audience and purpose

Context

1 Research Charlotte Brontë's life to gain an insight into the purpose of the novel.
2 Define the effect of the patriarchal society on women like Jane Eyre in Victorian England during the early 1800s and discuss to what extent women are still enduring similar constraints in Western society and other parts of the world.
3 Research the role of Christian values in Victorian society and make comparisons with the importance of religion in contemporary society.
4 Research the attitudes towards mental illness in Victorian England and the way the mentally ill were treated.
5 Investigate the importance of social class in Victorian England and its effect on the lives of the lower classes. Consider how important social class is in our society today.
6 Investigate the schooling system in Victorian England and its treatment of children. Consider how schooling has changed in the present day.

Jane Eyre, by Charlotte Brontë, was first published in 1847

Alamy Stock Photo/Digital Image Library

Audience

1 Examine the novel's blurb and its accompanying praise from literary critics. Identify examples of evaluative language in these texts and write them on a bookmark to help you appraise the novel as you read.
2 Read and interpret a variety of reviews of *Jane Eyre*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading.

Comprehending the text

1 During your first reading of *Jane Eyre*, aim to read it for enjoyment. After all, this is the primary reason for the author writing the novel.

2 The novel is structured and divided into five different locations. Make a summary of the key features of the novel as you read it, using a table such as the one below.

Broughton Castle in Oxfordshire, England, was the location for Lowood in Cary Fukunaga's 2011 adaptation of *Jane Eyre*

PLACE	KEY EVENTS	NARRATIVE VOICE	REPRESENTATION OF CHARACTERS	CONCEPTS AND POINTS OF VIEW
Gateshead Hall	As a child, Jane is bullied by the Reed family and locked in the Red Room	Jane feels like a worthless victim of fate and rebels against her cruel treatment.	Mrs Reed, John Reed, Mr Brocklehurst and even Betty treat Jane as an inferior.	Family Childhood Bullying Betrayal Hypocrisy
Lowood Institution				
Thornfield Hall				
Moor House				
Ferndean				

3 View at least one film version of *Jane Eyre* and discuss its adaptation and appropriation of the original text. How are audiences positioned to respond to its concepts and characters?

Perspectives and representations of concepts, identities, times and places

Concepts

1 Analyse the representations of female characters in the novel.
2 Discuss the concepts of the search for identity and a sense of belonging in the novel.
3 Jane Eyre is faced with a series of moral choices. Consider the concepts of morality and integrity in the novel and how the reader is positioned in relation to Jane's choices and decisions throughout the narrative.
4 Consider the way the concepts of love and marriage have been represented in the text.

Identities

1 Consider the following characters:
   – Mrs Reed
   – Mr Brocklehurst
   – Mr Rochester
   – St John Rivers
   – Bertha Mason.

   Read through the novel carefully to find a variety of passages that work together to construct a representation of each character. Then fill in the table below.

Rochester is played by Michael Fassbender in Cary Fukunaga's 2011 adaptation of *Jane Eyre*

Alamy Stock Photo/Pictorial Press Ltd

CHARACTER	WHAT THE CHARACTER SAYS ABOUT THEMSELVES	WHAT OTHER CHARACTERS SAY ABOUT THEM	EXPOSITION THAT REVEALS THE CHARACTER'S ATTITUDES, VALUES AND BELIEFS
Mrs Reed			
Mr Brocklehurst			
Mr Rochester			
St John Rivers			
Bertha Mason			

2 Compare the roles of the female and male characters in the text.

3 A recent review of *Jane Eyre* asserted that the novel broke new ground in the representation of a truly individual narrator:

> It was the narrative voice of Jane – who so openly expressed her desire for identity, definition, meaning and agency – that rang powerfully true to its 19th-century audience.
>
> 'How Jane Eyre created the modern self', by Karen Swallow Prior, The Atlantic, March 2016, https://www.theatlantic.com/entertainment/archive/2016/03/how-jane-eyre-created-the-modern-self/460461

Discuss the contention that Jane's narrative voice is particularly appealing to readers.

Times and places

1 Research the reasons why Charlotte Brontë and her sisters decided to use pseudonyms like Currer Bell and what this suggests about Victorian society.

2 Read the following quotations from the novel and discuss what they reveal about the society in which the novel is set.
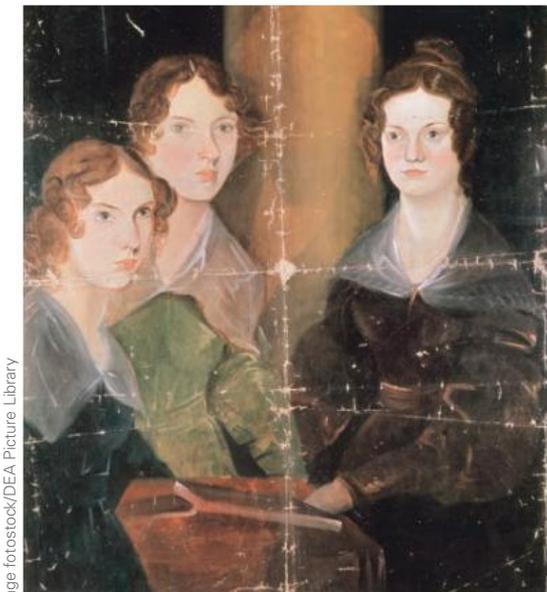
age fotostock/DEA Picture Library

The Brontë sisters, Charlotte (1816–1855), Emily Jane (1818–1848) and Anne (1820–1849), were all novelists and poets. They initially published their writing under the pseudonyms Currer, Ellis and Acton Bell, respectively.

'You have no business to take our books; you are a dependent, Mama says; you have no money; your father left you none; you ought to beg, and not live here with gentleman's children like us …' (Chapter 1)

'And what is hell? Can you tell me that?'
'A pit full of fire?'
'And should you like to fall into that pit and be burning there forever?' (Chapter 4)

'… we had no boots … chilblains … scanty supply of food …' (Chapter 7)

… 'my mission is to mortify in these girls the lusts of the flesh … to clothe themselves in shame-facedness and sobriety …' (Chapter 7)

'Poor Mr Edward … Some say it was a just judgement on him for keeping his first marriage secret and wanting to take another wife while he had one living: but I pity him, for my part.' (Chapter 36)

Jane Eyre, Charlotte Brontë, 1847

3   Read the preface to the second edition of the novel in which Charlotte Brontë answers her critics, 'the timorous and carping few who doubt the tendency of such books as "Jane Eyre" …'
Consider how audiences in the Victorian Era might react to the comments in this text.

Cultural assumptions, attitudes, values and beliefs

1   Identify and explain the beliefs that various characters in the novel have about love and marriage.
2   Consider what the following characters value:
–   Helen Burns
–   Mr Brocklehurst
–   Mr Rochester
–   St John Rivers.
3   Consider these tone words:

admonishing	benevolent	condemnatory
affectionate	bitter	hypocritical
antagonistic	brusque	idealistic
authoritarian	compassionate	moralistic
belligerent	conciliatory	zealous

Select a word that you feel best conveys the attitudes of the characters listed above. Support your selection with evidence from the text.
4   Explain how cultural assumptions about love and marriage have evolved since the Victorian Era. Support your explanation with evidence from the text.
5   Select a cultural assumption, attitude, value or belief other than love or marriage, related to religious, social or gender issues, and explain to what extent *Jane Eyre* represents it as significant within the text.

Aesthetic features and stylistic devices

1 Identify Gothic elements in the novel (the supernatural, dark settings, a romantic plot). Select three passages that incorporate Gothic features and analyse the mood or tone created by the use the supernatural or other devices of the genre.

2 'Reader, I married him.' This is the opening sentence in the final chapter of the novel. Consider the effect of the first-person narrative throughout the text in positioning the audience to accept the ending and its invited reading.

3 Read the following extracts from the novel. Identify examples of aesthetic features and stylistic devices under the following headings:
   – Imagery
   – Figurative language
   – Language choices
   – Sentence structure
   – Syntax, or word order.

'Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags' (Chapter 12).

'In the deep shade, at the farther end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at first sight tell: it groveled, seemingly on all fours: it snatched and growled like some strange wild animal: but it was covered with clothing and a quantity of dark, grizzled hair wild as a mane, hid its head and face' (Chapter 26).

'Gentle reader, may you never feel what I then felt? May your eyes never shed such stormy, scalding, heart-wrung tears as poured from mine. May you never appeal to Heaven in prayers so hopeless and so agonized as in that hour left my lips; for never may you, like me, dread to be the instrument of evil to what you wholly love' (Chapter 27).

Jane Eyre, Charlotte Brontë, 1847

4 a Identify the use of symbols in the novel; for example, references to:
   – The Red Room
   – fire
   – the chestnut tree split by lightning.
   b Determine what these symbols represent in the novel.

5 Identify descriptions of the English countryside and the role of the weather, and how they enhance the mood of the text with reference to specific events.

Nineteen Eighty–Four

Practice tasks

- Create a public text suitable for an online publication such as *The Conversation* or a magazine feature article that considers the representation of the individual in *Fahrenheit 451* and *Nineteen Eighty-Four*. Challenge or endorse the following statement from the book: 'The individual is merely a cell.'
- George Orwell (*Nineteen Eighty-Four*) and Arthur Miller (*The Crucible*) reveal that the greatest threat to freedom is the forfeiting of the self. Create a feature article or opinion piece that challenges or endorses this concept.
- Winston observes that Julia is a 'rebel from the waist downward', which echoes the anti-intellectual representation of women in the text. Create and present a persuasive speech that challenges this representation of women in the media in the past 12 months.
- Winston says: 'Nothing was your own except the few cubic centimetres inside your skull.' In the form of a persuasive speech, present an argument about the concept of privacy as represented in the media in the past 12 months.
- Write an imaginative response in the form of a monologue or a short story that privileges the voice of a minor character such as Syme, Parsons or Mr Charrington, exploring the concept of freedom.
- The narrator observes that Winston had 'won the victory over himself'. Write an imaginative response in Winston's diary after he sees Julia at the end of the novel, revealing his private beliefs about this victory.
- In the form of an analytical essay, respond to the following question: To what extent does Orwell reveal that man is powerless against the machine?
- In the form of an analytical essay, analyse how readers are positioned to respond to the concept of individuality in the novel.

Introduction to *Nineteen Eighty-Four*

George Orwell's novel *Nineteen Eighty-Four* was written during a period of rapid social and political change following World War Two. The novel warns of the hypocrisy and corruption of political rule and came about as a result of Orwell's experiences in Burma, the Spanish Civil War and World War Two. **Dystopian fiction** such as *Nineteen Eighty-Four* is a powerful mode through which novelists may warn of the danger of abused power in political, social and personal landscapes and shape the attitudes and values of the audience. In *Nineteen Eighty-Four*, Orwell's imagined future is a bleak one. Surveillance and oppression diminish individual thought, and in Great Britain (Airstrip One) the ambition of the Party is to make thought crime impossible, eliminate the sex instinct and ensure the immortality of the Party and Big Brother. O'Brien, a member of the Inner Party, puts this eloquently as he is torturing Winston, a dissentient of the Outer Party, when he says, 'If you want a vision of the future, imagine a boot stamping on a human face, forever.' *Nineteen Eighty-Four*, in modern contexts, offers a perspective on the power of surveillance and the ease with which individuality is eliminated.

The characters evoke emotional and critical responses from readers and, together with the key concepts and events, position them to examine their understanding of the world, the power of words and the purpose of human endeavour.

dystopian fiction a genre of fictional writing used to explore social and political structures of a futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral or totalitarian control

John Hurt as Winston Smith in the film adaptation of 1984, directed by Michael Radford, 1984

Alamy Stock Photo/Everett Collection Inc

Studying *Nineteen Eighty-Four*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of a dystopian text and its features
- explore how the construction of *Nineteen Eighty-Four* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *Nineteen Eighty-Four*
- examine how Winston as the anti-hero in a dystopian text establishes his role as revenger and develops a relationship with audiences
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Nineteen Eighty-Four*
- examine in detail how meaning is constructed in *Nineteen Eighty-Four*

WS

Study guide template

- examine the ways cultural assumptions, attitudes and beliefs underpin *Nineteen Eighty-Four*
- examine the aesthetic features and stylistic devices used in *Nineteen Eighty-Four* to explore how they shape meaning and invite the audience to respond in particular ways.

The novel genre and its purpose

1. Revise the genre patterns and conventions of a novel, including setting, point of view, perspective, narrative structure and characterisation techniques.
2. Define 'dystopia'.
3. Identify the origin and features of dystopian texts and create a list of characteristics that you can use to identify the patterns of the genre when you read the text.
4. Research the qualities of the following types of control in a dystopian world and show your findings in the table below.

TYPE OF CONTROL	DEFINITION	CHARACTERISTICS	HOW TYPE OF CONTROL SUPPRESSES INDIVIDUAL THOUGHT
Corporate			
Bureaucratic			
Technological			
Philosophical/religious			

5. Research the common characteristics of the protagonists in dystopian fiction.
6. Define the role of the anti-hero and create a list of the qualities of this type of protagonist that you can use to identify the patterns of the genre when you read the text.

The relationship between context, audience and purpose

Context

1. Discuss the place of *Nineteen Eighty-Four* in 20th-century literature and the context in which the novel was written.
2. In groups, research the historical events that may have inspired Orwell's vision of a dystopian future where there is complete control of the individual. Determine why Orwell would have been motivated to create this representation of history.
3. Explain how the following paradoxes could be true: 'Freedom is Slavery', 'War is Peace' and 'Ignorance is Strength'.
4. The reading of the novel is altered by the context. Political events, changes in technology and shifts in language position readers to respond in new ways to the text. Research and then compare the sophistication of technological surveillance in 1949 with the present day.
5. Outline the principles of **democratic socialism** and discuss its appeal for Orwell. Speculate how this mode of political rule can be corrupted.

democratic socialism
a set of political beliefs and principles supporting equal opportunities for everyone, under a fairly elected parliament

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Audience

1 Research the enduring appeal of *Nineteen Eighty-Four* by engaging with a range of contemporary texts inspired by the novel, including reality television programs, documentaries, film and play reviews, and media articles. In particular, investigate the representation of Winston, Julia and O'Brien in film versions of the novel.

2 Research and propose the reasons why *Nineteen Eighty-Four* returned to the top of the 2017 Amazon bestseller list.

The State Theatre Company of South Australia's production of 1984, written by Robert Icke and Duncan Macmillan

Theatre production reviews: *The Guardian*

Theatre production reviews: *The Australian* (subscription required)

Newspix/Matt Loxton

3 Read reviews of the Robert Icke and Duncan Macmillan theatre production of *1984* and consider its appropriation of the original text. Note directorial changes to the script, setting and characterisation and discuss reasons for the interpretation. What do references to audience reactions to the play reveal about the novel's themes?

Comprehending the text

1 During your first reading of *Nineteen Eighty-Four* aim to read it for enjoyment. After all, this is the primary reason for the author writing the novel.

2 During your next reading, keep a record of character development, key events and concepts that emerge. You may also wish to highlight descriptions of nature, dust and decay, references to illness, religious metaphors and Big Brother.

3 Define the following terms as you read them during your second reading. Keep a vocabulary list with definitions of any other unfamiliar terms, to support your understanding.

TERM	DEFINITION
Newspeak	
Telescreen	
Doublethink	
'Orthodoxy is unconsciousness'	
Minipax: Ministry of Peace	
Miniluv: Ministry of Love	
Miniplenty: Ministry of Plenty	
Minitrue: Ministry of Truth	
Crimestop	
Thought Crime	
Sexcrime	
Vaporise	
Palimpsest	
Prole	
'Two-Minute Hate'	
Oligarchy	
Ingsoc	
'Room 101'	

4   Plot on a timeline the significant events that lead to Winston winning 'victory over himself' from writing 'Down with BIG BROTHER' to the line 'He loved Big Brother'.

5   Create a hierarchical diagram of the political, social and bureaucratic structure of life in Oceania. Indicate where the significant characters exist on the hierarchy.

6   Examine shifts in the chronological sequencing of the plot when Winston tries to summon memories of the past. Identify the purpose of these memories.

7   Read the scene in Room 101. Highlight language used by O'Brien that is associated with religion and faith in one colour, education in a second colour and in a third colour indicate words related to health. Discuss how O'Brien has subverted the language to control Winston.

8   Consider the purpose of the narrative point of view and tense used in the novel. Suggest reasons for the change in tense in the Appendix.

9   List the examples of propaganda in the novel. Watch the film version and read the 'Two Minutes Hate' in Part 1 and discuss why it is impossible to avoid joining in.

Perspectives and representations of concepts, identities, times and places

Concepts

1   Research what binary oppositions are in literature.

2   Using the binaries from the novel in the table below, examine what the binary means and how it is used to control the citizens of Oceania.

BINARIES	MEANING OF THE BINARY FOR CITIZENS OF OCEANIA
'War and Peace'	
'Freedom and Slavery'	
'Ignorance and Strength'	
Love and hate	
Truth and lies	

3   Explain doublethink and why it is a threat to the power of the State.

4   Explore examples of the State's control over the human body, and discuss how this level of control prevents crimes such as *thoughtcrime* and *ownlife*.

5   O'Brien tells Winston that if he wanted a vision of the future, he should imagine, 'A boot stamping on a human face forever' (Orwell, 1949). Explain what this image suggests about the role individuals have in the State.

6   Create a list for and against the proposition that Big Brother is real. Discuss your conclusion.

7   View film representations of Room 101. Identify omissions, and consider the impact of these omissions on the representation of characters and concepts.

8   Discuss the end of the novel and examine the idea that Winston is now in a 'place where there is no darkness'.

9   Discuss how it is possible that 2 + 2 = 5.

Identities

1 Interpret and analyse the changing representations of characters as the novel progresses and plot these changes on a timeline.

2 Create an inside/outside diagram or a physical outline of a character. Label the qualities the character must outwardly present to survive and point to what the character feels or knows is truth on the inside. Use examples of quoted direct speech to compare the private thoughts and public speech of each character. Consider what conclusions you may draw about survival and the elimination of individuality in a dystopian society.

3 Re-read descriptions of Mr Charrington and consider his role in harbouring criminals. Consider why his perspective is omitted in the text.

4 Analyse the changes in Winston's observations of Julia. Investigate attitudes towards women in the text and appraise evidence of this in representations of Julia.

5 In the table below, identify the roles of women, find quotations that capture Winston's attitude towards them and analyse how readers are positioned to respond to this representation of women in a dystopian society.

Winston Reid (John Hurt) is tortured in Room 101, in the 1984 film adaptation 1984

An inside/outside diagram
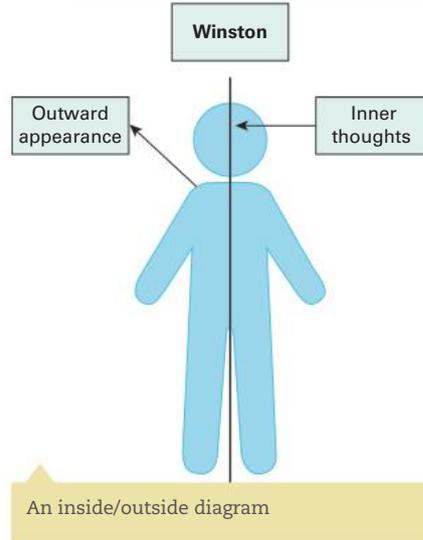
WOMEN	EVIDENCE	READER RESPONSE
Julia		
Winston's mother		
Winston's sister		
Mrs Parsons		
Prostitute		
Prole woman singing		

6 Compare the physical, emotional and intellectual rebellion, against the Party's rule and the State, of Julia and Winston.

CHARACTER	PHYSICAL REBELLION	EMOTIONAL REBELLION	INTELLECTUAL REBELLION
Winston			
Julia			

7 Evaluate the meeting between Julia and Winston after they have been released from Room 101. What does their interaction reveal about the oppression of the individual?

Times and places

1 Create a map of the world according to the divisions of Oceania, East Asia and Eurasia.
2 Research how the map reflected the political state of the world following World War Two.
3 Research the broad military alliances that exist today and examine if Orwell was able to predict the future.
4 Read the 'Appendix: The Principles of Newspeak' in the novel and compare one of the principles to an existing conflict in the world. Discuss whether your chosen principle confirms Orwell's representation of the future.
5 Orwell feared surveillance because of its stifling of individuality and its control of individual behaviour. To what extent has contemporary surveillance now justified his fear?
6 Re-read descriptions of Mr Charrington's shop. Determine the importance of this place to Winston and Julia, and consider what it symbolises.

Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs about individual thought as presented in the novel.
2 Explain the value of the individual to the following people and/or groups:
   – Winston   – The Outer Party
   – The Inner Party   – The Proles.
3 Consider these tone words:

afraid	defiant	fearful	severe
condemnatory	despairing	paranoid	stern
constrained	detached	rebellious	suspicious
controlling	emotionless	scholarly	violent

   Select a word that you feel best conveys the attitudes of each individual or group of people listed above. Support your selection with evidence from the novel.
4 Define individualism. Explain how the idea of individualism evolves throughout the novel. Support your explanation with evidence from the novel.
5 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Nineteen Eighty-Four* represents it as significant.
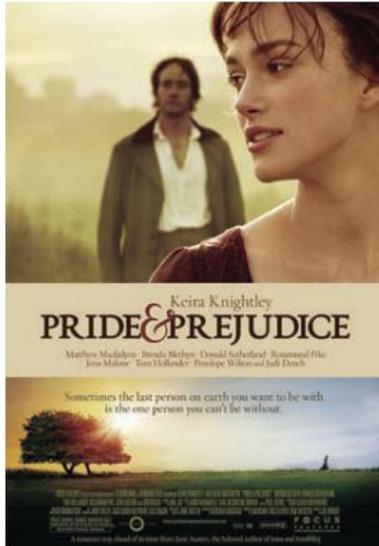
Aesthetic features and stylistic devices

1 One of the assertions of the novel is that language can control how an individual and population think. Re-read the 'Appendix: The Principles of Newspeak' and list three ways in which language determines thought.
2 Identify contemporary examples of language use such as emojis or neologisms, and discuss how the language may influence thought.
3 Locate, interpret and analyse Orwell's use of imagery with respect to the following motifs in the novel:
   – nature   – illness
   – dust and decay   – history
   – blood   – Big Brother
   – religion   – the glass paperweight
   – uniformity/militarism
4 Discuss how readers are positioned to respond to life in a dystopian society through the Party's use of paradox and oxymoron in the novel.

Pride and Prejudice

<div style="background: #8576b5; color: white;">**Practice tasks**</div>

- Jane Austen has been accused of preferring to write novels that support social stability and the class system. However, her heroines challenge many of the conventions that constrained women of her time. Create an online blog that explores the value of heroines in literature such as Elizabeth Bennet in *Pride and Prejudice* and Eilis Lacey in the film *Brooklyn*, who challenge the conventions of their respective times.
- *Pride and Prejudice* and *Bright Star* explore the complexity of love where concepts of marriage and money are concerned. Create a public text suitable for an online publication such as *The Conversation* or a magazine feature article, offering a perspective on the conflict between personal desire and social expectation.
- An argument, made in the novel *Pride and Prejudice*, is to beware of first impressions. Create and present a persuasive speech that endorses or challenges this concept as it is represented in the media within the past 12 months.
- Mr Bennet's observation of the human propensity to be foolish is revealed when he states, 'For what do we live, but to make sport for our neighbours, and laugh at them in our turn?' (Austen, 1813). In the form of a persuasive speech, challenge or endorse this observation as it is represented in the media within the past 12 months.
- Write an imaginative response that privileges the voice of a minor character such as Lydia, Wickham or Kitty, exploring the concept of a desirable marriage.
- Write a letter from Lydia to Elizabeth following the conclusion of the novel, detailing why it is imperative that she and Wickham must come and stay at Pemberley.
- In the form of an analytical essay, respond to the following question: To what extent does *Pride and Prejudice* reveal that social stability relies on the preservation of the class system.
- In the form of an analytical essay, analyse to what extent Elizabeth Bennet's character is a threat to the upper class.

Introduction to *Pride and Prejudice*

Pride and Prejudice, by Jane Austen, was first published in 1813 and has been adapted many times. In the 2005 film adaptation, Keira Knightly plays Elizabeth Bennet and Matthew Macfadyen plays Mr Darcy.

Keira Knightley

PRIDE&PREJUDICE

Matthew Macfadyen · Brenda Blethyn · Donald Sutherland · Rosamund Pike
Jena Malone · Tom Hollander · Penelope Wilton and Judi Dench

Sometimes the last person on earth you want to be with
is the one person you can't live without.

Alamy Stock Photo/Album

Jane Austen's canonical novel *Pride and Prejudice* often makes the top 10 books-to-read lists because of her representation of enduring concepts such as the importance of love, mutual feelings and respect for the state of marriage. More than this, her novel is a satirical portrayal of culture and customs, and no one is spared from her mocking, including her much admired Elizabeth Bennet and the dashing but seemingly dark Mr Darcy. Novels that offer social commentaries such as *Pride and Prejudice* are powerful texts that shape, and are shaped by, the attitudes and values of the readers.

The construction of meaning in *Pride and Prejudice* prompts emotional and critical reactions from readers, and positions them to reconcile their values, their world and their understanding of it.

Studying *Pride and Prejudice*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

* demonstrate an understanding of the novel genre and its features
* explore how the construction of *Pride and Prejudice* is influenced by cultural contexts and social situations
* explain these cultural contexts and social situations as they pertain to *Pride and Prejudice*
* examine how Jane Austen establishes the role of the narrator in the style of free indirect discourse to develop a relationship with audiences
* consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Pride and Prejudice*
* examine in detail how meaning is constructed in *Pride and Prejudice*
* examine the ways cultural assumptions, attitudes and beliefs underpin *Pride and Prejudice*
* examine the aesthetic features and stylistic devices used in *Pride and Prejudice* to explore how they shape meaning and invite the audience to respond in particular ways.

The novel genre and its purpose

1   Revise the genre patterns and conventions of a novel, including setting, point of view, perspective, narrative structure and characterisation techniques.
2   Research the purpose of social satire in texts and the role it plays in challenging social mores and expectations.
3   Define and explore the composition and qualities of **epistolary** texts and determine the purpose of Jane Austen adapting this style of writing.

epistolary
the telling of a story through letters or documents

9780170421706

4 Research how readers are positioned to respond to **free indirect speech or free indirect discourse** in *Pride and Prejudice*.

5 Research Austen's well-known works, and provide a brief description of Austen's style and the concepts she explores.

6 Research the qualities of canonical literature and determine the place of *Pride and Prejudice* in the literary canon.

The relationship between context, audience and purpose

Context

1 Research the social and political volatility during the Regency Period, including the impact of war on British society. Create a list of key events and ideas from this period.

2 Research values, attitudes and beliefs (including social class, economic status and marital laws) of the Regency Period and create a list of the key expectations for each.

3 Analyse the impact of **entailment** on women in the Regency Period.

4 Research the characteristics of Neoclassical art, literature and music and create a list of the key qualities of each form of artistic expression. When you read the text, use this list to understand some of the descriptions and concepts in the text.

5 Charlotte Brontë (author of *Jane Eyre*, see Chapter 6) criticised *Pride and Prejudice* in a letter to G.H. Lewes in 1848. Read the extract below and create a list of reasons why this writer criticised Jane Austen's text.

entailment in *Pride and Prejudice*, this refers to the system of inheritance that ensures the eldest son, or closest male relative, inherits a family's estate

> Why do you like Miss Austen so very much? I am puzzled on that point. What induced you to say that you would have rather written Pride and Prejudice, or Tom Jones, than any of the Waverley Novels? I had not seen Pride and Prejudice till I read that sentence of yours, and then I got the book. And what did I find? An accurate, daguerreotyped portrait of a commonplace face; a carefully-fenced, highly-cultivated garden, with neat borders and delicate flowers; but no glance of a bright, vivid physiognomy, no open country, no fresh air, no blue hill, no bonny beck. I should hardly like to live with her ladies and gentlemen, in their elegant but confined houses …
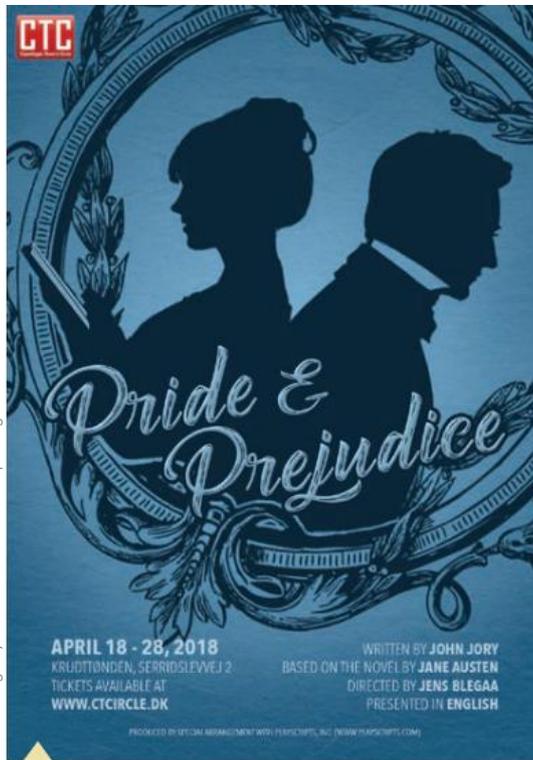>
> Letter from Charlotte Brontë to G.H. Lewes, 1848

Discuss what Charlotte Brontë dislikes about the novel and why Jane Austen's representation of society would be worthy of criticism.

Audience

1 Consider the enduring appeal of *Pride and Prejudice* by reading a range of reviews of contemporary texts inspired by the novel, including documentaries, film and media articles. Discuss why the emphasis might change. Examine the shifting emphasis on particular concepts and/or symbols to suit the audience.

2 Watch different adaptations of *Pride and Prejudice*. Analyse directorial changes to setting and characterisation and discuss reasons for the interpretation. Focus on the representation of a particular scene (for example, one of the proposal scenes) or specific characters (for example, the suitors Mr Collins, Mr Wickham and Darcy, or the sisters) and evaluate their appeal to an audience.

3 Examine the movie poster on p. 50 and the two play posters on p. 52, which emphasise certain concepts (for example, pride and prejudice, the value of marriage or the importance of love). Note any conclusions you can draw about contemporary audiences from these posters.

Performed by the Copenhagen Theatre Circle in April 2018
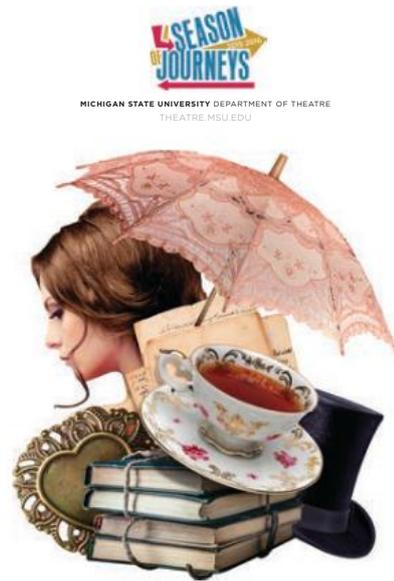
Play poster for the 2016 Michigan State University performance of *Pride and Prejudice* in 2016

4 A recent adaptation of *Pride and Prejudice* includes zombies. Research what zombies symbolise in texts. Write a paragraph about how the use of zombies and their symbolic purpose may influence the concepts you will read about in the novel.

Comprehending the text

1 During your first reading of *Pride and Prejudice*, aim to read it for enjoyment. After all, this is the primary reason for the author writing the novel.
2 During your next reading, keep a record of who is narrating the story and summarise the sequence of events in the story.
3 Annotate the map of significant residences in the narrative with descriptions of each place. Use references to the novel for the descriptions. Reflect on the author's attitude towards the characters who inhabit them.

Pride and Prejudice and Zombies is an adaptation of *Pride and Prejudice* by Seth Grahame-Smith, which was made into a film in 2016, directed by Burr Steers

An artist's impression of significant residences in *Pride and Prejudice*
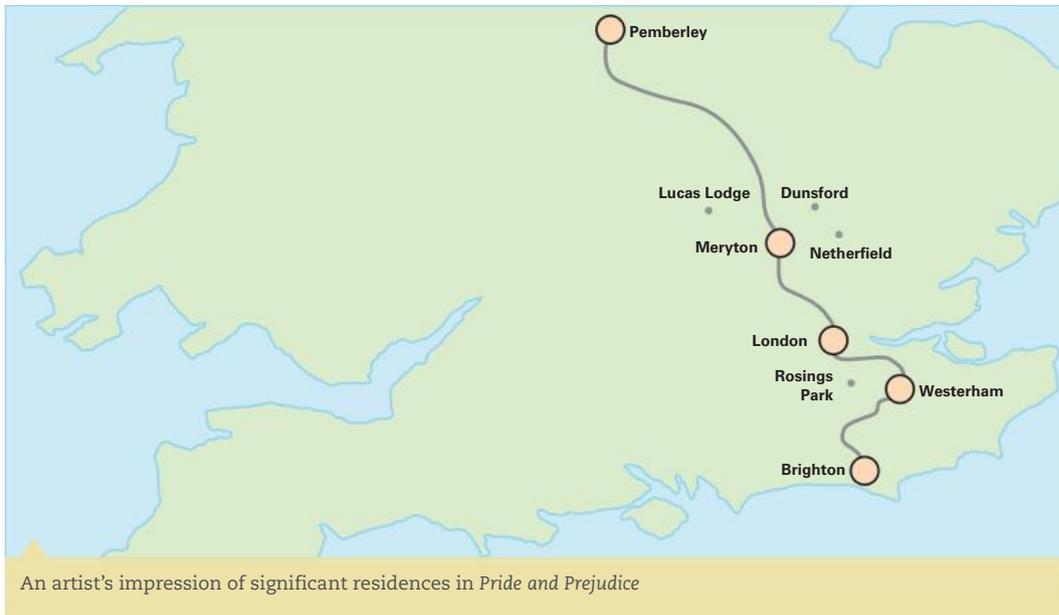
4   Create a list of the letters in the text and determine why these are used at these points in the narrative.

5   Summarise, in a letter by Kitty, the critical incidents in the novel, indicating how this minor character has been socially advantaged or disadvantaged by key events in the narrative.

6   Marvel, famous for their stories about Captain America, Iron Man, Thor, Spider-Man, Wolverine and the Hulk, created a graphic representation of the novel. Create your own representation of *Pride and Prejudice* for an audience of your own choice in the form of a graphic novel by creating 10 frames that summarise the narrative using key quotations in each frame. Alternatively, you could create 10 frames to summarise a particular character's journey.

Perspectives and representations of concepts, identities, times and places

Concepts

1   Jane Austen challenges the idealised state of marriage. Review how Elizabeth's and the reader's beliefs about marriage are shaped by the marriages of the characters in the table below.

MARRIAGE	REPRESENTATION OF MARRIAGE	EVIDENCE IN THE TEXT
Mr and Mrs Bennet		
Mr Collins and Charlotte Lucas		
Mr Wickham and Lydia Bennet		
Mr and Mrs Gardiner		
Mr and Mrs Hurst		
Mr Bingley and Jane Bennet		
Mr Darcy and Elizabeth Bennet		

2   Examine Mr Collins' behaviour after the rejection of Elizabeth, and during the scandal of Lydia's elopement. Discuss how readers are positioned to respond to the representation of clergymen whose position in the church has been supported by a patron such as Lady Catherine de Bourgh.
3   Jane Austen ridicules the upper classes. Review the representation of Mr Darcy and Lady Catherine de Bourgh and list what Austen identifies as **ironic** about this class in English society.
4   Of particular note is the omission of the perspective of the working class. Discuss the impact of this choice on the representation of concepts such as love and marriage.
5   Using the table below, compare the respectable roles for men and describe the challenges the men representing these roles in the novel have in securing a desirable spouse.

ROLE	GENTLEMAN AND LAND OWNER	MERCHANT'S SON	CLERGYMAN	OFFICER
Challenges in securing a desirable spouse				

6   Examine Jane Austen's attitude towards the rising middle class through her representation of the Bingley siblings.
7   Though Jane Austen satirises her own society, she is able to view her own commentary as ironic. Explore how this is revealed in the text.
8   Research the legal and social ramifications of elopement at the time and determine why Lydia's elopement is of concern to many characters in the novel.

Identities

1   Interpret and analyse the changing representations of characters in the novel and plot these changes on a timeline. For example, you could explore the changes in Elizabeth's character as she becomes more familiar with Mr Darcy.
2   Analyse the changes in Darcy's character by examining his behaviour. Demonstrate how Darcy's behaviour contradicts Elizabeth's prejudice.
3   Compare the natures of the five sisters and describe how they represent the varying beliefs about women during the Regency Period.

SISTER	REPRESENTATION OF REGENCY WOMEN
Jane	
Elizabeth	
Mary	
Kitty	
Lydia	

4   Though Mary is mocked by the narrator, and the reader is positioned to dismiss her advice, describe when her wisdom should have been heeded by the other characters.

5 Jane Austen challenges some of the cultural expectations of marriage, social class and women. Using the table below, examine the character and the values that he/she challenges or endorses. Consider how contemporary readers would respond to these characters.

CHARACTER	NAME THE CULTURAL EXPECTATION THAT IS CHALLENGED OR ENDORSED	CRITIQUE CHARACTER'S VALUE	CONTEMPORARY READER RESPONSE

Times and places

1 Evaluate how characters in *Pride and Prejudice* act in accordance with social conventions, and speculate how they might act in contemporary settings.
2 Review Elizabeth Bennet's observation of Pemberley and discuss how her attitude is influenced by place.
3 Read and view a range of texts such as *Lost in Austen*, *Bridget Jones' Diary*, *The Lizzie Diaries* or *Death comes to Pemberley* that foreground the perspectives of different characters and evaluate the representations of these characters.
4 Reflect on how these written or film versions of *Pride and Prejudice* challenge or subvert the original text, and compare these to your own responses to the original major characters.

Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs Jane Austen's characters have about marriage as presented in the novel.
2 Explain the value of marriage, as it is represented in the novel, to the following groups of people:
   – unmarried men
   – unmarried women
   – married men.
3 Consider these tone words:

absurd   capricious   mocking
affectionate   condemnatory   proud
amused   condescending   thoughtful
appreciative   egotistical
arrogant   irreverent

   Select a word that you feel best conveys the attitudes of each group of people listed above. Support your selection with evidence from the novel.
4 Explain how the view of marriage in the novel demonstrates how cultural values continue to evolve. Support your explanation with evidence from the novel.
5 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Pride and Prejudice* represents it as significant.

Aesthetic features and stylistic devices

1 Locate, interpret and analyse Austen's use of irony. For example, consider the irony of:
   – Language:

> 'It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.'
>
> *Pride and Prejudice*, Jane Austen

   - • Mr Collins' elegant language, despite its gracelessness.
   – Character:
     • Elizabeth Bennet blinded by her own prejudice.
   – Situation:
     • The need to marry and the nature of Mr Collins.
     • The belief in the upright nature of the militia and the deception of Wickham.
2 Examine other examples of humour in the novel created through sarcasm, exaggeration, irony and representations of foolishness and explore how these shape the readers' beliefs about social class, marriage and economic stability.
3 Explore symbolism in the novel, including the examples below, and discuss what these reinforce about the concepts of marriage, economic status and social stability.
   a Dancing as a context for inter-class interaction and pursuit of a spouse.
   b Place and its representation of class and character.
   c Militia and its representation of social mobility and immorality.
4 Reflect on how the author uses letters and free indirect speech, and how these shape your understanding of the values Austen explores in the novel.

Talking to My Country

Practice tasks	
Practice tasks	• In the form of a blog, analyse the representation of the gap between Indigenous and non-Indigenous Australians in *Talking to My Country*, and consider this in relation to relevant news coverage. • In the form of an article, analyse the representation of race and identity in *Talking to my Country* and *Mabo*. • In his book, Stan Grant says 'our anthem rings hollow'. Create a persuasive speech for a specific gathering, such as the United Nations, that shapes a perspective about the extent to which this is true. • Create a pitch for a documentary that will shape the representation of a concept from *Talking to My Country*, such as social justice, shared histories or Indigenous culture. • In the form of a monologue, adopt the role of one of the identities in *Talking to My Country* and present that person's perspective about a particular concept or event as represented in the text. • Create a script for stage that dramatises a particular event from *Talking to My Country*. • In the form of an analytical essay, analyse how the audience is positioned to view Stan Grant.

Introduction to *Talking to My Country*

Talking to My Country (2016) was written by Stan Grant in response to the public condemnation of Adam Goodes, an Indigenous footballer, at a Sydney Swans game in 2015. In his book, Grant explores his own experiences of being an Indigenous person in Australia and how, as a successful television journalist, he has tried to overcome negative cultural assumptions about Indigenous peoples.

Considering the construction of meaning in *Talking to My Country* offers readers opportunities to enjoy how non-fiction texts can blend narrative and exposition to offer a forceful message for their audiences. The cultural, social, historical and ideological contexts underpinning *Talking to My Country* challenges readers to consider their own

Australian journalist Stan Grant wrote *Talking to My Country* in 2016 in response to public condemnation of Sydney Swans footballer and subsequent Australian of the Year Adam Goodes

ws

Study guide template

perspectives about what it means to be Australian in a time of social tension. By engaging with the text's aesthetic features, readers also explore their own empathy for others, and appreciation of different perspectives, attitudes, values and beliefs.

Studying *Talking to My Country*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the non-fiction genre and its features
- explore how the construction of *Talking to My Country* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *Talking to My Country*
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Talking to My Country*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Talking to My Country*
- examine the aesthetic features and stylistic devices used in *Talking to My Country* to explore how they shape meaning and invite the audience to respond in particular ways.

The literary non-fiction genre and its purpose

1 Read extracts from a variety of biographies, autobiographies and memoirs written by Australian authors (for example, *Joe Cinque's Consolation* by Helen Garner, *Lion: A Long Way Home* by Saroo Brierly or *The Boy Behind the Curtain* by Tim Winton). Identify the following features in each text:
   – subject matter
   – tone
   – point of view and tense
   – elements of the author's style.

2 View an episode of *Australian Story*, such as 'Paying it Forward' or 'The Peacemaker'. Explore the constructed nature of this type of text and determine the extent to which the 'truth' has been stylised.

3 Consider the following passage that provides an explanation about why literary non-fiction appeals to audiences:

> The charm of literary non-fiction is that it is a personal ordering of a universe which, though it already exists, is nonetheless given shape by the author's own experience, in the widest sense of the word. As such, this type of writing comes close to fiction writing, where the author's experience, duly edited by the imagination, is its only source and reference.
>
> Cossee, E. (2000). What is literary non-fiction? *Publishing Research Quarterly*, 16(1), 35–37

Work in groups to explain the meaning of this statement and apply it to one of the non-fiction texts you have briefly studied. Consider your own attitude about this style of writing.

The relationship between context, audience and purpose

Context

1 Conduct an internet search to discover background information about Langston Hughes, including:
   – where and when he was born
   – dominant cultural beliefs at the time of his birth
   – significant life events

2 Read and analyse Langston Hughes' poem 'Theme for English B' on p. 60. Consider the American poet's attitudes, values and beliefs about race, as suggested by this text. Suggest why Stan Grant chose to open his novel with an extract from this poem.

Langston Hughes (1902–1967), an American writer and poet

Australian Story

Theme for English B

The instructor said,

    Go home and write
    a page tonight.
    And let that page come out of you—
    Then, it will be true.

I wonder if it's that simple?
I am twenty-two, colored, born in Winston-Salem.
I went to school there, then Durham, then here
to this college on the hill above Harlem.
I am the only colored student in my class.
The steps from the hill lead down into Harlem,
through a park, then I cross St. Nicholas,
Eighth Avenue, Seventh, and I come to the Y,
the Harlem Branch Y, where I take the elevator
up to my room, sit down, and write this page:

It's not easy to know what is true for you or me
at twenty-two, my age. But I guess I'm what
I feel and see and hear, Harlem, I hear you.
hear you, hear me—we two—you, me, talk on this page.
(I hear New York, too.) Me—who?

Well, I like to eat, sleep, drink, and be in love.
I like to work, read, learn, and understand life.
I like a pipe for a Christmas present,
or records—Bessie, bop, or Bach.
I guess being colored doesn't make me not like
the same things other folks like who are other races.
So will my page be colored that I write?
Being me, it will not be white.
But it will be
a part of you, instructor.
You are white—
yet a part of me, as I am a part of you.
That's American.
Sometimes perhaps you don't want to be a part of me.
Nor do I often want to be a part of you.
But we are, that's true!
As I learn from you,
I guess you learn from me—
although you're older—and white—
and somewhat more free.

This is my page for English B.

3 View the episode of *Julia Zemiro's Home Delivery* in which she interviews Stan Grant about his life and career. Create a timeline of Grant's life, as depicted in the documentary, and describe Grant's perspective about his own life.

4 Read the article 'Booing Adam Goodes – racism in the stitching of the AFL', published on *The Conversation*. Identify the significant examples of racism in AFL, and describe the invited reading of the article.

5 Stan Grant's SBS television program *Awaken* aimed to privilege Indigenous current affairs. In the episode 'The Tipping Point – Racism, Diversity and the AFL', Grant chairs a panel discussion about racism in the AFL. View this episode and identify the various perspectives that exist about the extent to which racism has decreased in this popular Australian sport.

Fans display flags in support of Adam Goodes, 1 August 2015, in Sydney, Australia.

Audience

1 View Stan Grant's reading of his book to the National Press Club in 2016. Consider the use of Grant's role as a journalist at this event, and explore how the audience (who, in this case, are journalists) is invited to view Grant's text.

2 Read and interpret a variety of reviews of *Talking to My Country*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading.

3 As part of the IQ2 debate series, Stan Grant presented a speech in response to the topic 'Racism is destroying the Australian dream'. The speech quickly went viral on Facebook. View the speech and consider the comments made by audiences. Determine how the speech resonated or clashed with audiences.

Comprehending the text

1 At the conclusion of each chapter, maintain a journal to record your perspective about Stan Grant's writing. In each journal entry, consider the following prompts:

   a Describe the passages that prompted an emotional or critical response from you; what was this response and why?

   b Express your own opinions about the concepts that Stan Grant raises.

   c Speculate about how readers from differing sociocultural contexts might respond to the text.

   d Suggest how Stan Grant's messages resonate with other texts you have read, or concepts in the news media.

   e Identify any concepts about which you need to be more informed about.

   f Consider whether *Talking to My Country* has altered your own cultural assumptions, attitudes and beliefs about racism in Australia; if so, how and why have they changed?

2 Once you have read the text for enjoyment, read it again and, as you read the text, use the table below to identify which concepts are being privileged in each chapter, and describe Stan Grant's prominent arguments. You have the opportunity to nominate a concept that you feel is emphasised throughout the text.

	ARRIVAL OF THE BRITISH	CONNECTION TO COUNTRY	MARGINALISATION	AMBITION	PRIVILEGE	RACISM	AUSTRALIAN IDENTITY	CULTURAL HISTORY AND STORIES	PROMINENT ARGUMENTS
			PLACE A ✓ IN THE APPROPRIATE COLUMN						
My Country: Australia									
Part One									
Part Two									
Part Three									
Part Four									
Part Five									
Part Six									
Part Seven									
Part Eight									
Part Nine									

Perspectives and representations of concepts, identities, times and places

Concepts

1 In his book, Stan Grant explains that while he was growing up during the 1970s, Australia's identity was changing. He states:

> New languages, new faces, new names needed a new identity.
> Australians found a sense of themselves constructed from a narrative
> that wasn't necessarily wrapped in the Union Jack.
>> *Talking to My Country*, Stan Grant, Part Two, 2017, Harper Collins, 9781460751985

2   Identify subject matter throughout the book that indicates that the evolution of Australia's identity is ongoing.

Identities

1   Throughout his book, Stan Grant frequently uses 'I' statements to construct a representation of himself. Locate a selection of 'I' statements from each chapter and use these to determine how the audience is positioned to view Stan Grant.

2   Consider Part 7 carefully. In this section of his book, Stan Grant deliberately constructs a representation of Adam Goodes. Identify descriptive language or passages that reveal Grant's opinion of Adam Goodes. Explain the significance of this person and event to Grant's text as a whole.

What is Stan Grant's opinion of former AFL footballer and Australian of the Year Adam Goodes?

Getty Images/Ryan Pierse

Times and places

1   Several times, Stan Grant describes his connection with Wiradjuri country. He explains:

> The sun shines brightest where it peeks through the clouds on a distant canola yellow hill. The rocks are strewn across open fields in odd formations. Some are nature's doing, the random placement as the earth has stirred. Others, though, have been carefully placed, marking the sites of ceremonies where boys were sung into men.
>
> *Talking to My Country*, Stan Grant, 2017, Part One, Harper Collins, 9781460751985

Conduct an Internet search to find images that capture the mood and tone of Grant's description of Wiradjuri country.

Cultural assumptions, attitudes, values and beliefs

1   Identify beliefs that various Australians might have about racism in Australia, as represented in Stan Grant's book.

2   Explain the value of the Australian dream to the following groups of people, as represented by Stan Grant:
   – Indigenous peoples
   – non-Indigenous Australians
   – the Australian Government.

3   Consider these tone words:

ambivalent	condemnatory	nationalistic
angry	disrespectful	proud
appreciative	egotistical	reverent
arrogant	irreverent	speculative
celebratory	mocking	thoughtful

Select a word that you feel best conveys the attitudes of each group of people listed above. Support your selection with evidence from *Talking to My Country*.

4 Explain the role of sport in demonstrating how cultural assumptions continue to evolve. Support your explanation with evidence from *Talking to My Country*.

5 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Talking to My Country* represents it as significant.

Aesthetic features and stylistic devices

1 Stan Grant constantly uses the terms 'black' and 'white' to describe Indigenous and non-Indigenous Australians, and his language augments his opinion that the two groups of people are definitively separate. Locate a range of passages that use these binary opposites and suggest how the use of this language might position audiences.

2 Stan Grant uses personal anecdotes to justify his opinions. He also uses exposition. In groups, select a chapter to identify Grant's use of anecdotes and exposition. Determine whether Grant emphasises one storytelling technique over another and determine how this positions the audience.

3 Grant's title indicates that he is using his book to talk directly to Australians. Locate passages where Grant uses second-person narration and suggest how the reader is positioned by the use of this grammatical technique.

4 In *Talking to My Country*, Stan Grant often uses the rhetorical device of hyperbole. He describes how racism 'poisons our souls and kills us as sure as the waterholes poisoned on the frontier killed our ancestors'. Locate other examples of hyperbole and suggest how this stylistic device affects the impact of Stan Grant's message.

The Boat

Practice tasks

- In a text for a public audience, analyse the representations of the refugee experience in either 'Love and Honour and Pity and Pride and Compassion and Sacrifice' or 'The Boat' by Nam Le and 'Immigration' by Ali Alizadeh, or another text that foregrounds the concepts of cultural and racial identity.
- In a magazine feature article, analyse the representation of the protagonists and the way they have adapted to life in a new country in 'Love and Honour and Pity and pride and Compassion and Sacrifice' and a memoir like *The Happiest Refugee*.
- Create a persuasive speech about the ongoing plight of refugees in Australia.
- Create a persuasive speech that promotes the role of literature in creating a greater understanding and empathy for the plight of 'outsiders' in contemporary society.
- Write a narrative intervention or a monologue from the point of view of one of the silenced characters in one of the stories from *The Boat*.
- Use 'The Boat', the title story of the collection, to write a short story about the will to survive against the forces of nature or extreme circumstances, like war.
- In the form of an analytical essay, respond to the following question: How is the reader positioned to view Nam in 'Love and Honour and Pity and Pride and Compassion and Sacrifice'?
- In the form of an analytical essay, discuss the contention that danger and extreme circumstances are a powerful impetus for compassion and survival. Refer to at least one short story from *The Boat* in your response.

Introduction to *The Boat*

The Boat (2008) by Nam Le is a collection of stories that won The NSW Premier's Literary Awards Book of the Year in 2009, as well as various other awards.

The Boat is a varied mix of stories set in a range of locations, including Australia, Japan, South America, the Middle East and the United States. Two of these stories – 'Love and Honour and Pity and Pride and Compassion and Sacrifice' and 'The Boat' – are about the plight of refugees and related concepts, and have been selected for detailed study in this chapter.

Short stories are powerful texts through which authors can provoke emotional and critical reactions and challenge and shape the attitudes of their audience.
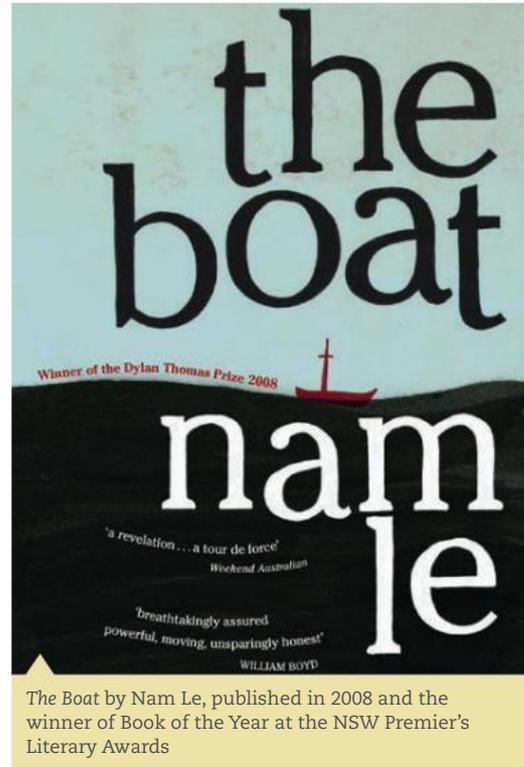
The Boat by Nam Le, published in 2008 and the winner of Book of the Year at the NSW Premier's Literary Awards

Studying *The Boat*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the short story genre and its features
- explore how the construction of *The Boat* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *The Boat*
- examine how the author establishes his role as narrator to develop a relationship with the audience
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *The Boat*
- examine in detail how meaning is constructed in *The Boat*
- examine the ways cultural assumptions, attitudes and beliefs underpin *The Boat*
- examine the aesthetic features and stylistic devices used in *The Boat* to explore how they shape meaning and invite the audience to respond in particular ways.

The short story genre and its purpose

1. Research the conventions of the short story genre, including setting, point of view, perspective, narrative structure and characterisation techniques.
2. Research the history of the short story genre.
3. Research Nam Le's biography to understand his background and attitude to writing.

Study guide template

4   Read Le's explanation about his writing:

> A lot of people presume if I'm writing a narrator who has clear parallels to me, that's just sheer inertia; that there's a natural adaptation from so-called life to so-called text. But any careful reader or writer would understand how much artifice and contrivance go into making this self-standing and self-contained. Actually, it's tougher: if I stick in something that has more resonance for me than is communicated on the page, then that's a failure of my charge as a writer ... I'm not creating a good enough space for the reader to come in and fully partake in that scene or that language or that line.
>
> 'When the boat comes in', The Age, 31 May 2008,
> source: https://www.theage.com.au/entertainment/books/
> when-the-boat-comes-in-20080531-ge74rc.html?page=fullpage

Explain what Le suggests about the relationship between the writer and the narrator.

The relationship between context, audience and purpose

Context

1   Research:
   – the Vietnam War and Australian involvement
   – the My Lai massacre
   – the fall of Saigon and the communist re-education camps
   – the history of Vietnamese boat people.

Audience

1   Visit Nam Le's website to learn more about his writing.
2   Read Australian and international reviews of *The Boat*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading.
3   Examine the blurb on the back cover of the collection, as well as the extracts from review articles at the beginning of the text. Identify any evaluative comments and record them on a bookmark to help you appraise the stories as you read.

Nam Le

'Love and Honour and Pity and Pride and Compassion and Sacrifice'

Comprehending the text

1   Read the story initially to enjoy it, rather than study it.
2   When you re-read the story, make a summary of key events and the characters, especially the narrator's reaction to them.
3   You may like to create a timeline or plot graph of events in the story.

4 Explain and discuss the significance of the following quotations in terms of what they reveal about the narrator:

> I was told about the friend of a friend, a Harvard graduate from Washington, DC, who had posed in traditional Nigerian garb for his book jacket photo. I pictured myself in a rice paddy, wearing a straw conical hat. (p. 8)

> HERE IS WHAT I BELIEVE: We forgive any sacrifice by our parents, so long as it is not made in our name. To my father there was no other name – only mine, and he named me after the homeland he had given up. His sacrifice was complete and compelled him to everything that happened. To all that, I was inadequate. (p. 20)
>
> 'Love and Honour and Pity and Pride and Compassion and Sacrifice', *The Boat*, by Nam Le, Penguin Random House Australia

5 Discuss how the Vietnam War is represented in this story.

Perspectives and representations of concepts, identities, times and places

Concepts

1 '"Faulkner, you know," my friend said … "he said we should write about the old verities. Love and honour and pity and pride and compassion and sacrifice."' (Penguin Random House Australia, p. 9) Research this quotation and explain what Faulkner meant by 'the old verities'. Discuss how the quotation links to the title of the story and the concepts in the text.
2 Identify how each of the words of the title represent concepts throughout the story.
3 Discuss the suggestion that this story is as much about writing and being a writer as it is about a father–son relationship.
4 A friend tells the narrator: 'Ethnic literature's hot. And important too.' (Penguin Random House Australia, p. 8) Consider the meaning of this statement and its implications for those who tell their stories, often of suffering and personal anguish. Discuss the attitudes to 'ethnic literature' represented in the story.

Identities

1 Analyse the characters in the story by creating a table summary:

CHARACTER	WHAT THE CHARACTER DOES	WHAT THE CHARACTER SAYS	WHAT OTHER CHARACTERS SAY ABOUT THEM
Son – Nam			
Father – Ba			
Mother – Ma			
Linda			

2 Consider how the narrator represents himself in this story and how the reader views him.
3 Discuss the complex relationship the narrator has with his father.
4 Linda accuses Nam of 'romanticising' his father's past (Penguin Random House Australia, p. 19). Discuss her perspective on the situation contrasted with the narrator's.
5 Identify the narrator's father's attitude to the writing of the 'Ethnic Story' and explain his final act in the text.

Times and places

1 'Love and Honour and Pity and Pride and Compassion and Sacrifice' features a number of settings as Nam recalls the past. List these settings, how they are represented and the mood that is created by the use of time and place.
2 Consider how each character behaves and reacts to the place setting of the story.

Cultural assumptions, attitudes, values and beliefs

1 'We are Vietnamese boat people …' (Penguin Random House Australia, p. 12), Nam's father tells the homeless man. Discuss the significance of this belief and whether you think this is how Nam would describe himself. Justify your point of view with quotations from the story.
2 What do the following characters value? Support your response with evidence from the text.
   – Nam
   – Nam's father
   – Linda.
3 Consider these tone words:

affectionate	compassionate	emotionless
antagonistic	conciliatory	expectant
apprehensive	cruel	forgiving
arrogant	demanding	hostile
authoritarian	depressed	nationalistic

   Select a word that you feel best conveys the attitudes of each of the people listed above. Support your selection with evidence from the story.
4 Select a cultural assumption, attitude, value or belief and explain to what extent 'Love and Honour and Pity and Pride and Compassion and Sacrifice' represents it as significant.

Aesthetic features and stylistic devices

1 Determine to what extent 'Love and Honour and Pity and Pride and Compassion and Sacrifice' is an example of **metafiction**.
2 Consider the effect of the use of first-person narration in the story in terms of its representation of the father–son relationship, and how the reader's emotional and critical reactions might be influenced by this stylistic device.
3 Some reviewers of *The Boat* have described Nam Le's style of writing as 'poetic'. Analyse the language choices in sections of the story, such as:
   – the interaction between Nam and his father compared with his interaction with his friends
   – the references to the My Lai massacre
   – the representation of the homeless man
   – the final paragraph of the story.

metafiction
fiction where the story is concerned with the process or the art of writing or storytelling

'The Boat'

Comprehending the text

1 During your first reading of 'The Boat', aim to read for enjoyment.
2 When re-reading the text, make a summary of key events and characters' reactions to them.
3 Suggest why Mai's parents send her away at the end of the war.
4 Discuss the treatment of prisoners in the re-education camps.
5 Consider Quyen's feelings about the illegitimacy of her child and the effect of this on her future life.

Perspectives and representations of concepts, identities, times and places

Concepts

1 Analyse the following concepts and their representation in 'The Boat':
   – the Vietnam War and its effect on the characters in the story
   – suffering and survival on the journey
   – humanity and sacrifice of certain characters
   – displacement and refugee status.

Identities

1 Consider the impact of the journey from Vietnam on Mai, in terms of her:
   – age
   – gender
   – leaving home and family
   – relationship with her father
   – solitary unknown journey.
2 Analyse the characters in the story by creating a table summary:

CHARACTER	WHAT THE CHARACTER DOES	WHAT THE CHARACTER SAYS	WHAT OTHER CHARACTERS SAY ABOUT THEM
Mai			
Mai's father			
Quyen			
Truong			

Times and places

1 List the place settings in the story and identify the mood or emotions associated with these places.
2 Consult a map and trace the journey from Rach Gia in Vietnam to Pulau Bidong on the east coast of Malaysia.
3 Discuss the perils of the journey undertaken by Mai in this story and imagine what life might have been like for her in the future.
4 Research the history of Pulau Bidong as a refugee camp in the 1970s for Vietnamese people fleeing communism, and what life was like for them on this island.

Vietnamese refugees seeking asylum in the 1970s

Cultural assumptions, attitudes, values and beliefs

1 Explain how Mai's parents' beliefs influenced their decision to send her on her journey from Vietnam.
2 Explain the values of altruism and compassion shown on the journey by:
   – Mai
   – Quyen
   – Anh Phuoc.
3 Consider these tone words:

appreciative	emotional	hopeful	shameful
apprehensive	empathetic	introspective	sympathetic
compassionate	expectant	nostalgic	thankful
despairing	fearful	proud	

Select a word that you feel best conveys the attitudes of each of people listed in question 2. Support your selection with evidence from the text.
4 Revise your responses to the previous three questions. Select a cultural assumption, attitude, value or belief and explain to what extent 'The Boat' represents it as significant.

Aesthetic features and stylistic devices

1 Analyse the structure of 'The Boat'. Consider why the flashback technique has been used, especially in the opening section of the text.
2 Consider the effectiveness of the use of third-person narration through the eyes of Mai, a sixteen-year-old girl, as a stylistic device.
3 Some reviewers of *The Boat* have described Nam Le's writing style as 'poetic'. Analyse the language choices in sections of the story that describe:
   – Mai's visits to her father in hospital
   – the storm at sea
   – the overcrowded boat
   – the relationship between Mai and Truong.

The Great Gatsby

Practice tasks

- Create a blog that analyses the representation of unrequited love in *The Great Gatsby* and 'Mad Girl's Love Song' by Sylvia Plath or 'Havisham' by Carol Ann Duffy.
- In a feature article, analyse the representation of money and material wealth in *The Great Gatsby* and the documentary *Park Avenue: Money, Power and the American Dream*.
- Create a persuasive speech exploring the existence of social class in today's society.
- Create a persuasive speech about how attitudes towards women have changed in the new millennium.
- Create a monologue from the point of view of a silenced character in *The Great Gatsby*.
- Fill a gap or a silence in the novel by intervening in the original narrative and challenging or reinforcing a representation or perspective in the text.
- In the form of an analytical essay, consider how the audience is positioned to view Nick Carraway.
- In the form of an analytical essay, explore the representation of American society in the 1920s in *The Great Gatsby*.

Introduction to *The Great Gatsby*

The Great Gatsby (1925) is F. Scott Fitzgerald's (1886–1940) most famous novel. Set in the 1920s, it reveals the story of the mysterious Jay Gatsby and the legendary parties at his Long Island mansion. Fitzgerald takes us into the moneyed world of New York society after World War One, during the Roaring Twenties, an era of decadence, forgetfulness and intrigue.

Examining *The Great Gatsby* will prompt readers to consider the representations of people, places and ideas, and engage with concepts including wealth and power. This novel will evoke emotional and critical reactions from readers, and position them to explore their sense of self, their world and their place in it.

The Great Gatsby, by F. Scott Fitzgerald, was published in 1925. This poster advertises the 2013 film adaptation, directed by Baz Luhrmann.
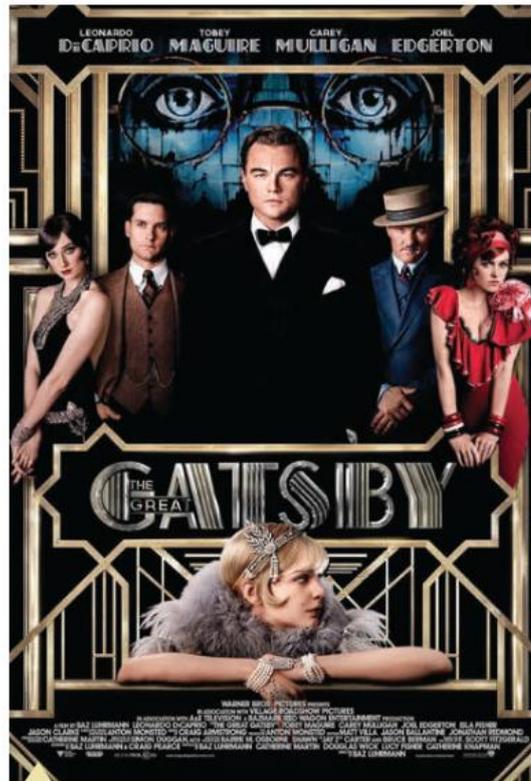
Alamy Stock Photo/Photo 12

Studying *The Great Gatsby*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the novel genre and its features
- explore how the construction of *The Great Gatsby* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *The Great Gatsby*
- examine how the author establishes his role as narrator to develop a relationship with audiences
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *The Great Gatsby*
- examine in detail how meaning is constructed in *The Great Gatsby*
- examine the ways cultural assumptions, attitudes and beliefs underpin *The Great Gatsby*
- examine the aesthetic features and stylistic devices used in *The Great Gatsby* to explore how they shape meaning and invite the audience to respond in particular ways.

WS

Study guide template

9780170421706

The novel genre and its purpose

1   Research the genre patterns and conventions of a novel, including setting, point of view, perspective, narrative structure and characterisation techniques.
2   Define the terms 'classic' fiction and 'American literary' fiction.
3   Research relevant information about the life and works of F. Scott Fitzgerald to gain a better understanding of the novel and its purpose.

The relationship between context, audience and purpose

Context

1   Since its publication in 1925, *The Great Gatsby* has been released regularly in new editions with different covers. Research the story of how the original cover was chosen and study the other choices of cover images. Identify common elements featured on these covers that preview some of the elements of the novel.
2   View the trailers of the film versions of the novel to visualise the era and gain an insight into its historical and social context.
3   Research the origins and meaning of the term 'The American Dream'.
4   Investigate the era known as the 'The Jazz Age' and describe some of its characteristics.
5   Explain the terms 'Prohibition' and 'bootlegging' and their relevance to American society of the 1920s.
6   *The Great Gatsby* is set in 1922, four years after the end of the World War One. Research the 1920s in the US – this period was also called the 'Roaring Twenties' – and determine the mood of the times and how society celebrated the end of the war that lasted from 1914 to 1918.

The original *The Great Gatsby* cover

Audience

1   Examine the blurb on the back cover of the novel. Identify any evaluative comments and record them on a bookmark to help you appraise the novel as you read.
2   Read and interpret a variety of reviews of *The Great Gatsby*, including the review below from the book's publication in 1925, taking note of reviewers' comments about the text's invited reading and stylistic devices.

Still the brightest boy in the class, Scott Fitzgerald holds up his hand. It is noticed that his literary trousers are longer, less bell-bottomed, but still precious. His recitation concerns Daisy Fay who, drunk as a monkey the night before she married Tom Buchanan, muttered: "Tell 'em all Daisy's chang' her mind." A certain penniless Navy lieutenant was believed to be swimming out of her emotional past. They gave her a cold bath, she married Buchanan, settled expensively at West Egg, L. I., where soon appeared one lonely, sinister Gatsby, with mounds of mysterious gold, ginny habits and a marked influence on Daisy. He was the lieutenant, of course, still swimming. That he never landed was due to Daisy's baffled withdrawal to the fleshly, marital mainland. Due also to Buchanan's disclosure that the mounds of gold were ill-got. Nonetheless, Yegg Gatsby remained Daisy's incorruptible dream, unpleasantly removed in person toward the close of the book by an accessory in oil-smeared dungarees.

Time Magazine, 11 May 1925

Comprehending the text

1. During your first reading of *The Great Gatsby*, aim to read for enjoyment. After all, this is the primary reason for the author writing the novel for his readers.
2. When re-reading the text, make a summary of key events and characters' reactions to them.
3. The narrative structure of *The Great Gatsby* is non-linear; that is, events are not revealed in chronological order. Use a timeline to re-order the events chronologically.
4. Consider the title of the novel and what it suggests.
5. Read the 'Introduction' and the 'Notes' at the back of the book to gain background information and explanation of the historical and social context of *The Great Gatsby*.
6. Consider why the author chose the epigraph (the short quotation) at the beginning of the novel that he claimed was by a poet named Thomas Parke D'Invilliers. Investigate the identity of the author of the epigraph.
7. View film versions of *The Great Gatsby* and discuss how the visual medium influences your understanding of context and character.

Perspectives and representations of concepts, identities, times and places

Concepts

1. To what extent does Jay Gatsby exemplify the American Dream?
2. Consider how important the concept of love is in the novel.
3. Discuss the representation of money and its importance in the novel.
4. Determine the importance of social class to the characters in the novel.
5. According to the blurb on the back cover, '… Fitzgerald re-creates the universal conflict between illusion and reality'. Discuss how these two binaries are represented in the novel and consider how readers are positioned to respond to them.
6. Identify evidence in the novel that American society in the 1920s was patriarchal in its attitude towards, and treatment of, women.
7. Identify the evidence of racism in the novel.
8. In *The Great Gatsby*, determine how the reader is positioned to view Gatsby.
9. In *The Great Gatsby*, to what extent are the values of American society of the 1920s represented as significant in shaping Gatsby's values?
10. The journalist Sarah Churchwell sees *The Great Gatsby* as as 'a cautionary tale of the decadent downside of the American dream'. Discuss with peers:
    - the meaning and significance of the terms 'cautionary' and 'decadent'
    - decide how the 'downside of the American Dream' is represented in the novel by characters other than Gatsby.

Identities

1. Explain how the narrator structures his narrative to maintain interest and suspense about the character of Jay Gatsby.
2. Consider how the narrator wants the reader to view Gatsby throughout the novel.
3. Heroine, victim or villain – discuss which representation you would ascribe to Daisy (Fay) Buchanan.
4. Analyse Nick Carraway as a character rather than a narrator. Identify what he reveals about himself and how readers are positioned to view him.

Jay Gatsby (Leonardo Di Caprio) and Daisy Buchanan (Carey Mulligan) in Baz Luhrmann's 2013 adaptation of *The Great Gatsby*

5 Analyse the following relationships in the narrative and how the reader is positioned to view them:
   a Tom and Daisy
   b Tom and Myrtle
   c Nick and Jordan.
6 Analyse the characters of Tom Buchanan, Jordan Baker, Myrtle Wilson, George Wilson and Meyer Wolfsheim in the table below. Then write a paragraph evaluating the role of one of these characters in the narrative.

CHARACTER	WHAT THE CHARACTER SAYS ABOUT THEMSELVES	WHAT OTHER CHARACTERS SAY ABOUT THEM	EXPOSITION THAT REVEALS THE CHARACTER'S ATTITUDES, VALUES AND BELIEFS
Tom Buchanan			
Jordan Baker			
Myrtle Wilson			
George Wilson			
Meyer Wolfsheim			

Times and places

1 Discuss the way the novel represents the role of women in the 1920s.
2 Consider the identity and behaviour of the people who attended Gatsby's parties and accepted his hospitality.
3 The blurb on the back cover of the Penguin Modern Classic edition of the novel refers to the 'moral failure' of post-war American society. Identify examples of some of the moral concepts revealed in the narrative.
4 In small groups, locate passages in the novel that refer to places and annotate a map of New York, Long Island and the surrounding area with quotations that create a representation of significant places in the text. Discuss how these places are constructed in the novel.
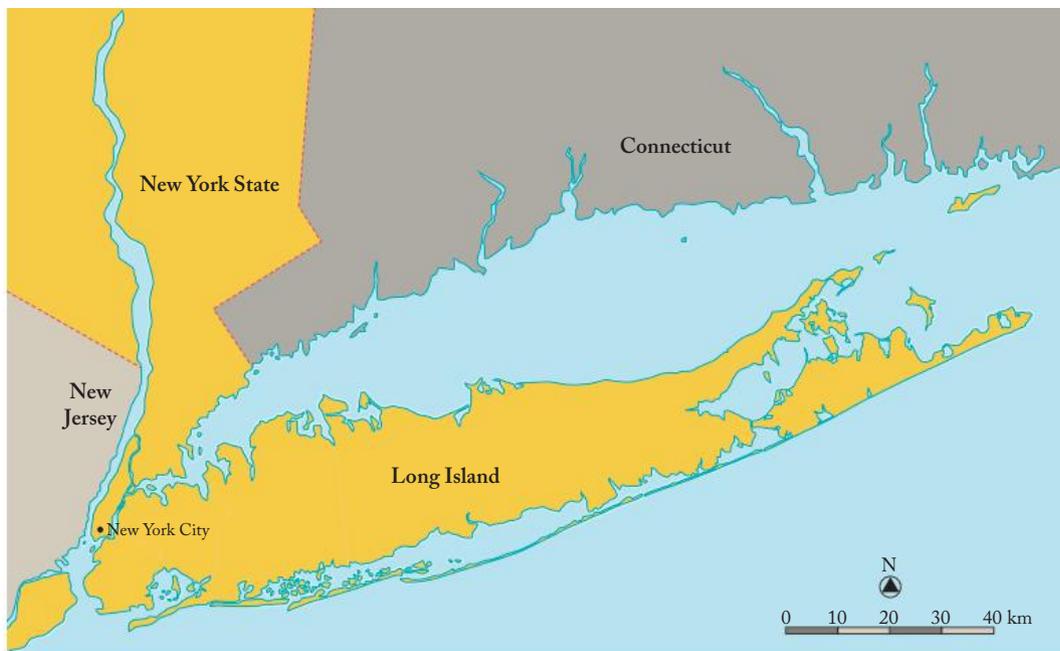
Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs about money as presented in the novel.
2 Explain the attitudes and values of the following people towards love:
   – Nick Carraway
   – Tom Buchanan
   – Myrtle Wilson
   – Daisy Buchanan.
3 Consider these tone words:

apprehensive	condemnatory	moralistic
arrogant	despairing	possessive
callous	direct	romantic
careless	expectant	superior
cautious	hopeless	wistful

   Select a word that you feel best conveys the attitudes of each group of people listed above. Support your selection with evidence from the novel.
4 Revise your responses to the previous three questions. Select a cultural assumption, attitude, value or belief and explain to what extent *The Great Gatsby* represents it as significant.

Aesthetic features and stylistic devices

1 'I am one of the few honest people that I have ever known.' (p. 50) Is Nick a reliable narrator? As a class, debate this assertion. Then write a paragraph justifying your opinion about Nick's honesty.
2 In the 1974 film version of *The Great Gatsby*, screenwriter Francis Ford Coppola has Daisy say: 'Rich girls don't marry poor boys.' In the novel, Gatsby says: 'Her voice is full of money.' Does Daisy symbolise money or the American Dream, or both? Support your opinion with evidence from the text.

3 Analyse the style of the novel by selecting some short extracts that describe:
  – a particular setting, such as Gatsby's parties or Myrtle Wilson's New York apartment, and discuss with peers the use of imagery and language choices and how they affect meaning and create the tone of the text
  – a particular character, like Daisy or Myrtle, and how the use of language and dialogue informs your impression of the character and their representation in the text
  – a key event and how it is described through the narrative voice of Nick Carraway, using language and imagery to represent a particular point of view.

4 Locate, interpret and analyse Fitzgerald's use of symbols. Now select some of the examples in the following table and then fill in the table below:

SYMBOLS ASSOCIATED WITH PLACE:	SYMBOLS ASSOCIATED WITH CHARACTERS:
East and West East Egg and West Egg Gatsby's mansion Myrtle's Manhattan apartment The green light at the end of Daisy's dock Gatsby's library The Valley of Ashes	Daisy's white dresses Gatsby's shirts Tom Buchanan and polo Daisy's voice Myrtle's voice
SYMBOLS ASSOCIATED WITH OBJECTS:	SYMBOLS ASSOCIATED WITH THE WEATHER AND TIME:
The sign featuring the eyes of Dr T.J. Eckleburg Daisy's pearl necklace Gatsby's car	Heat Rain The past and the future

SYMBOLS	QUOTATIONS	EXPLANATION AND ANALYSIS
West and East Egg	'I lived at West Egg, the – well, the less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them … Across the courtesy bay the white palaces of fashionable East Egg glittered across the water …'	The quotation emphasises the disparity between the two sides of the island. The fact that Gatsby's house was on the less fashionable side of long Island, next door to Nick's 'small eyesore' is an immediate disadvantage, despite its opulence. The glittering 'white palaces' on the eastern side represent 'old money' and perceived respectability.

The White Earth

Practice tasks	

- In the form of a magazine article, analyse the value of land ownership to a range of characters in *The White Earth* and the film *Mabo* directed by Rachel Perkins.
- In the form of an essay suitable for a public audience, analyse the representation of belonging in *The White Earth* and *We Don't Need a Map* by Warwick Thornton.
- *The White Earth* is a forceful narrative about Australian attitudes, values and beliefs in the 1990s. Create a persuasive speech that presents an argument about how far Australia has evolved – or regressed – since this time period.
- *The White Earth* presents perspectives about a range of concepts including native title, connection to country, repatriation and belonging. Create and present a persuasive speech that develops an argument about one of these concepts.
- Andrew McGahan's novel depicts a series of events from the perspective of John McIvor and William. Rewrite an event from the novel from the perspective of a minor character.
- Create a short story that challenges or reinforces attitudes, values or beliefs in *The White Earth*.
- In the form of an analytical essay, analyse how the audience is positioned to view a particular character, such as John McIvor.
- In the form of an analytical essay, analyse the extent to which the people of Kuran House are represented as significant in shaping William's values.

Introduction to *The White Earth*

Andrew McGahan's *The White Earth* is a novel about connection to country. It follows the experiences of a young boy, William, who is set to inherit a prominent property from his great uncle. As William becomes acquainted with both his uncle and the property, he finds himself torn between competing agendas and he is forced to grapple with Australia's bleak colonial history.

Examining *The White Earth* will prompt you to engage with a range of concepts, including terra nullius and the Mabo decision, as well as repatriation and belonging. This novel will position you to explore your sense of self, your world and your place in it.

The cover of *The White Earth* by Andrew McGahan, published in 2005

Study guide template

Studying *The White Earth*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the novel and its features
- explore how the construction of *The White Earth* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *The White Earth*
- consider the relationship between context, audience and purpose by examining the language and subject matter of *The White Earth*
- examine in detail how meaning is constructed in *The White Earth*
- examine the ways cultural assumptions, attitudes and beliefs underpin *The White Earth*
- examine the aesthetic features and stylistic devices used in *The White Earth* to explore how they shape meaning and invite the audience to respond in particular ways.

The novel genre and its purpose

1 Revise the genre patterns and conventions of a novel, including setting, point of view, perspective, narrative structure and characterisation techniques by re-reading 'Part One' of *Nelson English for QCE: Units 1 & 2*.
2 Andrew McGahan received the Miles Franklin Literary Award for *The White Earth*. Research the Miles Franklin Literary Award and determine what qualities the award seeks to recognise.

3   Research the extent to which Australian novels have
    been influential in shaping audiences' perspectives
    about Australian life and Australian attitudes, values
    and beliefs. Devise a list of prominent Australian
    novels and use your research to note the significant
    concepts of each text.

The relationship between context, audience and purpose

Context

1   Read through the information about terra nullius on
    pages 137–138 of *Nelson English for QCE: Units 1 & 2*.
    Define 'terra nullius'.
2   Research the implications of terra nullius in Australia
    by engaging with film and multimodal texts, such as
    First Australians (SBS), *Mabo* and 'Judgement Day', an
    episode of *Four Corners* (ABC).
3   View the TV miniseries, *The Secret River*, and consider its representation of land
    acquisition by British settlers.
4   Explore the concept of repatriation by viewing the *Australian Story* episode 'Long
    Journey Home'.
5   Examine Pauline Hanson's maiden speech to Parliament in 1996.
6   Consider the cultural assumptions, attitudes, values and beliefs about reconciliation and
    land ownership in Pauline Hanson's speech.
7   Read the poetry of Oodgeroo Noonuccal, including 'Corroboree', 'Last of His Tribe' and
    'The Dispossessed'. Additionally, read and analyse Judith Wright's poem 'Bora Ring' on
    page 160. Consider the perspectives about connection to country in these texts.
8   Research the history of Jimbour House, which inspired the setting of *The White Earth*.

The White Earth was awarded the Miles Franklin award in 2005. The Miles Franklin is considered by many to be Australia's top literary award and is named after the novelist of the same name.

Australian Story

Repatriation

Pauline Hanson speech

Jimbour House

Jimbour House in Queensland inspired the setting of *The White Earth*

Audience

1 *The White Earth* has been adapted for the stage and joins a range of 'post-Apology' plays that present perspectives about colonial oppression. Research the concepts of 'post-Apology' and 'Australian Gothic', and predict how *The White Earth* might contribute to these literary discussions.

The White Earth was adapted to a play by the La Boite Theatre Company in 2009

The Conversation

2 Examine the novel's blurb and its accompanying praises from literary critics. Identify evaluative language in these texts and write them on a bookmark to help you appraise the novel as you read.

3 Read and interpret a variety of reviews of *The White Earth*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading.

Comprehending the text

1 During your first reading of *The White Earth*, aim to read it for enjoyment. After all, this is the primary reason for the author writing the novel.

2 The narrative structure of *The White Earth* is non-linear; that is, events are not revealed in chronological order. The story is also told from two different perspectives: the young boy, William, and his estranged uncle, John. Create two different timelines, one each for William and John. As you read the novel, summarise the key events that happen to each character and use the timeline to re-order the events chronologically.

3 Through the use of flashbacks, the reader is made aware of retrospective details that are important to the development of the narrative. Mark the flashbacks in your text and note how John McIvor's character develops in each of them.

Perspectives and representations of concepts, identities, times and places

Concepts

1 William learns that his great-uncle is withholding information that might support a native title claim on the property. Examine Chapters 22 and 45 carefully, noting passages that reveal John's perspective about the legitimacy of Aboriginal ownership. Determine the extent to which William supports John's views.

2 John McIvor heads The Australian Independence League, whose charter ends with the demand for 'One Flag … One People. One Nation' (Chapter 16). Consider the political aspirations of the league, using passages from the novel. Compare this with Pauline Hanson's One Nation, which was gaining notoriety at the time in which *The White Earth* is set.

Identities

1   Consider the following characters: William, John, Ruth and Veronica. Read through the novel carefully to find a variety of passages that work together to construct a representation of each character. You might like to use a table to help you organise your notes.

CHARACTER	WHAT THE CHARACTER SAYS ABOUT THEMSELVES	WHAT OTHER CHARACTERS SAY ABOUT THEM	EXPOSITION THAT REVEALS THE CHARACTER'S ATTITUDES, VALUES AND BELIEFS
William			
John			
Ruth			
Veronica			

2   Consider whose perspectives are omitted or silenced in the novel.
3   Compare the younger John McIvor to his older self.

Times and places

1   The opening pages of the novel feature maps of the fictional settings of Kuran Plains and Kuran Station. Make some photocopies of these maps. Locate passages in the novel that refer to the sites on the maps and copy down passages from the novel that create a representation of these places.
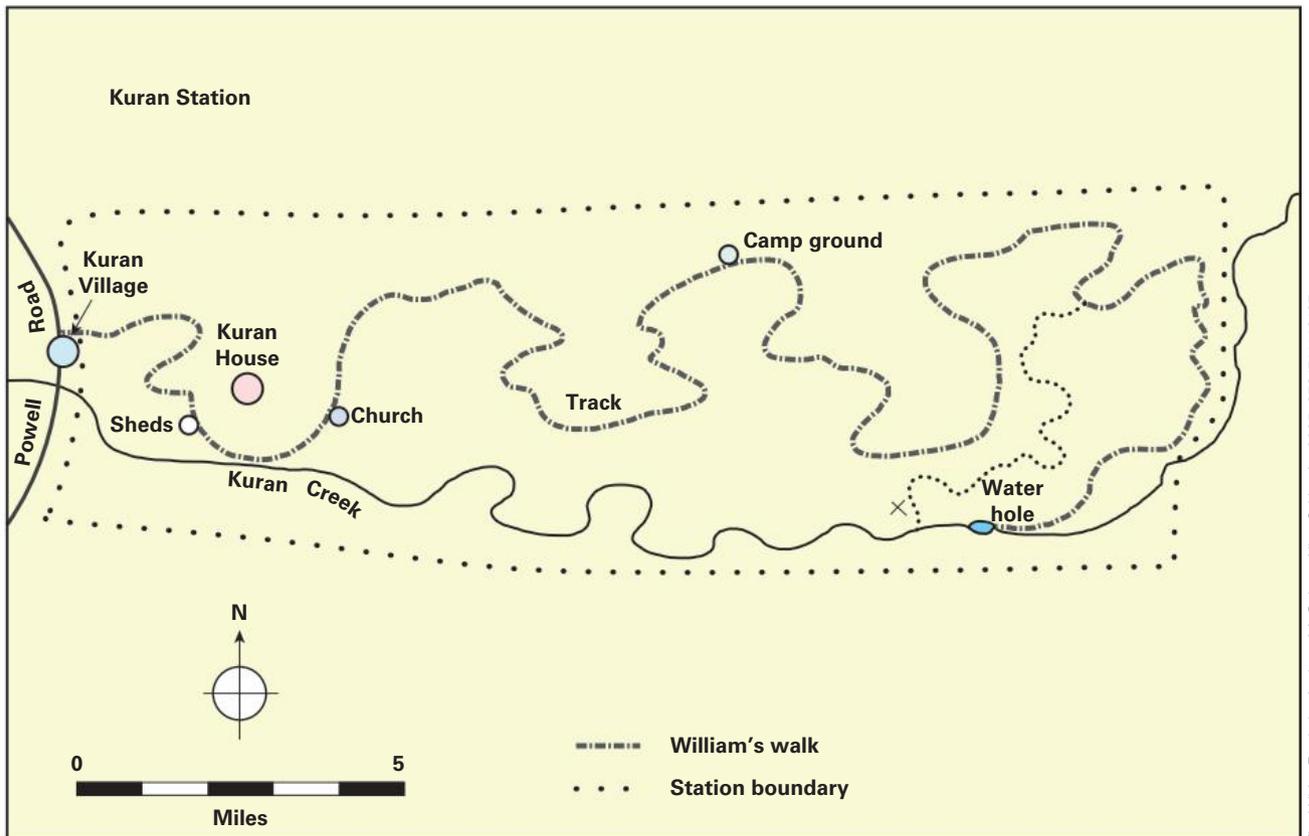
2 Consider the author's tone, and use of language, to create representations of these places.
3 Identify the attitudes and values being conveyed about the actions of various characters through symbols of place.
4 John McIvor's dilapidated house is always capitalised in *The White Earth*. For example: 'The House was below him now, and he could see right across its swayback roof. It was an ugly perspective' (Chapter 8). Locate descriptions of Kuran House and analyse how the audience is positioned to view it.
5 McGahan's writing features poetic descriptions of the region's natural environment. For example, while walking with his great uncle, William observes that 'A tangle of trees waited at the top amidst the silvery grass, tall gums with white skins and pleading arms' (Chapter 7). Identify five poetic descriptions of the natural environment in *The White Earth*. How is the audience positioned to view the landscape? Do the White and McIvor families ever truly tame it?

Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs that various characters have about connection to country.
2 Explain the value of land to the following characters:
  – John McIvor
  – Ruth
  – Veronica.
3 Consider these tone words:

abhorring	benevolent	condemnatory	introspective
acerbic	bewildered	curt	paranoid
admonishing	bitter	depressed	recalcitrant
affectionate	brusque	detached	supercilious
antagonistic	caustic	emotionless	timorous
apathetic	childish	fearful	zealous
apprehensive	compassionate	hostile	
authoritarian	conceited	incisive	
belligerent	conciliatory	insipid	

Select a word that you feel best conveys the attitudes of each individual listed above. Support your selection with evidence from the text.
4 Explain how cultural assumptions about land ownership in Australia have evolved over time. Support your explanation with evidence from the text.
5 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *The White Earth* represents it as significant.

Aesthetic features and stylistic devices

1 Examine references to the colour 'white' in the novel. For example:
  – The White family
  – The white cross on the Australian Independence League's flag
  – White settlement versus 'white panic'
  – Visions of white ghosts
  – John's white room
2 Consider the significance of the colour 'white' and suggest why it would feature in the novel's title.

3   The novel begins and ends with fire. Fire is a frequent metaphor throughout the novel, often haunting the characters. The novel's setting constantly seems to be 'smouldering' – it is a site of tension, antagonism and bitterness. Locate the references to fire scattered throughout the novel and determine the significance of the metaphor.

4   Research the significance of the bunyip to Aboriginal people and to early settlers. Examine the bunyip scene carefully and consider its message to William. Suggest what the bunyip symbolises.

5   Throughout the novel, William suffers from an overwhelming and festering wound in his ear. The Miles Franklin Literary Award judges made the comment that 'William's disease is literally the burden of the past'. Locate all the passages in the novel that make mention of William's pain in his ear, such as those below.

PASSAGE	INTERPRETATION
'[His mother's] arm lifted and she slapped him, her hand catching his right ear in a painful, piercing smack …William sat on his bed, his ear ringing. It was not the first time his mother had hit him … But the ringing in his ear wouldn't go away.' (Prologue)	Here, William's mother learns that he witnessed the fire in his father's harvester and neglected to raise an alarm. William's pain – both physical and emotional – begins here with his mother's first betrayal, which is ultimately caused by her husband's inability to control the harsh Australian landscape.

The White Earth, by Andrew McGahan, Allen & Unwin, 2005, 9781741146127
Reproduced with permission of Allen & Unwin Pty Ltd, www.allenandunwin.com

6   Use these passages to determine the extent to which William is burdened by the past.

7   Consider the extent to which symbols of rot and decay – for example, William's ear, the House – make a judgement about the attitudes, values and beliefs of various characters.

We Are All Completely Beside Ourselves

- In the form of an article, analyse the perspectives about experimentation on animals in *We Are All Completely Beside Ourselves* and the documentary *Project Nim,* which recounts the experiment of raising a chimpanzee in a New York family.
- In the form of a blog, analyse the role of literature and media in their representation of concepts like animal cruelty. Refer to *We Are All Completely Beside Ourselves* and another source, such as the *Four Corners* episode, 'Making a Killing' (16 February 2015) about the greyhound industry.

Four Corners

> I conceived of the novel as being all about language, who talks and who doesn't. Who is heard and who isn't. What can be said and by whom, and what can't be.
>
> Karen Joy Fowler

- Create a persuasive speech about the power of language as a means of establishing a voice in society.
- Create a persuasive speech on an concept related to animal rights.
- Create an imaginative response from the point of view of one of the silenced characters in the novel.
- Create a monologue from the perspective of a character other than Rosemary, that offers new insight into that character.
- In the form of an analytical essay, respond to the following question: How is the reader positioned to view Lowell?
- In the form of an analytical essay, explore the representation of 'the outsider' in the novel.

Introduction to *We Are All Completely Beside Ourselves*

Karen Joy Fowler is an American author who wrote *We Are All Completely Beside Ourselves*, which was published in 2013 and was short-listed for the Man Booker Prize in 2014. The novel explores the consequences for a family when one sibling disappears and the other children are left to question why this happened.

Examining *We Are All Completely Beside Ourselves* prompts the readers to engage with a range of concepts, including sibling relationships and rivalry, coming-of-age concepts and animal rights, and positions them to explore their sense of self, their world and their place in it.
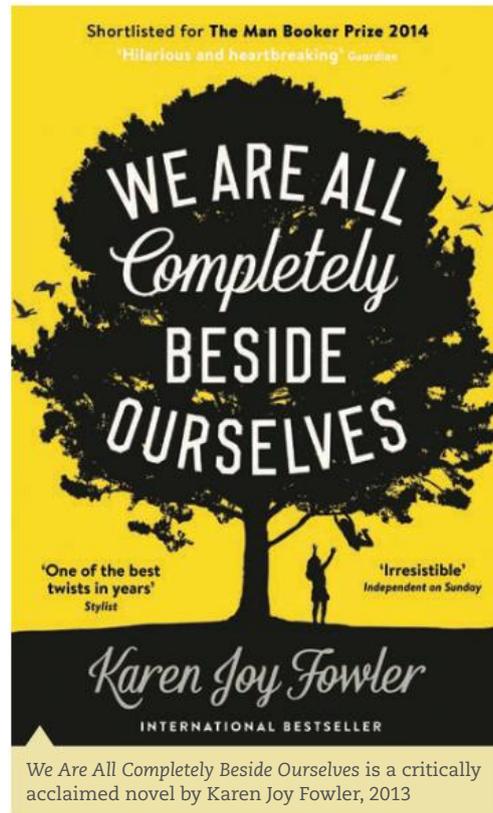
We Are All Completely Beside Ourselves is a critically acclaimed novel by Karen Joy Fowler, 2013

Studying *We Are All Completely Beside Ourselves*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the novel genre and its features
- explore how the construction of *We Are All Completely Beside Ourselves* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *We Are All Completely Beside Ourselves*
- examine how the author establishes her role as narrator/investigator to develop a relationship with audiences
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *We Are All Completely Beside Ourselves*
- examine in detail how meaning is constructed in *We Are All Completely Beside Ourselves*
- examine the ways cultural assumptions, attitudes and beliefs underpin *We Are All Completely Beside Ourselves*
- examine the aesthetic features and stylistic devices used in *We Are All Completely Beside Ourselves* to explore how they shape meaning and invite the audience to respond in particular ways.

extra info
Your teacher might ask you to complete some of these activities during class with your peers. You might also be required to complete some activities independently. On NelsonNet, there is a template that you can use, in consultation with your teacher, to identify the mandatory and supplementary activities, track your progress and critically reflect on your learning.

Study guide template

The novel genre and its purpose

1   Research the genre patterns and conventions of a novel, including setting, point of view, perspective, narrative structure and characterisation techniques.
2   Investigate the origins and features of a bildungsroman, a coming-of-age novel.
3   Search the Internet for interviews with Karen Joy Fowler to gain more insight about her purpose in writing this controversial novel.

The relationship between context, audience and purpose

Context

1   Research the medical and behavioural experimentation carried out on chimpanzees since the 1920s.
2   Investigate the laws in countries, including the US, that have limited this experimentation in recent years.
3   View the 2011 documentary *Project Nim* about a 1970s experiment with a chimpanzee brought up with a family in New York.
4   You might like to read James Lever's *Me Cheeta* (2009) or Virginia Morell's *Animal Wise* (2014) to gain more insight into this concept.

Chimpanzee experimentation

Audience

1   Examine the novel's blurb and its accompanying praise from literary critics. Identify evaluative language in these texts and write them on a bookmark to help you appraise the novel as you read.
2   A 2014 review of *We Are All Completely Beside Ourselves* in *The Guardian* contains the following 'Warning: spoiler alert':

> There's no way of reviewing this novel without disclosing the shattered Cooke family's not-so-secret secret, deftly held back until page 77: that Rosemary's missing sister, Fern, was a chimpanzee. The girls' imposed 'twinsisterhood' was part of an animal-human behaviour experiment conducted for five years by their psychologist father, before being abruptly terminated.

Source: Liz Jensen, *The Guardian*, 20 March 2014.
(https://www.theguardian.com/books/2014/mar/20/completely-beside-ourselves-family-love-review)

Discuss whether this knowledge is a 'spoiler' or an added incentive to read the novel.
3   Read and interpret a variety of reviews of *We Are All Completely Beside Ourselves*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading.

Reviews

Comprehending the text

1   During your first reading of *We Are All Completely Beside Ourselves*, aim to read it for enjoyment. After all, this is the primary reason for the author writing the novel.
2   When re-reading the text, make a summary of key events and characters' reactions to them. Post-it notes are useful to bookmark pages that you think might be relevant to your assessment. You might like to plot key events on a timeline or plot graph.

3 Note the choice of epigraphs or quotations throughout the text. Read or research Franz Kafka's short story 'A Report to an Academy' (1917) to determine its relevance to *We Are All Completely Beside Ourselves*.

4 Identify the character who asserts that 'we are all completely beside ourselves' in the novel, and the context in which it is used. Consider the effectiveness of the title in terms of the invited reading as a representation of the speaker.

A Report to an Academy

Perspectives and representations of concepts, identities, times and places

Concepts

1 Here is a list of some of the concepts in the novel. Select three of these concepts and fill in the table below:
– family
– parenting
– sibling relationships
– coming-of-age and self-discovery
– the nature of language and communication
– animal welfare and ethics.

The documentary *Project Nim* recounted a 1970s experiment to raise a chimp with a New York family

CONCEPT	QUOTATION	EXPLANATION /SIGNIFICANCE
Family – parenting	'Many years later, I found on the Web a paper our father had written about me.' (p. 101)	Rosemary knew from an early age that she was part of an 'experiment'. However, she was shocked and felt betrayed by her father's 'use' of her in his research.

We Are All Completely Beside Ourselves, by Karen Joy Fowler, 9781846689666, Profile Books, 2014

2 Determine whether your analysis of the main concepts in the novel aligns with the following quote from novelist Barbara Kingsolver. Reviewing *We Are All Completely Beside Ourselves* for the New York Times, Kingsolver refers to:

> … a story of Everyfamily in which loss engraves relationships, truth is a soulful stalker and coming-of-age means facing down the mirror, recognizing the shape-shifting notion of self.
>
> Barbara Kingsolver, 'The Other Sister', *The New York Times*, 6 June 2013
> http://www.nytimes.com/2013/06/09/books/review/karen-joy-fowlers-we-are-all-completely-beside-ourselves.html

3 List the key words in this quotation and explain their relevance to the concepts in the novel.

Identities

1   Analyse Rosemary's character by filling in the table below

QUOTE	CONTEXT IN THE NOVEL	INSIGHT INTO CHARACTER
'I think it's inarguable that Mom, Dad, and Lowell were more shattered by Fern's departure than I was … And yet … For me, Fern was the beginning … I felt her loss in a powerfully physical way …' (p. 107)	This is a comment made in retrospect. Rosemary was five years old when Fern disappeared from her life and everything changed. Banished to her grandparents, she thought she too had been abandoned.	Rosemary could not remember life without Fern. The physical loss was like losing a twin and the emotional loss was that of self-esteem. She felt incomplete and no longer valued as the experiment was over.
'On my first day of seventh grade, someone taped a page from National Geographic to the back of my jacket. It was a glossy view of a fertile female chimp butt, pink and swollen and target-like … I never told my parents.' (p. 120)		
'Except that now I'd achieved it, normal suddenly didn't sound so desirable. Weird was the new normal and, of course, I hadn't gotten the memo. I still wasn't fitting in. I still had no friends. Maybe I just didn't know how. Certainly. I'd had no practice.' (p. 132)		
'I thought Fern looked guilty. Lowell thought I did. He was right about that. I was the one who'd taken the kitten from his mother. I was the one who'd given him to Fern.' (p. 251–2)		

We Are All Completely Beside Ourselves, by Karen Joy Fowler, 9781846689666, Profile Books, 2014

2   Consider the following characters: Lowell, Rosemary's mother, Rosemary's father and Harlow. Read through the novel carefully to find a variety of passages that work together to construct a representation of each character. You might like to use a table to help you organise your notes.

CHARACTER	WHAT THE CHARACTER SAYS ABOUT THEMSELVES	WHAT OTHER CHARACTERS SAY ABOUT THEM	EXPOSITION THAT REVEALS THE CHARACTER'S ATTITUDES, VALUES AND BELIEFS
Lowell			
Rosemary's mother			
Rosemary's father			
Harlow			

3   Explain how Fern is 'silenced' or disadvantaged in the text and how this affects the invited reading of the text.

4   Identify other characters who are silenced in the novel and explain why you think they have been marginalised in this way.

Times and places

1   Consider why the narrator provides historical background at the beginning of each part of the novel, such as current events, including some references to science and animal welfare.

2 Research on animal behaviour, especially with chimpanzees, is referenced in the novel. Research and compare the attitudes towards research on animal behaviour in the 1970s with contemporary attitudes. Analyse how the narrator's point of view aligns with past or contemporary points of view.

3 The novel is set in the United States, parts of it in an earlier era. There are many references that are uniquely American. Devise a vocabulary list that reflects the text's historical and cultural context.

Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs that various characters have about animal experimentation.

2 Explain the ways in which the following characters value Fern:
   – Rosemary
   – Lowell
   – Rosemary's father.

3 Consider these tone words:

affectionate	compassionate	fearful
apprehensive	condemnatory	grief-stricken
benevolent	depressed	hostile
bewildered	detached	introspective
bitter	emotionless	zealous

Select a word that you feel best conveys the attitudes of each of the characters listed above. Support your selection with evidence from the novel.

4 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *We Are All Completely Beside Ourselves* represents it as significant.

Aesthetic features and stylistic devices

1 In the prologue, the narrator justifies her decision to 'Skip the beginning. Start in the middle' as advice from her father. Explain why he says this to Rosemary. Consider why the author decided to structure the text as a flashback.

2 The novel combines a narrative about animal experimentation and its emotional effects on a fictional character with references to factual scientific examples. Consider the use and variety of aesthetic and stylistic devices by:
   a analysing the style of the opening chapter of the novel where Rosemary meets Harlow and how the writing style positions readers to view Rosemary
   b analysing the aesthetic and stylistic features of key chapters like Part Five, Chapter Six, where Fern and Rosemary are down at the creek and encounter the cat and her kittens. Consider why this section might be regarded as the climax or turning point of the novel.
   c analysing the style used in chapters like Part Four, Chapter One, where the narrator outlines some of the history of animal experimentation in the 20th century.

Cosi

Practice tasks

- In the form of an essay suitable for a public audience, analyse the representation of mental illness in *Cosi* and the concept of mental illness in a novel like *One flew Over the Cuckoo's Nest* or a poem like 'Mad Girls' Love Song' by Sylvia Plath.
- In a feature article, analyse the film adaptation of *Cosi* and the play script, considering the extent to which the film develops or silences representations of a particular identity or concept.
- Create a persuasive speech that presents an argument about how Australia has evolved or changed in its attitude to mental illness since the 1970s.
- *Cosi* presents perspectives about a range of concepts, including war, patriotism and personal development. Create and present a persuasive speech that develops an argument about one of these concepts.
- Create a monologue as one of the minor characters in the play, about the experience of participating in a dramatic performance and its therapeutic effects.
- *Cosi* depicts a series of events from Lewis's perspective. Rewrite a scene from the play from the perspective of a minor character.
- In the form of an analytical essay, analyse how the audience is positioned to view a character in *Cosi*.
- In the form of an analytical essay, analyse the extent to which the patients in the institution are represented as significant in shaping Lewis's values.

Introduction to *Cosi*

Cosi (1992) by Louis Nowra has enjoyed many successful seasons at theatres around Australia. Set in the 1970s in the Vietnam War era, the play introduces university graduate Lewis, who has just landed a job in a mental hospital where he is required to stage a play as a form of therapy, with the patients as the cast.

The play explores the concepts of war and mental illness, and positions readers to consider their sense of self, their world and their place in it.

Louis Nowra wrote the 1996 film adaptation of his play *Cosi*. The film was directed by Mark Joffe and starred Barry Otto, Toni Collette, Paul Chubb, Pamela Rabe and Ben Mendelsohn.

Studying *Cosi*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the play genre and its features
- explore how the construction of *Cosi* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *Cosi*
- examine how the playwrights establish the characters in the play to develop a relationship with audiences
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Cosi*
- examine in detail how meaning is constructed in *Cosi*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Cosi*
- examine the aesthetic features and stylistic devices used in *Cosi* to explore how they shape meaning and invite the audience to respond in particular ways

The play genre and its purpose

A play is designed to be performed. Reading a play is different from reading a novel. Even though there may be explicit stage directions, a play does not come to life until it is performed by a particular cast in a theatre under the guidance of a director, whose task it is to interpret the play in his or her own way and put their own 'stamp' on it.

1 Revise the genre patterns and conventions of a play, including setting, point of view, perspective, narrative structure and characterisation techniques.
2 Read Louis Nowra's introduction to the text entitled 'Trial by Madmen' and then discuss your perceptions of the overall purpose of the text.

extra info
Your teacher might ask you to complete some of these activities during class with your peers. You might also be required to complete some activities independently. On NelsonNet, there is a template that you can use, in consultation with your teacher, to identify the mandatory and supplementary activities, track your progress and critically reflect on your learning.

WS

Study guide template

The relationship between audience, context and purpose

Context

1 Here is one theatre critic's comment on the play:

> Madness has always been great fodder for theatre. The Ancient Greeks started it with Oedipus and Medea going do-lally and doing beastly things to their eyes/children; Shakespeare carried the torch by sending his best characters – Hamlet, Lady Macbeth, Lear – off the wall … Cosi is Australian theatre's great take on madness, filtered with a distinctly local sense of place and of humour.
>
> 'Cosi review: There's method in the madness at La Boite', by Natalie Bochenski, 14 February 2014, https://www.smh.com.au/entertainment/theatre/cosi-review-theres-method-in-the-madness-at-la-boite-20140214-32r7d.html

Discuss this quotation with your peers before you begin reading the play. Predict what sort of play *Cosi* will be in terms of concepts, identities and mood.

2 Create a biography representing Louis Nowra's life. Research his well-known works and provide a brief description of Nowra's thematic focus. Describe his motivation in writing *Cosi*.

3 Read the introduction, 'Frankenstein's Mozart: The Making of *Cosi*'. Describe how Mozart's opera *Cosi Fan Tutte* was regarded by the society of the late 18th century in terms of its moral values.

4 Research the history of Australia's involvement in the Vietnam War by:
- analysing why Australia's involvement was so controversial
- defining the Moratorium Movement
- creating a timeline of key events
- finding quotations from historians or prominent people, such as politicians of the time, about their attitudes to the conflict
- considering the legacy of the war in terms of war veterans and our current relationship with Vietnam
- viewing films and documentaries, especially Australian ones, and noting how they represent the Vietnam War.

5 Research the social conventions of the 1970s:
- the beginning of feminism and the so-called 'sexual revolution'
- the treatment of people with mental illness
- university life in the era
- the place of the theatre in the era
- political ideologies.

6 Read as many online reviews of the play in performance as possible, noting reactions to each separate performance and comparing the perspective of individual reviewers.

Cosi reviews

Audience

1 Discuss with peers who you consider to be the intended audience for this play.

2 Consider the enduring appeal of this play. Determine what makes it relevant to contemporary audiences.

3 Read and interpret a variety of reviews of *Cosi*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading.

Comprehending the text

1 Read the play for enjoyment and to familiarise yourself with the script. On your second reading, make your own plot summary, comments on characters and other textual elements. Record key quotations.
   You may like to use a table to record your initial impressions.

KEY SCENE OR EVENT	PURPOSE /CONCEPT	ROLE OF CHARACTERS	KEY QUOTATION

2 Consider the experience of rehearsing and performing a play and its benefits for the inmates and for Lewis.
3 Discuss how and why Lewis' relationships with Lucy and Nick, outside the institution, are affected by his new job.
4 At the end of the play, Lewis reveals details of the future lives of some of the inmates. Consider what effect this has on the audience's reaction as the curtain falls.

Perspectives and representations of concepts, identities, times and places

Concepts

1 Debate with classmates the purpose of the historical background of the play:
   – the setting in the 1970s instead of the 90s when the play was written
   – the choice of the Vietnam War and the concepts surrounding it
   – various characters' attitudes towards the war
2 Consider the importance of the concepts of self-discovery and the metaphorical 'journey' that Lewis undergoes in the play.
3 Julie says: 'Love is hallucinating without drugs.' (Louis Nowra, *Cosi*, Currency Press, p. 60) Lucy says: 'Love is an emotional indulgence for the privileged few.' (Louis Nowra, *Cosi*, Currency Press, p. 69) Discuss the meaning and significance of these quotations. Describe the various representations of love in the play.
4 Compare the depiction of the female and male characters in the text and determine what these representations reveal about the time setting of the 1970s.

Identities

1 Interpret and analyse the changing representations of Lewis as the play progresses and plot these changes on a timeline. Include quotations and stage directions to support your interpretation.
2 Even though most of the supporting characters are patients with mental issues, the playwright has individualised them. Complete the table below to support your analysis.

Ben Mendelsohn as Lewis and Barry Otto as Roy in the 1996 film version of *Cosi*

extra info
You might like to revise what you learned in Chapter 4 of *Nelson English for QCE: Units 1 & 2* about how characters are constructed.

CHARACTER	WHAT THE CHARACTER DOES: ACTIONS, GESTURES, STAGE DIRECTIONS	WHAT THE CHARACTER SAYS: DIALOGUE THAT REVEALS PERSONALITY	INTERACTION/ RELATIONSHIP WITH OTHER CHARACTERS
Lucy			
Nick			
Justin			
Roy			
Henry			
Doug			
Cherry			
Julie			
Ruth			
Zac			

3 Select three minor characters and write a paragraph for each, explaining how the audience is positioned to view them.

Times and places

1 The play is set in a burnt-out theatre in the grounds of the institution. How do the characters' attitudes to the setting change as the play progresses? Decide what causes this change.
2 It is Roy who selects the opera *Cosi Fan Tutte* for the group production. Roy comments to Lewis: 'You know what culture is for most Australians, Jerry? It's the stuff that grows on stale cheddar.' (Louis Nowra, *Cosi*, Currency Press, p. 11)
   How does this quotation reflect Roy's role and representation in the play? Consider whether Roy's assertion is a fair assessment of Australians in the 1970s or in today's society.
3 There is frequent reference to drug abuse in the play. Consider the audience's reaction to characters like Zac and Julie in this context.
4 The two quotations below summarise the conflicting views of Nick, the political activist, and Henry, the ex-lawyer who is a patient in the institution.

NICK: Australians, especially young Australians of my age, are getting fed up with our society. We want changes and we want them now. (p. 16)

HENRY: My mother only llloved my fffather, no-one else. He died in Kkkorea and she llloved nnno-one else but me. (p. 47)

Cosi, by Louis Nowra, 1992, Currency Press, 9780868194035

Discuss the attitudes to the Vietnam War, and war in general, as represented in the play.

Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs about mental illness as presented in the play.
2 What do the following characters value most in life?
   – Nick
   – Lucy
   – Roy
   – Julie.

3   Consider these tone words:

acerbic	dogmatic	introspective
arrogant	domineering	moralistic
belligerent	dreamy	pragmatic
depressed	idealistic	romantic
despairing	insensitive	unemotional

Select a word that you feel best conveys the attitudes of each of the characters listed above. Support your selection with evidence from the play.

4   Explain how cultural assumptions about mental illness in Australia have evolved over time. Support your explanation with evidence from the play.

5   Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Cosi* represents it as significant.

Aesthetic features and stylistic devices

1   *Cosi* presents an opera within a play. *Cosi Fan Tutte* translates as 'They're like that' or 'All women are like that', accusing women of being unfaithful and disloyal to their men. Determine to what extent *Cosi* is an example of **metafiction**.

2   Discuss the use of humour and how it's created, such as in:
    –   the parallels between the opera and the play
    –   the sexual connotations and the crudeness of the language and images
    –   the different fantasy worlds in which Roy and Cherry live
    –   the drug-affected behaviour, especially represented by Zac.

3   Define the term 'black humour', and explain the ability of humour and comedy to represent a serious perspective more effectively than other techniques. Use evidence from the play to support your explanation.

4   Identify and discuss the use and significance of symbols and motifs in the play, such as:
    –   the 'burnt-out' theatre
    –   the mental institution
    –   fire
    –   the war
    –   the opera *Cosi Fan Tutte*.

metafiction
fiction where the story is concerned with the process or the art of writing or storytelling

Hamlet

Practice tasks

- Robert Icke's direction of *Hamlet* (2017) depicts Elsinore as the surveillance state. This watchfulness is reminiscent of Big Brother in *Nineteen Eighty-Four* and the use of surveillance to control the populace in other dystopian texts. Consider the use of surveillance in *Hamlet* and *Nineteen Eighty-Four* and, in a blog, determine its impact on individuals.
- Create a public text suitable for an online publication such as *The Conversation* or a magazine feature article offering a perspective on the following statement: Revengers could learn something from *Hamlet*.
- An argument regarding the female characters in *Hamlet* is that women are the cause of men's downfall. Create and present a persuasive speech that challenges or endorses this concept as represented in the media within the past 12 months.
- Using representations from the media in the past 12 months, create a persuasive speech that convinces audiences of your point of view on the concept that, like Hamlet, the individual is powerless.
- Write an imaginative response that privileges the voice of a minor character such as Player 1, Rosencrantz or Guildenstern, or Horatio, exploring the concept of loyalty.
- Write an imaginary response that is the speech of Fortinbras, King of Denmark, addressing his Court in Elsinore for the first time.
- In the form of an analytical essay, respond to the following question: To what extent does *Hamlet* reveal that actions speak louder than words?
- In the form of an analytical essay, analyse how the audience is positioned to view the concept of betrayal.

Introduction to *Hamlet*

William Shakespeare's play *Hamlet* was written during a period of change. The monarch Elizabeth I had just died with no direct heir. Factions within the court and government distrusted the Scottish King, James I, and questioned the legitimacy of his rule. The instability and perceived vulnerability of the State provides a backdrop for the commentary of the text. *Hamlet* in modern contexts often offers a perspective on the labyrinthine nature of political life and explores the **Machiavellian** antics that dominate it. Plays such as *Hamlet* are a powerful mode through which playwrights may question the political and social landscape and shape the attitudes and values of the audience.

The concepts, key events and the characters in *Hamlet* evoke emotional and critical responses from readers and viewers, and position them to examine their understanding of the world, the power of words and the purpose of human endeavour.
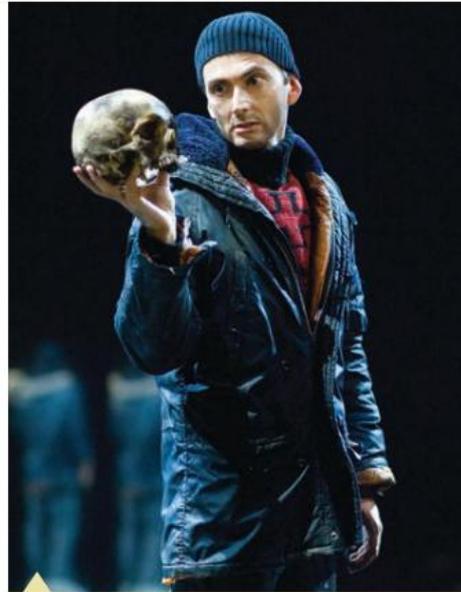
Alamy Stock Photo/Geraint Lewis

Machiavellian
cunning, scheming and unscrupulous, especially in politics

Hamlet (David Tennant) is visited by the ghost of his father (Patrick Stewart) in a Royal Shakespeare Company production of the play

Studying *Hamlet*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you to:

- demonstrate an understanding of the Shakespearean revenge tragedy and its features
- explore how the construction of *Hamlet* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *Hamlet*
- examine how Hamlet, in the titular role, establishes his role as revenger and develops a relationship with the audience
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Hamlet*
- examine in detail how meaning is constructed in *Hamlet*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Hamlet*
- examine the aesthetic features and stylistic devices used in *Hamlet* to explore how they shape meaning and invite the audience to respond in particular ways.

WS

Study guide template

9780170421706

The play genre and its purpose

1 Research the purpose of theatre (from the Greek *thea* 'to see; a view') and the role plays have in creating a representation of popular concepts.
2 Research the **meta-theatrical imagery** in Shakespearean plays and Shakespeare's observations about life and the roles played by individuals.
3 Research the characteristics of a revenge tragedy through descriptions of the work of the Ancient Roman Seneca and the 16th Century English writer Thomas Kyd's most notable work *The Spanish Tragedy*. Create a list of qualities which you can use to predict the events in the plays.
4 Define and explore the composition and qualities peculiar to a Shakespearean revenge tragedy's tragic heroes and structure.
5 Explore theatre staging in the Elizabethan/Jacobean Period, including outdoor public theatres, indoor private theatres, court performances and The Globe Theatre. Consider the limitations and benefits of staging during Shakespeare's time and how it influenced critical plot developments such as the ghost scenes, the deaths of certain characters and the staging of the play within the play in *Hamlet*.

The relationship between context, audience and purpose

Context

1 Research canonical literature and the place of *Hamlet* in it.
2 Research the historical context in which the play was written when James I, who was James VI of Scotland, assumed the throne as the first of the line of Stuarts following Elizabeth I's death.
3 Research the historical sources that may have inspired Shakespeare's version of *Hamlet*: Saxo Grammaticus' tale of *Historia Dania* (c. 1200), Francois de Belleforest's *Histories Tagiques* (1576) and Thomas Kyd's play *Ur-Hamlet* (performed in 1594). Present your findings and determine the most likely source of Shakespeare's inspiration.
4 Research values, attitudes and beliefs in the table below and determine what they reveal about the importance of order and balance.

VALUES OF THE ELIZABETHAN/ JACOBEAN COURT	DEFINITION	IMPORTANCE OF ORDER AND BALANCE
Great Chain of Being		
Natural Order		
Divine Right of Kings		
Code of Honour		

Hamlet review: *The Guardian*

Hamlet review: *The New York Times*

5 Investigate medieval and renaissance ideas about balance, reflected in the belief of the interrelationship between the microcosm of man and the macrocosm, including the State and universe, through reference to the humours in *Hamlet*. In particular, note the ideal of balance reflected in the character Horatio, whose name symbolises a 'man of his time or hour'.
6 Read reviews of contemporary theatre and film productions of *Hamlet* and examine the shifting emphasis on particular concepts and/or symbols to suit the audience.

Audience

1 Consider the enduring appeal of *Hamlet* by engaging with a range of film and play reviews and media articles.
2 Select one or two representations and evaluate directorial changes to setting and characterisation, and discuss reasons for the interpretation.
3 Focus on the representation of a particular scene (for example, one of the ghost scenes) or specific character (for example, Gertrude and Ophelia) and evaluate the appeal of the representation to the identified audience.
4 Conduct an online image search for 'Hamlet poster'. Interpret a variety of play posters that emphasise the privileging of certain concepts (for example, the nature of revenge or appearance and reality). Discuss which concepts are popular and why this may be the case.

Comprehending the text

1 During your first reading or viewing of *Hamlet*, aim to read or watch it for enjoyment. After all, this is the primary reason for the playwright creating the play.
2 During your next reading or viewing, keep a record of critical events, the role of characters and the use of symbolism.
3 Plot an outline of the story of *Hamlet* according to the structure of a revenge tragedy.
4 Discuss how Shakespeare reveals that revenge is more complex when there is a context of competing values and beliefs. For example, you may wish to consider the conflict between the Code of Honour and the Great Chain of Being and Natural Order.
5 When reading, demonstrate correct pronunciation and pausing, giving attention to the use of iambic pentameter and punctuation. Select a soliloquy and read aloud in chorus while walking around the room. Each time you encounter a comma, full stop or similar punctuation, stomp your foot or change direction. Discuss the use of pause to create emphasis for key ideas.
6 In groups, **block a particular scene**, such as Act 1, Scene 1; Act 1, Scene 4; or Act 3, Scene 4. Suggest costuming and set design for these scenes that may influence an audience's response to characters, events and ideas.
7 In groups, storyboard a recontextualised adaptation of these scenes, giving consideration to contemporary attitudes about sources of moral influence and corrupt governments.
8 Create a '30-second *Hamlet*' where you choose a number of lines from the play that summarise the plot in 30 seconds. Alternatively, you could create 10 freeze frames to summarise the plot or a character's journey.

blocking a scene determining the movements and positions of the actors in a scene; in a film, blocking a scene enables the director to position the actors within a frame relative to the camera

Perspectives and representations of concepts, identities, times and places

Concepts

1 Engage in a 'scavenger hunt' of the text, where you explore a representation of: appearance and reality, religion and revenge, poison or women. Identify and interpret lines that relate to these ideas, and then decide how these representations influence an audience.
2 View film adaptations of *Hamlet* such as Zeffirelli's *Hamlet* (1990). Identify omissions and inclusions, and consider the impact of these omissions on the representation of characters and concepts.
3 Explore how information can be manipulated in these re-presentations, to add depth and details, as well as to manipulate and coerce.

4   Compare the reasons for and against Hamlet getting revenge by killing Claudius.

REASONS TO KILL CLAUDIUS	REASONS AGAINST KILLING CLAUDIUS

5   Discuss how the above list attests to the complexity of Hamlet's predicament.
6   In the table below, list the female characters, their roles and representation.

CHARACTER	ROLES	REPRESENTATION	EVIDENCE	AUDIENCE POSITIONING
Ophelia				
Gertrude				
The Player Queen				

Identities

1   Analyse and interpret the changing representations of characters as the play progresses and plot these changes on a timeline. For example, you could explore representations of Hamlet in his soliloquies: 'O that this too too solid flesh would melt …' (Act 1, Scene 2), 'Oh what a rogue and peasant slave am I …' (Act 2, Scene 2), 'To be, or not to be …' (Act 3, Scene 1), 'Now I could drink hot blood …' (Act 3, Scene 2) and 'How all occasions do inform against me …' (Act 4, Scene 4).

2   Analyse the changes in Ophelia's character by examining: Act 1, Scene 3; Act 2, Scene 1; Act 3, Scenes 1 and 2; Act 4, Scene 5; and Act 4, Scene 7.

3   Investigate attitudes towards women in Shakespeare's time, and provide evidence of this in representations of Ophelia. Hamlet's attitude towards Gertrude, especially in Act 3, Scene 4, could also be used to assess attitudes towards women.

Hamlet's soliloquy in Act 3, Scene 1, 'To be, or not to be …' as delivered by Kenneth Branagh in the 1996 film adaptation

4   Read and interpret literary essays about the character of Ophelia. Identify the contention in each essay and the supporting arguments.

5   Examine the various ways in which Hamlet reveals to the audience that his mother has betrayed his father.

6   Analyse how *Hamlet* endorses and/or challenges Elizabethan/Jacobean views of treason, religion and/or women. Identify and critique a particular character who endorses and/or challenges these views.

Literary essays: Ophelia

7   Compare the qualities of the revengers in *Hamlet*. Examine how the audience is positioned to respond to each revenge plot

CHARACTER	REASON FOR REVENGE	QUOTATION ABOUT EACH CHARACTER'S COMMITMENT TO REVENGE	ACTION	AUDIENCE POSITION
Young Fortinbras				
Young Hamlet				
Laertes				

8   Create an inside/outside diagram or a physical outline of a significant character such as Claudius, Polonius or Ophelia. Label the qualities the character must outwardly present to the court in Elsinore and point to what the character feels or may feel privately. Consider what conclusions you may draw about balance, order and stability when there is tension between the inner and outer self.
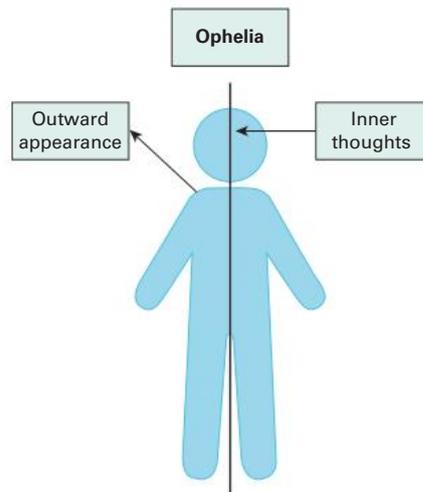
Times and places

1   View and interpret film adaptations of *Hamlet* such as Branagh's (1996) and Lough's (2015) versions, noting the viewer classification where necessary. Consider the implications of the settings, casting and film techniques. Critically evaluate both the play script and the film version of the opening scene of the play, and develop your own directorial vision.

2   Compare reviews of two different contemporary theatre productions of *Hamlet*. Write a blog arguing which production would be of greater relevance to teenagers.

Hamlet review:
The Guardian

Hamlet review:
The Washington Post

Cultural assumptions, attitudes, values and beliefs

1   Identify beliefs about honour in Elizabethan/Jacobean time as presented in the play.
2   Explain the value of honour to the following people:
    a   sons
    b   rulers
    c   wives
    d   mothers.
3   Consider these tone words:

angry	defiant	obliged
arrogant	dutiful	philosophical
belligerent	duty-bound	proud
condemnatory	egotistical	
constrained	impassioned	

Select a word that you feel best conveys the attitudes of each group of people listed above. Support your selection with evidence from the play.

4   Explain how the idea of honour evolves throughout the play. Support your explanation with evidence from the play.

5   Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Hamlet* represents it as significant.

Aesthetic features and stylistic devices

1   Choose a language strategy such as blank verse, soliloquy, aside, metaphor, symbolism or motif and explain how it is used to position the audience to respond to a concept or identity; for example, how audiences are positioned to respond to Hamlet given the number of soliloquys he delivers. You may wish to discuss why these concepts could not be spoken to another character.

2   Locate, analyse and interpret Shakespeare's use of imagery to position the audience to respond to a concept of your choice, such as the importance of order and balance. For example, consider the imagery of:
   – disease, poison and madness (Act 1, Scenes 1 and 4; Act 2, Scene 2; Act 3, Scene 2; and Act 5, Scene 2)
   – war (Act 1, Scene 1; Act 3, Scene 1; Act 4, Scenes 1 and 5; and, Act 5, Scene 2)
   – flowers and weeds (Act 1, Scenes 2 and 5; Act 3, Scene 4; Act 4, Scenes 5 and 7; Act 5, Scene 1)
   – animals (Act 1, Scene 5; Act 2, Scene 2; Act 3, Scene 4; Act 4, Scene 5; and, Act 5, Scene 2).
   – plays and acting (Act 1, Scenes 2 and 5; Act 2 Scene 2, Act 3, Scene 2)
   – clothing (Act 1, Scenes 1, 2 and 3; Act 2 Scene 1; Act 3, Scene 2; Act 4, Scene 7).

Macbeth

Practice tasks

- *The Great Gatsby* and *Macbeth* represent the fate of ambitious men. In a blog, explore the danger of wanting too much.
- Create a public text suitable for an online publication such as *The Conversation* or a magazine feature article based on *Macbeth* and *The Crucible* offering a perspective on the statement: We should take responsibility for our choices.
- Political, social and individual order and disorder are explored in *Macbeth*. Consider the representation of order in the media in the past 12 months and create a persuasive speech that challenges or endorses the value of order.
- An argument made regarding the female characters in *Macbeth* is that women who desire power are unnatural. Create and present a persuasive speech that endorses or challenges this perspective.
- The value of loyalty is a concept represented in the play. Explore the representation of loyalty in the media in the past 12 months and challenge or endorse the value of loyalty in the form of a persuasive speech.
- Write an imaginary response that privileges the voice of a minor character such as Banquo, Malcolm or Old Man, exploring the concept of ambition.
- Create a short story sequel that provides the context for Fleance's accession to the throne.
- In the form of an analytical essay, respond to the following question: To what extent does *Macbeth* reveal that 'vaulting ambition' is the cause of an individual's downfall?
- In the form of an analytical essay, analyse how the audience is positioned to respond to the construction of female characters.

Introduction to *Macbeth*

William Shakespeare's *Macbeth* reflects the political and social uncertainty and the tension that existed in England as a result of the appointment of James I to the throne after the end of the 40-year reign of the monarch Elizabeth I. Through the tragedy of *Macbeth*, Shakespeare is able to affirm values necessary for stability and support the legitimacy of James I as King of England.

Plays such as *Macbeth* are powerful texts that shape, and are shaped by, the attitudes, values and beliefs of the audience. The construction of meaning in *Macbeth* evokes emotional and critical reactions from readers and viewers, and positions them to explore their sense of self, the world and their place in it.

Michael Fassbender and Marion Cotillard star in Justin Kurzel's film adaptation of *Macbeth* in 2015

Studying *Macbeth*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:
- demonstrate an understanding of the play genre, its features and the nature of Shakespearean tragedy
- explore how the construction of *Macbeth* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *Macbeth*
- examine how Shakespeare establishes the role of the tragic hero to develop a relationship with audiences
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Macbeth*
- examine in detail how meaning is constructed in *Macbeth*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Macbeth*
- examine the aesthetic features and stylistic devices used in *Macbeth* to explore how they shape meaning and invite the audience to respond in particular ways.

The genre of tragedy and its purpose

ws

Study guide template

1 Identify the features of an Aristotelian tragedy and consider how this ensures the certainty of the plot, actions and symbolism.
2 Investigate the role of the tragic hero and create a list of qualities he or she exhibits.

3 Discuss why **hubris** may be represented as a negative trait. Find examples of great men or leaders in fiction and real life whose downfall can be attributed to hubris to support your point of view.

4 Explore theatre staging in the Elizabethan/Jacobean Period, including outdoor public theatres, indoor private theatres, court performances and The Globe Theatre. Analyse the limitations and benefits of staging during Shakespeare's time and how it influenced critical plot developments such as in scenes where characters die or when ghosts appear, as they do in *Macbeth*.

The relationship between context, audience and purpose

Context

1 Research canonical literature and the place of *Macbeth* in it.

2 Research the historical context in which the play was written when James I, who was James VI of Scotland, assumed the throne as the first of the line of Stuarts following Elizabeth I's death.

3 The play was published after the Gunpowder Plot. Research the importance of this plot and consider its relationship to the importance of monarchical legitimacy.

4 In groups, research the historical sources that may have inspired Shakespeare's version of *Macbeth*: Holinshed's chronicles (1577), and James I writing *Daemonologie* (1597) and *Basilikon Doron* (1599). Discuss why Shakespeare may have been motivated to create this representation of history.

5 Research values, attitudes and beliefs in the table below and determine what they reveal about the importance of order and balance.

VALUES OF THE ELIZABETHAN/ JACOBEAN COURT	DEFINITION	IMPORTANCE OF ORDER AND BALANCE
Great Chain of Being		
Natural Order		
Divine Right of Kings		
Code of Honour		

6 Research the importance of fate and fortune in the Elizabethan and Jacobean Court.

7 Read and interpret a variety of reviews of the play *Macbeth*. Speculate about the plot and the significance of the major characters. What does your research reveal about why it is sometimes called *The Scottish Play* as opposed to *Macbeth*?

Audience

1 Consider the enduring appeal of *Macbeth* by engaging with a range of reviews and media articles of films, plays and novel re-imaginings and their respective privileging of certain concepts. Determine which concepts continue to resonate with audiences.

2 Conduct an online image search for 'Macbeth poster'. Interpret a variety of play posters that emphasise the privileging of certain concepts (for

Which concepts are privileged in the painting 'Macbeth and the three witches' by Theodore Chasseriau, 1855?

Alamy Stock Photo/Peter Horree

Macbeth reviews

9780170421706

example, the nature of ambition, appearance and reality, and the idea that 'blood will have blood' [Act 3, Scene 4]).

3   View a contemporary production of *Macbeth* and consider its appropriation of the original text. Focus on the representation or privileging of a particular scene (for example, one of the witches' scenes) or specific character (for example, Lady Macbeth) and evaluate their appeal to an audience.

Comprehending the text

1   During your first reading or viewing of *Macbeth*, aim to read or watch it for enjoyment. After all, this is the primary reason for the playwright creating the play.

2   During your next reading or viewing, keep a record of critical events, the role of characters and the use of symbolism.

3   When reading, demonstrate correct pronunciation and pausing, giving attention to the use of iambic pentameter and punctuation. Select a soliloquy by Lady Macbeth or Macbeth, or a scene where the witches speak among themselves, and read aloud in chorus while walking around the room. Each time you encounter a comma, full stop or similar punctuation, stop in your tracks and whisper 'Macbeth'. Discuss the use of pause to create emphasis for key concepts.

4   In groups, block a particular scene; for example, Act 1, Scene 7; Act 3, Scene 4; Act 4, Scene 1. Suggest costuming and set design for these scenes that may influence an audience's response to characters, events and concepts.

5   In groups, storyboard a recontextualised adaptation of these scenes, giving consideration to contemporary attitudes towards sources of moral influence and corrupt leadership.

6   Create a '*Macbeth* in a minute' where you choose a number of lines from the play that summarise the plot in 60 seconds. This can be done by plotting the narrative in 10 freeze frames.

Perspectives and representations of concepts, identities, times and places

Concepts

1   Rank, in ascending order, the reasons for Macbeth's demise and use evidence in the text to substantiate your scaling.

2   View film adaptations of *Macbeth*, such as Polanski's 1971 adaptation or Justin Kurzel's 2015 adaptation. Identify omissions and inclusions, and consider the impact of these omissions and inclusions on the representation of critical concepts.

3   In the table below, list the female characters, their roles and representation. Support this with evidence from the text and state how readers are positioned to respond to the roles of women.

CHARACTER	ROLES	REPRESENTATION	EVIDENCE	AUDIENCE POSITIONING
The Witches				
Hecate				
Lady Macbeth				
Lady Macduff				

4   Engage in a 'scavenger hunt' of the play where you explore a representation of appearance and reality, or ambition. In small groups, identify and interpret lines that relate to these concepts, and then decide how these representations influence an audience. As an extension activity, compare this representation to that of a play poster that emphasises the same concept.

Identities

1   Interpret and analyse the changing representations of characters throughout the narrative and plot these changes on a timeline. For example, you could explore representations of Macbeth in his **asides** and **soliloquies**:
    –   'Stars, hide your fires …' (Act 1, Scene 4)
    –   'If it were done when, 'tis done …' (Act 1, Scene 7)
    –   'Is this a dagger I see before me' (Act 1, Scene 7)
    –   'To be thus is nothing …' (Act 3, Scene 1)
    –   'I have almost forgot the taste of fears …' (Act 5, Scene 5)
    –   'She should have died hereafter …' (Act 5, Scene 5).
    Correlate the degree of ambition for the crown with Macbeth's changing state of mind throughout the play.

2   Analyse the changes in Lady Macbeth's character by examining:
    –   Act 1, Scene 5
    –   Act 1, Scene 6
    –   Act 3, Scene 2
    –   Act 5, Scene 1.
    Investigate attitudes towards women in Shakespeare's time, and appraise evidence of these attitudes in representations of Lady Macbeth. Comparing the role of the witches and Lady Macbeth in the demise of Macbeth could also be used to assess attitudes towards women.

3   Evaluate how characters in *Macbeth* act in accordance with social conventions, and speculate how they might act in contemporary settings. You may consider whether some characters who are frustrated, and who challenge the social conventions of Elizabethan/Jacobean society, would be privileged or endorsed in a contemporary context.

4   Create an inside/outside diagram or a physical outline of a minor character. Label the qualities the character must outwardly present to the court and point to what the character feels or may feel on the inside. Consider what conclusions you may draw about balance, order and stability when there is tension between the inner and outer self.

5   Read and interpret literary essays about the character of Lady Macbeth. Identify the contention in each essay and the supporting arguments.

6   Consider the features of each interpretation. Does the author refer to the narrative structure, characters and characterisation, key scenes or symbols? Have key arguments been overlooked?
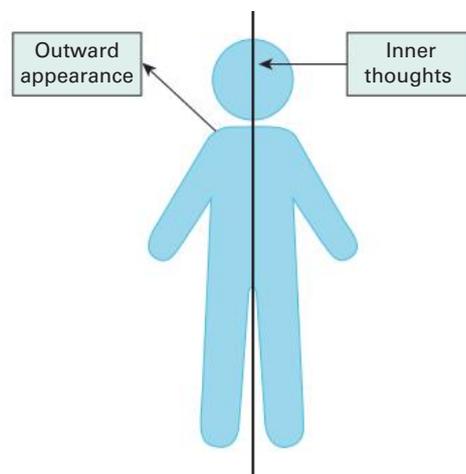
aside
a dramatic device that is a remark or passage in a play that is intended to be heard by the audience but is supposed to be unheard by the other characters in the play

soliloquy
a dramatic device often used when a character speaks to oneself, relating thoughts and feelings, thereby also sharing them with the audience, giving off the illusion of being a series of unspoken reflections

Outward appearance — Inner thoughts

Literary essay: Lady Macbeth

Times and places

1 View and interpret film adaptations of *Macbeth* such as Polanski's (1971) and Kurzel's (2015) versions, noting the viewer classification where necessary. Consider the implications of the settings, casting and film techniques. Critically evaluate both the play script and the film version of the opening scene of the play, and develop your own directorial vision.

2 Compare reviews of two different contemporary theatre productions of *Macbeth*. Write a blog, arguing which production would be of greater relevance to teenagers.

Cultural assumptions, attitudes, values and beliefs

1 Explain the value of the Great Chain of Being to the following people of the Elizabethan and Jacobean era:
   a subjects
   b kinsmen
   c men
   d women.

2 Consider these tone words:

admiring	disdainful	respectful
arrogant	egotistical	reverent
conceited	elevated	submissive
contemptuous	faithful	
devoted	irreverent	

Select a word that you feel best conveys the attitudes of each group of people listed in question 1 above. Support your selection with evidence from the play.

3 Explain how Macbeth's challenging of the Great Chain of Being and the Divine Right of Kings demonstrates how shared beliefs and values contribute to social stability. Support your assertion with evidence from the play.

4 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief regarding women and explain to what extent *Macbeth* represents it as significant.

Aesthetic features and stylistic devices

1 Choose a language strategy such as blank verse, soliloquy, aside, metaphor, symbolism or motif and explain how it is used to position the audience to respond to a concept or identity. For example, consider how audiences are positioned to respond to Macbeth given the concepts he explores in his soliloquys or asides he delivers before he murders Duncan.

2 Explore and evaluate the kind of language characters use, in particular the metaphors, motifs and symbols that emerge in their dialogue, and how this positions audiences to respond to the character. Also, consider the implications for the set.

CHARACTER	METAPHOR, MOTIF, SYMBOL	AUDIENCE POSITIONING	IMPACT ON SET

3 Locate, interpret and analyse Shakespeare's use of imagery. For example, consider the imagery of:
   – blood (Act 1, Scenes 5 and 7; Act 2, Scenes 1 and 2; Act 3, Scenes 3 and 4; Act 5, Scenes 1 and 8)
   – hallucinations (Act 2, Scene 1; Act 3, Scene 4; Act 4, Scene 1)
   – nature (Act 1, Scenes 4 and 5; Act 2, Scenes 2, 3 and 4; Act 3, Scene 4; Act 4, Scene 1; Act 5, Scene 1)
   – animals (Act 1, Scenes 2, 5 and 6; Act 2, Scene 2; Act 3, Scenes 2 and 4; Act 4, Scene 1)
   – children (Act 1, Scenes 3 and 7; Act 3, Scene 2; Act 4, Scenes 1 and 3; Act 5, Scene 8)
   – clothing (Act 1, Scene 3; Act 2, Scene 4; Act 5, Scene 2).

The 7 Stages of Grieving

Practice tasks

- In the form of a feature article, analyse the representation of the loss of Aboriginal culture in *The 7 Stages of Grieving* and a poem like 'Bora Ring' or 'At Cooloola' by Judith Wright.
- In a text for a public audience, analyse the concepts in *The 7 Stages of Grieving* and the documentary, *We Don't Need a Map*.
- Create a persuasive speech that argues the case for literature, especially performance literature, as a means of raising consciousness about Indigenous issues.
- Create a persuasive speech that presents an argument about the representation of Indigenous women in texts, including media texts.
- Create a monologue from the point of view of one of the silenced characters in the play, such as Aunty Grace.
- Create a short story based on a concept explored in the play.
- In the form of an analytical essay, analyse a selection of scenes that are particularly effective in positioning the audience to accept the invited reading of the play.
- In the form of an analytical essay, analyse how the audience is positioned to view the power of symbolism in *The 7 Stages of Grieving*.

Introduction to *The 7 Stages of Grieving*

The 7 Stages of Grieving (1993) by Wesley Enoch and Deborah Mailman was published during the International Year of the World's Indigenous Peoples. Playwright Wesley Enoch describes his purpose in creating the play as 'to grapple with the largest abstract themes of Indigenous life'. The play was first performed in 1995 at the Metro Arts Centre in Brisbane and then in 1996 throughout Australia. Since then, the play has toured nationally and internationally.

In 2017, *The 7 Stages of Grieving* featured on Australian stages again, with Chenoa Deemal as the Indigenous 'Everywoman'. This play has been written to be performed as a dramatic monologue, a one-woman show.

Examining *The 7 Stages of Grieving* prompts readers to engage with a range of concepts, including terra nullius, black deaths in custody and the Mabo decision, as well as issues of repatriation and belonging. This play positions audiences to explore their sense of self, their world and their place in it.

The 7 Stages of Grieving, by Wesley Enoch and Deborah Mailman, is a one-woman play that appropriates Western form while using traditional Aboriginal storytelling, first performed in 1995

Newspix/Simon Bullard

ws

Study guide template

Studying *The 7 Stages of Grieving*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you to:

- demonstrate an understanding of the play genre and its features
- explore how the construction of *The 7 Stages of Grieving* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *The 7 Stages of Grieving*
- examine how the playwrights establish narrative voices to develop a relationship with their audience
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *The 7 Stages of Grieving*
- examine in detail how meaning is constructed in *The 7 Stages of Grieving*
- examine the ways cultural assumptions, attitudes and beliefs underpin *The 7 Stages of Grieving*
- examine the aesthetic features and stylistic devices used in *The 7 Stages of Grieving* to explore how they shape meaning and invite the audience to respond in particular ways.

The play genre and its purpose

1   Revise the genre patterns and conventions of a play, including setting, use of dialogue, point of view, perspective, narrative structure and characterisation techniques.
2   Research and list the characteristics of the monologue genre.
3   In his introduction to the play text, Wesley Enoch describes the play as 'faction'. Define the term 'faction'.
4   Research the biographies of the playwrights and other works they have written.
5   Read or view other plays that focus on Indigenous issues, like *Stolen* by Jane Harrison and *White Sugar* by Jack Davis.

The relationship between context, audience and purpose

Context

The seven stages of grief

1   Research the concept of the seven stages of grief.
2   Research and discuss with peers events in Indigenous history that may be relevant to your study of the play; for example, the Dreamtime, invasion, conflict between Indigenous people and European settlers leading to attempts at reconciliation.
3   Research the issue of Aboriginal deaths in custody, including that of Daniel Yocke and the protest march that followed his death.

Chenoa Deemal starred in the 2017 Queensland Theatre Company production of the one-woman show *The 7 Stages of Grieving*

Photograph used with permission of Chenoa Deemal and The Grin and Tonic Theatre

4   Read the poem 'Black Deaths in Custody' by Al Alizadeh.
5   Read the article that precedes the play, 'Why do we Applaud?' by Wesley Enoch, and summarise its purpose, identifying concepts and facts that will add to your analysis and appreciation of the play.

Audience

The 7 Stages of Grieving trailer

1   Read and interpret a variety of reviews of *The 7 Stages of Grieving*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading.
2   View the promotional trailer for the 2017 Queensland Theatre Company's production of the play and suggest the text's target audience.
3   Examine the play's promotional material and predict what the play's invited reading might be.

Queensland Theatre

Comprehending the text

1   During your first reading or viewing of *The 7 Stages of Grieving*, aim to read or watch it for enjoyment. After all, this is the primary reason for the playwright creating the play.
2   Re-examine the play's trailer. Firstly, make a list summarising the visual elements in the trailer. Secondly, summarise the main points made throughout the voiceover. These notes will help you identify the arguments presented throughout the play.

9780170421706

3 Read the play out loud with your peers as a means of engaging with the text and the way events, concepts and characters have been represented. Re-enact the scenes you regard as particularly significant or compelling.

4 The play is divided into 24 short scenes. Construct a table for each of the scenes with a brief explanation of the content, and identify the purpose of the scene and how concepts and identities are represented through selected use of aesthetic features and stylistic devices.

EXPLANATION OF SCENE	REPRESENTATIONS OF CONCEPTS, IDENTITIES, TIMES AND PLACES	ANALYSIS OF PERSPECTIVES
Prologue – Warning to Indigenous members of the audience.	To show respect for the dead and their descendants, as well as to foreshadow concepts in the play.	To create insight into Indigenous perspectives on death.

Perspectives and representations of concepts, identities, times and places

The 7 Stages of Grieving contains many themes of Indigenous life

Photograph used with permission of Chenoa Deemal and The Grin and Tonic Theatre

Concepts

1 Wesley Enoch was inspired to write *The 7 Stages of Grieving* after his grandmother's death on Minjerribah (Stradbroke Island) in 1993. In his tranquil home environment, he took time to reflect.

> I knew it was critical for us as black artists to grapple with the largest abstract themes of Indigenous life. I wanted to make sophisticated, world-class theatre, with Aboriginal ideas and Aboriginal people at its heart. And I didn't want to be shackled by singular truths.
>
> 'On "The Seven Stages of Grieving", by Wesley Enoch and Deborah Mailman', by Melissa Lucashenko, *Griffith Review*

Discuss what Enoch might mean by 'largest abstract themes' and 'shackled by singular truths'.

2 The director of the recent (2017) QTC production of the play, Jason Klarwein, described *The 7 Stages of Grieving* as 'working towards reconciliation' and that it 'reads quite true to the Australian experience of our national identity'.

   a Discuss the concepts and issues represented in the play, such as:

- discrimination
- injustice
- loss of culture
- loss of land/land rights
- the stolen generation
- deaths in custody.

   b Consider how the play ultimately represents the concepts of reconciliation and national identity.

3 Discuss the following quotations and the concepts represented in *The 7 Stages of Grieving*.

> You get a lot of attention, special treatment when you're black.
> <div align="right">Scene 11</div>
>
> Don't tell me we're not fighting! Don't tell me we don't fight most of our lives.
> <div align="right">Scene 14 – March</div>
>
> We cry together, we laugh together, and we tell our stories.
> Everything has its time.
> <div align="right">Scene 5 – Photograph story</div>
>
> We're not fighting, we're grieving.
> <div align="right">Scene 14 – March</div>
>
> <div align="right">*The 7 Stages of Grieving Playscript*, Wesley Enoch
and Deborah Mailman, Playlab, 1993</div>

4 Wesley Enoch has also stated that:

> For Murri audiences, a sense of celebration emerges from the grieving. There is a lightening of the load, an elation that comes from hearing stories that need to be told.
> <div align="right">'Murri Grief', *Dialogue*, Issue 27, June 1996, p. 14</div>

Determine whether this quotation effectively describes the tone of the play at the end of the performance.

Identities

1 The 'Everywoman' of the play creates representations of other Indigenous identities through her anecdotes. These identities include:

- 'Nana's Story' (Scene 4)
- 'Story of a Father' (Scene 6)
- 'Murri Gets a Dress' (Scene 12)
- 'Aunty Grace' (Scene 13)
- 'Story of a Brother (Scene 18).

Analyse the representation of these characters and what they emphasise about Indigenous culture and concepts in the play.

2 Discuss the representation of elements of white society in the play.

3 Consider to what extent the voice of 'white' Australia has been marginalised in the play, and the emotional and critical impact this might have on contemporary audiences.

Times and places

1 Consider the time span of the play. List references to specific time periods revealed in the text.

2 List the variety of physical settings represented in the scenes of the play, like the family gatherings and the scenes of conflict with white authority. Explain how these scenes:

- represent the identities in the play
- reflect the perspectives in the text
- reinforce the use of symbols in selected scenes.

Cultural assumptions, attitudes, values and beliefs

1 Identify and discuss with peers some of the beliefs represented in scenes from the play, such as:
   – being black: 'Murri Gets a Dress' (Scene 12)
   – family: 'Nana's Story' (Scene 4), 'Aunty Grace' (Scene 13)
   – death and funerals: 'Nana's Story' (Scene 4), 'Photograph Story' (Scene 5)
   – injustice: 'Story of a Brother' (Scene 18).

2 Consider what the following quotes reveal about the values of various identities in the play:

> I miss my grandmother. She took so many stories with her to the grave.
>
> Scene 4 – Nana's Story
>
> Without a word we remove the photo of my Nana from her commanding position on the wall … And without a sound push her into the shadow.
>
> Scene 5 – Photograph Story
>
> I lie painfully sleepless
> In a landscape of things I know are sacred.
> Watching unsympathetic wanderings.
>
> Scene 10 – Invasion Poem
>
> But we have been taught to cry quietly.
>
> Scene 23 – Plea
>
> *The 7 Stages of Grieving*, Wesley Enoch and Deborah Mailman, Playlab, 1993

3 Select a tone word that you feel best conveys the attitudes in each of the extracts above.

angry	condemnatory	hostile
apprehensive	despairing	irreverent
bitter	fearful	mocking
celebratory	grief stricken	nostalgic
conciliatory	hopeful	proud

Support your selection with evidence from the play.

Aesthetic features and stylistic devices

1 The traditional Goomeroi language is used throughout *The 7 Stages of Grieving* in speech and in song. Consider the reasons for the use of Indigenous language, without translation, during the performance and its impact on the audience.

2 The structure of the play is not linear or chronological in its representation of the stages of grieving referred to in the title. Instead, it offers a kaleidoscope of short scenes in a variety of performance styles. Consider why this type of dramatic structure might have been chosen to re-create the impact of white society's influence on Indigenous history and culture.

3   *The 7 Stages of Grieving* is more than a monologue. Analyse the variety of other stylistic devices used in the play to represent concepts, events and identities and to position the audience to the text's invited reading. Complete the table below, providing at least one example of each of the following stylistic devices:

STYLISTIC DEVICES	EXAMPLES	PURPOSE
Anecdotes	Nana's story: in Scene 4, relates the memory of the life and funeral of a 'strong God-fearing woman'.	Insight into the strength of family relationships in Indigenous culture and attitudes to death, including the loss of an Elder's stories about the past.
Poetry		
Stand-up comedy		
Court report		
Mime		
Visual technology		
Props		
Music and song		

4   Symbolism: Complete this list of symbols used in the play and explain how they add meaning and significance to the performance.
   –   'a large block of ice'
   –   'the freshly turned grave of red earth'
   –   'a thin layer of black powder framed by a scrape of white'
   –   'projection surfaces'
   –   'eucalyptus leaves'
   –   'smoke'
   –   'the kingfisher'
5   a   Explain the significance of the following quotation.

You can't park ere, eh! You're taking up the whole bloody harbour!
The 7 Stages of Grieving, Wesley Enoch and Deborah Mailman,
Playlab, 1993, p. 50

   b   Identify examples of humour and irony in the play in some of the other scenes. Consider what these lighter elements add to the tone of the overall performance.

Blade Runner

Practice tasks

- Texts such as Mary Shelley's *Frankenstein* and Ridley Scott's *Blade Runner* continue to challenge audiences to examine what it means to be human. Create a blog that explores the impact of science on what it means to be human.
- Tyrell believes that 'if we gift them [the androids] with a past, we create a cushion or a pillow for their emotions, and consequently, we can control them better' (Ridley Scott, *Blade Runner*). Consider the representation of memory in *Blade Runner* and *Nineteen Eighty-Four* and, in a public text suitable for an online publication such as *The Conversation* or a magazine feature article, challenge or endorse the concept that the control over memory can have powerful consequences.
- The technological, industrialised future in Ridley Scott's *Blade Runner* contrasts the freedom offered by nature. In a persuasive speech, challenge or endorse the value of technological advancement.
- Consider a representation of the desire for perfection in the media in the past 12 months and in *Blade Runner*. In a persuasive speech to an audience of your choice, challenge or endorse the concept that the desire for perfection will be the ruination of humankind.
- Based on your viewing of *Blade Runner* and discussion and research about scientific advancements, in the form of a persuasive speech, challenge or endorse the statement: Scientific advancement must be carefully considered.
- To justify the actions of a Replicant in the film, create a short story that is an implanted memory that informs his or her choices in the future.
- From the perspective of a character of your choice, create a fictional, additional final scene in the form of a monologue that confirms or denies that Deckard is a Replicant.
- In the form of an analytical essay, analyse how the film's audience is positioned to view being human in the future.
- In the form of an analytical essay, analyse how the film positions the audience to respond to the role of relationships between individuals.

Introduction to *Blade Runner*

Ridley Scott's *Blade Runner* is an adaptation of Philip K. Dick's novel *Do Androids Dream of Electric Sheep?* It is a neo-noir, science fiction film that exploits **chiaroscuro cinematography** to explore the moral complexity of its hero in a **dystopian society**. Deckard, the Blade Runner, must hunt rogue androids (Replicants) on earth and confront the challenging question of the humanity of man-made creatures. The film has become a cult classic after its early failure in theatres because of its dark and complex representation of a future where the question of what or who is human is not resolved. This multigeneric film is a powerful text that shapes, and is shaped by, the attitudes and values of the audiences over time.

The construction of meaning in *Blade Runner* provokes emotional and critical reactions from the viewer, and positions them to explore their sense of self, their world and their place in it.
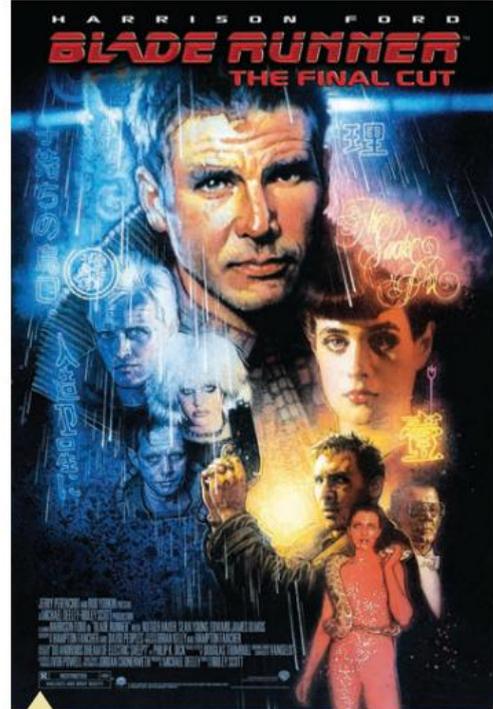
Ridley's Scott's 2007 cut of *Blade Runner* is widely regarded as the definitive version of the film, which was originally released in 1982, as it is the only cut over which the director Ridley Scott had complete control

Alamy Stock Photo/AF archive

Studying *Blade Runner*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the film genre and its features
- explore how the construction of *Blade Runner* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *Blade Runner*
- examine how the omniscient narrator and film style is used to develop a relationship with audiences
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Blade Runner*
- examine in detail how meaning is constructed in *Blade Runner*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Blade Runner*
- examine the aesthetic features and stylistic devices used in *Blade Runner* to explore how they shape meaning and invite the audience to respond in particular ways.

The film genre and its purpose

1   Define and research the neo-noir film genre. Consider its purpose in terms of atmosphere, narrative development and its representation of dystopian concepts.
2   Research the evolution of the neo-noir film genre by locating significant examples, and explore its increase in popularity, especially since the rise of video resources.
3   Research dystopian concepts and discuss the implications of representing dystopian concepts using neo-noir filming in order to position the audience to accept a representation of the future.
4   Explore chiaroscuro art and explain how this type of cinematography contributes to the audience's response to the characters.
5   Research the current technological developments in human-like robot creation and discuss whether the advancements are represented positively or negatively.

The relationship between context, audience and purpose

Context

1   Investigate the significant changes in technology in the 1980s and the fears associated with this technological change.
2   Watch trailers for a range of dystopian films such as *The Circle*, *V for Vendetta*, *The Book of Eli* and *1984* and determine what fears about human life they offer.
3   Research the values of Reaganism and create a list of the features of the ideology of this time that you may use to support your understanding of concepts in the film when you watch it.
4   Read reviews of *Blade Runner 2049* and create a list of reasons for the extension of the original film.
5   Research a range of film techniques and create a table including the name of the techniques, their respective definitions and purposes.
6   Locate a range of news sources depicting the role robots play in contemporary real-life contexts and evaluate the ongoing value of films that explore the role of robots in human life.
7   Research Ridley Scott's science fiction and dystopian filmography, noting the style and thematic focus of his films.
8   Examine the images of the world of *Blade Runner* below. Consider what conclusions can be drawn about the world of The Tyrell Corporation on the left and the reality of corporate control on the right.

The Tyrell Corporation Headquarters (left) and the city streets (right) in *Blade Runner*

Audience

1 Examine critical reviews of *Blade Runner* at the time of its release and determine why there was little appreciation of the film's invited reading.
2 Read and interpret a variety of more recent reviews of *Blade Runner* and determine why there has been a significant change in the popularity and success of the film.
3 Take note of reviewers' stylistic critiques and/or comments about the text's invited reading.
4 View the trailer for *Blade Runner 2049*, suggest reasons for the sequel and determine the text's target audience.
5 Research the different cuts of the film (there are seven) and determine how the differences in each alter the intention of the popular theatrical cut.
6 Watch documentaries such as *Dangerous Days: Making Blade Runner* (2007) to explore the contention in advancing the film's intended message.

Comprehending the text

1 During your first viewing of *Blade Runner*, aim to watch it for enjoyment. After all, this is the primary reason for the filmmakers creating the film.
2 During the first screening of the film, appreciate the text as an audience member.
3 As you view the film, note down the time cues that relate to scenes you found particularly compelling. These scenes will most likely be the first ones you analyse. Use the table below to note key scenes.

TIME CUE	CHARACTERS INVOLVED	DESCRIPTION, INCLUDING USE OF CAMERA TECHNIQUES

4 Re-examine the film's official 1982 trailer. First, make a list summarising the visual elements in the trailer. Second, summarise the critical characters and note the key ideas. Advance reasons why the trailer represents the film in this way and explore how it contrasts with the feature.
5 The film's narrative development was originally widely criticised and its ending was altered in one of the cuts, and voice overs were added to explain the text. Evaluate this criticism and present changes you would make or scenes you would add to improve the clarity of the narrative.
6 As you view the film a second time, use the table below to document the various desires of the characters.

CHARACTER'S NAME	DESIRES	QUOTATIONS

7 Determine whether the film's purpose is to evoke sympathy for androids or to substantiate Deckard's claim that 'Replicants are like any other machine, they're either a benefit or a hazard' (Ridley Scott, *Blade Runner*). Consider your own perspective about this contention.

Perspectives and representations of concepts, identities, times and places

Concepts

1 *Blade Runner* represents the arguments for what it means to be human, and particular beliefs around the value of empathy. Define empathy and evaluate what conclusions are drawn about empathy in the film. Use evidence to substantiate your claims.
2 Review the representation of capitalism and examine its impact on the values of a community in the future.
3 Describe the representation of individual life in the film. Analyse how this representation is reflected in another dystopian film such as *Nineteen Eighty-Four* or the science-fiction text *Frankenstein* and draw conclusions about the impact of technology and science on communities.
4 Examine how the reader is positioned to respond to the disconnection of people who live in the imagined future, using the table below.

CHARACTER	PLACE WHERE CHARACTER IS ALONE OR ISOLATED	FILM TECHNIQUE	INFERENCE ABOUT ISOLATION OF THE INDIVIDUAL

5 The Replicants' desire to experience something that is real, such as emotion, is reflected in a number of dystopian texts. Discuss how the audience is positioned to respond to the value of intimacy and emotional connection.
6 Review the final monologue of Roy and explain its significance with respect to a concept from the film.

Identities

1 Describe the Blade Runner, Deckard, and evaluate why he is the ideal character to retire the rogue Replicants.
2 Create a table with the names of the Replicants and describe their qualities.

REPLICANT'S NAME	QUALITY	EVIDENCE

3 Compare Deckard to the Replicants. Explore arguments for and against Deckard being a Replicant and determine why the film doesn't resolve this argument.
4 Describe the purpose of Sebastian in the narrative.
5 Examine how the audience is positioned to respond to Pris when she hides from Deckard in Sebastian's apartment.

6   Review the characteristics of a neo-noir film you researched earlier and discuss how the characters of Deckard and Bryant fulfil the expectations of policemen from the genre. Speculate the purpose of this characterisation and how the characters advance the purpose of the film.

7   Describe Eldon Tyrell and determine whether he represents a creator, scientist or capitalist. How is the audience positioned to view his role?

	CREATOR	SCIENTIST	CAPITALIST
Evidence			

8   Describe Rachel physically, socially and emotionally and examine the significance to Deckard of her ignorance of her being a Replicant.

9   Examine the role played by female characters in *Blade Runner*. You may want to use the image below to inform your understanding of the representation. Research the roles played by women in *Blade Runner 2049*. Compare the original roles to contemporary roles and note how audience expectations of gender roles have changed.

Sean Young as Rachel in *Blade Runner*

Pris (Daryl Hannah) and Deckard (Harrison Ford) in *Blade Runner*

Times and places

1 In the early 1980s, ATARI invented computer games for the home and their logo appears in the film and in the sequel *Blade Runner 2049*. Analyse the significance of computers in *Blade Runner* and determine whether the cameo appearance of ATARI is warranted.

2 Research the setting of *Blade Runner* and discuss whether the choice is prophetic.

3 Read a range of articles, listen to podcasts and view short news items regarding employment and creativity in the 21st century. Discuss whether the warnings of *Blade Runner* have been observed by contemporary commentators.

Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs about being human as presented in *Blade Runner*.

2 Explain the value of being human to the following groups of people:
   – Replicants
   – Blade Runners
   – the Corporation
   – new worlds in the galaxy.

3 Consider these tone words:

appreciative	complex	irreverent
arrogant	condemnatory	reverent
clinical	contentious	
confused	critical	

Select a word that you feel best conveys the attitudes of each group of people listed above. Support your selection with evidence from the film.

4 The film challenges the cultural assumption that androids are created for human use and do not possess human feelings. Explain how the cultural assumptions about the relationship between humans and androids are challenged in the film. Support your explanation with evidence from the film.

5 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Blade Runner* represents it as significant.

Aesthetic features and stylistic devices

1 Locate, interpret and analyse Scott's use of symbolism and determine its influence on how the audience is positioned to respond to the film. For example, consider the symbol of:
   a eyes
   b memories
   c pyramids
   d light and dark
   e venetian blinds
   f religion, including fallen angels from William Blake's poetry, the serpent, Rachel, a stigmata and a dove.

2 Review the strategies of film noir and consider how they influence the audience's response to the film.

3 Research the soundtrack of *Blade Runner* and discuss how the soundtrack positions the viewers to respond to critical scenes of your choice.

Alamy Stock Photo/AF archive

How do the symbols of a stigmata and a dove in this scene from *Blade Runner*, with Roy Batty (Rutger Hauer), influence how the audience is positioned to respond to the film?

Cleverman

Practice tasks

allegory
a story that has a symbolic meaning beyond its literal interpretation; a form of extended metaphor in which objects, events and characters in a narrative are used to stand for, or refer to, events or concepts that are outside the narrative itself

- In the form of a blog, examine the role of the superhero in two different texts, such as *Cleverman* and *Superman*, and consider its ability to critique cultural assumptions, attitudes, values or beliefs at the time of the text's production.
- In the form of an essay suitable for a public audience, explore how film texts feature intertextual connections with ancient mythology, such as *Cleverman* and *The Hunger Games*.
- *Cleverman* references several Australian social and political concepts. Select one of these concepts and create a persuasive speech for a specific gathering, such as the United Nations, that shapes a perspective about it.
- Create a persuasive speech in response to the representation of a particular social group **allegorised** in *Cleverman*.
- In the form of a monologue, adopt the role of one of the characters in *Cleverman* and present that person's perspective about a particular issue or event.
- Create a short story using science fiction conventions to construct a perspective or attitude about a particular cultural assumption, attitude, value or belief foregrounded in *Cleverman*.
- In the form of an analytical essay, analyse how the representation of a character in *Cleverman* positions the audience to adopt a perspective about power.

Introduction to *Cleverman*

Cleverman (2016) is an Australian television series set in a dystopian Australia where a species called the 'Hairypeople' is refused citizenship status, and are forced to live on the fringes of society. The series blends aspects of Aboriginal mythology, science fiction and superhero texts to create a dramatic allegory about racism in Australia.

Considering the construction of meaning in *Cleverman* offers viewers opportunities to enjoy how film texts can integrate a range of genres to offer audiences both entertainment and political commentary. Viewers are able to consider the cultural, social, historical and ideological contexts underpinning *Cleverman*, which challenges them to consider their own perspectives about Australia's attitudes, values and beliefs.

Hunter Page-Lochard plays 'the Cleverman', Koen West, in the ABC drama *Cleverman*

Courtesy Goalpost Pictures. Photographer: Lisa Tomasetti.

Studying *Cleverman*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the science fiction, superhero and television series genres and their features
- explore how the construction of *Cleverman* is influenced by cultural contexts and social situations, such as Indigenous myths and legends, cultural diversity on Australian television and the treatment of asylum seekers by the Australian government
- explain these cultural contexts and social situations as they pertain to *Cleverman*
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Cleverman*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Cleverman*
- examine the aesthetic features and stylistic devices used in *Cleverman* to explore how they shape meaning and invite the audience to respond in particular ways.

WS

Study guide template

The genre of literary science fiction texts and superhero texts, and their purposes

1 Research the science fiction and superhero genres to develop an understanding of their genre patterns and conventions.

2 Consider a range of science fiction films you might have seen, such as *The Giver*, *The Planet of the Apes* and the *Star Wars* franchise. Identify how these texts conform to the science fiction genre by completing the following table:

	THE GIVER	THE PLANET OF THE APES	STAR WARS
Use of scientific principles and/or technology			
Setting depicts life in the future			
Inclusion of aliens, or people from other worlds			
Commentary about important social concepts			

3 In small groups, create a list of familiar superheros and identify the social concepts that they work to overcome.

The relationship between context, audience and purpose

Context

1 Research Aboriginal beliefs about clever men.

2 The creator of *Cleverman*, Ryan Griffen, explains that he developed the series to create an Aboriginal superhero for his son. Describe Griffen's perspective about the lack of cultural diversity within the superhero genre.

The cast of *Cleverman*, with its creator, Ryan Griffen, in the centre

3 In the first season of *Cleverman*, the Hairies are ostracised and are forced to live in The Zone. Hairies face harsh consequences for leaving The Zone. Explore the extent to which this policy might relate to Australia's attitude about refugees and asylum seekers. You might like to view Prime Minister John Howard's election speech in 2001 about stopping illegal boats, or the White Australia policy.

4 In 2016, Screen Australia released a report about the degree of diversity represented in Australian TV drama. Screen Australia believes that 'television matters because it is so much a part of contemporary life, and television drama matters in particular because of its capacity to create emotional connections, insight and identity' (p. 2). Read the report, and consider how this research might have influenced the production of *Cleverman*.

Audience

1 Research how superheroes have changed over time to reflect the evolving attitudes, values and beliefs of audiences.

2 Explore the history of Australian science fiction films, and suggest why Australian science fiction films have been so popular with audiences.

3 Read and interpret a variety of reviews of *Cleverman*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading. Specifically examine reviews published by international media outlets.

John Howard election speech

Seeing ourselves report

Wonder Woman

Black Panther

Australian sci-fi
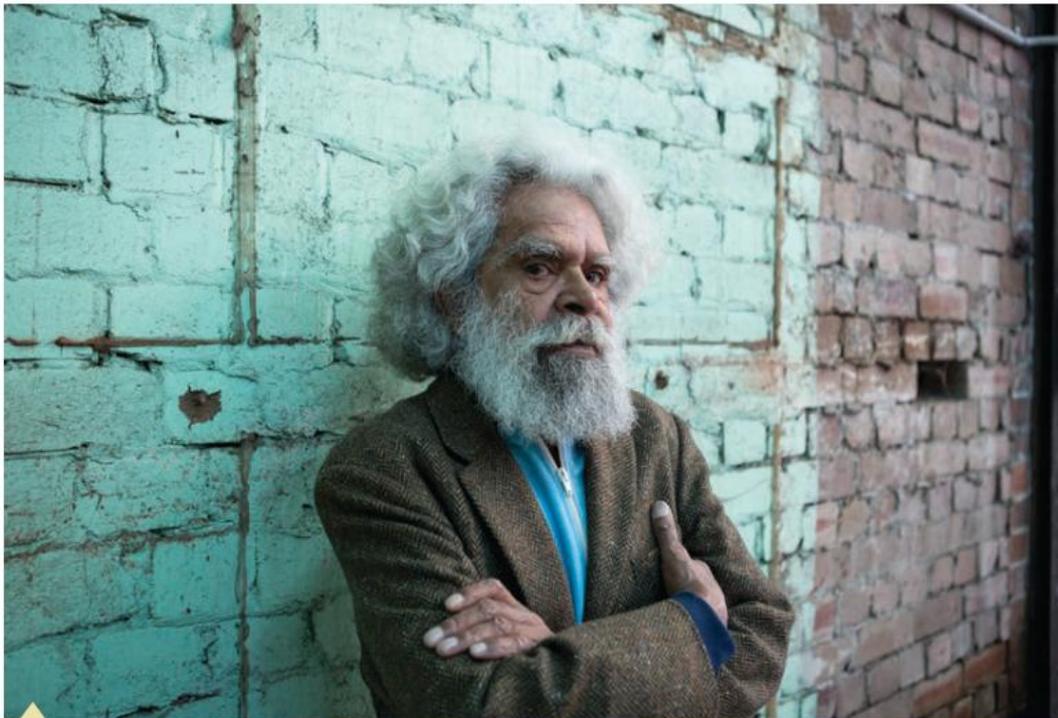
Cleverman reviews

Uncle Jimmy, played by Jack Charles, passes on his clever man powers to Koen.

Courtesy Goalpost Pictures. Photographer: Lisa Tomasetti.

Comprehending the text

1 Select two or three episodes to watch, or watch the episodes directed by your teacher. Firstly, try and watch the episodes for enjoyment. Then watch them again. As you watch each episode, you will notice that there are several narratives happening at the same time. Each major character has their own journey. Choose three characters to focus on as you watch the episodes, and complete the following table.

Character name:			
Physical features:			
Personality traits:			
Key narrative events in which the character is involved:	Episode:		
	Episode:		
	Episode:		
Relationships with other characters:			

2 At the conclusion of each episode, maintain a journal to record your perspective about the concepts, identities, times and places represented. In each journal entry, consider the following prompts:
   a Describe the scenes that prompted an emotional or critical response from you.
   b Express your own opinions about the social concepts raised in each episode.

c   Speculate about how audiences from differing sociocultural contexts might respond to the text.

d   Suggest how the perspectives in *Cleverman* resonate with other texts you have read/viewed, or concepts in the news media.

e   Identify any concepts about which you need to be more informed.

f   Consider whether *Cleverman* has altered your own cultural assumptions, attitudes and beliefs.

3   Determine how the following patterns and conventions of the science fiction genre have been employed in *Cleverman*:

–   use of scientific principles and/or technology

–   futuristic setting

–   inclusion of people from other worlds

–   commentary about social concepts.

Perspectives and representations of concepts, identities, times and places

Concepts

1   Identify the scenes that include elements of Aboriginal mythology (you might need to undertake some research to complete this activity – see the weblink provided). Determine what audiences can learn about Aboriginal mythology and spirituality by viewing *Cleverman*.

2   Locate scenes in *Cleverman* that convey characters' attitudes about the concepts of segregation and discrimination. View these scenes carefully to collect a series of quotations demonstrating these attitudes. Explain how dialogue is used in *Cleverman* to construct representations about these concepts.

3   Describe the role of the media in *Cleverman*, and determine the extent to which this is relevant to contemporary society.

4   Science fiction films have often been used to explore social and philosophical concepts. Determine the extent to which this is true in *Cleverman*.

Aboriginal mythology in *Cleverman*

Identities

1   Identify Waruu's and Koen's goals, and determine how these goals drive the narrative.

2   Identify the obstacles standing in the way of Waruu's and Koen's goals.

3   The character, Koen, has been described as Australia's first superhero; however, the audience is not positioned to recognise this during the first episode. Identify a range of shots from the series that show how the representation of Koen develops.

Waruu, played by Rob Collins, and Koen, played by Hunter Page-Lochard

Courtesy Goalpost Pictures. Photographer: Lisa Tomasetti.

4 Superheroes cannot exist without a villain. Examine the relationship between Koen and Waruu by examining Waruu's telling of the ancient story of two brothers in Episode 1, and the use of flashbacks in Episode 2. Explore how the relationship between Koen and Waruu is similar to that between Thor and Loki in the *Thor* films.

Times and places

mise-en-scène
a French term referring to the setting, lighting, acting and costume within a scene, as distinct from camera work and editing

1 Dystopic films feature technologically advanced, urban environments. In these environments, characters usually have to overcome powerful political regimes. Explain how this genre pattern can be identified in *Cleverman*.

2 Use the table below to describe the various settings in *Cleverman*.

SETTING	MISE-EN-SCÈNE	TONE
'The Couch'		
The Zone		
CA Containment Centre		

Determine the significance of setting in conveying or reinforcing a particular perspective or cultural assumption about various groups of people in *Cleverman*.

3 Explore how the various settings in *Cleverman* construct representations of the characters who live or work in these settings.

Courtesy Goalpost Pictures. Photographer: Lisa Tomasetti.

Courtesy Goalpost Pictures. Photographer: Lisa Tomasetti.

The Zone: How does 'The Zone' help construct representations of its inhabitants?

Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs the following characters in *Cleverman* have about power, identity and multiculturalism.

	POWER	IDENTITY	MULTICULTURALISM
Boondee			
Jarrod Slade			
Waruu West			
Djukara			

2   Explain the value of personal freedom to the following characters and groups of people as depicted in *Cleverman*:
    –   Djukara
    –   Waruu West
    –   politicians and police
    –   humans.
3   Consider these tone words:

acerbic	fearful	objective
bitter	forceful	powerful
bold	hateful	respectful
commanding	insensitive	strident
critical	melodramatic	suspenseful
cruel	moralistic	

Select a word that you feel best conveys the attitudes of each character or group of people listed above. Support your selection with evidence from *Cleverman*.

4   Explain how cultural assumptions underpin the text's narrative. Support your explanation with evidence from the series.
5   Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Cleverman* represents it as significant.

Aesthetic features and stylistic devices

1   The title sequence opening each episode of *Cleverman* is a **montage**. Examine the montage carefully to determine:
    a   which concepts are being signposted
    b   the tone of the montage.
2   Explore how the costuming used in *Cleverman* enhances characterisation.
3   Sound effects are essential in helping a film's setting appear realistic. Sound effects not only include dialogue, but they also include the sounds associated with a character's actions – such as footsteps – and the expected noises of the various environments shown in the film. Select a number of scenes and observe the sound effects used. Determine how the sound effects contribute to the representation of the setting of *Cleverman*.
4   Superhero films are often adaptations of comic books, and some of these films share the same format and style of comic books. For example, they might use the colour palettes, including the use of filters, commonly associated with comic books, as well as framing that resembles images from a comic book. Select a sequence from a particular episode – such as an action scene – and determine whether a comic book approach has been used in *Cleverman*.

'Hairies' in traditional dress in Season 2 of *Cleverman*

Courtesy Goalpost Pictures. Photographer: Lisa Tomasetti.

montage
a series of rapid shots edited together and complemented by music; series of shots that establish the setting of the story

Hidden Figures

Practice tasks

- In the form of a magazine article, explore how the film adaptation of *Hidden Figures* emphasises, or silences, aspects of Shetterly's non-fiction novel.
- In the form of an essay suitable for a public audience, analyse the representation of gender in *Hidden Figures* and a selection of poetry by Maya Angelou.
- Create a persuasive speech for a specific gathering, such as the United Nations, that shapes a perspective about discrimination.
- Present a recommendation to the Advertising Standards Bureau about the treatment of a particular issue, such as gender or racism, in advertising texts.
- Create a short story in response to the representation of a concept, identity, time or place in *Hidden Figures*.
- In the form of a monologue, adopt the role of a character from *Hidden Figures* and present the character's perspective of the representation of them in the film.
- In the form of an analytical essay, analyse how the audience is positioned to view a particular character in *Hidden Figures*.

Introduction to *Hidden Figures*

Hidden Figures (2016) was directed by Theodore Melfi and is an adaptation of Margot Lee Shetterly's non-fiction novel of the same name. It represents the journeys of three African-American women – Katherine G. Johnson, Dorothy Vaughan and Mary Jackson – through their instrumental role in bringing the Mercury space missions to fruition during the 1960s. It is a compelling film set against the backdrop of the American civil rights movement.

Considering the construction of meaning in *Hidden Figures* offers the viewer opportunities to enjoy how the film genre can uplift and inspire, and to explore its cultural, social, historical and ideological contexts. By engaging with the film's aesthetic features, the viewer might also explore their own empathy for others, and appreciation of different perspectives, attitudes, values and beliefs.

Katherine G. Johnson (Taraji P. Henson), Dorothy Vaughan (Octavia Spencer) and Mary Jackson (Janelle Monáe) feature on a poster promoting *Hidden Figures*, directed by Theodore Melfi, 2016

Alamy Stock Photo/Album

Studying *Hidden Figures*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the film genre and its features
- explore how the construction of *Hidden Figures* is influenced by cultural contexts and social situations, such as the American civil rights movement and the space race
- explain these cultural contexts and social situations as they pertain to *Hidden Figures*
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Hidden Figures*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Hidden Figures*
- examine the aesthetic features and stylistic devices used in *Hidden Figures* to explore how they shape meaning and invite the audience to respond in particular ways.

extra info
Your teacher might ask you to complete some of these activities during class with your classmates. You might also be required to complete some activities independently. On NelsonNet, there is a template that you can use, in consultation with your teacher, to identify the mandatory and supplementary activities, track your progress and critically reflect on your learning.

ws

Study guide template

The film genre and its purpose

1   Research how various films throughout history have shaped society's cultural assumptions, attitudes, values and beliefs, especially in relation to race and gender.

The relationship between context, audience and purpose

Context

1   Read and interpret a range of sources representing the space race. This could include historical texts such as media articles and documentaries, or a film such as *October Sky*.

2 View a film exploring early space exploration, such as *The Space Race* (*The Sixties*, season 1, episode 7, 2014).

3 View a film exploring the American civil rights movement, such as *Martin Luther King: His Legacy*.

4 Research the events leading up to, and the subsequent significance of, Rosa Parks and the bus boycott, and its role in accelerating the civil rights movement.

5 Locate a range of photographs depicting aspects of the American civil rights movement, including segregation, protest rallies and prominent identities. Consider the cultural assumptions, attitudes, values and beliefs represented in these photographs.

6 View, read and analyse Martin Luther King, Jr's speech, 'I Have a Dream …'

7 Read the extract below from the prologue of Margot Lee Shetterly's book *Hidden Figures*, in which she details her own experiences of growing up in a community of people who were largely employed by NASA. Describe her experiences and suggest how these experiences might influence the representation of identities in the book and film.

Martin Luther King, Jr delivering his 'I Have a Dream …' speech at the March on Washington, on 28 August 1963, is one of the iconic images of the civil rights movement in America

Alamy Stock Photo/Everett Collection Historical

The narrative triggered memories decades old, of spending a much-treasured day off from school at my father's office at the National Aeronautics and Space Administration's Langley Research Center. I rode shotgun in our 1970s Pontiac, my brother, Ben, and sister Lauren in the back as our father drove the twenty minutes from our house, straight over the Virgil l. Grissom Bridge, down Mercury Boulevard, to the road that led to the NASA gate. Daddy flashed his badge, and we sailed through to a campus of perfectly straight parallel streets lined from one end to the other by unremarkable two-story redbrick buildings. Only the giant hypersonic wind tunnel complex – a one-hundred-foot ridged silver sphere presiding over four sixty-foot smooth silver globes – offered visual evidence of the remarkable work occurring on an otherwise ordinary-looking campus.

Building 1236, my father's daily destination, contained a byzantine complex of government-gray [sic] cubicles, perfumed with the grown-up smells of coffee and stale cigarette smoke. His engineering colleagues with their rumpled style and distracted manner seemed like exotic birds in a sanctuary. They gave us kids stacks of discarded 11x14 continuous-form computer paper, printed on one side with cryptic arrays of numbers, the blank side a canvas for crayon masterpieces. Women occupied many of the cubicles; they answered phones and sat in front of typewriters, but they also made hieroglyphic marks on transparent slides and conferred with my father and other men in the office on the stacks of documents that littered their desks. That so many of them were African American, many of them my grandmother's age, struck me as simply a part of the natural order of things: growing up in Hampton, the face of science was brown like mine.

>>

>> My dad joined Langley in 1964 as a coop student and retired in 2004 an internationally respected climate scientist. Five of my father's seven siblings made their bones as engineers or technologists, and some of his best buddies – David Woods, Elijah Kent, Weldon Staton – carved out successful engineering careers at Langley. Our next-door neighbor taught physics at Hampton University. Our church abounded with mathematicians. Supersonics experts held leadership positions in my mother's sorority, and electrical engineers sat on the board of my parents' college alumni associations. My aunt Julia's husband, Charles Foxx, was the son of Ruth Bates Harris, a career civil servant and fierce advocate for the advancement of women and minorities; in 1974, NASA appointed her deputy assistant administrator, the highest-ranking woman at the agency. The community certainly included black English professors, like my mother, as well as black doctors and dentists, black mechanics, janitors, and contractors, black cobblers, wedding planners, real estate agents, and undertakers, several black lawyers, and a handful of black Mary Kay salespeople. As a child, however, I knew so many African Americans working in science, math, and engineering that I thought that's just what black folks did.

Hidden Figures, Margot Lee Shetterly, p. xii–xiii, 2016, Harper Collins.

Audience

1   View the trailer for *Hidden Figures*, and suggest the text's target audience.

2   Read and interpret a variety of reviews of *Hidden Figures*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading, such as *The Conversation* article '*Hidden Figures* takes us back to a time when computers were people, women, and black', 14 February 2017.

Hidden Figures official trailer

Hidden Figures review: The Conversation

Comprehending the text

1   During your first viewing of *Hidden Figures*, aim to watch it for enjoyment. After all, this is the primary reason for the filmmakers creating the film.

2   Re-examine the film's trailer. First, make a list of quotations that relate to the themes of racism and gender discrimination. Second, describe the mise-en-scene of various shots that relate to these themes. These notes will help you track the development of the themes as you view the film.

3   During the first screening of the film, try to appreciate the text as an audience member. When finished, jot down a few notes about your initial impression of the film, its central concepts (e.g. racism, gender and the workplace, scientific development) and its creative aspects.

4   The film's narrative is revealed through the perspective of an omniscient observer; that is, the audience is able to see not only the characters' personal challenges and successes, but also their broader social context. Identify the scenes that construct a representation of the American civil rights movement, and explain how this context contributes to the characters' journeys.

Perspectives and representations of concepts, identities, times and places

Concepts

1   View the opening scene of *Hidden Figures* in which the police officer is questioning Katherine, Dorothy and Mary while they are repairing their car to be able to get to work. Examine the dialogue carefully to determine what the scene reveals about the cultural assumptions, attitudes, values and beliefs of the time.

2   Consider the extent to which the film is consistent with Margot Lee Shutterly's representation of American society.

3   *Hidden Figures* deals extensively with the experiences of Katherine, Dorothy and Mary as they overcome segregation in the workplace. View the film carefully, and identify shots that exemplify this segregation.

4   Collect a selection of stills from the film that portray the settings within NASA. Explain how the film uses settings to represent segregation within the workplace.

5   The director, Theodore Melfi, has stated: 'I have two daughters and I said to myself there's nothing more valuable for my life than to do this story justice.' Explain how this intention may have influenced the construction of gender in this film.

6   The role of mathematics in the success of the NASA space mission is imperative. Consider the scenes where characters are grappling with mathematical solutions. How do these scenes position audiences to view mathematics, and how does this attitude resonate with contemporary attitudes about the importance of mathematics?

How does this shot of Katherine G. Johnson (Taraji P. Henson) exemplify the segregation evident in *Hidden Figures?*

How does this scene position audiences to view mathematics?

Identities

1   The film's development is conventionally linear; however, there is more than one protagonist. *Hidden Figures* explores the experiences of, and the relationships between, three central characters. Identify each character's goals, obstacles, conflicts and eventual triumphs. Describe how each character has developed by the end of the film.

2   Katherine Johnson is required to move between workplace settings within NASA, and several times she is portrayed racing between buildings to use the toilet. Examine the scenes in which Al Harrison (Kevin Costner) is informed of the segregated amenities, and his response. Explain how this symbolises a shift in cultural assumptions about segregation within NASA.

3   Dorothy Vaughan's character is shown to be professional, aspirational and courteous. Audiences also see her strategic thinking and leadership skills through building the capacity of her team. Finally, we are shown Dorothy's approach to parenting. Identify scenes that show the various aspects of Dorothy's character.

4   Mary Jackson adds humour and sass to the narrative. But her own journey reveals the struggles African-American women faced in accessing education and employment. Consider the scene during which Karl Zielinksi encourages Mary to pursue her dreams, and determine the importance of a mentor in a character's journey.

How important to Mary Jackson is Karl Zielinski's mentoring?

5   The minor character, Vivian Mitchell, also develops as the narrative progresses. Initially, she is represented as a female character who reinforces segregation in the workforce, but the audience is positioned to feel more sympathetically towards her at the end of the film. Track the development of Vivian's character, and determine how her shift in values complements the film's narrative.

Times and places

1   As a historical film, the setting is particularly significant. It provides a context for the narrative, and it also makes a comment about the cultural assumptions, attitudes, values and beliefs of 1960s America. Examine how the audience is positioned to view the experiences of African-American people during this time period.

Cultural assumptions, attitudes, values and beliefs

1   Identify the range of beliefs about race and gender presented in *Hidden Figures*.
2   Explain the value of inclusion in the workplace to the following groups of people, as depicted in the film:
    a   NASA
    b   human computers
    c   astronauts
    d   spouses.
3   Consider these tone words:

ashamed	censorious	hostile
abhorring	conciliatory	incredulous
admiring	condemnatory	nonchalant
afraid	demanding	patronising
antagonist	detached	recalcitrant
appreciative	disbelieving	vindictive
authoritarian	encouraging	
blunt	facetious	

Select a word that you feel best conveys the attitudes of each group of people listed above. Support your selection with evidence from the film.

4   Explain how the movement of the computers to the main building demonstrates that cultural assumptions continue to evolve. Support your explanation with evidence from the film.
5   Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Hidden Figures* represents it as significant.

Aesthetic features and stylistic devices

1   The title of the film has a double meaning. Investigate how the title applies to the concept of mathematics, as well as illuminating historical events.
2   Explain how the costuming used in the film accentuates the femininity of the main characters.
3   The soundtrack of *Hidden Figures* accentuates its themes. Collect the lyrics for a selection of tracks from the film and examine their invited readings. Then, locate the scenes in which these tracks feature and determine the extent to which the track complements the representation of cultural assumptions, attitudes, values and beliefs.

4   The vision of Katherine Johnson walking through hallways becomes a motif. At first, it symbolises her journey into the unknown and then it represents her connection – or disconnection – between two worlds; finally it epitomises her eventual permanent employment. Examine these scenes carefully to determine how the director uses this motif to convey this message.

5   Determine the extent to which this motif is used to demonstrate the development of other characters.

Characters are often seen walking purposefully through the hallways of NASA, and this image could be considered a motif in the film. What message is being conveyed through this motif?

We Don't Need a Map

Practice tasks

- In the form of an article, analyse the representation of the Cronulla Riots in *We Don't Need a Map* and a news article representing the same event.
- In the form of an essay suitable for a public audience, analyse the representations of Australian places in *We Don't Need a Map* and poetry by Judith Wright or Samuel Wagan Watson.
- During *We Don't Need a Map*, Dr Romaine Morton argues that, 'I don't think identity can rest in symbolism alone. For me, one of the biggest misconceptions is our identities being … a noun; for me it's actually a verb, it's a doing word – our identities need to be "doing words" … in being not who you are, but what you are responsible for' (Barefoot Communications). Create a persuasive speech that presents an argument about the need to change a particular behaviour associated with Australia's national identity.
- *We Don't Need a Map* presents perspectives about a range of concepts relevant to the experiences of contemporary Australians, including the importance of Aboriginal spirituality and culture, the effects of colonisation, the misappropriation of symbolism and the changing shape of the Australian identity. Create and present a persuasive speech that develops an argument about one of these concepts.
- Warwick Thornton identifies a significant paradox: 'For this poor old Southern Cross – our constellation – was already a symbol of unity and division.' (Barefoot Communications) Create a short story that responds to this paradox.
- In the form of an analytical essay, analyse how the audience is positioned to view the power of symbolism.

Introduction to *We Don't Need a Map*

Barefoot Communications

Warwick Thornton was renowned for directing movies *Samson and Delilah* and *The Sapphires* before a comment he made about the Southern Cross led him to make the documentary *We Don't Need a Map* in 2017

Warwick Thornton's documentary *We Don't Need a Map* was produced in response to strong public reactions to a comment Thornton made about the changing **connotations** of the symbol of the Southern Cross. Documentaries are a powerful text that shape, and are shaped by, the attitudes and values of the audience.

Exploring the construction of meaning in *We Don't Need a Map* will evoke emotional and critical reactions from viewers, and encourages audiences to explore their sense of self, their world and their place in it.

Studying *We Don't Need a Map*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the documentary genre and its features
- explore how the construction of *We Don't Need a Map* is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to *We Don't Need a Map*
- examine how Warwick Thornton establishes his role as narrator/investigator to develop a relationship with audiences
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *We Don't Need a Map*
- examine in detail how meaning is constructed in *We Don't Need a Map*
- examine the ways cultural assumptions, attitudes and beliefs underpin *We Don't Need a Map*
- examine the aesthetic features and stylistic devices used in *We Don't Need a Map* to explore how they shape meaning and invite the audience to respond in particular ways.

The documentary genre and its purpose

WS

Study guide template

1 Define and explore the documentary genre. Consider its purpose in terms of agenda setting, representation of sociopolitical concepts and audience positioning.
2 Research the evolution of the documentary genre by locating significant examples, and explore its increase in popularity, especially since the rise of video streaming resources.

3 Discuss the implications of combining 'reality' and 'creativity' as it applies to the documentary genre, and evaluate the genre's ability to be both informative and entertaining.

The relationship between context, audience and purpose

Context

1 Research the significance of astronomy in ancient cultures, including its importance in the development of calendars and clocks in early civilisations such as the Aztecs, Incas and ancient China. Consider the presence of astronomy in a range of creation myths, including Aboriginal Dreamtime stories, as well as its influence on the construction of cultural sites such as Stonehenge.

2 Read and interpret a range of sources representing early contact with Australia, and the invasion of Australia by the British. This could include a combination of literary and historical texts.

3 Research the events leading up to, and the subsequent significance of, the Eureka Stockade and its role in the formation of the Australian identity.

4 Read and analyse Henry Lawson's poem 'Australia's Forgotten Flag'.

> Oh! the Cross of deepest blue,
> With the bright stars shining through,
> That was raised, my sons, for you,
> On a skirt of purest whiteness long ago,
> Long ago,
> Long ago,
> On the field of far Eureka long ago.
>
> Oh! the girl that sewed the silk,
> Blue as skies and white as milk,
> (Jeanie Scotland – of that ilk)
> In the hut there by Eureka long ago –
> Years agone –
> Auld Lang Syne –
> With her young dead digger sweetheart on Eureka long ago.
>
> Oh! the prayer the diggers said,
> With the Southern Cross o'erhead!
> It is whispered by the dead –
> In the graveyard by Eureka whispered still –
> Whispered still,
> Murmured still,
> By the shades that haunt Eureka murmured still.
>
> Oh! the brother and the mate,
> In the bonds of love and hate,
> Ah! the help that came too late,
> When the diggers marched from Creswick to the dawn,
> Years agone!
> Long years gone,
> Oh! the midnight march from Creswick to Eureka and the dawn!

Few, and taken by surprise,
Oh! the mist that hid the skies –
And the steel in diggers' eyes –
Sunday morning in September long ago;
And they grapple and they strike –
With the pick-handle and pike –
Twenty minutes freed Australia at Eureka long ago.

For the leader won his crown,
Though the flag was trampled down,
For it rose in Melbourne town,
Oh, it rose in Melbourne city that same year,
With a clear
Ringing cheer
Oh! it floated high in Melbourne that same year.

When the London strikers starved,
While old England's roast was carved,
And our loaf with them was halved,
Then they bore our flag through London wreathed in flowers,
Wreathed in flowers,
Wreathed in flowers,
In the dreary streets of London, brightest spot in those dark hours.

They have stained it mongrel red,
And the stars are dull and dead,
With a northern cross instead,
Oh. the bloodstain like a red star long ago,
Long ago –
Long ago –
Oh! the red star that was bloodstain on the goldfields long ago.

We're divided – we are curst,
By the paltriest and worst,
Parties striving to be first.
But the shots from far Eureka echo yet,
Echo yet, –
Echo yet.
And they rattle round my window in the wet.

Flag and banner of my dreams!
The time is not as it seems,
And the tide of freedom streams
With the spirit of the people over all.
We shall raise the bright flag yet,
Ne'er to falter or forget,
And 'twill go through many battles ne'er to fall.

'Australia's Forgotten Flag', Henry Lawson, 1911

5 Explore the symbolism used in a range of national flags, including flags representing the identities present within the class. Consider the symbols depicted in the Australian flag, and discuss their relevance across time.

6 Locate a range of news sources depicting the Cronulla riots. Summarise the events leading up to the riots, and suggest the long-term implications of these events on the contemporary Australian psyche. Compare your findings to your classmates.

7 Create a biography representing Warwick Thornton's life. Research his well-known works, and provide a brief description of Thornton's style and conceptual focus. Describe his motivation behind *We Don't Need a Map*.

The Southern Cross was a prominent symbol in the Cronulla riots on 11 December 2005

Audience

1 Examine the documentary's promotional material, and predict the documentary's invited reading.

2 Read and interpret a variety of reviews of *We Don't Need a Map*, taking note of reviewers' stylistic critiques and/or comments about the text's invited reading.

3 View the trailer for *We Don't Need a Map*, and suggest the text's target audience.

4 *We Don't Need a Map* was originally aired as part of the TV series *You Are Here*. Indigenous Australian actress Miranda Tapsell provides a brief introduction to the documentary and foregrounds its relevance to its audience. Identify the audience at which the documentary is pitched based on Tapsell's comments, and consider your assumptions about the text.

We Don't Need a Map

Comprehending the text

1 During the first screening of the documentary, try to appreciate the text as an audience member would. When finished, jot down a few notes about your initial impression of the film, its central argument and its creative aspects.

2 Re-examine the documentary's trailer. First, make a list summarising the visual elements in the trailer. Second, summarise the main points made throughout the voiceover. These notes will help you identify the arguments presented throughout the documentary.

3 The documentary's development is largely non-linear; that is, its narrative structure is erratic. List the topics and associated arguments in the order presented in the documentary.

4 As you view the documentary a second time, use the table below to document the various uses of the Southern Cross.

USES OF THE SOUTHERN CROSS	MEANING

5 Determine whether the documentary's argument is that the Southern Cross represents national unity or division. Consider your own perspective about this contention.

Perspectives and representations of concepts, identities, times and places

Concepts

1. *We Don't Need a Map* represents Aboriginal Dreamtime stories and particular beliefs around the Southern Cross. Conduct some research and/or interview an Aboriginal person in your community about Aboriginal beliefs and values relevant to your particular area.

2. In the film, Wardaman Elder Bill Harney provides an explanation of Songlines. Explain how Harney's perspective relates to the documentary's title.

3. Bill Harney also explains the relationship Aboriginal people have with the land, waterways and sky. Describe this relationship, and consider how this relationship has been compromised by historical events.

4. Review your initial research about the Cronulla riots. Suggest whether Thornton has manipulated particular information in his representation of these events, and consider whether key facts have been omitted.

The Southern Cross is an important symbol in Indigenous culture

Barefoot Communications

Identities

1. Warwick Thornton is constructed as the narrator and an active learner. Locate shots that construct this representation and determine the effect of this representation on the reliability of the documentary. Compare the use of this approach in other documentaries, such as Michael's Moore's *Bowling for Columbine*.

2. Aboriginal Elders are represented in a particular way in *We Don't Need a Map*. Examine the scenes that depict Aboriginal Elders carefully to:
   a. describe the representation of Aboriginal Elders
   b. the film techniques used by Thornton to construct this representation.
   Consider how this representation aligns with Thornton's values and the expectations of the audience.

3. Read and view a range of texts that provide background about some of the identities represented in the documentary. Suggest why these personalities might have been included in the text.

Director Warwick Thornton appears as an active learner throughout the documentary

Barefoot Communications

Times and places

1   Astronomer Dr Nick Long explains how urbanisation is affecting the visibility of the Southern Cross. Here, light pollution is symbolic of the effects of colonisation on the retainment of Indigenous culture. Identify the arguments within the documentary that develop this contention.

Cultural assumptions, attitudes, values and beliefs

1   Identify beliefs Aboriginal peoples have about the Southern Cross as presented in the documentary.
2   Explain the value of the Southern Cross to the following groups of people:
    a   Aboriginal peoples
    b   British colonists
    c   astronomers
    d   those people who chose to wear a Southern Cross tattoo before, and after, the Cronulla riots.
3   Consider these tone words:

angry	egotistical	reverent
appreciative	irreverent	speculative
arrogant	mocking	thoughtful
celebratory	nationalistic	
condemnatory	proud	

   Select a word that you feel best conveys the attitudes of each group of people listed above. Support your selection with evidence from the documentary.
4   Explain how the Southern Cross demonstrates how cultural assumptions continue to evolve. Support your explanation with evidence from the documentary.
5   Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *We Don't Need a Map* represents it as significant.

Aesthetic features and stylistic devices

1   Re-enactments are often featured in documentaries. In this documentary, Warwick Thornton uses puppets to re-enact Australia's history. Examine these scenes closely to determine:
    a   the social comment being made by Thornton through this technique
    b   Thornton's tone
    c   Thornton's style
    d   the effect of this stylistic device on the documentary's meaning.
2   Interviews are a common convention associated with the documentary genre. Create a list of identities interviewed in *We Don't Need a Map*, and summarise the perspectives of the interviewees. Determine whether the identities

We Don't Need a Map uses puppets to re-enact Australia's history

Barefoot Communications

included in the documentary are authoritative, and/or whether their perspectives are relevant to Thornton's argument. Suggest whose perspectives have been excluded from the documentary and why this might be the case.

3   Narration is a significant documentary technique that determines the extent and nature of information provided to the audience at any point in the text. Investigate the objectivity of Thornton's narrative by identifying his point of view, perspective and any biases.

4   Investigate the role of storytelling in the documentary. Identify who is provided with the opportunity to tell stories, and the effect of these stories on the text's argument and authority.

5   Examine the use of editing in *We Don't Need a Map*. Consider the grouping of particular shots, the chronology of scenes and transitions between scenes. Describe Thornton's editing style and the film's narrative structure and pace.

6   The soundtrack used in *We Don't Need a Map* adds dramatic and illustrative effects.
   a   Locate scenes where background music is used and determine its effect on the mood.
   b   Investigate the artists whose music features in the documentary, and examine the lyrics of the songs used in the documentary.
   c   Consider how the song lyrics resonate or clash with the documentary's subject matter.

Representations of women in poetry

Practice tasks

Four Corners

Australian Story

- In the form of a blog, analyse the representation of unrequited love in the poems 'Mad Girl's Love Song' or 'Havisham' and the novel *The Great Gatsby* or the play *The Crucible*.
- Create a public text suitable for an online publication such as *The Conversation* or for a magazine feature article that analyses the representation of parenthood in 'Woman to Man' or 'Up the Wall' and an episode of *Four Corners*, such as 'Broken Homes', or *Australian Story*, such as 'Modern Family'.
- Create a persuasive speech that presents a perspective on violence in relationships.
- Create a persuasive speech that presents an argument about changing perceptions of women in society.
- Create a monologue from the perspective of an identity who is silenced in one of the poems.
- Write a short story offering a new perspective on one of the concepts explored in the poems.
- In the form of an analytical essay, analyse the perspectives in two of the poems and how they position the reader to respond to their invited readings.
- In the form of an analytical essay, analyse the use of aesthetic features and stylistic devices in representing concepts and identities in two of the poems you have studied.

Introduction to representations of women in poetry

The five poems selected for study in this chapter are:

- 'Porphyria's Lover' by Robert Browning
- 'Woman to Man' by Judith Wright
- 'Mad Girl's Love Song' by Sylvia Plath
- 'Up the Wall' by Bruce Dawe
- 'Havisham' by Carol Ann Duffy.

Carol Ann Duffy's poem 'Havisham' was inspired by the character Miss Havisham, from Charles Dickens's *Great Expectations*

This selection of poetry will explore varied representations of women by five poets from different eras. Perspectives in the poems range from the wonder of pregnancy and childbirth to the traumas of unrequited love.

Considering the construction of meaning in these poems about women evokes emotional and critical reactions from readers and positions them to explore their sense of self, their world and their place in it.

Studying representations of women in poetry

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the poetry genre and its features
- explore how the construction of poetry is influenced by cultural contexts and social situations

- explain these cultural contexts and social situations as they pertain to poetry
- examine how the poet establishes his or her role as narrator or commentator to develop a relationship with audiences
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of poetry
- examine in detail how meaning is constructed in poetry
- examine the ways cultural assumptions, attitudes and beliefs underpin poems
- examine the aesthetic features and stylistic devices used in poems to explore how they shape meaning and invite the audience to respond in particular ways.

The poetry genre and its purpose

1 Revise the genre patterns and conventions of poetry, including form, structure, concepts and perspectives, and language choices. You may wish to consult *Nelson English for QCE: Units 1 & 2* 'Chapter 5 Aesthetic features and stylistic devices' for revision purposes.

The relationship between context, audience and purpose

Context

1 Research the life of each of the poets and note any significant historical facts about the time in which they lived.
2 Consider the role of women in each of the eras in which these poems are set.
3 You might like to read or research other texts by these poets, such as 'My Last Duchess', another famous dramatic monologue by Robert Browning; *The Bell Jar*, a novel by Sylvia Plath; the poems 'Woman's Song' and 'Woman to Child' by Judith Wright; *Great Expectations*, a novel by Charles Dickens, on which the poem by Carol Ann Duffy is based; as well as other poems like 'Enter Without so much as Knocking' or 'Katrina' by Bruce Dawe.

Audience

1 Consider how readers might have reacted to each of the poems in the era in which they were written. You may be able to locate reviews and critiques that provide this information.
2 Read contemporary critiques and analyses of these poems to compare your own perspectives with other opinions.

Comprehending the texts

1 You will need to read these poems carefully multiple times to unpack them before you can respond to them in detail in an assessment task. Note that Chapter 18 of *Nelson English for QCE: Units 1 & 2* contains detailed guidelines and models for the analysis of poems. You may want to consult this chapter and follow the process outlined there to gain a deeper insight into aspects of each poem.
2 A good way to familiarise yourself with the poems is to watch or listen to readings of the texts.
3 Annotate the poems or make a summary about the subject matter of each poem, its point of view, aesthetic features and stylistic devices.

Study guide template

Reviews

Readings

'Porphyria's Lover'

The rain set early in to-night,
    The sullen wind was soon awake,
It tore the elm-tops down for spite,
    And did its worst to vex the lake:
    I listened with heart fit to break.
When glided in Porphyria; straight
    She shut the cold out and the storm,
And kneeled and made the cheerless grate
    Blaze up, and all the cottage warm;
    Which done, she rose, and from her form
Withdrew the dripping cloak and shawl,
    And laid her soiled gloves by, untied
Her hat and let the damp hair fall,
    And, last, she sat down by my side
    And called me. When no voice replied,
She put my arm about her waist,
    And made her smooth white shoulder bare,
And all her yellow hair displaced,
    And, stooping, made my cheek lie there,
    And spread, o'er all, her yellow hair,
Murmuring how she loved me — she
    Too weak, for all her heart's endeavour,
To set its struggling passion free
    From pride, and vainer ties dissever,
    And give herself to me for ever.
But passion sometimes would prevail,
    Nor could to-night's gay feast restrain
A sudden thought of one so pale
    For love of her, and all in vain:
    So, she was come through wind and rain.
Be sure I looked up at her eyes
    Happy and proud; at last I knew
Porphyria worshipped me; surprise
    Made my heart swell, and still it grew
    While I debated what to do.
That moment she was mine, mine, fair,
    Perfectly pure and good: I found
A thing to do, and all her hair
    In one long yellow string I wound
    Three times her little throat around,
And strangled her. No pain felt she;
    I am quite sure she felt no pain.
As a shut bud that holds a bee,
    I warily oped her lids: again
    Laughed the blue eyes without a stain.
And I untightened next the tress
    About her neck; her cheek once more
Blushed bright beneath my burning kiss:
    I propped her head up as before,
    Only, this time my shoulder bore
Her head, which droops upon it still:
    The smiling rosy little head,
So glad it has its utmost will,
    That all it scorned at once is fled,

A portrait of Robert Browning (1812–1889). 'Porphyria's Lover' was first published in 1836.

And I, its love, am gained instead!
Porphyria's love: she guessed not how
    Her darling one wish would be heard.
And thus we sit together now,
    And all night long we have not stirred,
    And yet God has not said a word!

'Porphyria's Lover', Robert Browning, 1836,
https://www.poetryfoundation.org/poems/46313/porphyrias-lover

'Woman to Man'

The eyeless labourer in the night,
the selfless, shapeless seed I hold,
builds for its resurrection day---
silent and swift and deep from sight
foresees the unimagined light.

This is no child with a child's face;
this has no name to name it by;
yet you and I have known it well.
This is our hunter and our chase,
the third who lay in our embrace.

This is the strength that your arm knows,
the arc of flesh that is my breast,
the precise crystals of our eyes.
This is the blood's wild tree that grows
the intricate and folded rose.

This is the maker and the made;
this is the question and reply;
the blind head butting at the dark,
the blaze of light along the blade.
Oh hold me, for I am afraid.

Judith Wright: Collected Poems, 2016. With permission of Harper Collins

Judith Wright (1915–2000) wrote 'Woman to Man' in 1949

The University of Queensland, Fryer Library Pictorial Collection

'Mad Girl's Love Song'

I shut my eyes and all the world drops dead;
I lift my lids and all is born again.
(I think I made you up inside my head.)

The stars go waltzing out in blue and red,
And arbitrary darkness gallops in:
I shut my eyes and all the world drops dead.

I dreamed that you bewitched me into bed
And sung me moon-struck, kissed me
quite insane.
(I think I made you up inside my head.)

God topples from the sky, hell's fires fade:
Exit seraphim and Satan's men:
I shut my eyes and all the world drops dead.

Sylvia Plath (1932–1963): 'Mad Girl's Love Song' was first published in 1951

Alamy Stock Photo/Granger Historical Picture Archive

I fancied you'd return the way you said.
But I grow old and I forget your name.
(I think I made you up inside my head.)

I should have loved a thunderbird instead;
At least when spring comes they roar back again.
I shut my eyes and all the world drops dead.
(I think I made you up inside my head.)

<div align="right">'Mad Girl's Love Song', Sylvia Plath, Faber & Faber</div>

'Up the Wall'

The kettle's plainsong rises to a shriek,
The saucepan milk is always on the boil,
No weekend comes to mark off any week
From any other-something's sure to spoil
The cloudless day. The talk-back oracle's suave
Spiel, like the horizon, closes in,
Palming a hidden menace, children carve
The mind up with the scalpels of their din.

She says, 'They nearly drove me up the wall!'
She says, 'I could have screamed, and then the phone-!'
She says, 'There's no one around here I can call
if something should go wrong. I am so alone!'

'It's a quiet neighbourhood.' he tells his friends.
'Too quiet, almost!' They laugh. The matter ends.

Bruce Dawe (1930–): 'Up the Wall' was first published in 1969

Fairfax Syndication/Andrew Zakeli

Courtesy Bruce Dawe

'Havisham'

Beloved sweetheart bastard. Not a day since then
I haven't wished him dead. Prayed for it
so hard I've dark green pebbles for eyes,
ropes on the back of my hands I could strangle with.

Spinster. I stink and remember. Whole days
in bed cawing Nooooo at the wall; the dress
yellowing, trembling if I open the wardrobe;
the slewed mirror, full-length, her, myself, who did this

to me? Puce curses that are sounds not words.
Some nights better, the lost body over me,
my fluent tongue in its mouth in its ear
then down till I suddenly bite awake. Love's

hate behind a white veil; a red balloon bursting
in my face. Bang. I stabbed at a wedding cake.
Give me a male corpse for a long slow honeymoon.
Don't think it's only the heart that b-b-b-breaks.

Carol Ann Duffy (1955–): 'Havisham' was first published in 1993

Getty Images/Eamonn McCabe

'Havisham' from Mean Time by Carol Ann Duffy. Published by Anvil Press, 1993.
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c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN

Perspectives and representations of concepts, identities, times and places

Concepts

1 Discuss and compare the representation of motherhood and domestic life in 'Woman to Man' with that of 'Up the Wall'.
2 Discuss and compare the representation of unrequited love in 'Mad Girl's Love Song' and 'Havisham'.
3 You might like to compare 'Porphyria's Lover' with 'My Last Duchess', or with 'Where the Wild Roses Grow', a song written by Australian rock musician Nick Cave.

Where the Wild Roses Grow

Identities

1 How is the speaker represented in 'Porphyria's Lover'?
2 How does 'Woman to Man' represent the connection between the parents and the child?
3 In what ways does the speaker in 'Mad Girls' Love Song' reflect the words of the title?
4 Discuss the contrasting representations of the woman and the man in 'Up the Wall'.
5 How is the speaker in 'Havisham' represented in the text?

Times and places

1 Consider how the Victorian time setting might affect readers' attitudes to Porphyria and her fate in 'Porphyria's Lover'.
   – In this era, much less was known about mental health. Consider how the speaker in the poem might be regarded by his society.
   – English society was also more conventionally Christian in the 19th century. Comment on the last line of the poem in terms of this fact.
2 'Woman to Man' reflects society's general acceptance of the sanctity of new life. Discuss the last line of the poem in terms of the fear the poet expresses.
3 How does 'Up the Wall' represent the isolation of the suburban housewife in the 1960s?
   – Discuss the references to gender in the poem and the fact that the speaker is male.
   – This poem was written in the 1960s. Consider the contemporary relevance of 'Up the Wall'.
4 Compare the attitudes of the two women in 'Mad Girl's Love Song' and 'Havisham'. Discuss how a reader might challenge the speaker's attitude in 'Mad Girl's Love Song' as merely the outpourings of a 'love-struck' girl.

Great Expectations

Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs that the poets reveal about concepts relating to women.
2 Explain the values each of the poets hold about love and the way women are treated.
3 Consider these tone words.

acerbic	bitter	disturbing
affectionate	brusque	fearful
antagonistic	condemnatory	hostile
belligerent	depressed	intimate
bewildered	detached	reverent

Select a word that you feel best conveys the attitudes of the persona revealed in each of the poems. Support your selection with evidence from the poems.

4   Explain how cultural assumptions about the representation of women have evolved and varied over time. Support your explanation with evidence from the poems.
5   Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent these poems represent it as significant.

Aesthetic features and stylistic devices

1   Identify the form of each poem and analyse its structure and the development of ideas.
2   Read each poem aloud to analyse the use of punctuation, the choice of line length and the pace, rhythm and use of rhyme.
3   Study the use of language devices. Identify the use of imagery, figurative language, register and repetition, as well as sound devices like alliteration, assonance, sibilance and onomatopoeia. Select appropriate quotations from each poem and comment on their aesthetic features.
4   Determine how these aesthetic and stylistic devices influence the overall representation of concepts and identities in the poems and how they affect the tone of the text.

Representations of identity in poetry

Practice tasks

- Analyse the representation of a concept of national, Indigenous or multicultural identity in one of the poems and an episode of *Four Corners* or *Australian Story* on a similar concept.
- Analyse the representation of sport and its significance in 'Life Cycle' with its representation in a media article.
- Create a persuasive speech on a concept related to the loss of Indigenous culture or Black deaths in custody.
- Create a persuasive speech that argues the place of poetry as a means of raising consciousness about concepts relating to identity.
- Create a monologue from the perspective of an identity who is silenced in one of the poems.
- Write a short story offering a new perspective on one of the concepts explored in the poems.
- In the form of an analytical essay, analyse the perspectives in two of the poems and how they position the reader to respond to their invited readings.
- In the form of an analytical essay, analyse the use of aesthetic features and stylistic devices in representing concepts and identities in two of the poems selected for study in this chapter.

Introduction to representations of identity in poetry

The five poems selected for study in this chapter are:

- 'Bora Ring' by Judith Wright
- 'Life Cycle' by Bruce Dawe
- 'Immigration' by Ali Alizadeh
- 'Monster' by Samuel Wagan Watson
- 'Black Deaths in Custody' by Ali Cobby Eckermann.

This selection of poetry will explore aspects of identity from the perspective of five poets from different eras and backgrounds. Identity is defined as a person's essential qualities, our unique, individual and personal make-up.

Considering what characteristics or factors inform the concept of identity – who you are and what qualities create your individuality – will help readers understand and, perhaps, empathise with the perspectives in the poems in this chapter.

Who are you and what qualities create your individuality?

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Studying representations of identity in poetry

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the poetry genre and its features
- explore how the construction of poetry is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to poetry
- examine how the poet establishes his or her role as narrator or commentator to develop a relationship with audiences
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of poetry
- examine in detail how meaning is constructed in poetry

- examine the ways cultural assumptions, attitudes and beliefs underpin poems
- examine the aesthetic features and stylistic devices used in poems to explore how they shape meaning and invite the audience to respond in particular ways.

The poetry genre and its purpose

1. Revise the genre patterns and conventions of poetry, including form, structure, concepts and perspectives and language choices.
2. You may wish to consult 'Chapter 5 Aesthetic features and stylistic devices' *Nelson English for QCE: Units 1 & 2* for revision purposes.

The relationship between context, audience and purpose

Context

1. Research the life of each of the poets and note any significant historical facts about the time in which they lived.
2. Consider the identity concepts suggested by the titles of these poems and note any significant events relevant to them.
3. You might like to read other poems by these poets on Australian identity.

Audience

1. Consider how reading audiences might have reacted to each of the poems in the era in which they were written. Locate reviews and critiques that provide this information.
2. Read contemporary critiques and analyses of these poems to compare your own perspectives with other opinions.

Comprehending the texts

1. You will need to read these poems carefully multiple times to unpack them before you can respond to them in detail in an assessment task. Note that Chapter 18 of *Nelson English for QCE: Units 1 & 2* contains detailed guidelines, and models for the analysis of poems. You may want to consult this chapter and follow the process outlined there to gain a deeper insight into aspects of the poem.
2. A good way to familiarise yourself with the poems is to watch or listen to readings of the texts.
3. Annotate the poems or make a summary about the subject matter of each poem, its point of view, aesthetic features and stylistic devices.

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Study guide template

Reviews

Readings

9780170421706

'Bora Ring'

The song is gone; the dance
is secret with the dancers in the earth,
the ritual useless, and the tribal story
lost in an alien tale.

Only the grass stands up to
mark the dancing-ring; the apple-gums
posture and mime a past corroboree,
murmur a broken chant.

The hunter is gone; the spear
is splintered underground; the painted bodies
a dream the world breathed sleeping and forgot.
The nomad feet are still.

Only the rider's heart
halts at a sightless shadow, an unsaid word
that fastens in the blood of the ancient curse,
the fear as old as Cain.

Judith Wright (1915–2000) with
Indigenous poet Oodgeroo Noonuccal.
'Bora Ring' was first published in 1946.

'Bora Ring', Judith Wright: Collected Poems, 2016.
With permission of Harper Collins

'Life Cycle'

When children are born in Victoria
they are wrapped in club-colours, laid in beribboned cots,
having already begun a lifetime's barracking.

Carn, they cry, Carn … feebly at first
while parents playfully tussle with them
for possession of a rusk: Ah, he's a little Tiger! (And they are …)

Hoisted shoulder-high at their first League game
they are like innocent monsters who have been years swimming
towards the daylight's roaring empyrean

Bruce Dawe (1930–):
'Life Cycle' was
written in the 1960s.

Until, now, hearts shrapnelled with rapture,
they break surface and are forever lost,
their minds rippling out like streamers

In the pure flood of sound, they are scarfed with light, a voice
like the voice of God booms from the stands
Ooohh you bludger and the covenant is sealed.

Hot pies and potato-crisps they will eat,
they will forswear the Demons, cling to the Saints
and behold their team going up the ladder into Heaven,
And the tides of life will be the tides of the home-team's fortunes
– the reckless proposal after the one-point win,
the wedding and honeymoon after the grand final …

>>

They will not grow old as those from the more northern states grow old,
for them it will always be three-quarter time
with the scores level and the wind advantage in the final term,

That passion persisting, like a race-memory, through the welter of seasons,
enabling old-timers by boundary fences to dream of resurgent lions
and centaur-figures from the past to replenish continually the present,

So that mythology may be perpetually renewed
and Chicken Smallhorn return like the maize-god
in a thousand shapes, the dancers changing

But the dance forever the same – the elderly still
loyally crying Carn … Carn … (if feebly) unto the very end,
having seen in the six-foot recruit from Eaglehawk their hope of salvation

Courtesy Bruce Dawe

'Immigration'

I'll tell you why.
To survive

the onslaught of religion.
To outlive

the ghosts of martyrs.
To recover

from the world's longest war
since WWII. To live

beyond the hatreds
of patriotism. To see

the kinder face of humanity.
To think

free of the Faith's manacles.
To believe

without the obligation
of forming belief.

To discover
the basic joys of being.

The price? I'll tell you.
Evaporation.
Marginalised to the point
of disappearance.

Barred for nothing
more profound than a shade

Anna McDonald

Dr Ali Alizadeh (1976–): 'Immigration' was first published in 2006

of skin, a tone
of speech, a taste

of lifestyle. Alienated
beyond the word.

Ignored by the mighty.
Detested by the commoner.

Worth it? Doubtless.
To finally grasp

humanity's fraudulent truth.
To dream

the sweetness of equality.
To see past

the façade of brotherhood.
To be touched

you might say, by the rays
of a luminous discovery.

To abandon
all faith, and come to cherish

the immense solitude
of non-believing.

To desire. To know
the power of desire. To wait

joyfully amid unpalatable sadness.
Recommend it?

Only to loathsome enemies
and to my dearest friends.

'Monster'

I can't speak my grandmother's tongue and I've never been on my grandfather's land,
I've travelled here and I've travelled there,
my culture replicated in government-funded laboratories;
I am Frankenstein of the Dreamtime,
I am Frankenstein of the Dreamtime.

>>

>>

Reanimated flesh that once sung natural song-lines
surgically removed my Christian soul and repaired it with Indigenous design,
a patriot to a black, yellow and red flag, yet I am colour-blind.
I am Frankenstein of the Dreamtime.

I am a mutation of the white Australia policy!
I am Frankenstein of the Dreamtime!
I am the Australian Dream's living nightmare; I am an educated Aborigine!
I scare some white people with my English; I am a Frankenstein of the Dreamtime!

In today's society, my neighbours will
sing, Advance Australia Fair, and like
the abomination that I am I can only ask
Advance Australia Where? Thinking black is
a thought-crime, I have no need for Queen
or desecrated country and only Australian
nationalism can define, I'm a renegade of
Indigenous context; I am Frankenstein of
the Dreamtime . . .

'Monster', Samuel Wagan Watson, written as a performance piece
for the Utan Kayu International Literary Biennale, Indonesia, 2007.
Published 2011 on https://www.poetryinternationalweb.net/pi/site/
poem/item/19589/auto/0/MONSTER

Samuel Wagan Watson (1972–):
'Monster' was first performed in
2007 and published in 2011.

'Black Deaths in Custody'

despite the cost a new gaol has been built
it seems the incarceration rates are trebling
I only came here in the role
of a Deaths In Custody inspector
all the cells are stark and spotless
blank screens watch from the corner
the offices have the highest technology
the faces of the staff still look the same

when I walk down this wing and peer
into this filthy room the door closes behind me
the feeling in my heart is changing
from a proud strength of duty to fear
all the stories I have ever heard
stand silent in the space beside me—
a coil of rope is being pushed
under the door of this cell

With permission of Ali Cobby Eckermann/Giramondo Publishing
Company. Ali Cobby Eckermann's poetry books include Kami
(Vagabond, 2010), Love Dreaming (Vagabond, 2014) and Inside
My Mother (Giramondo, 2015), and the award-winning verse novel
Ruby Moonlight (Magabala, 2012)

Ali Cobby Eckermann (1963–):
'Black Deaths in Custody' was
first published in 2016

Perspectives and representations of concepts, identities, times and places

Concepts

1 Discuss the representation of Indigenous identity in 'Bora Ring'.
2 Consider the representation of the Australian identity in 'Life Cycle' and its comment on Australia's preoccupation with sport.
3 Discuss the concepts in 'Immigration', relating to the identity of newcomers who make their home in a new land.
4 Identify the perspectives in 'Monster' and how the speaker in the poem has represented his identity.
5 Compare the representation of Indigenous identity in 'Black Deaths in Custody' with its portrayal in 'Bora Ring' or 'Monster'.

Identities

1 Describe how the speaker in 'Bora Ring' represents the white man's role in Indigenous history.
2 Discuss the representation of AFL fans in 'Life Cycle'.
3 Explain what the speaker in 'Immigration' is seeking in his new land.
4 How does the refrain, 'I am Frankenstein of the Dreamtime' represent the identity of the speaker in 'Monster'?
5 Analyse the conflict and emotions of the speaker in 'Black Deaths in Custody'.

Times and places

1 Consider the relevance of 'Life Cycle', with its focus on Australia's obsession with sport, to contemporary readers.
2 Select one of the poems in this chapter and analyse the way that it represents a place or setting.

Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs that speakers in the poems have about identity concepts.
2 Explain the values represented in the following poems:
   a 'Bora Ring'
   b 'Immigration'
   c 'Black Deaths in Custody'.
3 Consider these tone words:

acerbic	cynical	guilty
alienated	depressed	hopeful
antagonistic	disillusioned	judgemental
bitter	eerie	mournful
condemnatory	fearful	solitary

Select a word that you feel best conveys the attitudes of the persona in each of the poems listed above. Support your selection with evidence from the poems.
4 Explain how cultural assumptions about the concept of identity, especially Indigenous identity, have evolved over time. Support your explanation with evidence from the poems.
5 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent these poems represent it as significant.

Aesthetic features and stylistic devices

1   Analyse the form of each poem to determine whether it is written in a traditional or modern style, and how the way it has been shaped influences the structure and meaning of the text.

2   Read the poem aloud to analyse the use of punctuation, the choice of line length and the pace, rhythm and use of rhyme.

3   Study the use of language devices. Identify imagery, figurative language, register and repetition, as well as sound devices like alliteration, assonance, sibilance and onomatopoeia. Select appropriate quotations from each poem and comment on their aesthetic features.

4   Determine how these aesthetic and stylistic devices influence the overall representation of concepts and identities in the poem and how they affect the tone of the text.

Representations of the environment in poetry

Practice tasks	
	• In the form of an essay suitable for a public audience, analyse the representation of an environmental concept in one of the poems and a media article on a similar concept.
	• In the form of a blog, analyse the representation of an environmental concept in one of the poems and an episode of *Four Corners* on a related concept.
	• Create a persuasive speech about a concept like land clearing, drought management or climate change.
	• Create a persuasive speech that argues the place of poetry as a means of raising consciousness about controversial concepts related to the environment.
	• Create a monologue from the perspective of an identity who is silenced in one of the poems.
	• Write a short story offering a new perspective on one of the concepts explored in the poems.
	• In the form of an analytical essay, analyse the perspectives in two of the poems and how they position the reader to respond to their invited readings.
	• In the form of an analytical essay, analyse the use of aesthetic features and stylistic devices in representing concepts and identities in two poems.

Introduction to representations of the environment in poetry

The five poems selected for study in this chapter are:
- 'The Lake Isle of Innisfree' by W.B. Yeats
- 'Drought Year' by Judith Wright
- 'Sanctuary' by Judith Wright
- 'Smoke Signals' by Samuel Wagan Watson
- 'Dear Matafele Peinem' by Kathy Jetnil-Kijiner.

This selection of poetry will explore varied representations of the environment from the perspective of five poets from different eras. Perspectives on the environment in these five poems range from reactions to the beauty of nature to its harshness, as well as the destructive effect man has on the natural world.

Considering the construction of meaning in these poems about the environment evokes emotional and critical reactions from readers, and positions them to explore their sense of self, their world and their place in it.

Dry river bed in outback Australia

Studying representations of the environment in poetry

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:
- demonstrate an understanding of the poetry genre and its features
- explore how the construction of poetry is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to poetry
- examine how the poet establishes his or her role as narrator or commentator to develop a relationship with audiences

WS

Study guide template

Reviews

- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of poetry
- examine in detail how meaning is constructed in poetry
- examine the ways cultural assumptions, attitudes and beliefs underpin poems
- examine the aesthetic features and stylistic devices used in poems to explore how they shape meaning and invite the audience to respond in particular ways.

The poetry genre and its purpose

1   Revise the genre patterns and conventions of poetry, including form, structure, concepts and perspectives, and language choices. You may wish to consult 'Chapter 5: Aesthetic features and stylistic devices' in *Nelson English for QCE: Units 1 & 2* for revision purposes.

The relationship between context, audience and purpose

Context

1   Research the life of each of the poets and note any significant historical facts about the time in which they lived.
2   Consider the environmental concepts suggested by the titles of these poems and research any significant events relevant to them.
3   You might like to read other poems by these poets like 'Sailing to Byzantium' (1928) or 'The Wild Swans at Coole' (1917) by W.B. Yeats, and more poems by Judith Wright and Samuel Wagan Watson on Australian environmental concepts. 'Dome Poem III: "Anointed"' by Kathy Jetnil-Kijiner is a poem with an environmental focus about nuclear testing in the Pacific after World War Two.

Audience

1   Consider how reading audiences might have reacted to each of the poems in the era in which they were written. You may be able to locate reviews and critiques that provide this information.
2   Read contemporary critiques and analyses of these poems to compare your own perspectives with other opinions.

Comprehending the texts

1   You will need to read these poems carefully multiple times to unpack them before you can respond to them in detail in an assessment task. Note that Chapter 18 of *Nelson English for QCE: Units 1 & 2* contains detailed guidelines, and models for the analysis of poems. You may want to consult this chapter and follow the process outlined there to gain a deeper insight into aspects of the poem.
2   A good way to familiarise yourself with the poems is to watch or listen to readings of the texts.
3   Annotate the poems or make a summary about the subject matter of each poem, its point of view, aesthetic features and stylistic devices.

Readings

'The Lake Isle of Innisfree'

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee;
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

'The Lake Isle of Innisfree', W.B. Yeats, https://www.poetryfoundation.org/
poems/43281/the-lake-isle-of-innisfree, out of copyright
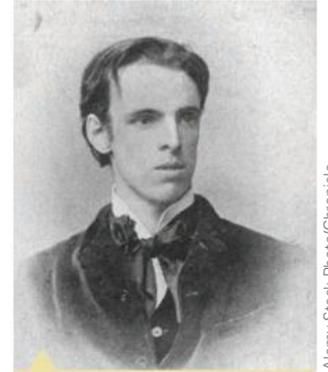
W.B. Yeats (1865–1939): 'The Lake Isle of Innisfree' was first published in 1890

Alamy Stock Photo/Chronicle

'Drought Year'

That time of drought the embered air
burned to the roots of timber and grass.
The crackling lime-scrub would not bear
and Mooni Creek was sand that year.
The dingo's cry was strange to hear.

I heard the dingoes cry
in the scrub on the Thirty-mile Dry.
I saw the wedgetail take his fill
perching on the seething skull.
I saw the eel wither where he curled
in the last blood-drop of a spent world.

I heard the bone whisper in the hide
of the big red horse that lay where he died.
Prop that horse up, make him stand,
hoofs turned down in the bitter sand
make him stand at the gate of the Thirty-mile Dry.
Turn this way and you will die-
and strange and loud was the dingoes' cry.

'Drought Year', Judith Wright: Collected Poems, 2016.
With permission of Harper Collins

Judith Wright (1915–2000): 'Drought Year' was originally published in 1953

National Archives of Australia

'Sanctuary'

The road beneath the giant original trees
sweeps on and cannot wait. Varnished by dew,
its darkness mimics mirrors and is bright
behind the panic eyes the driver sees
caught in headlights. Behind the wheels the night
takes over; only the road ahead is true.
It knows where it is going: we go too.

Sanctuary, the sign said Sanctuary –
trees, not houses; flat skins pinned to the road
of possum and native cat; and here the old tree stood
for how many thousand years? That old gnome tree
some axe-new boy cut down. Sanctuary, it said:
but only the road has meaning here. It leads
into the world's cities like a fuse laid.

Fuse, nerve strand of a net, tense
bearer of messages, snap tight violin string
dangerous knife-edge laid across the dark
What has this sign to do with you? The immense
tower of antique forest and cliff, the rock
Where years accumulate like leaves, the tree
where transient birds and mindless insect sing?
The word the board holds up is Sanctuary
and the road knows that the notice-boards make sense,

but has not time to pray. Only, up there,
morning sets doves upon the power line.
Swung on that fatal voltage like a sign
And meaning love, perhaps they are a prayer.

'Sanctuary', *Judith Wright: Collected Poems*, 2016. With permission of Harper Collins

Judith Wright (1915–2000): 'Sanctuary' was first published in 1955

'Smoke Signals'

I remember construction cranes like
herds of frozen praying-mantis, high
on the steamy Bjelke-Petersen plateau
above a brown snake-coiled river. It
was from this view, at the age of 4,
that I learnt to read the columns of
Brisbane city. And from this view, I
came to recognise the segregation
of Smoke. Black smoke darkened
the blue-collar suburbs, covering the
workers in burnt-rubber cologne.
Black smoke was saved for industrial
accidents, or when a lower-income
family had their fibro-lined house
smothered in winter flames. But
white smoke; white smoke plumed from chez-nouveau, white-collar fire places.
White smoke belonged to European engines with a smooth choke. White smoke
stayed behind the construction cranes where I imagined a life that would never
depreciate. A place where little children weren't scared of the dark. Beyond the
white smoke was where I thought I would discover the Lucky Country . . .

Samuel Wagan Watson (1972–) first published 'Smoke Signals' in 2004

High-rises dictate
A crow punctuates the sky
Clouds await error …

Dear Matafele Peinem

Dear Matafele Peinem
you are a seven month old sunrise of gummy smiles
you are bald as an egg and bald as the buddha
you are thighs that are thunder and shrieks that are lightning
so excited for bananas, hugs and our morning walks past the lagoon

dear matafele peinem,

i want to tell you about that lagoon
that lucid, sleepy lagoon lounging against the sunrise

men say that one day
that lagoon will devour you

they say it will gnaw at the shoreline
chew at the roots of your breadfruit trees
gulp down rows of your seawalls
and crunch your island's shattered bones

they say you, your daughter
and your granddaughter, too
will wander rootless
with only a passport to call home

dear matafele peinem,

don't cry

mommy promises you

no one
will come and devour you

Kathy Jetnil-Kijiner (1988–): 'Dear Matafele Peinem' was first performed at the United Nations Climate Summit in 2014 and published in 2017.

no greedy whale of a company sharking through political seas
no backwater bullying of businesses with broken morals
no blindfolded bureaucracies gonna push
this mother ocean over
the edge

no one's drowning, baby
no one's moving
no one's losing
their homeland
no one's gonna become
a climate change refugee

or should i say
no one else

to the carteret islanders of papua new guinea
and to the taro islanders of the solomon islands
i take this moment
to apologize to you
we are drawing the line here

because baby we are going to fight
your mommy daddy
bubu jimma your country and president too
we will all fight

and even though there are those
hidden behind platinum titles
who like to pretend
that we don't exist
that the marshall islands
tuvalu
kiribati
maldives
and typhoon haiyan in the philippines
and floods of pakistan, algeria, and colombia
and all the hurricanes, earthquakes, and tidalwaves
didn't exist

still
there are those
who see us

hands reaching out
fists raising up
banners unfurling
megaphones booming
and we are
canoes blocking coal ships
we are
the radiance of solar villages
we are
the rich clean soil of the farmer's past
we are
petitions blooming from teenage fingertips
we are
families biking, recycling, reusing,
engineers dreaming, designing, building,
artists painting, dancing, writing
we are spreading the word

and there are thousands out on the street
marching with signs
hand in hand
chanting for change NOW

>>

they're marching for you, baby
they're marching for us

because we deserve to do more than just
survive
we deserve
to thrive

dear matafele peinem,

you are eyes heavy
with drowsy weight
so just close those eyes, baby
and sleep in peace

because we won't let you down

you'll see

Dear Matafele
Peinem

Perspectives and representations of concepts, identities, times and places

Concepts

1   How is nature represented in 'The Lake Isle of Innisfree'?
2   Contrast the representation of nature in 'Drought Year' with its portrayal in 'The Lake Isle of Innisfree'.
3   How is the 'road' represented in 'Sanctuary'?
4   How is the urban environment of Brisbane represented in 'Smoke Signals'?
5   How is the concept of climate change represented in 'Dear Matafele Peinam'?

Identities

1   Explain what the speaker in 'The Lake Isle of Innisfree' seeks from nature.
2   How does the speaker in 'Drought Year' express an attitude towards the drought?
3   Explain the reason why the road is personified in 'Sanctuary'.
4   Discuss the speaker's symbolic use of 'black smoke' and 'white smoke' to define the inhabitants of his city in 'Smoke Signals'.
5   Consider why the speaker in 'Dear Matafele Peinem' has chosen to address the poem to her daughter.

Times and places

1   The five poems selected for study in this chapter date from 1890 to 2014. Examine the poems chronologically to determine how concerns about nature and the environment have evolved over time.
2   Analyse the representation of place in the five poems selected for study in this chapter.

Cultural assumptions, attitudes, values and beliefs

1   Identify beliefs that speakers in the poems have about the environment.
2   Explain the value of nature in the following poems:
    a   'The Lake isle of Innisfree'
    b   'Sanctuary'
    c   'Dear Matafele Peinem'
3   Consider these tone words:

antagonistic	cynical	idealistic
bewildered	disillusioned	introspective
bitter	eerie	judgemental
brusque	fearful	peaceful
condemnatory	hopeful	solitary

Select a word that you feel best conveys the attitudes in each of the poems listed above. Support your selection with evidence from the poems.
4   Explain how cultural assumptions about the environment have evolved over time. Support your explanation with evidence from the poems.
5   Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent these poems represent it as significant.

Aesthetic features and stylistic devices

1   Identify the form of each poem and analyse its structure and the development of ideas.
2   Read each poem aloud to analyse the use of punctuation, the choice of line length and the pace, rhythm and use of rhyme.
3   Study the use of language devices. Identify the use of imagery, figurative language, register and repetition, as well as sound devices like alliteration, assonance, sibilance and onomatopoeia. Select appropriate quotations from each poem and comment on their aesthetic features.
4   Determine how these aesthetic and stylistic devices influence the overall representation of concepts and identities in the poems and how they affect the tone of the text.

PART THREE

Units 3 and 4

Unit 3: Textual connections

Unit 4: Close study of literary texts

U3

Textual connections

Unit objectives

Students will:

1. use patterns and conventions of genres to achieve particular purposes in cultural contexts and social situations involving public audiences

2. establish and maintain roles of the writer/speaker/signer/designer and relationships with a range of audiences, including public audiences

3. create and analyse perspectives and representations of concepts, identities, times and places through an exploration of textual connections

4. make use of, in their own texts, the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions and analyse these ways in texts created by others

5. use aesthetic features and stylistic devices to achieve particular purposes and analyse their effects in a range of texts

6. select and synthesise subject matter to support perspectives

7. organise and sequence subject matter to achieve particular purposes

8. use cohesive devices to emphasise ideas and connect parts of texts for public audiences

9. make language choices for particular purposes and contexts

10. use grammar and language structures for particular purposes

11. use mode-appropriate features to achieve particular purposes.

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In-depth study: *Mabo*

Practice tasks

- In the form of an essay suitable for a public audience, examine the attitudes, values and beliefs about land rights in two different texts, such as *Mabo* and *The White Earth*.
- In the form of a magazine article, explore the representation of Eddie Mabo in *Mabo* and *First Australians – We Are No Longer Shadows*.
- *Mabo* presents perspectives about racism, land rights, and public struggle versus private life, and it references several Australian social and political concepts. Select one of these concepts and create a persuasive speech for a specific gathering, such as the United Nations, that shapes a perspective about it.
- Create a persuasive speech in response to the representation of a particular social group represented in *Mabo*.
- In the form of a monologue, adopt the role of one of the characters in *Mabo* and present that person's perspective about the representation of them in the film.
- Create a short story that presents a particular cultural assumption, attitude, value or belief foregrounded in *Mabo*.
- In the form of an analytical essay, analyse how the representation of a character in *Mabo* positions the audience to adopt a perspective about belonging.

Introduction to *Mabo*

Mabo (2012) is a feature film directed by Indigenous Australian director Rachel Perkins. It portrays the life of Eddie Koiki Mabo and his battle for land rights. The film aired on Australian television on 10 June 2012 to commemorate the 20th anniversary of the High Court's ruling to acknowledge native title.

Exploring the construction of meaning in *Mabo* offers the viewer opportunities to enjoy how film texts can depict the life of a real person, past or present. Readers will be able to consider the cultural, social, historical and ideological contexts underpinning *Mabo*, which challenges them to consider their own perspectives about identity, land ownership and cultural heritage.

A protest scene in *Mabo*

Studying *Mabo*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:
- demonstrate an understanding of the biopic genre and its features
- explore how the construction of *Mabo* is influenced by cultural contexts and social situations, such as the 20th anniversary of native title court-ruling
- explain these cultural contexts and social situations as they pertain to *Mabo*
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Mabo*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Mabo*
- examine the aesthetic features and stylistic devices used in *Mabo* to explore how they shape meaning and invite the audience to respond in emotional and critical ways.

Eddie Koiki Mabo, played by Jimi Bani, in *Mabo*

The biopic genre and its purpose

1   Unlike other film genres, such as war films, musicals and westerns, biopics tend not to have a shared set of codes and conventions. The only requirements are that they represent the life of a significant – and real-life – person, and that an audience member who conducts further research would be able to verify the representation constructed in the film. Determine which of the following films fit this description of a biopic:

a   *The Terminal* (2004), which is about an Eastern European man who becomes stuck in a New York airport terminal because he is denied entry into the United States. The film is, to a degree, inspired by the story of Mehran Karimi Nasseri, who remained in a French airport for 18 years.

b   *Girl with a Pearl Earring* (2003), inspired by Johannes Vermeer's painting of the same name. This is a fictionalised story of the 17th century servant girl featured in the famous painting.

c   *Dreamgirls* (2006), a work of fiction inspired by the Motown band, *The Supremes*.

d   *The Wolf of Wall Street* (2013), which recounts the story of corrupt stockbroker, Jordan Belfort. The film was inspired by Belfort's memoir, which he wrote once he completed his prison sentence.

2   Select and research a public figure, historical or contemporary, who you feel would make a suitable candidate for a biopic. Describe the representation that you would construct of this person and suggest which actor you would cast for the lead role.

The relationship between context, audience and purpose

Context

1   View a documentary about the struggle for land rights in Australia, such as the SBS documentary series *First Australians* (2008) and the *Four Corners* report 'Judgement Day' in 2012. Identify Eddie Mabo's involvement in the land rights campaign, as depicted in your chosen documentary.

2   View the film *The Castle* (1997), which draws on the land rights movement. Identify Darryl Kerrigan's struggle and describe his attitudes, values and beliefs about land rights.

Audience

1 Biopics have fascinated audiences for a long time, largely because there has always been a strong interest in the private lives of celebrities. Consider the following Oscar-winning biopics:
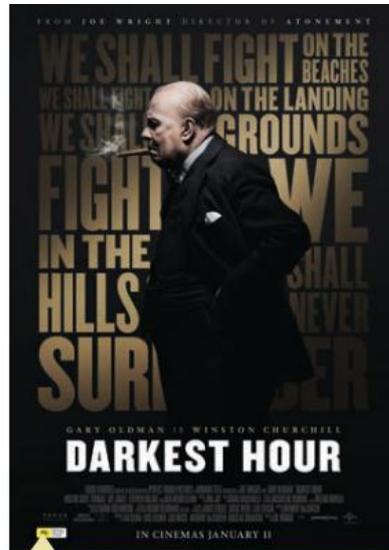
Darkest Hour (2017), starring Gary Oldman, who played the British Prime Minister, Winston Churchill. Oldman won the Oscar for Best Actor for his portrayal of the famous politician.

I, Tonya (2017) depicts the life of figure skater, Tonya Harding. Starring Australian actress, Margot Robbie, the film was well received by critics and audiences.
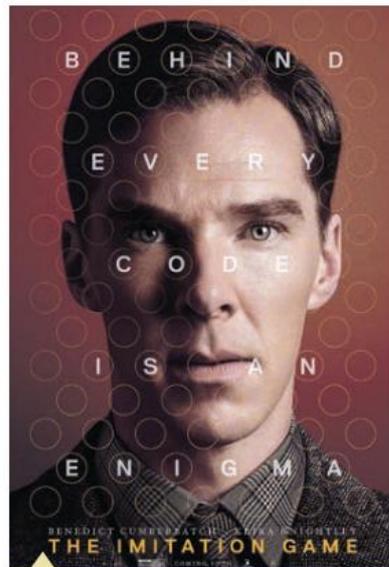
The Imitation Game (2014) stars Benedict Cumberbatch as Alan Turing, the cryptanalyst who decrypted the German Enigma code during World War Two.
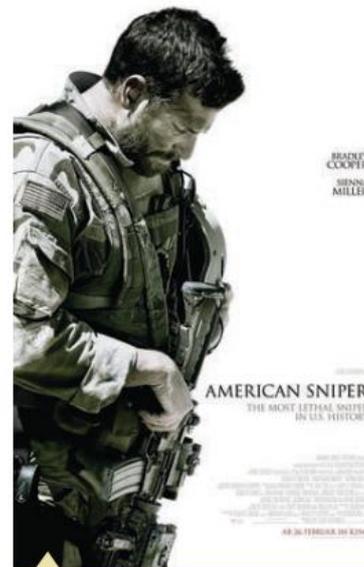
American Sniper (2014) tells the story of US Navy Seal sniper, Chris Kyle (played by Bradley Cooper).

2 Make a list of other biopics that you have seen, or heard of, and suggest why they are so popular.

3 Biopics are a popular choice for film production companies for the following reasons:
   – The stories are 'ready-made'.
   – Films are often adapted from popular literary texts, such as memoirs and biographies, which ensures greater economic viability.

- Audiences may recognise well-known public figures, but may not be aware of their circumstances – whether they include a significant achievement or a 'fall from grace'.
- Film adaptations often reinvigorate book sales.

Devise a list of autobiographies, biographies and memoirs that have been adapted into film texts.

4 Using an Internet search, develop a list of popular biopics since the 1940s. Categorise each film using the following table:

BIOPICS FEATURING:			
SIGNIFICANT HISTORICAL FIGURES	PERSONALITIES WHO WERE ALIVE AT THE TIME OF THE FILM'S RELEASE	MUSICIANS, ARTISTS AND WRITERS	SPORTSPEOPLE

5 Based on the evidence in your table, determine if the following statement is true:

> *Mabo* is a rare film because it has an Indigenous person and political activist as the main character.
>
> Aline Frey, *Resisting Invasions: Indigenous peoples and land rights battles in Mabo and Terra Vermelha*, 2016, p. 153

Comprehending the text

1 During your first viewing of *Mabo*, aim to watch it for enjoyment. After all, this is the primary reason for the filmmakers creating the film.

2 Biopics often follow the three-act structure of the 'Hero's Journey', through which the main character sets out on a quest that ultimately transforms them. View *Mabo* and identify the narrative events that align with the Hero's Journey.

ACT	STAGE	TIME CUE	NARRATIVE EVENTS
1	What is the character's **ordinary world** like?		
	What is the **catalyst** that disrupts the character?		
	How does the character initially **deny or resist** the call to adventure?		
	Who becomes the character's **mentor**?		
	What makes the character **accept the call to adventure**?		
2	Who does the character meet? Do they become his/her **enemies or friends?** What are his/her **trials** and **tribulations**?		
	What is the **big challenge** that faces the character now? How do they prepare for it? What **plunge** do they make?		
	How is the character **rewarded**?		
3	Who is chasing the character now? What is the **biggest test** that they now face?		
	How does the character pass the test?		
	What are the symbols of the character's victory? What is the new normal for the character?		

Perspectives and representations of concepts, identities, times and places

Concepts

1 Describe how *Mabo* portrays the working life of Aboriginal men in the mid-20th century.
2 *Mabo* depicts the racism experienced by Eddie and his family during the 1960s and 1970s. Describe the scenes in which Eddie encounters racism.
3 At one point, Eddie loses his job for allegedly associating with communists. Describe Eddie's actions that led to him being labelled with this behaviour.
4 Consider the following critique of *Mabo*:

> Importantly, **Mabo** also overinflates the significance of the legal victory itself, which only ever established the precedence for a limited form of land rights.
>
> Rjurik Davidson, 'Life and Land: Mabo and the Ongoing Struggle for Justice', *Screen Education*, 2012, Issue 67

Suggest how audiences have been positioned to view the High Court victory, and determine the extent to which you agree with the above statement.

Identities

1 Each major character in a film has their own journey. In the case of *Mabo*, it is Eddie Mabo and his wife, Bonita. Complete the following table to develop an understanding of these two identities:

Eddie Mabo, played by Jim Bani, and his wife, Bonita, played by Deborah Mailman.

CHARACTER NAME:	EDDIE KOIKI MABO	BONITA MABO
Physical features:		
Personality traits:		
Key narrative moments		
Relationships with other characters:		

2   Identify five quotations from the film's script that you feel construct a meaningful representation of Eddie and Bonita. Compare and justify your responses with your classmates.

3   One of the difficulties in developing a biopic is that the person's real life does not always align with the narrative structure usually used in a mainstream movie. Research the lives of Eddie and Bonita Mabo to determine whether any significant life events have been omitted from this representation.

4   Consider how the inclusion of this information might have affected the film's meaning.

5   The casting of a biopic is extremely important, as the actor's physicality and style must give a convincing representation of the real person. Locate pictures and archival footage of the significant identities represented in *Mabo* and use this to suggest whether the actors' portrayals are convincing.

ABC

Times and places

1 Locate scenes in *Mabo* that foreground Eddie Mabo's connection with his land (for example, the coconut scene and the railway dance scene). For each of these scenes, describe:
   a the narrative events
   b the lighting
   c the costuming
   d the music.
2 Several times during the film, contact is made with Eddie Mabo's relatives on Murray Island via a public telephone. Explain what this telephone symbolises and suggest its significance by the end of the film.

Cultural assumptions, attitudes, values and beliefs

1 Identify the beliefs that the following characters in *Mabo* have about land rights:
   a Eddie Koiki Mabo
   b Margaret White
   c Patrick 'Paddy' Killoran
   d Henry Reynolds.
2 Explain the value of land to the following groups of people, as depicted in *Mabo*:
   a Indigenous Australians
   b white landowners
   c the Australian Government.
3 Consider these tone words:

compassionate	forthright	moralistic
detached	gentle	romantic
dramatic	impertinent	sentimental
ebullient	inflammatory	stubborn
eulogistic	introspective	vexed
fanciful	lyrical	vitriolic

Select a word that you feel best conveys the attitudes of each group of people listed above. Support your selection with evidence from *Mabo*.
4 Explain how cultural assumptions about Indigenous Australians underpin *Mabo*'s narrative. Support your explanation with evidence from *Mabo*.
5 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Mabo* represents it as significant.

Aesthetic features and stylistic devices

exposition
the opening part of a play, story or film in which we are introduced to the characters and their situations

1 The film's **exposition** introduces a young Eddie Mabo defending himself against a community council. Describe the representation of Eddie foregrounded in this scene and explain how this is achieved. Consider how this scene becomes a motif throughout the film.
2 The soundtrack accompanying *Mabo* has been described as 'emotional'. Identify scenes which you feel exemplify this critique.
3 Rachel Perkins uses archival footage to construct representations of historical events. Suggest the significance of this footage.

4   Consider the last scene of the film, during which Bonita and her son's car breaks down on their way to Canberra to hear the High Court's final decision on the case. They manage to hear the outcome on the radio, thanks to an elderly white Australian couple staying in a campervan. Suggest how this scene positions audiences to view the relationship between Indigenous and non-Indigenous Australians at this point in history.

In-depth study: preparing a spoken persuasive response in relation to *Mabo*

Mabo represents concepts that continue to be significant to Australia's identity. These concepts often arise in media commentary, especially in relation to Australia Day celebrations. Read through the following article that was published in *The Saturday Paper* on 28 January 2017.

Michael Bradley
Error nullius

Michael Bradley's article 'Error Nullius undermines Australia Day' was published in *The Saturday Paper* on 28 January 2017

The Saturday Paper

Error nullius

Michael Bradley

Two days ago, Australia celebrated its national day. Ferryboats raced on Sydney Harbour. Families gathered for barbecues. The youth broadcaster, Triple J, counted down its 100 most popular songs of the past year. Across the country, citizenship ceremonies were held. The prime minister made his annual address to the nation. More names were added to the official honours list.

On Australia Day I thought of various things and of one man in particular: Eddie Mabo. A native of Murray Island in the Torres Strait, he left school young and worked as a pearler, cane cutter, railway fettler and gardener. He had seven children with his wife, Bonita, and they adopted another three. Mabo held an unschooled but unshakeable belief: that he owned his land on Murray Island by traditional right, in the face of the universally accepted legal position that the land had been acquired by the Crown long before he was born. This view was the foundation of a classically Australian story, of right defeating might.

Mabo's legacy is arguably the most important judgement the High Court of Australia has ever written. He fought the good fight but died, sadly, five months before the verdict in the case that bears his name. He changed the course of Australian history, and he did it for no personal gain. He fought simply for a principle he kept believing must be.

Mabo's extraordinary achievement was to debunk 204 years of flawed legal presumption. Six to one, the judges of the High Court agreed with his fundamental proposition that terra nullius, the doctrine that deemed the Australian landmass to have been legally unoccupied before the First Fleet's arrival in 1788, was quite simply wrong.

In fact, when Captain Cook sailed the east coast in 1770 and claimed all of it for the British Crown, the land was already owned. Terra nullius was developed as a legal fiction of convenience, for obvious practical reasons but with no basis in law or fact. Thanks to Eddie Mabo, it's now a historical curiosity.

Which brings us back to Australia Day. Once a year, Australia celebrates its nationhood. The essence of that celebration is what it means to be Australian: what draws into a unified whole all of the disparate strings of the country's formation and population.

.. But January 26 marks the start of not one but two central themes in Australia's story: our destiny as a modern, industrialised Western democracy, but also, for those who were here before that day, our history and present continuation of dispossession, discrimination and decline.

It is a sorry fact that the day on which we celebrate our story, and our national heroes, is one that in part commemorates the exclusion of some of us, including other great heroes, from that story.

Reproduced with permission of *The Saturday Paper* and Michael Bradley

Responding

1 Describe how the audience is positioned to view Eddie Mabo in this article.
2 Identify the key points in the article.
3 Explain the reporter's connection between Eddie Mabo and Australia Day.
4 To what extent do you agree with Michael Bradley's argument?

Because native title and Eddie Mabo's legacy are still matters for public discussion and attention, it would be a suitable topic to use as a persuasive speech for IA2. Note: you must ensure that you are responding to a media text published within the last 12 months. Below is a plan for a persuasive speech in response to Michael Bradley's argument about Australia Day.

Media text(s):	Error nullius
Thesis:	The Australian Government should conduct a postal survey to allow the Australian public to indicate whether it feels that Australia Day should change.
Audience:	Local Australia Day rally, at which the local Member for Parliament is attending
Call to action:	Members of the electorate to sign a petition urging local MP to raise the issue at Federal Parliament

CONTENT		
Attention	• Anecdotal opening describing the scene of the landing of the First Fleet • Flash forward to Eddie Mabo's pursuit of land rights	
Need	• Refer to the article from *The Saturday Paper.* • Establish that discontent currently exists by describing specific councils who have changed the date of their Australia Day celebrations, such as the City of Freemantle. • Mention specific public identities who have voiced their support for a date change, including Eddie Maguire, Aron Paul, Kate Miller-Heidke and Mary Kenny. • Use statistics from various polls to show that Australia currently does not have reliable data to represent voters' opinions.	
Satisfaction	• Demonstrate how a postal survey can successfully determine the perspectives of the whole nation, using the success of the same-sex marriage postal survey as a case study.	
Visualisation	• Describe the benefits of a postal survey to the public debate about Australia Day. • Create a stylised representation of a future Australia characterised by inclusivity, empathy and open-mindedness.	
Call to action	• Urge members of the local electorate to sign the online petition asking the local member to present the request at Parliament.	

In-depth study: *Four Corners*

Practice tasks

- In the form of a feature article, examine how an episode of *Four Corners* constructs a representation of a particular concept also represented in a literary text, such as the concept of mass media in *Fahrenheit 451* and the *Four Corners* episode 'Cracking the Code' (aired on Monday 10 April 2017).
- In the form of an essay suitable for a public audience, explore the concept of institutional control in *One Flew Over the Cuckoo's Nest* and the *Four Corners* episode 'Australia's Shame' (aired on Monday 25 July 2016).
- Select a *Four Corners* episode from the past 12 months, concerning a concept about which you are passionate and create a persuasive speech for a specific gathering that shapes a perspective about it. For example:
  - teenage criminals and life imprisonment ('Second Chance Kids', aired on Thursday 21 June 2018)
  - the #metoo movement and sexual harassment ('Working with Weinstein', aired on Friday 16 March 2018 or 'I am that girl', aired on Monday 7 May 2018).
- Create a persuasive speech in response to the representation of a concept in a *Four Corners* episode.
- Create a short story whereby the central idea has sprung from a *Four Corners* episode, challenging or reinforcing a value, attitude or belief in the episode studied.
- Create a narrative intervention that offers a different perspective or fills a 'gap' in the original episode.

Introduction to *Four Corners*

Four Corners is a long-standing Australian news and current affairs program known for its ability to hold major business and government to account. For over 50 years, *Four Corners* has investigated, documented and exposed important concepts affecting Australia and has presented these stories in convincing ways.

Considering the construction of meaning in a *Four Corners* episode offers viewers opportunities to appreciate how news texts can feature a range of conventions to position audiences in specific ways. Viewers will be able to consider the cultural, social, historical and ideological contexts underpinning a *Four Corners* documentary, which may challenge them to consider their own perspectives about issues affecting Australian society.

Four Corners has been on the ABC since 1961

Studying *Four Corners*

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of the television news genre, and its patterns and conventions
- explore how the construction of a *Four Corners'* episode is influenced by cultural contexts and social situations, such as contemporary attitudes, values and beliefs about a significant concept or event
- explain these cultural contexts and social situations as they pertain to an episode of *Four Corners*
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Four Corners*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Four Corners*
- examine the aesthetic features and stylistic devices used in *Four Corners* to explore how they shape meaning and invite the audience to respond in emotional and critical ways.

In 2018, *Four Corners* won the Logie Award for the most outstanding news coverage or public affairs report. Pictured are Justin Stevens and Morag Ramsay, who worked on the episode covering the 2014 Lindt Café siege.

AAP/Dan Peled

Exploring the genre of television news texts and their purposes

WS
Study guide template

1   Australian television news texts have a long-standing practice of challenging authority, and the news program *Four Corners* has a reputation for revealing corruption, inequality and malpractice. Visit the *Four Corners* website and read the synopses of a range of episodes. Make a list of topics covered by *Four Corners* and suggest how the episodes might challenge existing practices.
2   Select three episodes that examine a topic you find to be important. Identify:
   a   the purpose of each epsiode
   b   the cultural assumptions challenged in each episode.

The relationship between context, audience and purpose

Context

WS
Chapter 26 template 1

1   Research the topic represented in your selected episode of *Four Corners* to determine how the text contributes to the overall coverage of the topic. Select a range of newspaper and digital sources and record your research in the following table:

RELATED COVERAGE			
Headline:			
Reporter:			
Publication title:			
Publication date:			

9780170421706

RELATED COVERAGE			
What is the article about?			
Who is involved in the story?			
Where did the events take place?			
When did the issue occur?			

2   When reporters pursue a particular issue or event to cover, they need to determine whether the topic is in the public's interest. 'Newsworthiness values' help the reporter make this decision. The following newsworthiness values determine whether a story will be covered by a news publication:

a   **Relevance**   the effect on a likely or potential audience

b   **Timeliness**   the immediacy of the occurrence

c   **Unexpectedness**   the extent to which the event or issue was surprising, or unanticipated

d   **Continuity**   part of a suite of coverage that develops the story further

e   **Prominence**   the story features a public figure known to the audience

f   **Magnitude**   the story affects a large audience

g   **Conflict**   the event or issue being represented has elements of tension, violence, or a dispute of some kind.

News values, Paul Brighton and Dennis Foy, 2007, Thousand Oaks, Calif.: SAGE Publications

Determine which newsworthiness values are present in your selected episode of *Four Corners*.

Audience

1   Research why audiences are so preoccupied with the consumption of news (see *The News: A User's Manual* by Alain de Botton, 2014).

2   *Four Corners* is an example of investigative journalism, which takes considerable time and research to produce. Audiences who like *Four Corners* do so because news stories are covered in-depth and it often features cutting-edge stories that have yet to be reported. Consider why investigative journalism has remained viable in an industry that has been steadily declining.

The Conversation

Purpose

1 News texts can have several purposes:
   – Expose corruption of some kind
   – Reveal an issue of environmental, political, social or economic significance
   – Showcase an advancement or development of some kind
   – Educate society
   – Contribute to ongoing debate about a topic
   – Hold powerful individuals and organisations to account.

Determine the purpose of your selected episode of *Four Corners* and justify your response with evidence from the text.

Comprehending the text

Preparing to study an episode of *Four Corners*

Four Corners

Episodes of *Four Corners* can be accessed via the program's website. You may be analysing an episode of your choice, or you may be directed to examine a specific episode. Irrespective, you should prepare to study this text using a series of steps.

Step 1 Retrieve the transcript of the episode you wish to study from the *Four Corners* website

Step 2 Format the transcript so that you can make strategic notes

Step 3 Prepare to view the episode
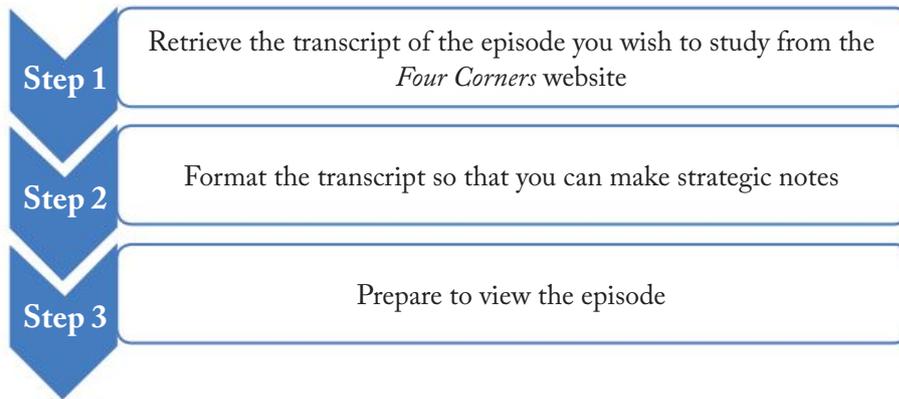
Retrieving the transcript

transcript
a written version of material originally presented in a spoken medium

Access the **transcript** of your selected episode by visiting the *Four Corners* website.

National Archives of Australia

Click here to access a copy of the transcript of the episode you are studying

Copy and paste the transcript into the template provided for you on NelsonNet

9780170421706
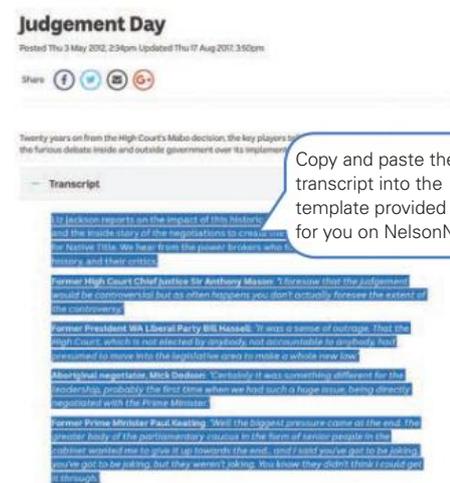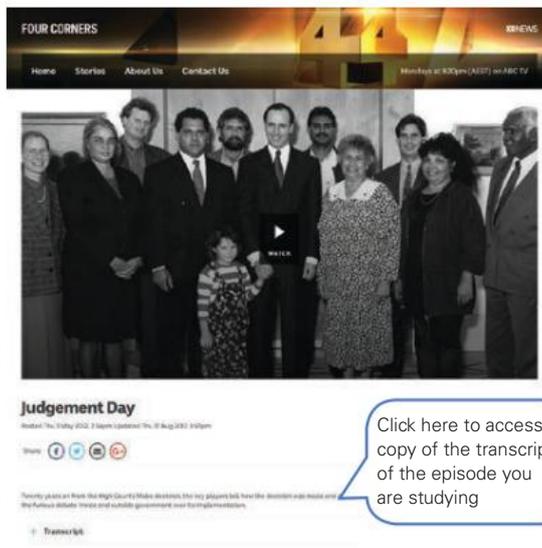
Formatting the transcript

Adjust the font style and colour so that it is easy for you to read. You should use a new row each time there is a new speaker.
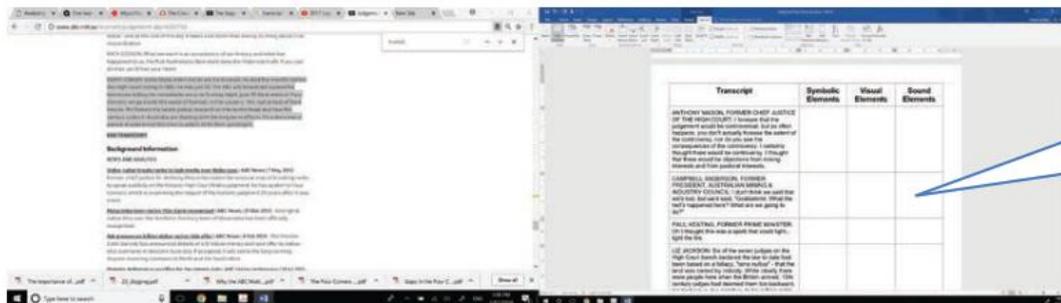
Chapter 26 template 2

Ensure you use a new row each time there is a change in speaker

Dummy text

Preparing to view the episode

1 Make a list of identities represented in the episode. Conduct an Internet search to explore their background.
2 Create a word cloud using the full text of the transcript. This will give you an idea of the significant concepts, identities, times and places discussed during the episode.
  The word cloud on the right shows us that in this particular episode the following concepts, identities, times and places are prominent:
  – Paul Keating
  – Liz Jackson
  – discrimination
  – High Court
  – Mabo
  – land.
3 Based on the word cloud, predict the subject matter and contention of the episode.
4 Read through the transcript, taking care to:
  a scan the whole transcript first
  b circle any unfamiliar or confusing words and phrases on the second reading. Use a dictionary to help you interpret their meaning
  c underline major points about the newsworthy issue
  d write notes in the margin about the ideas being presented. For example, use a question mark (?) for any questions you might have, or use an exclamation mark (!) for things that surprise you and briefly note this
  e number arguments, important ideas or key details, and write words or phrases that restate them.
5 View the episode at least twice. Make note of the **symbolic, visual and sound elements** used throughout the text.
6 Construct a bullet list summary of the episode by listing the significant points in order.

Word clouds

A word cloud generated by using the transcript of the *Four Corners* episode 'Judgement Day'

symbolic elements
symbols or signs that carry meaning and which audiences are required to understand prior to reading the text

visual elements
camera shots, camera angles, editing, lighting

sound elements
voice overs, sound effects, music

Perspectives and representations of concepts, identities, times and places

Concepts

concept
a general idea or position, declared or implied, that is present in the text

1   Each episode of *Four Corners* will represent a variety of **concepts**. Examining the concepts represented in a text allows us to consider multiple perspectives about important topics and encourages us to form our own stance about that concept. Concepts can be identified in texts by considering:
   – what issues do various characters or people have to contend with?
   – are there patterns of behaviour, thinking or talking that reveal larger problems?
   – which questions or actions cause conflict?
   – is there a particular theory or ideology being promoted, challenged or ignored?
   Identify the concepts being represented in your selected episode of *Four Corners* by considering the prompts above.
   Possible concepts could include:

   - animal welfare
   - censorship
   - climate change
   - corruption
   - discrimination
   - economic exploitation

   - environmental scandals
   - health and wellbeing
   - housing
   - international conflict
   - mass surveillance
   - medical progress

   - political parties
   - public figures
   - religion
   - sexism
   - teenage crime
   - tourism

2   Locate three to five quotations that demonstrate a perspective – or perspectives – about each concept you have identified.

A shot used in the *Four Corners* episode 'Australia's Shame', exposing the treatment of young people in detention in the Northern Territory (2016)

AAP Photos/Four Corners

Identities

1   During your preparation, you identified the key identities featured in your selected episode. Select the three most prominent identities and complete the following table to help you analyse how the text constructs a representation of them.

	PERSON 1:	PERSON 2:	PERSON 3:
Describe the person's physical attributes			
Explain why the person was included in the episode			
Record any comments that the person makes about themselves			
Record any comments made by other people in the episode			
Describe how the person interacts with other people during the episode			
Identify the person's values			
Describe any symbolic elements used in association with this person			
Describe common visual elements used to depict this person. Is there a pattern?			
Describe any sound elements used in association with this person			

2   Use the information in this table to answer the following question: In your selected episode of *Four Corners*, how is the audience positioned to view one of the key protagonists? Be sure to use a range of evidence from your table to support your response.

Times and places

1   In the orientation phase of a *Four Corners* episode, producers often include a **montage**. Describe the scenes in the montage and how the audience is **primed** to view the ensuing development.
2   Use a storyboard to identify and describe the use of symbolism associated with particular locations or contexts that occur throughout the episode. You could screenshot particular shots or draw a quick sketch. For example, select 10–12 shots of places significant to the development of the news story.
3   Use the information from your storyboard to answer the following question: In your selected episode of *Four Corners*, how is the audience positioned to view the location chosen? Be sure to use a range of evidence from your storyboard to support your response.

montage
a series of rapid shots edited together and complemented by music; series of shots that establish the setting of the story

priming
the use of language or images that have particular connotations in order to set up or align the viewer's perspective

'Judgement Day', 3 May 2012: a low-angle shot of the Australian coat of arms outside a government building – suggests that the Australian identity is being examined

'I am that girl', 7 May 2018: a high-angle shot of bottles of alcohol left on the stairs – this shot was included in a montage depicting Kings Cross, a notorious red-light district in Sydney. This shot accentuates the immorality associated with this location.

Cultural assumptions, attitudes, values and beliefs

1   Revise the concepts you identified as being represented in the text. Select the concept you feel to be the most significant. Select two or three identities from the text and identify their beliefs about this concept.
2   *Four Corners* episodes usually advocate the need to address a particular issue or implement a certain change. Explain how the same two or three identities examined above value this call to action. Why is it – or why isn't it – important to them?
3   Revise your responses to the previous three questions. Select a cultural assumption, attitude, value or belief and explain to what extent your episode of *Four Corners* represents it as significant.

Aesthetic features and stylistic devices

1   During your comprehension activities, you developed a bullet-point summary of your selected episode. Describe the structure of the text. It is likely to follow one of the following structures:
    –   chronological sequence: events are described in order, like a narrative
    –   an inverted pyramid: points are developed in order of importance
    –   string of pearls: a situation or concept is presented with an example/s, before moving on to the next 'pearl' on the string
    –   projection: three key phases:
        •   a central event or issue from which everything else flows
        •   the impacts of the event or issue are explored
        •   people's reactions are revealed
    –   focus structure: an individual's situation is revealed, which then transitions to a larger issue.
    Determine how the sequencing of subject matter influences the text's meaning.

2   The journalist presenting the *Four Corners* report does so chiefly through the use of the interview. It is the journalist's questions that set the agenda for the report and their questions position the audience to view the subject as truthful, dishonest, appropriate, evasive or combative. Consider the questioning style of the reporter. Do they use:
   –   'wh' questions (what, who, when, where, why)
   –   yes/no questions
   –   polar alternatives

> INTERVIEWER: If the Prime Minister were to change his perspective about this issue, would this be a political plus or a political minus in terms of the coming election?

   –   declarative questions

> INTERVIEWER: She's been extremely inappropriate, hasn't she?

   –   confirmation questions

> INTERVIEWER: Do you regret, in any way, what you have done?

   –   summary questions

> INTERVIEWER: So you're suggesting here that the Energy Minister shouldn't decide this entirely based on the perspective of one electorate?

   –   interjectory questions

> RESPONDENT: I believe we needed a national approach to native title, not a state-sponsored approach …
> INTERVIEWER: Because? Because why?

Determine the effect of the questioning approaches used in the episode on the construction of the overall argument.

3   Re-enactments are often featured in *Four Corners* texts. Examine any re-enactments closely to determine:
   a   the social comment being made by the reporter through this technique
   b   the reporter's tone accompanying the re-enactment
   c   the effect of this stylistic device on the text's meaning.

4   Archival footage is often included in *Four Corners'* episodes representing historical events. Identify and describe any archival footage used and explain its significance on the text's meaning.

5   Voice overs are often used to allow the reporter to add clarity to the subject matter, or to provide the reporter's interpretation or description of events. Highlight examples of voice overs and explain how they contribute to the invited reading of the text.

Archival footage used in the *Four Corners* episode 'Judgement Day'. This footage was used to establish Prime Minister Paul Keating's involvement in the development of national land rights.

In-depth study: Preparing an analytical response to *Four Corners*

Each episode of *Four Corners* presents a fascinating perspective about a newsworthy issue, which makes *Four Corners* a highly suitable text for 'IA1: Written Response for a Public Audience'. This section will demonstrate how to engage with *Four Corners* to be able to respond to this task, using the episode 'Judgement Day' (note: if you are asked to use a *Four Corners* episode for IA1, it is likely you will be required to select an episode from the past 12 months).

EXPLORING CONNECTIONS BETWEEN TWO TEXTS		
Text 1:	*Mabo*	
Text 2:	*Four Corners* (Judgement Day)	
Connecting concept, identity, time or place:	The ongoing significance of Eddie Mabo	
Identify 10 quotations or examples from each text that relate in some way to your connecting concept, identity, time or place. This evidence could be a narrative event, dialogue, internal reflection, symbolism etc.		
	Text 2 *Four Corners* (Judgement Day)	Type of evidence (e.g. dialogue)
Example 1	The British came along, took the country without our consent, decimated the population, ignored any rights we may have had, asserted in fact that we had no rights to the land. And that had remained unaddressed – that was wrong of course – and that had remained unaddressed for, for two centuries or more. That's what Mabo meant. Mabo addressed that wrong. (Mick Dodson, former Social Justice Commissioner, Reproduced by permission of the Australian Broadcasting Corporation – Library Sales and Four Corners © 2018 ABC)	Interview
What is this evidence suggesting about the concept, identity, time or place?	Explains the initial significance of the Mabo decision.	
Example 2	It begins, I think, with an act of recognition. Recognition that it was we who did the dispossessing. We took the traditional lands and smashed the traditional way of life. We brought the diseases and alcohol. We committed the murders. We took the children from their mothers. We practised discrimination and exclusion. (Paul Keating, former Prime Minister of Australia, Reproduced by permission of the Australian Broadcasting Corporation – Library Sales and Four Corners © 2018 ABC)	Archival footage
What is this evidence suggesting about the concept, identity, time or place?	The extract from Paul Keating's speech validates the argument made by Mick Dodson, as Keating is an authoritative source. The use of archival footage reinforces the extent of public engagement with the decision, and accentuates the time difference between the current *Four Corners* episode, and the time and place of this historic event.	
Example 3	Six weeks after the election, the Prime Minster called a formal meeting with Aboriginal leaders from the Central, Cape York, Northern and Kimberley land councils, the West Australian Legal Service and the Social Justice Commissioner. It was one of the rare occasions that Aborigines have been invited into the Cabinet Room. There were customary formalities first – a presentation by artist Wenten Rebunjta. (Liz Jackson, *Four Corners* reporter, Reproduced by permission of the Australian Broadcasting Corporation – Library Sales and Four Corners © 2018 ABC)	Exposition provided by journalist

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What is this evidence suggesting about the concept, identity, time or place?	The journalist's explanation of the social effects of the Mabo decision provide a reliable insight into the immediate effect of the decision. This is enhanced by the fact that 20 years has lapsed since this event took place, giving the journalist the advantage of historical truth to add weight to her argument.	
Example 4	It's the 17th of June, 1993 and the Newspoll is showing 43 per cent of people are in favour of allowing Aboriginal people to claim native title, 46 per cent are against. It's two weeks after the Wiradjuri people lodged a Mabo-style claim over a third of NSW. It's one of many native title ambit claims with no chance of success, but people are rattled. Paul Keating is going on Radio 2UE's John Laws show. The Prime Minister is here to reassure the listeners. The first call is about the Wiradjuri claim. (Liz Jackson, *Four Corners* reporter Reproduced by permission of the Australian Broadcasting Corporation – Library Sales and Four Corners © 2018 ABC)	Narration
What is this evidence suggesting about the concept, identity, time or place?	The use of present tense establishes a narrative approach to the representation of the issue. Because this is being narrated 20 years after the event, the audience is likely to trust the reporter's representation; it is clear that native title claims are problematic for Australian society.	
Example 5	(Excerpt from Radio 2UE, 1993, © Macquarie Media) CALLER II: Good morning. JOHN LAWS: Okay, the Prime Minister is here. CALLER II: Yes, good morning. Just a very broad question, Mr Keating, is, why does your government see the Aboriginal people as a much more equal people than the average white Australian? PAUL KEATING: We don't. We see them as equal. CALLER II: Well, you might say that, but all the indications are that you don't. PAUL KEATING: But what's implied in your question is that you don't; you think that non-Aboriginal Australians, there ought to be discrimination in their favour against blacks. CALLER II: Not … whatsoever. I … I don't say that at all. But my … myself and every person I talk to – and I'm not racist – but every person I talk to … PAUL KEATING: But that's what they all say, don't they? They put these questions – they always say, 'I'm not racist, but, you know, I don't believe that Aboriginal Australians ought to have a basis in equality with non-Aboriginal Australians'. Well, of course, that's part of the problem. CALLER II: Aren't they more equal than us at the moment, with the preferences they get? PAUL KEATING: More equal? They were … I mean, it's not for me to be giving you a history lesson – they were largely dispossessed of the land they held. CALLER II: There's a question over that. I think a lot of people will tell you that. You're telling us one thing … PAUL KEATING: Well, if you're sitting on the title of any block of land in NSW, you can bet an Aboriginal person at some stage was dispossessed of it. CALLER II: You know that for sure, do you? PAUL KEATING: Of course we know it for sure! CALLER II: Yeah, [inaudible]. PAUL KEATING: You're challenging the High Court decision, are you? You're saying the High Court got this all wrong. CALLER II: No, I'm not saying that at all! I wouldn't know who was on the High Court. PAUL KEATING: Well, why don't you sign off, if you don't know anything about it and you're not interested. Good bye! CALLER II: Yeah, well, that's your … PAUL KEATING: No, I mean, you can't challenge these things and then say, 'I don't know about them'. JOHN LAWS: Oh well, he's gone. (End of excerpt)	Archival footage Media interview

>>

What is this evidence suggesting about the concept, identity, time or place?	The archival footage reveals the public debate that raged at the time that native title claims were being processed. It presents an objective portrayal of the tension that existed between politicians, economic stakeholders and the voting public.	
Example 6	Ten days after Black Friday, a deal had been agreed. As the Prime Minister got closer to tabling the *Native Title Bill*, his senior Cabinet colleagues were having second thoughts. Opinion polls taken in late October showed 35 per cent in favour of the Bill, 41 per cent against. The mining lobby was taking out full-page ads, warning of dire financial consequences, and calling for 'One Australia for All Australians'. (Liz Jackson, *Four Corners* reporter, Reproduced by permission of the Australian Broadcasting Corporation – Library Sales and Four Corners © 2018 ABC)	Exposition provided by journalist
What is this evidence suggesting about the concept, identity, time or place?	Retrospective explanation provides objective insight into the issue, and clearly conveys that the public was divided over native title claims.	
Example 7	Twenty years have passed since the High Court handed down the Mabo judgement, 18 since the *Native Title Act* was passed. Governments have come and gone, and the *Native Title Act* has been amended. The High Court has also made significant rulings, which have expanded the resilience of native title, but also made it much harder to prove. What hasn't changed is that Australian law now recognises the prior ownership of the land by Aboriginal people. And while much of native title has been extinguished, there are places it has survived. This is one, in the Pilbara region of Western Australia. Four Corners was here last year with the owners of the land. It took seven years to negotiate a deal with Rio Tinto to mine on their land, but the benefits are substantial. (Liz Jackson, *Four Corners* reporter, Reproduced by permission of the Australian Broadcasting Corporation – Library Sales and Four Corners © 2018 ABC)	
What is this evidence suggesting about the concept, identity, time or place?	A switch in focus here brings the analysis of the issue to the present – the use of a specific native title claim signifies (a) the impact of the Mabo decision and (b) the ongoing complexities associated with native title.	
Example 8	Well my best hope is by, you know, people got opportunities to be self-sufficient, you know, one day own business and put up something for their … feed the children, you know, they're just still comin' up you know. They'll be the ones that gonna benefit more. You know, big step for us was just getting to this final agreement, you know, although it's been a very hard road for us to get there, and finally we are here. (Elaine James, Aboriginal Elder, Reproduced by permission of the Australian Broadcasting Corporation – Library Sales and Four Corners © 2018 ABC)	Interview
What is this evidence suggesting about the concept, identity, time or place?	An interview with an Elder provides an authentic perspective about the impact of the Mabo decision on the lives of Aboriginal people; it has inspired a shift in the Australian psyche and more opportunities for First Australians.	
Example 9	Over the past 20 years, there have been 140 successful native title claims, over both land and sea. Native title is now recognised as covering 17 per cent of Australia. (Liz Jackson, *Four Corners* reporter, Reproduced by permission of the Australian Broadcasting Corporation – Library Sales and Four Corners © 2018 ABC)	Exposition Empirical evidence

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What is this evidence suggesting about the concept, identity, time or place?	The use of empirical evidence accentuates the argument that the Mabo decision has had a significant impact on the Australian way of life.	
Example 10	One of the downsides of what's happened as a result of the system that's been put in place: there's a very strong focus on money, you know, there's a strong focus on settling claims with, sort of the, you know … the financial, you know, dollar – and at the end of the day it takes a lot more than money to bring about true reconciliation. (Richard Court, Reproduced by permission of the Australian Broadcasting Corporation – Library Sales and Four Corners © 2018 ABC)	Interview
What is this evidence suggesting about the concept, identity, time or place?	Concluding the episode with snippets of reflections from various public figures about the impact of native title reinforces that while it has made a significant difference to the lives of Australians, there are still some unresolved issues associated with its implementation.	

Exploring connections between *Mabo* and 'Judgement Day'

- Both texts illustrate the range of perspectives about land ownership and native title in Australia.
- Both texts convey a sympathetic attitude about land rights and native title.
- *Mabo* uses narrative conventions to show Eddie Mabo's personal struggle to obtain land rights, while 'Judgement Day' presents an analysis of the political context of the time and some insight into the ongoing effects of Eddie Mabo's work.
- A possible thesis that connects these two texts could be:

> While *Mabo* presents a deeply personal and convincing perspective about the fight for land rights, the representation of the ongoing political context in 'Judgement Day' broadens the conversation about land rights to include crucial factual information.

Internal Assessment 1 (IA1): preparing a written response for a public audience

Practice tasks

Your teacher might ask you to explore the representation of:

*   Mr Rochester in *Jane Eyre* by Charlotte Brontë and *Wide Sargasso Sea* by Jean Rhys
*   conflict in *The Cellist of Sarajevo* by Steven Galloway and a news media text
*   the Hero's Journey in *Lion: A Long Way Home* by Saroo Brierley and *The Unlikely Pilgrimage of Harold Fry* by Rachel Joyce
*   wealth in *The Great Gatsby* by F. Scott Fitzgerald and *Park Avenue: Money, power and the American dream* by Alex Gibney
*   race in *The Drover's Wife* by Leah Purcell and 'The Drover's Wife' by Henry Lawson
*   the Australian landscape in poetry by Judith Wright and *The White Earth* by Andrew McGahan or *Journey to the Stone Country* by Alex Miller.

Texts in Unit 3

As a result of engaging with a range of texts throughout Unit 3, you can now:
- examine the representations of the same concepts, identities, times and places in different texts
- analyse how different cultural assumptions, values, attitudes and beliefs underpin texts to better understand and empathise with the worlds of others
- explore how these texts position readers and viewers, and how responses to texts may be shaped by different cultural contexts
- consider different readings of texts, and how responses to texts might change over time
- form your own response to challenging ideas represented in texts and the assumptions, attitudes, values and beliefs underpinning them.

Writing responses for public audiences

You will study at least two texts that are either:
- connected by the representation of concepts, identities, times and places
  OR
- transformations or adaptations of other texts, such as re-imagined literary texts or film versions of texts or plays.

  Your study of these texts will allow you to prepare a response to IA1. The purpose of IA1 is to analyse, interpret and examine concepts in texts. You may be required to support your response with digital elements appropriate to the type of publication for which you are writing. Your response will need to be 1000–1500 words in length, and you will have five weeks to prepare your response. Your response to this assessment instrument will be worth 25 per cent of your final result in English.

Assessment overview

To form your written response for a public audience, you will need to:
- engage deeply with two different types of texts, one of which must come from the *Prescribed Text List*
- analyse the representation of a concept, identity, time or place in those texts
- develop a perspective about:
  – the nature of representations in each text
  – the connections between both texts
- use appropriate generic patterns and conventions, as well as a range of textual features, to position the audience to think a certain way about your selected texts
- contribute to ongoing, informed and public 'conversations' about representations in texts.

Strategies for engaging deeply with texts

To be able to respond to this assessment instrument, you will need to ensure you have a thorough understanding of both texts. Refer to the relevant study guide chapters in this textbook to help you explore your texts carefully. Additionally, the prompts below are helpful in unpacking any text:

Why might these texts have been chosen for study?

What were your objectives when you began reading the texts?

How did the author's style affect your appreciation of the text's meaning?

Can you relate to any of the characters' experiences or perspectives?

How did you feel as you were reading the texts? Were there particular moments that prompted an emotional or critical reaction?

Did any of the characters disappoint you at all?

How did you feel about the characters? Did your opinion about the characters change?

Which concepts stood out to you as you were reading the texts? Were there any concepts that were particularly challenging for you?

Was there anything that you found surprising?

Do the texts reinforce existing attitudes, values and beliefs?

What did you already know about the concepts represented in these texts? Where did your existing knowledge come from? Did your reading of the text influence any pre-existing attitudes, values or beliefs of your own?

What will you do with this information?

How do these texts help you to better understand a particular concept, identity, time or place?

How might you investigate further?

Engaging with two different texts

This assessment instrument is not asking you to evaluate which is the better text. Instead, it is more useful to consider the following prompts:

- What do each of the texts suggest about the representation of the specific concept, identity, time or place?
- Do the texts present similar or opposing representations of the specific concept, identity, time or place?
- In what ways are the two texts connected?
- Do your views about the selected concept, identity, time or place change when you consider one text in relation to the other?
- Why are the texts' representations significant to audiences?
- What can audiences learn by considering the texts in relation to each other?

Representations of concepts, identities, times and places in two different texts

To be able to answer the prompts above, you might find it helpful to explore the texts using the following template:

Exploring the connections between two texts

EXPLORING THE CONNECTIONS BETWEEN TWO TEXTS				
Text 1:				
Text 2:				
Connecting concept, identity, time or place:				
Identify 10 quotations or examples from each text that relate in some way to your connecting concept, identity, time or place. This evidence could be a narrative event, dialogue, internal reflection, symbolism etc.				
Examples	Text 1		Text 2	
		Type of evidence (e.g. dialogue)		Type of evidence (e.g. dialogue)
Example 1				
What is this evidence suggesting about the concept, identity, time or place?				
Example 2				
What is this evidence suggesting about the concept, identity, time or place?				
Example 3				
What is this evidence suggesting about the concept, identity, time or place?				
Example 4				
What is this evidence suggesting about the concept, identity, time or place?				

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Example 5				
What is this evidence suggesting about the concept, identity, time or place?				
Example 6				
What is this evidence suggesting about the concept, identity, time or place?				
Example 7				
What is this evidence suggesting about the concept, identity, time or place?				
Example 8				
What is this evidence suggesting about the concept, identity, time or place?				
Example 9				
What is this evidence suggesting about the concept, identity, time or place?				
Example 10				
What is this evidence suggesting about the concept, identity, time or place?				

Responding

1   Determine the extent to which the two texts suggest a similar perspective about your connecting concept, identity, time or place.
2   Determine the extent to which the two texts suggest a contrasting perspective about your connecting concept, identity, time or place.
3   Consider whether the two texts use similar or different aesthetic features and stylistic devices to construct these perspectives.
4   Experiment with ways of grouping the evidence you have selected from each text to determine a possible thesis for your response.

Formulating a thesis

A thesis is:
*   an idea, stated as an assertion
*   a reasoned response to a question
*   an interpretation of the literary text
*   the central contention of an essay
*   usually stated as a single sentence in the opening.
    It should:
*   reveal how you have interpreted the significance of the concept, identity, time or place in relation to the assessment question

- reveal your interpretation of, perspective on or answer to a question or subject, not the subject itself. The subject might be a film, novel or play, but a thesis offers the reader a way to understand how the stylistic devices and aesthetic features inform the reader's understanding of both texts.
  It should *not*:
- only reword the question and not focus the reader on the contention of your response
- treat the characters as real people
- rely only on narrative evidence as its source of development.

Forming a response

Chapter 11 in *Nelson English for QCE Units 1 & 2* provides you with some important information.
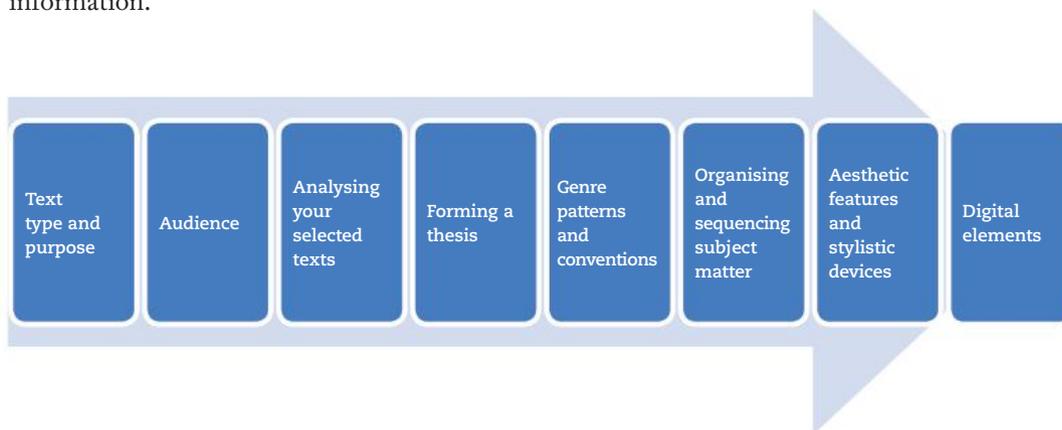
| Text type and purpose | Audience | Analysing your selected texts | Forming a thesis | Genre patterns and conventions | Organising and sequencing subject matter | Aesthetic features and stylistic devices | Digital elements |

Considering these aspects carefully will increase the likelihood of receiving the highest possible score, and you should revise this information *prior* to commencing your assignment.

The style of texts

When preparing your response to IA1, you can write an article, essay, blog or column. The tone of your text should be intellectually conversational; that is, grounded in analysis but stylised so as to appeal to a wide audience.

Consider the following advice written by an academic who frequently writes scholarly articles for a public audience.
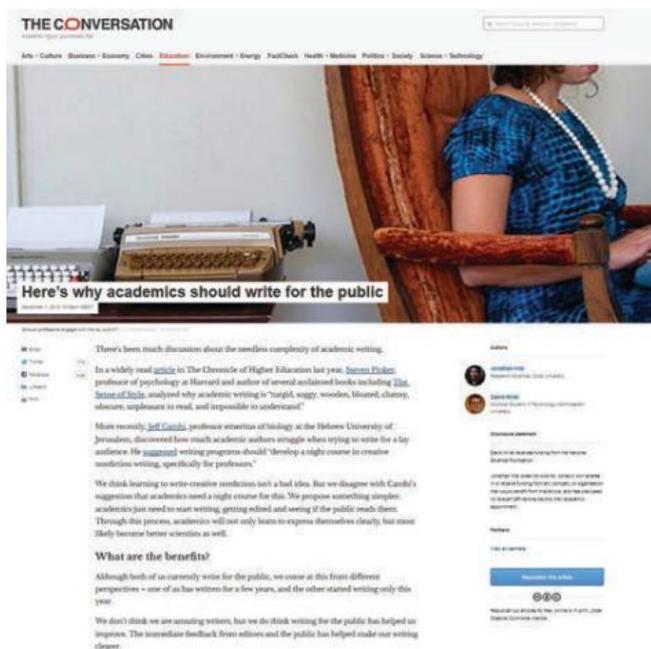
The Conversation

Here's why academics should write for the public

There's been much discussion about the needless complexity of academic writing.

In a widely read *article* in The Chronicle of Higher Education last year, Steven Pinker, professor of psychology at Harvard and author of several acclaimed books including The Sense of Style, analyzed why academic writing is 'turgid, soggy, wooden, bloated, clumsy, obscure, unpleasant to read, and impossible to understand.'

More recently, Jeff Camhi, professor emeritus of biology at the Hebrew University of Jerusalem, discovered how much academic authors struggle when trying to write for a lay audience. He suggested writing programs should 'develop a night course in creative nonfiction writing, specifically for professors.'

We think learning to write creative nonfiction isn't a bad idea. But we disagree with Camhi's suggestion that academics need a night course for this. We propose something simpler: academics just need to start writing, getting edited and seeing if the public reads them. Through this process, academics will not only learn to express themselves clearly, but most likely become better scientists as well.

What are the benefits?

Although both of us currently write for the public, we come at this from different perspectives – one of us has written for a few years, and the other started writing only this year.

We don't think we are amazing writers, but we do think writing for the public has helped us improve. The immediate feedback from editors and the public has helped make our writing clearer.

We've learned that if we're not clear and engaging, then editors and the general public simply won't read us. And that continues to teach us how to improve the next time we write.

Public writing has also improved both our academic writing skills and scientific thinking abilities.

That's because the first step in improving academic writing is to learn to reduce the jargon academics use and express concepts clearly. And this has forced us to distill our thinking to its absolute core…

It's that simple

Writing for the public requires improving one's skills, just the way it does for writing an academic article or a grant proposal. Yes, there is a "start-up cost" as you learn the ropes. But it isn't as time-consuming as many academics may think.

In fact, both of us were very cautious when we first started to write for the public. We were even skeptical of its benefits given the perceived time cost. But earlier this year, one of us (Miller) learned how easy this process is.

He learned about a controversial study that he wanted to place in a broader context for the public. So he submitted a 199-word pitch that night to *The Conversation*, which encourages academics to write for the public. An editor replied the next morning giving advice on how to structure and write the piece for clarity.

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The 765-word article took just one day to draft and one day to refine with the editor – lightning fast compared to academic journals. The Atlantic's Quartz republished the article, which has now reached over 25,000 readers. Consider how most academic articles are read by only a handful of people.

We now believe that public writing is part and parcel of our identities as scholars.

Engage with the public to have social impact

… Many academics, including us, now realize that if we want to reach people who might benefit from our research, we have to step out of the ivory tower. We academics need to enter the discussion that the rest of the world engages in every day.

Responding

1 Identify the invited reading of this article.
2 Summarise the advice provided by the author.
3 Suggest what the term 'creative non-fiction' means. Conduct an Internet search to identify 2–3 examples. Read these texts and identify the common stylistic features of each using the following table. Note: you might like to refer to the advice in Chapter 11, *Nelson English for QCE: Units 1 & 2*.

IDENTIFYING THE GENRE PATTERNS AND CONVENTIONS OF TEXTS SUITABLE FOR A PUBLIC AUDIENCE			
	Complementary conventions (e.g. graphics, still and moving images, design elements)	**Structural conventions**	**Stylistic conventions** (e.g. imagery, sentence length and type, word choice etc.)
Text 1:			
Text 2:			
Text 3:			

The opportunities for authors to self-publish through the creation of literary blogs is rapidly increasing. Many authors enjoy writing blogs about literary texts, and their writing is very popular with audiences who are interested in reading about literature.

Consider the essay 'Charlotte Brontë May Have Started the Fire, But Jean Rhys Burned Down the House: Wide Sargasso Sea and the Limits of Brontë Feminism', about two literary texts, *Jane Eyre* by Charlotte Brontë and *Wide Sargasso Sea* by Jean Rhys. Both of these texts appear on the *Prescribed Text List*. Note: the essay can be accessed at the link below or by conducting an internet search for 'Charlotte Brontë May Have Started the Fire, But Jean Rhys Burned Down the House'.

You might prefer to print a copy of the text and annotate it directly, rather than record your notes separately.

1 Scan the whole blog post first.
2 During your second reading, circle or copy out unfamiliar or confusing words or phrases. Using a dictionary, define the meaning of these words.
3 Highlight the thesis of the article.
4 Underline or copy out the key points.
5 Use a question mark (?) to identify moments where you have questions about what you are reading, and write your questions in the margin or in your exercise book.
6 Use an exclamation mark (!) when you read information that surprises you or encourages you to consider something in a new way. Note your observations.
7 Write an 'X' in the margin where the author provides a textual example or a quotation.
8 The specifications for IA1 require you to present a **considered** perspective about two texts and their relation to one another. Identify the author's perspective and determine whether you feel it is considered.
9 Identify passages that demonstrate the author has analysed the attitudes, values and beliefs in *Jane Eyre* and *Wide Sargasso Sea*.
10 Identify passages that demonstrate the author's analysis of aesthetic features and stylistic devices in *Jane Eyre* and *Wide Sargasso Sea*.
11 Complete the following table by identifying passages that reveal the author's analysis of representations of concepts, identities, times and places:

consider
think deliberately or carefully about something, typically before making a decision; take something into account when making a judgement; view attentively or scrutinise; reflect on

	TEXTUAL EXAMPLE OF ANALYSIS OF REPRESENTATIONS OF:
Concepts	
Identities	
Times and places	

12 Explain how the author examines the texts in relation to each other, using textual evidence.

Internal Assessment 2 (IA2): preparing a persuasive spoken response

Practice tasks

Your teacher will ask you to respond to the representation of a contemporary social issue in a media text and construct a persuasive argument about that issue. You could be directed to:

- present a persuasive speech about climate change at a specific gathering, such as a conference for young leaders
- deliver a seminar about the treatment of gender in an audio/visual advertisement
- present a persuasive speech about the suitability of a representation of an issue in the media, such as the vilification of a public figure
- contribute to a podcast advocating for social change
- create a segment for *Media Watch* that positions audiences to view a representation of an issue in the news in a particular way

Texts in Unit 3

As a result of engaging with a range of texts throughout Unit 3, you can now:

- examine the representations of the same issues in different types of texts
- explore how these texts position readers and viewers
- form your own response to challenging ideas and the assumptions, attitudes, values and beliefs underpinning them
- identify and describe strategies for forming a persuasive argument.

Persuasive spoken responses

The purpose of IA2 is to respond to representations of a contemporary social issue in the media within the past year. You will need to create a perspective through reasoned argument to persuade an audience. You may be required to support your response with multimodal elements. Your presentation will need to be five to eight minutes in length, and you will have four weeks to prepare your response. Your response to this assessment instrument will be worth 25 per cent of your final result in English.

Assessment overview

To form your persuasive spoken response, you will need to:

- choose a contentious issue that has appeared in the media in the past 12 months
- present a thesis about this issue
- develop an argument that supports this thesis by critically engaging with media texts
- use nuanced rhetorical and persuasive strategies that persuade your audience to accept your perspective.

    If you follow these steps, you will be able to present a speech that makes use of cultural assumptions, attitudes, values and beliefs to intentionally shape a representation of a relevant and timely issue.

Engaging with media texts

You may be asked to respond to a specific media text, or you may be required to locate text(s) to use as a springboard for your response. Your teacher will provide you with more guidance. Media texts are defined as:

spoken, print, graphic or electronic communications with a public audience; they often involve numerous people in their construction and are usually shaped by the technology used in their production; media texts can be found in newspapers and magazines and on television, film, radio, computer software and the internet

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The following list, while not exhaustive, provides an overview of possible media texts:

- print, television or online advertisements
- newspaper reports or magazine articles
- television news segments or current affairs programs
- talk back radio interviews
- blogs, vlogs and podcasts
- social media texts
- social commentary
- essays, journal and feature articles
- speeches.

Before finalising your selection, ensure that it is intended for a public audience and that it appeared in the media in the past 12 months.

Critically examining media texts

Critically examining media texts as media in the **post-broadcast era** is a significant skill because audiences are able to access large volumes of content that may or may not be reliable. For example, during the Clinton vs. Trump presidential election campaign in 2016, audiences were able to access information via:

- television
- Twitter
- YouTube
- online news
- Facebook
- memes
- print media.

However, audiences were not only able to access information, but they were able to access a large sample of false information, or information from unreliable sources. For example, it was revealed that a large number of tweets about the election came from software programs with the intention of gaining traction to dominate discussion on social media. This saw the coining of the term 'fake news', and it has been revealed that fake news articles distributed during the election had a powerful influence on the outcome of the election. By engaging with texts produced in the media, you are not only exploring powerful communication channels, but you are also developing your understanding of local, national and global issues.

Once you have selected your text(s), it is important to appreciate its subject matter and style. The prompts in the table below will help you critically engage with it.

post-broadcast era also known as the 'digital age' whereby the development of technology has allowed for greater diversity in content and accessibility; as opposed to broadcast era, which is the time period during which television and radio were the dominant modes of distributing information, broadly considered to be between the 1950s and early 21st century

	MEDIA TEXT
Contextualise the text	• Record any bibliographic details • Research the creator's background (if known) • Explain the social, cultural, historical and geographical context of the text
Comprehend the text	• Make a list of identities represented in the text, and conduct an Internet search to explore his/her background • Scan the text first, and define any unfamiliar or confusing vocabulary • List key arguments, important ideas and key details • Explain the meaning of key words in the text • Explain the meaning of key images in the text • Explain how the meaning of the words is affected by the image accompanying them • Define the overall message being communicated • Identify the concepts being represented in the text (refer to page 194 for a list of possible concepts) • Identify quotations that demonstrate a perspective, or perspectives, about each concept you have identified
Examine the elements of textual construction	• Identify and describe the **symbolic elements** in the text • Identify and describe the **visual elements** in the text • Identify and describe the **sound elements** in the text (if applicable)
Determine the intended effect of the text, for example:	• communicate an influential message to a receptive or malleable audience • influence audience decision-making • reinforce existing opinions or views, rather than change them • set the agenda; i.e. instead of positioning audiences to think a certain way, influence the audience's range of topics to think about • gratify the audience's demand for a certain type of text, or a certain topic • prompt further investigation or debate
Determine possible unintended effects of the text, for example:	• antisocial behaviours (such as violence or discrimination) might be legitimised and/or replicated • audiences may become desensitised to the issue being presented incorrect or biased information may be distributed • stereotypes may be perpetuated • unrealistic stereotypes might cause low self-concept and self-esteem fear, negativity or **moral panic** may be heightened unnecessarily • social standards or mores may be eroded • audiences may make choices that affect their health and wellbeing

symbolic elements
symbols or signs that carry meaning and which audiences are required to understand prior to reading the text

visual elements
camera shots, camera angles, editing, lighting

sound elements
voice overs, sound effects, music

moral panic
an instance of widespread alarm in response to a situation being interpreted as threatening social standards

Formulating a thesis

After you have identified the effect of the text, intended or otherwise, you will be able to form a contention or thesis about the issue represented in it. Below is a list of example contentions:

- The prevalent issue of gun violence in the media is becoming so serious that a radical overhaul of gun ownership laws is required.
- A particular advertisement contravenes the Australian Advertising Standards Board in its representation of gender.
- Australian advertisements require a greater representation of diversity to reflect the varied Australian population.
- The representation of a public figure in a newspaper text is unethical and breaches the Media, Entertainment and Arts Alliance Journalist Code of Ethics.
- The treatment of animal rights in recent media coverage requires further consideration.
- Sexual harassment in the entertainment industry should be the focus of an upcoming documentary.

Your thesis statement should be specific and it should provide – implicitly or explicitly – a call to action of some kind. Consider the following example of using a critical examination of a media text to determine a thesis.

Sample critical examination of a media text

Meat & Livestock Australia (MLA) famously produce controversial commercials. In 2017, the MLA released an advertisement for lamb to coincide with Australia Day. The advertisement is a short narrative that depicts three Indigenous Australians having a BBQ on the beach. However, the BBQ has to keep growing in size to accommodate various 'boat people', including the First Fleet and immigrants from around the world, who continually arrive onshore.

Indigenous Australians having a BBQ in the beginning of the MLA advertisement about eating lamb on Australia Day

MEDIA TEXT: MLA LAMB ADVERTISEMENT 2017	
Contextualise the text *Celebrate Australia with a Lamb BBQ*	Released in January, 2017 by Meat & Livestock Australia In the previous year, the MLA released an advertisement that satirised Australian expatriates who were unlikely to eat lamb on Australia Day. There were many complaints, especially about its condemnation of the vegan diet Reviews of the 2017 advertisement were mixed; some critiques applaud the diversity represented in the text, while others claimed it was offensive to Indigenous people The transcript of the advertisement was leaked to Buzzfeed in November, 2016 Audiences were critical of the leaked script, arguing it represented Indigenous Australians as confused; however, this representation was omitted from the advertisement that eventually aired the following year
Comprehend the text	Identities represented in the text include: Indigenous Australians, British settlers, European, Asian and New Zealand migrants, LGBTQI people, famous Australian identities including Cathy Freeman, Adam Gilchrist and Wendell Sailor Key details: • Three Indigenous Australians are having a BBQ on the beach • More and more groups of people arrive on the beach, and the BBQ grows larger and larger • Everyone is having a good time and generally enjoys what each group brings to the BBQ, both in terms of food and attitudes, values and beliefs • The advertisement concludes with a party and the realisation that the setting is the 'best spot in the world' Politically charged words are used: • an Indigenous character looks out at the ocean during sunrise and appreciates that he and his friends are 'first here'. This is a pun because the term 'First Australians' refers to Indigenous Australians being the first to occupy Australia • a British settler points to a boat arriving in the harbour and says: 'look, it's the boat people'. This is ironic, because except for the Indigenous Australians, all characters on the beach have arrived by boat. This is a critique of Australia's policy on asylum seekers The overall message is that in Australia, people from all over the world can come together to have a BBQ The concepts being represented are: Australian history, and diversity and inclusion The advertisement concludes with the statement: 'YOU NEVER LAMB ALONE'

>>

MEDIA TEXT: MLA LAMB ADVERTISEMENT 2017	
Examine the elements of textual construction	Various stereotypes are used to construct meaning quickly; for example: the 'float people' shot portrays drag queens, men dancing in their underwear and two motorcyclists with rainbow flags. These symbols represent homosexuality and gay pride Eye-level shots are frequently used to represent each group of people, positioning the audience to view each group neutrally Majestic music in the sequence of shots representing the Indigenous character as being the first to arrive at the beach, almost deifying the 'First Australian' Imposing music is used to signal the arrival of each group of people, denoting each group's importance
Determine the intended effect of the text	The advertisement communicates the messages that Australia is a multicultural society, and that everyone can celebrate together by having a BBQ
Determine possible unintended effects of the text	Stereotypes are being perpetuated, which may offend particular groups of people Offence is taken by some groups of people because the advertisement seemingly ignores the political debate about the timing and labelling of Australia Day

Possible theses for IA2:

- Australian audiences should stop taking offence at humorous representations of diversity.
- The 2017 MLA lamb advertisement simplifies the complex and sensitive issue of national identity.
- Diversity should feature more prominently in Australian advertisements.

Forming a response

Chapter 12 in *Nelson English for QCE: Units 1 & 2* provides you with some important information.
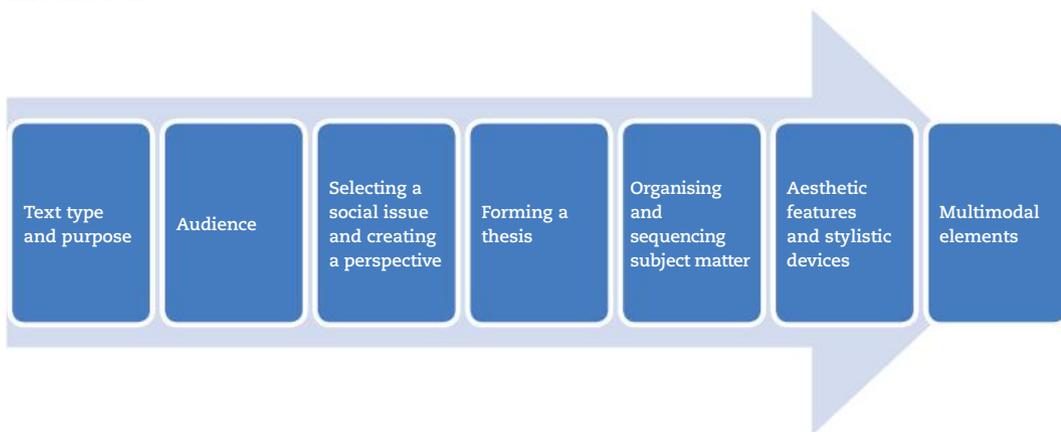
Text type and purpose	Audience	Selecting a social issue and creating a perspective	Forming a thesis	Organising and sequencing subject matter	Aesthetic features and stylistic devices	Multimodal elements

Considering these aspects carefully will increase the likelihood of receiving the highest possible score and you should revise this information *prior* to commencing your assignment.

Sequencing your argument

There are several ways of structuring a persuasive speech. However, your response will be strengthened if your speech builds tension and incorporates a call to action. The following structure can help you develop a persuasive speech with maximum impact.

Attention	• Capture your audience's attention. You could use anecdotes, humour, shock statistics, rhetorical questions or visualisations. • State your purpose, which is your thesis.
Need	• Make it clear that an issue (that has appeared in the media) exists. • Generate your argument from your critical engagement with media texts. • You could include empirical evidence, expert opinions, anecdotal evidence and possible consequences of the issue.
Satisfaction	• Introduce a solution and demonstrate how its solves the problem. • Ensure the solution is relevant to your audience.
Visualisation	• Describe what the situation will look like once your solution is implemented. • Use stylistic devices and aesthetic features to help the audience 'experience' the solution, such as imagery, rhetorical questions and imperatives.
Call to Action	• Compel your audience to act. • Your call to action should reinforce the 'Satisfaction' stage. • A discerning call to action is specific, achieveable and time-sensitive.

Structure of a motivational speech

On the following page is a plan for a possible persuasive speech in response to the 2017 MLA lamb advertisement.

Media text:	2017 MLA Lamb Advertisement
Thesis:	Diversity should feature more prominently in Australian advertisements
Audience:	AdNews Media + Marketing Summit
Call to action:	Incorporate greater diversity in television and online advertisements

Attention	Capture the audience's attention through the visualisation of the experiences of a person with disability who constantly feels ignored in Australian advertising
Need	Provide census data about diversity within the Australian population Shock statistics showing the underrepresentation of diverse characters in Australian advertisements Shock statistics showing the underrepresentation of diverse actors in Australian advertisements
Satisfaction	Show images from advertisements that do feature: • a cultural mix of characters • characters with disability • LGBTQI characters Explain that doing this is not just the 'right' thing to do, but because it opens up opportunities to engage a broader audience Explain the 'diversity dividend' by demonstrating the financial gain for companies who use this strategy Identify the capacity for online content, with its low costs and barriers, to appeal to audiences internationally
Visualisation	Explain the benefits of increasing diversity, especially to audiences who typically feel marginalised Reinforce the opportunity for increased profit Use international examples to verify claims
Call to Action	Incorporate greater diversity in television and online advertisements Attract performers of diverse backgrounds Respect and support authenticity in the casting of actors for specific roles

How you will be assessed

It is important to remember that you are not being assessed on the analysis of your selected media text(s). Instead you are being assessed on your ability to:

- create perspectives and representations of concepts, identities, times and places
- make use of the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions
- use aesthetic and stylistic devices to achieve persuasive purposes.

Therefore, you should use your selected issue, and a media representation of it, to develop an intelligent, deliberate and stylised argument in a spoken form.

Using textual features to achieve your purpose

Language choices

You are required to make language choices that (a) help you achieve your purpose and (b) are suitable to your context and audience. On page 116 in *Nelson English for QCE Units 1 & 2*, you will find a helpful list of persuasive language strategies.

Consider the following extract of the speech that was developed in the previous pages, and its use of persuasive language strategies:

Present tense reinforces the immediacy of the issue

Tricolon emphasises the effect of the call to action and varies the rhythm of expression

International examples of diversity in advertising point out to us that, as advertisers in Australia, we must strive to reconsider our representations of ourselves. We are presented with a call to arms that challenges us to redefine common parameters used to re-present Australia and Australians in a manner that is inclusive, considerate and engaging. This could realistically increase consumer activity, which is why we are all here, isn't it? But it would also afford our industry greater credibility. I implore you, intentionally and authentically include more diversity in your advertisements. Start today.

Present tense reinforces the immediacy of the issue

Rhetorical question positions the audience to accept the speaker's argument

Rhetorical question positions the audience to accept the speaker's argument

When drafting your response, you should highlight your use of persuasive language strategies to ensure that you are paying attention to this important aspect of the task.

Grammar and language structures

Many persuasive language strategies are also grammatical and language structures, such as the tricolon and rhetorical question. If you have carefully integrated a range of persuasive language structures, then you are well on your way to using a combination of grammatically appropriate sentences. However, a simple strategy that can drastically improve the style of your spoken response involves considering the lengths of your sentences.

Take the previous example. Below you will see that it has been colour coded:

medium sentence

short sentences

International examples of diversity in advertising point out to us that, as advertisers in Australia, we must strive to reconsider our representations of ourselves. We are presented with a call to arms that challenges us to redefine common parameters used to re-present Australia and Australians in a manner that is inclusive, considerate and engaging. This could realistically increase consumer activity, which is why we are all here, isn't it? But it would also afford our industry greater credibility. I implore you, intentionally and authentically include more diversity in your advertisements. Start today.

long sentence

There is a range of sentences in this passage. This keeps the speech interesting for the listener. Short sentences should be used to reinforce your key points. Several long sentences in a row can cause your listener to lose concentration, making it more difficult to follow your argument. Try to vary the lengths of your sentences to (a) keep the audience engaged and (b) accentuate the meaning of your argument.

Mode appropriate features

Mode-appropriate features include:
- pronunciation, phrasing and pausing, audibility and clarity, volume, pace and silence
- facial expressions, gestures, proximity, stance and movement
- graphics, still and moving images, design elements music and sound effects.

Not all of these features will be appropriate to every genre; therefore, your teacher will tell you which elements you should ensure you incorporate.

Students often spend a great deal of time researching, developing and drafting their response. However, students can often neglect the performance aspect of this task. Regardless of how convincing your argument is, it will be compromised by a lacklustre delivery. This aspect of the task is worth nine marks, which also means that nine per cent of your overall result in English will be based on how well you deliver this single spoken response!

Pronunciation

This is commonly poorly considered by students. Ensure that your words are distinct from each other by slowing down and articulating each syllable, especially the ending of each word. Words that end in -t, -d and -n should be carefully pronounced. Emphasising sounds that you tend to overlook can be a helpful reminder during the rehearsal phase. For example:

But it would also afford our industry greater credibility.

Phrasing and pausing

You know you are ready to present your response if you can do so fluently. Your presentation is fluent if you can think and speak not in individual words, but in *complete phrases*. This means pausing deliberately in the right places, and not pausing because you have lost your way or you are unsure of your expression.

Phrasing and pausing is something that you can actively prepare. Consider the following sentence from the sample passage above:

We are presented with a call to arms that challenges us to redefine common parameters used to re-present Australia and Australians in a manner that is inclusive, considerate and engaging.

This could be reformatted so that you provide yourself with pausing cues. Use a new line to indicate where you will use a slight pause to emphasise vital aspects of your speech. Note also that important sounds have been emphasised to aid pronunciation.

We are presented with
a call to arms
that challenges us to redefine common parameters
used to re-present Australia and Australians in a manner that is
inclusive,
considerate
and engaging.

You might find that, suddenly, the style of your delivery has changed. It might be a subtle difference, but identifying grammatical pauses using layout can improve your delivery considerably.

There should be a longer pause between each sentence. Imagine yourself stomping your foot after each full stop. The time that it takes to stomp your foot is about the length of silence that should be used in a compelling persuasive speech, as it allows your audience to collect their thoughts before considering the next idea.

Maintaining your role as a speaker

Remember, you are to present yourself as an authoritative and intelligent speaker. Your specific role requires you to have a specialised understanding of your subject matter. A professional speaker whose aim is to persuade does not present themselves as unfamiliar with their content. Therefore, you are ready to present your script if can do so without having to constantly look at it – if you are presenting a live performance, you should be looking at the audience more than you look at your notes.

Graphics, still and moving images, design elements, music and sound effects

Depending on the genre of your speech, you may be required to present a multimodal response. A multimodal response:

> uses a combination of at least two modes (e.g. spoken, written), delivered at the same time, to communicate ideas and information to a live or virtual audience, for a particular purpose; the selected modes are integrated so that each mode contributes significantly to the response
>
> English 2019 v1.5 General Senior Syllabus © Queensland Curriculum & Assessment Authority, p. 63

It is inadequate to stand up and present in front of an audience using a couple of random images from an Internet search or some cheesy animations to support your meaning. Your selected modes must both *contribute significantly* to the meaning you are trying to create. Below is an overview of the content you might include in your persuasive spoken response:

MODAL CONTENT	ADVANTAGES	DISADVANTAGES
Video/audio content	Can be extremely engaging Could be used to contextualise your issue that has been represented in the media Helps you connect with your audience Can enhance the mood of your response	Avoid extended videos that interrupt your speech – you are only assessed on what you say, so long clips compromise your ability to select and synthesise relevant information Audio content should be easy to listen to; if you are recording your own voice, ensure that you are clear and audible If you are using music to accompany your speech, it should not be so loud as to drown out your voice The mood and tone of the music should enhance your message, not compromise it
Screencasts	Can be excellent tools to use as part of a seminar Ideal for explaining complex arguments about specific aspects of media texts	Avoid recording screencasts in a noisy environment Avoid recording an unpolished performance of your script If using the option to include your face, ensure (a) your attire is suited to your role and audience and (b) the background of your recording is appropriate. Posters of your favourite band on the walls behind you may not create the effect you are after!
Text	Works well for explaining detailed concepts Can reinforce your argument	Avoid: • using decorative fonts and colours • including too much text at once • relentlessly repeating your script, or repeating long passages of your script • being long-winded • combinations of colours that render the text illegible
Images	Can reinforce and add meaning to your argument Helps maintain the audience's interest	Avoid using pictures just to fill up space

You should plan specifically for the inclusion of any graphics, still and moving images, design elements and sound effects, as the effectiveness of these features can significantly enhance the quality of your response.

The template on p. 218 will help you plan your spoken persuasive response. A blank version is available to download on NelsonNet.

U4

Close study of literary texts

Unit objectives

Students will:

1 use patterns and conventions of genres to achieve particular purposes in cultural contexts and social situations involving public audiences

2 establish and maintain roles of the writer/speaker/signer/designer and relationships with a range of audiences, including public audiences

3 create and analyse perspectives and representations of concepts, identities, times and places through an exploration of textual connections

4 make use of, in their own texts, the ways cultural assumptions, attitudes, values and beliefs underpin texts and invite audiences to take up positions and analyse these ways in texts created by others

5 use aesthetic features and stylistic devices to achieve particular purposes and analyse their effects in a range of texts

6 select and synthesise subject matter to support perspectives

7 organise and sequence subject matter to achieve particular purposes

8 use cohesive devices to emphasise ideas and connect parts of texts for public audiences

9 make language choices for particular purposes and contexts

10 use grammar and language structures for particular purposes

11 use mode-appropriate features to achieve particular purposes.

English 2019 v1.5 General Senior Syllabus
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In-depth study: *Sherlock*

Practice tasks

- In the form of a magazine article, examine how an episode of *Sherlock* adapts features of a *Sherlock Holmes* novel, such as Series 2, Episode 2 'The Hounds of Baskerville', and the novel *The Hound of Baskerville*.
- In the form of an essay suitable for a public audience, explore the archetype of the detective in two different mystery texts, such as an episode of *Sherlock* and *The Dry* by Jane Harper or *The Curious Incident of the Dog in the Night-Time* by Mark Haddon.
- *Sherlock* presents perspectives about heroes and villains, the social treatment of unusual personalities and friendship. Select one of these concepts and create a persuasive speech for a specific gathering that shapes a perspective about it.
- Create a persuasive speech about the prevalence of crime, or the heroism of a particular identity, in your community.
- Create a short story that features the genre patterns and conventions of a mystery text and constructs a particular representation of the detective.
- In the form of an analytical essay, analyse how the audience is positioned to view a character in *Sherlock*.

Introduction to *Sherlock*

Sherlock (2012) is a television adaptation of Sir Arthur Conan Doyle's famous detective series, *Sherlock Holmes*. The series portrays a modern Sherlock Holmes and Dr John Watson as they use the skill of deduction to solve difficult crimes. Set in contemporary England, the television series uses **intertextuality** to bring this literary hero into the realm of popular culture.

intertextuality
a text that draws on the content or style of other texts to form a relationship between both

Considering the construction of meaning in *Sherlock* offers viewers opportunities to enjoy how film texts can integrate a range of elements from classic literature to appeal to a modern audience. Viewers will be able to consider the cultural, social, historical and ideological contexts underpinning *Sherlock*, which may challenge them to consider their own perspectives about intellectualism, society's preoccupation with the macabre and the significance of friendship.

Sherlock Holmes and Doctor Watson are characters originally created by Sir Arthur Conan Doyle

Studying *Sherlock*

extra info
Your teacher might ask you to complete some of these activities during class with your classmates. You might also be required to complete some activities independently. On NelsonNet there is a template that you can use, in consultation with your teacher, to identify the mandatory and supplementary activities, track your progress and critically reflect on your learning.

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:
- demonstrate an understanding of the television crime genre and its features
- explore how the construction of *Sherlock* is influenced by cultural contexts and social situations, such as contemporary attitudes, values and beliefs about crime, law and order
- explain these cultural contexts and social situations as they pertain to *Sherlock*
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of *Sherlock*
- examine the ways cultural assumptions, attitudes and beliefs underpin *Sherlock*
- examine the aesthetic features and stylistic devices used in *Sherlock* to explore how they shape meaning and invite the audience to respond in emotional and critical ways.

The popular detective, Sherlock Holmes, is played by British actor Benedict Cumberbatch

ws

Study guide template

The crime fiction genre and its purpose

Sherlock is an adaptation of a series of novels. The creators of adaptations are able to modify aspects of the original text to appeal to different audiences, and to add emphasis or fullness to aspects that may have been marginalised initially. It has been observed that television crime is, in some ways, quite different to literary detective stories. For example:

- The investigator is often closely aligned with the police, or in some cases is a police officer. Classic crime fiction usually features a protagonist who is a private detective or sleuth.
- The task of the investigator is to capture the criminal, rather than just identify them.
- Television crime shows feature villains who are violent, whereas classic detective fiction often featured non-violent crimes, such as theft.
- In television crime shows, the criminal's violence often threatens the public at large, rather than a targeted victim.
- Determine the extent to which these observations are applicable to *Sherlock*. Does *Sherlock* feature conventions that are classic or contemporary?

The relationship between context, audience and purpose

Context

1   Consider the following historical representations of the Sherlock Holmes:

Tom Baker as Sherlock Holmes for the BBC TV program adaptation of *The Hound of the Baskervilles* in 1982

Shutterstock.com
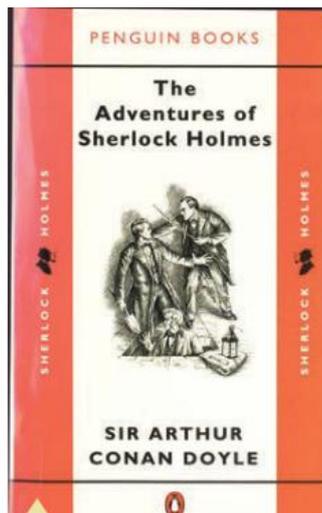
A book cover for a *Sherlock Holmes* novel in 1970

Alamy Stock Photo/The Advertising Archives

An illustration of Sherlock Holmes from 1905

Alamy Stock Photo/Granger Historical Picture Archive

- Identify any similarities or differences between the three versions of Sherlock Holmes.
- Write two to three paragraphs analysing how the images construct a representation of Sherlock Holmes.
2   Read the opening of one of Sir Arthur Conan Doyle's *Sherlock Holmes* novels, such as *The Hounds of the Baskervilles*. Identify and describe:
- Sherlock Holmes' thoughts
- how Sherlock Holmes talks – his speech patterns, use of language and tone of voice

- what other characters say about Sherlock Holmes
- Sherlock Holmes' appearance, mannerisms, house and other aspects of his environment
- Sherlock Holmes' actions – especially his interactions with Doctor Watson
- imagery that might represent Sherlock Holmes' attitudes, values and beliefs.

Audience

1 The *Sherlock Holmes* novels have been so popular that they have been adapted into film, television, stage and radio productions. Conduct an Internet search to find examples of the range of textual adaptations of *Sherlock Holmes* and suggest reasons for the texts' enduring appeal. An example has been provided at the weblink.

2 *Sherlock Holmes* has inspired a whole host of derivative texts written by enthusiastic fans. Writers of fan fiction often use Sherlock Holmes as their protagonist, and even tourist attractions and hotels have been named after this iconic character. Research the concept of 'fan fiction' and explain why people read and write fan fiction. Use the Internet to devise a list of fan fiction texts inspired by Sherlock Holmes novels.

Getty Images/John Stillwell

Fans dressed as Sherlock Holmes in London

Comprehending the text

denouement
the 'tidying up' or
clarification of a
complication in a plot

1 *Sherlock* is a television series. Each episode of a television series can be viewed independently; it will have its own narrative with its own **denouement**, and the plot is revealed through Sherlock Holmes' and John Watson's perspectives. Every episode sees Holmes lured into a seductive case, and he and Watson grapple with a seemingly impossible mystery to solve. The pair is almost always threatened by an external peril. Watch a selection of episodes for enjoyment then watch them again and note the narrative structure of each one.

STAGE	TIME CUE	RESPONSE
Describe the opening setting		
Identify the temptation that lures Holmes to investigate the case		
Describe Holmes's initial theory about the case		
Describe Doctor Watson's involvement		
Describe the characters Holmes and Watson encounter		
Identify Holmes's and Watson's allies		
Which theory turns out to be a red herring?		
How is the mystery eventually solved?		

9780170421706

Perspectives and representations of concepts, identities, times and places

Concepts

1   Each episode of *Sherlock* depicts Sherlock Holmes drawing on his considerable intelligence to solve crimes. Consider the following suggestion made by a literary critic:

> In asking why Holmes continues to appeal, maybe it is a mistake to focus on Sherlock himself. It is not so much Holmes's intellect that changes, but how others react to it.
>
> 'Sherlock Holmes and the strange case of anti-intellectualism',
> https://creativecommons.org/licenses/by-nd/4.0/
>
> Christopher Pittard, University of Portsmouth.
> Originally published on The Conversation.

How is the audience positioned to view Sherlock's intellect in the episode(s) you have viewed? Use characterisation techniques and narrative events to support your interpretation.

2   Determine the extent to which Sherlock celebrates – or condemns – **intellectualism**.

3   During Sherlock's confrontation with his enemy, Moriarty, in 'The Reichenbach Fall', the audience witnesses Sherlock's downfall. Moriarty gleefully tells Sherlock: 'You're ordinary.' Examine the dialogue in this scene carefully to consider how the audience is positioned to view the significance of Sherlock's intelligence, both to himself, Moriarty and society at large.

4   View a selection of episodes and identify the types of crimes Sherlock is required to solve. Suggest why these crimes are socially significant and explore why they might be of interest to television audiences.

intellectualism
the use of intellect at the expense of emotions

Identities

1   Complete the table below to help you compare and contrast the representations of Sherlock Holmes and Doctor Watson.

	SHERLOCK HOLMES	DOCTOR WATSON
Describe the character's physical attributes		
Describe the character's personality		
Identify the character's goal		
Describe the character's actions and decision-making		
Identify what the character says about themselves		
Identify what other characters say about them		
Determine how the character develops over the course of the text		
Describe how the character interacts with others		
Identify what the character values		

2 Determine the extent to which the representation of Sherlock Holmes in *Sherlock* is consistent with the historical images you examined previously on page 225.

3 Consider the following description of the classic TV detective:

His special rights and duties … makes him something of an outlaw himself, a bit touched (by what he has seen or thought), given over to moods or marginal behaviour. Such strangeness may be underlined by foreignness, or physical disability (one thinks of Oedipus), or social ex-centricity. He cannot be the same as one of us, the public.

Determine the extent to which this statement could be used to describe Sherlock Holmes, as represented in *Sherlock*.

4 Identify five quotations from a particular episode, or selection of episodes, that you feel construct a meaningful representation of Sherlock Holmes and Doctor Watson.

Times and places

1 Describe the use of mise-en-scène in constructing the apartment, and suggest what it implies about the two characters.

2 Compare and contrast the characters' actions in these settings. Where do the characters feel most secure? Where does Sherlock tend to draw his conclusions?

Cultural assumptions, attitudes, values and beliefs

1 Identify beliefs the following characters in *Sherlock* have about good and evil:
  • Doctor Watson
  • Sherlock Holmes
  • Lestrade
  • Moriarty.

2 Explain the value of the justice system to the following characters, as depicted in *Sherlock*:
  • Doctor Watson
  • Sherlock Holmes
  • Lestrade
  • Moriarty.

3 Consider these tone words:

arrogant	forthright	scornful
compassionate	impertinent	sentimental
detached	inflammatory	stubborn
dramatic	introspective	vexed
ebullient	moralistic	vitriolic
fanciful	patronising	wrathful

Select a word that you feel best conveys the attitudes of each character listed above. Support your selection with evidence from *Sherlock*.

4 Explain how cultural assumptions about crime underpins *Sherlock*.

5 Revise your responses to the previous four questions. Select a cultural assumption, attitude, value or belief and explain to what extent *Sherlock* represents it as significant.

Aesthetic features and stylistic devices

1   The title sequence at the start of each episode of *Sherlock* is a **montage**. Examine the montage carefully to determine (a) which concepts are being signposted and (b) the tone of the montage.

2   Explore how the costuming used in *Sherlock* enhances characterisation.

3   Sound effects are essential in helping a film's setting appear realistic. Sound effects not only include dialogue, but also include the sounds associated with a character's actions – such as footsteps – and the expected noises of the various environments shown in the film. Select a number of action scenes and observe the sound effects used. Determine how the sound effects contribute to the dramatic tension of the narrative.

4   *Sherlock* employs stylistic devices often used in film noir. Film noir texts are often set in 'a stark night world of dark angles and elongated shadows, where rain glistens on windows and windshields and faces are barred with shadows that suggest some imprisonment of body or soul' (Phillips, G.D. (2015). *Creatures of darkness: Raymond Chandler, detective fiction, and film noir)*.

montage
a series of rapid shots edited together and complemented by music; series of shots that establish the setting of the story

A classic film noir scene from *The Third Man* (1949)

Shutterstock.com/Kobal/London Films

5   Carefully examine one or two episodes of *Sherlock*. Identify scenes that are set in spaces typically associated with film noir:

COMMON 'NOIRSCAPES'	EPISODE:	EPISODE:
Private spaces For example, narrow hallways, shadowy apartments, lonely shacks, abandoned buildings, rooms barely furnished and poorly lit.		
Public spaces For example, run-down venues, the boxing ring, the bar, empty theatres, train stations		
Outdoor spaces For example, vacant, rain-soaked streets, sinister neighbourhoods, desolate parks		

6   Determine how the film style of *Sherlock* contributes to the overall narrative.

In-depth study: responding imaginatively to *Sherlock*

You might be required to write a short story that responds to a concept represented in an episode of *Sherlock* or you might be required to write a short story that responds to a different text. You will only have one week to prepare your response, and you will write it under supervised conditions. Irrespective, the following diagram demonstrates how to plan an effective short story.

Stimulus text: *Sherlock*

1. Identify any significant features of the text you have been studying in class:

<table>
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Subject matter and tone

- Each episode involves Sherlock Holmes taking on a seemingly impossible case
- Each case is different but they all reveal social issues, infidelity, crime syndicates, corruption
- Sherlock needs the support of Watson, who not only contributes intelligently to solving the mystery but also encourages Sherlock to be more emotionally intelligent

</td>
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Structure

- Act I – usually a dramatic opening
  - The mystery is presented to Sherlock
- Act II – complications mount (road blocks, more danger, the stakes get higher)
  - A major plot twist takes place that sets Sherlock on a new trajectory
- Act III – Sherlock has a renewed focus
  - Dramatic climax where Sherlock faces the enemy
  - Loose ends are tidied up, crime solved

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Grammatical features

- Syntax: Sherlock's dialogue is very direct, honest and even merciless Often uses active voice. Vocalises his own deductions
- Often engages in fast-paced question/answer exchanges with Watson
- Frequently provides a speedy snapshot of significant but overlooked elements in setting/character

</td>
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Stylistic devices

- Film noir style of filming and editing
- Opening montage used for significant concepts or clues developed in the episode
- Intertextuality used in Sherlock's constuming → cape and hat

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</table>

2. Highlight the elements you wish to incorporate in your short story.

3. Describe the message you wish to convey to the reader about the concept of
   intellectualism.

   Sherlock needs to recognise that Watson is capable of solving crimes – even when

   Sherlock is stumped. Intelligence can be demonstrated in many different ways.

4. Explain how this message connects with your stimulus text.

   Sherlock is often dismissive of Watson, and feels that Watson is intellectually inferior.

   Subverting this assumption provides a direct link to the stimulus text.

5. Describe your major characters.

Character name, gender and age	Sherlock	Watson	
Appearance	Tall Serious Clean shaven Late 30s	Short Early 40s	
Posture	Upright	Relaxed	
Clothing	Long coat Deerstalker hat	Smart casual	
Gestures	Walks purposefully and quickly	Always seems to be trying to keep up with Sherlock's long stride	
Syntax	Speaks formally	Speaks conversationally	

6. Provide an overview of your story's plot. Your complication should respond to the concept represented in your stimulus text.

Orientation	Sherlock is walking quickly down a narrow road between brick apartment buildings.
Complication	Sherlock is frustrated because he has wasted time – Watson misinterperated some information from a witness. Sherlock is critical of Watson's ability. It becomes clear that this story occurs within Act III of an episode.
Rising action	Sherlock is on the right track now and knows his suspect will be in the apartment he is approaching. He is anticipating a quick apprehension.
Climax	Sherlock is alert because the suspect is dangerous. Before opening the apartment door, he prepares himself for an altercation. Sherlock congratulates himself prematurely.
Resolution	He opens the door and sees that L'Estrange is already handcuffing the suspect. Watson is standing alongside, looking smug.

7. Locate a picture that resembles your setting and insert it below.

iStockphoto/piranka

In-depth study: 'The Road Not Taken'

| Practice tasks | • Use Robert Frost's style in 'The Road Not Taken' to create a short story about retrospection. |
| | • In the form of a monologue, adopt the role of the poet and offer insight into the poet's life choices that might have inspired the creation of 'The Road Not Taken'. |

Introduction to 'The Road Not Taken'

'The Road Not Taken' is a poem written by Robert Frost in 1915. The purpose of this chapter is to provide a detailed example of how to analyse a specific poem, so that you can use it for a variety of assessment possibilities. Poetry, as a densely stylistic text, not only allows for careful examination and analysis, but it can also inspire a range of creative responses.

iStockphoto/monogono

'Two roads diverged in a yellow wood' – the opening line of Robert Frost's poem 'The Road Not Taken' (1915). The poem appears in full on p. 234.

Studying 'The Road Not Taken'

As a student of English, it is important you engage deeply with the texts that you study. The following study guide helps you:

- demonstrate an understanding of poetic form
- explore how the construction of 'The Road Not Taken' is influenced by cultural contexts and social situations
- explain these cultural contexts and social situations as they pertain to 'The Road Not Taken'
- consider the relationship between context, audience and purpose by examining the language, subject matter and mode-appropriate features of 'The Road Not Taken'
- examine the ways cultural assumptions, attitudes and beliefs underpin 'The Road Not Taken'
- examine the aesthetic features and stylistic devices used in 'The Road Not Taken' to explore how they shape meaning and invite the audience to respond in particular ways.

Robert Frost, 1874–1963

Alamy Stock Photo/Pictorial Press Ltd

The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

From *Poetry of Robert Frost* by Robert Frost. Published by *Jonathan Cape*.
Reprinted by permission of The Random House Group Limited.

The relationship between context, audience and purpose

Context

1 Research the life and times of Robert Frost. You might like to refer to the following sources:
   - Ellen Bailey, *Robert Frost: A Boy's Will*, Great Neck Publishing, 2006, 9781429806398, pages 1–3
   - *Critical Insights: Robert Frost*, Salem Press, 2009, 9781587656361, 'Career, life and influence: On Robert Frost', pages 3–11, and 'Chronology of Robert Frost's Life', pages 403–8
   - Roger Mills, 'The President and the Poet', *Massachusetts Review*, 59(2), 2018, pages 271–80
   - Matthew Hollis, 'Edward Thomas, Robert Frost and the road to war', *The Guardian*, 30 July 2011.
   - When reading these sources, or other texts you discover, take the following actions:
     a   Scan the whole article first.
     b   During your second reading, circle or copy out unfamiliar or confusing words or phrases. Using a dictionary, define the meaning of these words.
     c   Highlight the thesis of the article.
     d   Underline or copy out the key points.
     e   Use a question mark (?) to identify moments where you have questions about what you are reading, and write your questions in the margin or in your exercise books.
     f   Use an exclamation mark (!) when you read information that surprises you or encourages you to consider something in a new way. Note your observations.
     g   Write 'EX' in the margin where the author provides a textual example or a quotation.
     h   Highlight passages that examine the poem 'The Road Not Taken'.
2 Devise a list of significant life events that might have influenced Robert Frost's attitudes, values and beliefs.

Massachusetts Review

The Guardian

Audience

1 Read the following extract from a literary article exploring the influence of Frost's poetry:

> Robert Frost (1874–1963) was the most popular American poet of the twentieth century. Millions of volumes of his poems have been sold – collections, selections, illustrated editions, paperback and hardback editions, children's editions. Huge crowds attended his public readings and lectures, buildings were named in his honour, top universities offered him professorships. Frost received America's highest literary award, the Pulitzer Prize, four times; and he received honorary degrees from forty universities. In January 1961 he famously recited 'The Gift Outright' at the inauguration of John F. Kennedy.
>
> Hart, L. (2008). THE ENGLISH YEARS OF ROBERT FROST. *Contemporary Review*, 290(1689), 200-206. https://www.thefreelibrary.com/The+English+years+of+Robert+Frost.-a0182929986

Use your earlier research, as well as further investigation, to discover:
– a list of Frost's most famous poems
– significant public events at which Frost appeared
– the significance of the Pulitzer Prize
– a recording of Frost's reading of 'The Gift Outright'.

2 Use your research from the previous set of activities to determine how audiences responded to Frost's poetry when it was originally published.

3 Lines from 'The Road Not Taken' often appear on popular culture merchandise; however, some critics have argued that audiences are misinterpreting this poem. Read the following article:

Clearing a Path to Truth; Robert Frost's 'The Road Not Taken' is a poem that's loved for the wrong reasons

Not the least of Robert Frost's accomplishments is that he managed to balance popularity with artistic excellence. Take 'The Road Not Taken' (1916), arguably his most famous poem. You probably read it in high school. You will find it in any good poetry anthology. In its wizardry, the poem deserves the highest accolades. The irony is that it has often been loved and quoted for the wrong reasons. The further irony is that this misunderstanding itself testifies to the subtlety and genius of its creator. The critic David Orr has written an entire book – *The Road Not Taken: Finding America in the Poem Everyone Loves and Almost Everyone Gets Wrong* (2015), newly in paperback – on this misunderstanding and the nuances of Frost's design.

The last stanza sounds heroic. The tone – a blend of nostalgia, wistfulness, assertiveness and pride – is as irresistible as the rhetoric. Look at the last three lines. A master of repetition, Frost repeats a portion of the poem's opening line and then creates all the drama in the world simply by repeating the first person pronoun, suspending it across two lines, and clinching it with a rhyme: 'and I – / I took the one less traveled by.'

The poignant repetition, accompanied by a gently insistent rhyme, is a Frost signature. Think of the end of 'Stopping by Woods on a Snowy Evening', which President John F. Kennedy quoted to close many of his campaign speeches in 1960: 'The woods are lovely, dark and deep, / But I have promises to keep, / And miles to go before I sleep, / And miles to go before I sleep.' The effect is magical. In 'Stopping by Woods', it is the specter of death that is evoked. In 'The Road Not Taken', it is the choice facing anyone about to commence upon a career.

And here's where the misunderstanding comes in. Generations of commencement speakers have quoted 'The Road Not Taken', because of its perceived message. Avoid the common route. Go your own way. Be a maverick, a nonconformist in the great American tradition of Emerson and Thoreau.

But now go back to the second stanza. As far as the traffic on them, the two roads are 'really', Frost acknowledges, 'about the same'. Two questions immediately occur. If there is little to distinguish the two roads, what do we make of the last stanza? And if the poem is not a straightforward assertion of nonconformism, what is it about?

One thing it is about is the inevitability of regret. You cannot 'be one traveler' and take both paths. At any crossroads you must choose, and though you may keep alive the hope that you'll return someday, you know deep down you will never get a second chance. 'I doubted if I should ever come back.'

>>

What about the proud boast made in the last stanza? The key line, easy to overlook, is 'I shall be telling this with a sigh.' The sigh communicates regret even as it paves the way for a stirring declaration of independence. But this declaration may just be a case of a proud man praising his own past.

So subtle is this seemingly plain-spoken poet that he can have it both ways. He can appeal to readers who look for adages, nuggets of wisdom, and he can reward those who value subtlety and complexity. Frost's economy is exemplary: the 'yellow' wood in line one suffices to place us in autumn. And the vagueness of 'Somewhere ages and ages hence' establishes that the speaker is an older gentleman given to recollecting the past with a distant look in his eyes. For those captivated by the poem, Mr. Orr's book is highly recommended.

When I teach 'The Road Not Taken', I ask students: What is the sneakiest word in the poem? Hint: It is in the title. The word is 'not', a powerful word because it gives presence to absence, summoning up what is not there. The poem is about the road the speaker takes, not about the one disdained. The road not taken is the road we will never know except perhaps in alternative versions of history, novels that center, for example, on the assassination of President Kennedy, at whose inauguration in 1961 Frost recited another of his great poems, 'The Gift Outright'.

David Lehman, *The Wall Street Journal*, October 14, 2016
source: https://www.wsj.com/articles/clearing-a-path-to-truth-1476475938

Identify the invited reading of this article, and highlight the author's key arguments. Keep this information handy for when you analyse the poem.

4   A similar argument is presented by David Orr, in his essay 'The Road Not Taken: The Poem Everyone Loves and Everyone Gets Wrong'. Identify Orr's arguments and highlight his supporting evidence.

David Orr

Comprehending the text

1   Make a photocopy of 'The Road Not Taken', ensuring that your page has wide margins for you to record your notes.
2   Number each line of the poem to help you organise your arguments later.
3   In red pen, mark the boundary punctuation (. , ; :) by using a forward slash (/). This is an example using a different poem, 'Strange Meeting' by Wilfred Owen:

1.   It seemed that out of battle I escaped
2.   Down some profound dull tunnel/long since scooped
3.   Through granites which titanic wars had groined/
4.   Yet also there encumbered sleepers groaned/
5.   Too fast in thought or death to be bestirred/

'Strange Meeting', Wilfred Owen, out of copyright

4   Read the poem *aloud* a number of times, pausing at the boundary punctuation rather than at the end of the line.
5   As you become more familiar with the poem's phrasing, vary your intonation to add meaning to the words.

6   Using a highlighter, identify unfamiliar words or words that seem to be charged with meaning.

7   Annotate the poem with a definition for each highlighted term (see below).

A very hard, igneous rock

Firmly focused

Roused, woken up

1. It seemed that out of battle I escaped
2. Down some profound dull tunnel, long since scooped
3. Through granites which titanic wars had groined,
4. Yet also there encumbered sleepers groaned,
5. Too fast in thought or death to be bestirred,

Step 7 can take some time! Don't rush it.

The deepest part of something

Gigantic strength

The intersection of two vaults

Somebody who is not dead but has no capacity to be alive

When referring to the dictionary, consider the various definitions of the word, and consider its use in the context of the poem. The first definition might not be the best fit, and poets often use vocabulary in creative or innovative ways. Sometimes you might need to fuse two or three definitions to form the best match.

8   Try to translate each phrase or clause in the poem. A phrase or clause is not restricted to the length of the line, but rather is marked by the boundary punctuation.

LINE REFERENCE	ORIGINAL POEM	TRANSLATION
1–2	It seemed that out of battle I escaped down some profound dull tunnel,	It appeared that I had escaped from a battle by going down a very deep, dreary tunnel
2–3	long since scooped through granites which titanic wars had groined,	That had long ago been forged from wars between ancient rocks
4	yet also there encumbered sleepers groaned,	But in this tunnel were people sleeping and groaning
5	too fast in thought or death to be bestirred.	Too focused on their thoughts or their deaths to be woken up.

9   Identify the perspective, or the speaker of the poem, and the point of view used by the speaker. For example:

The identity of the second speaker is never fully clarified. Some critics suggest there are two distinct characters, while others believe the speaker is having a conversation with his alter-ego.

1.   It seemed that out of battle I escaped…

18. 'Strange friend,' I said, 'here is no cause to mourn.'
19. 'None,' said that other, 'save the undone years,
20. The hopelessness. Whatever hope is yours…

The initial speaker is the poet himself. This can be concluded from the use of first person and Owen's well-known disdain for war, which the poem projects.

10 It's at this point that you might like to refer to secondary readings about the poem, which will be easy to find if the poem is considered canonical. You can use a Google search for this, but your school's library catalogue may have access to some excellent journals containing literary analysis.

Perspectives and representations of concepts, identities, times and places

Concepts

1 Identify lines from Robert Frost's poem that convey a perspective about the following concepts:

CONCEPT	LINE(S) FROM THE POEM
Life choices	
Indecision	
Regret	

2 Suggest the speaker's perspective about these concepts, as conveyed in the lines you have selected.
3 Consider the extent to which the speaker's perspective about these concepts resonates with your own opinions and/or experiences.

Identities

1 Identify the speaker's purpose. You might like to engage with literary criticism, including information about Robert Frost's friendship with Edward Thomas.
2 Identify obstacles or events in Robert Frost's life that may have contributed to the development of 'The Road Not Taken'.

The Guardian

Cultural assumptions, attitudes, values and beliefs

1 Identify the beliefs the speaker of the poem has about life choices, indecision and regret.
2 Explain the value of reflection to the speaker of the poem.
3 Consider these tone words:

ambivalent	gloomy	passionate
baffled	hopeful	reflective
candid	indifferent	scornful
depressed	lively	thoughtful
emotionless	meditative	unconcerned
fanciful	nonchalant	vexed

Select a word that you feel best conveys the speaker's attitude. Support your selection with evidence from 'The Road Not Taken'.
4 Revise your responses to the previous three questions. Select a cultural assumption, attitude, value or belief and explain to what extent 'The Road Not Taken' represents it as significant.

Aesthetic features and stylistic devices

1 Analyse the structure of 'The Road Not Taken'. Consider the poem's form, line length, stanza organisation and any rhyming pattern. See below for an example analysis of structure, using the poem 'Strange Meeting' by Wilfred Owen.

Stanza 1:
Orientation, where a dream-like setting is established.

1. It seemed that out of bat/tle I es/caped   (10)   a
2. Down some pro/found dull tun/nel, long since scooped   (10)   a
3. Through gran/ites which tit/an/ic wars had groined,   (10)   b

> The line length is regular (10 syllables per line), generating a sense of precision and tension.

Stanza 2:
Complication, where the speaker does not yet realise he is dead but then he comes to recognise he is in hell.

4. Yet al/so there en/cum/bered sleep/ers groaned,   (10)   b
5. Too fast in thought or death to be be/stirred….   (10)

Stanza 3:
Rising tension, where the other character laments his lost opportunity to tell the truth through poetry. He also mourns the relentlessness of war and lack of hope for humanity.

15. With a thousand fears that vision's face was grained;   f
16. Yet no blood reached there from the upper ground,   f
17. And no guns thumped, or down the flues made moan.   g
18. 'Strange friend,' I said, 'here is no cause to mourn.'   g

Stanza 4:
Resolution, where the other character reveals the speaker killed him.

40. 'I am the enemy you killed, my friend.   t
41. I knew you in this dark: for so you frowned   t
42. Yesterday through me as you jabbed and killed.   u
43. I parried; but my hands were loath and cold.   u
44. Let us sleep now …'   v

2 Suggest how the poem's title affects the overall meaning of the text.
3 **Symbolism** is an important stylistic feature in 'The Road Not Taken'. Determine what the road symbolises.
4 Examine Frost's use of punctuation carefully, including his use of the dash (–). Suggest how Frost's use of punctuation affects the invited reading of the poem.

symbol
anything that stands for something else in a text, and is used to emphasise the qualities of a character or an object, giving ideas of objects meaning other than their literal sense, e.g. black as a colour to symbolise evil

In-depth study: Responding analytically to 'The Road Not Taken'

Below is an example demonstrating the effective annotation of 'The Road Not Taken' by Robert Frost, in order to prepare an analytical response to the poem.

Robert Frost, 1874–1963
American, grew up in San Francisco
Attempted farming but ended up teaching
Loved living in rural areas
Had a very sad life – four children and wife died

The poem is mostly lyrical – it has a single speaker, is emotive and includes elements of a story. It expresses thoughts and feelings, and its meaning is symbolic and obscure.

Line lengths are at odds with the regularity of structure:
- irregular line length (slightly)
- five line stanzas (quintain, cinquain)
- abaab rhyme scheme throughout

The Road Not Taken

The poem is about the road the poet didn't take, not the one he did

The speaker is the poet, first person, past tense

Wretched?

Be the same person

1
1. Two roads diverged in a yellow wood*,   (9)   a
2. And sorry I could not travel both   (9)   b
3. And be one traveler, long I stood   (9)   a
4. And looked down one as far as I could   (9)   a
5. To where it bent in the undergrowth;   (9)   b

Moved in different directions

Connotes autumn

Small trees growing beneath large trees

Picked out

The poet is objective

personification

2
6. Then took the other, as just as fair,   (9)   a
7. And having perhaps the better claim,   (9)   b
8. Because it was grassy and wanted wear;   (10)   a
9. Though as for that the passing there   (8)   a
10. Had worn them really about the same,   (9)   b

Pleasing, free from dishonesty

Demand by right

To have the appearance of being used

The poet is objective

The road is a metaphor for life's decisions – you cannot go back

3
11. And both that morning equally lay   (9)   a
12. In leaves no step had trodden black.   (8)   b
13. Oh, I kept the first for another day!   (10)   a
14. Yet knowing how way leads on to way,   (9)   a
15. I doubted if I should ever come back.   (10)   b

Stepped on

Passage or course

yearn

The poet is resigned about the outcome. The road is a metaphor for life's decisions - you cannot go back

The poet's tone here is ambivalent, there is no judgement about which road turned out to be the best one, which is logical – how could one know?

Stanza 4: there has been some time since this decision but its implications will endure and will warrant re-telling

4
16. I shall be telling this with a sigh   (9)   a
17. Somewhere ages and ages hence: (8)   b
18. Two roads diverged in a wood*, and I—   (9)   a
19. I took the one less traveled by,   (8)   a
20. And that has made all the difference.   (9)   b

From this time

Punctuation – hesitation

A marked change in a situation

The poet realises he is/was making a deliberate choice about his future, and he will think about this when he is older

*coda

'The Road Not Taken', Robert Frost, 1915, Source: *The Road Not Taken and Other Poems*, 9780143107392, September 23, 2015, Penguin Classics

Original text		Translation
Two roads diverged in a yellow wood, And sorry I could not travel both And be one traveler,	→	There were two roads going in different directions through the woods and I was sorry I could not travel both at the same time.
long I stood and looked down one as far as I could to where it bent in the undergrowth	→	I stood for a long time and looked down one road to where it bent through the trees
Then took the other	→	Then I chose the other road
as just as fair	→	As it was just as pleasant and honest
And having perhaps the better claim	→	And the second road was entitled to be travelled on
Because it was grassy and wanted wear;	→	As it was not well-used
Though as for that the passing there had worn them really about the same,	→	Though they were actually quite similar
And both that morning equally lay in leaves no step had trodden black.	→	And both roads were covered in leaves (it was autumn) that had not yet been trampled on
Oh,	→	Oh,
I kept the first for another day!	→	I left the first road to be travelled later
Yet knowing how way leads on to way,	→	But I knew that life moves along
I doubted if I should ever come back.	→	It was unlikely I would be in this spot again
I shall be telling this with a sigh somewhere ages and ages hence:	→	A long time from now I will look back and yearn for this moment
Two roads diverged in a wood,	→	Two roads were in different directions through a forest
and I—	→	and I
I took the one less traveled by,	→	I took the road less frequently used
And that has made all the difference.	→	And that has changed my situation greatly

Internal Assessment 3 (IA3): examination – imaginative written response

<div style="background:#6a5a9c;color:white;">**Practice tasks**</div>

Your teacher might ask you to prepare:
- a short story in response to the representation of a particular identity, such as a short story that challenges the representation of Daisy in *The Great Gatsby* by F. Scott Fitzgerald or the representation of Yadaka in *The Drover's Wife* by Leah Purcell
- a short story that responds to the representation of a particular concept, such as institutional control in *One Flew Over the Cuckoo's Nest* by Ken Kesey
- a monologue from a character in your studied text that offers a new insight into that character, such as Anys Gowdie in *Year of Wonders* by Geraldine Brooks or Bonita in *Mabo* by Rachel Perkins
- a narrative intervention into the text studied that offers a different perspective or fills a gap in the original text, such as a story that privileges Mantosh's perspective about particular events in *Lion*
- a dramatic script for the stage whereby the central idea is inspired by the prescribed text, such as the historical events referred to in Judith Wright's poem 'At Cooloola'.

Texts in Unit 4

As a result of engaging with a range of texts throughout Unit 4, you can now:

- engage with a range of texts to explore their personal, social, historical, authorial and cultural contexts, and consider how these contexts influence the texts' meanings
- explore how the purpose, audience and language in texts create various representations of the world and human experiences
- identify the genre patterns and conventions used or challenged in texts
- consider how the patterns and conventions of genre can be challenged, manipulated and changed over time
- explain how and why texts position audiences in particular ways
- analyse how different cultural assumptions, values, attitudes and beliefs underpin texts and influence audiences
- experiment with textual elements to position audiences
- identify and examine the use of aesthetic and stylistic features and their effects in texts
- experiment with aesthetic and stylistic features across a range of modes and mediums
- interrogate the assumptions and values in texts through the identification of omissions, inclusions, emphases, and privileged and marginalised voices
- consider intertextual links between 'classic' texts and their contemporary adaptations to explore how and why they position audiences to respond differently.

Imaginative written responses

You will produce an imaginative response to a literary text from the *Prescribed Text List*. You will be required to draw on your knowledge of the craft of writing to prompt critical and emotional responses in the reader. While you are being assessed on your ability to create an imaginative text, the process for doing so involves a careful analysis of the text studied in class.

Your response will need to be 800–1000 words in length, and you will have one week to prepare your response. By the end of that week, you will be required to write your response in supervised exam conditions. Your response to this assessment instrument will be worth 25 per cent of your final result in English.

Assessment overview

To form your written imaginative response, you will need to:

- engage deeply with a literary text from the *Prescribed Text List*
- analyse the representation of particular concepts, identities, times or places in that text
- select an aspect of the text that can feature in your own imaginative writing
- carefully and deliberately plan and execute your writing, using genre patterns and conventions suitable to your selected or recommended genre.

Strategies for responding imaginatively

To be able to prepare a response for this assessment instrument, you will need to ensure you have a thorough understanding of the prescribed text. It is not as simple as borrowing

a character. Instead, the focus is on understanding and appreciating the construction of representations in the text and using this appreciation to reconstruct your own representations.

When preparing an imaginative response to a text, consider the following aspects of your prescribed text:

Chapter 31
Template 1

SYLLABUS OBJECTIVE:		WHAT TO LOOK FOR:	KEY NOTES
3. Perspectives and representations of:	Concepts	In what context was the text first produced and read? What were the main social problems at the time? How are these social problems still relevant, or significant? What are the main concepts in the text? Are there events in the text that are missing important details?	
	Identities	Whose point of view is the audience offered? Whose point of view is not offered? Is there a protagonist/antagonist? How do the characters express themselves? How could their syntax be described? What are the characters' actions? What relationships exist between characters? What do these relationships suggest about the characters? What do the characters' appearances suggest about their personalities? How could the characters be represented in a different setting?	
	Times and places	What are the prominent settings? How are the settings described? Do the settings represent wider social situations or issues?	
4. Cultural assumptions, attitudes, values and beliefs underpinning the prescribed text		What are the characters' beliefs in relation to significant concepts represented in the text? What do the characters value? Do you agree with the characters' perspectives? Are there perspectives about certain issues that have been omitted or silenced?	
5. Aesthetic features and stylistic devices used in the prescribed text		How does the text's form influence its meaning? How is the text structured? Is there a typical sentence length? What tone does this create? Is the language formal or informal? Is there any prominent imagery or symbolism?	

See the table on the following page for a worked example in relation to 'The Road Not Taken' by Robert Frost (see Chapter 30). You should aim to complete this foundational activity prior to planning your imaginative response.

SYLLABUS OBJECTIVE:		WHAT TO LOOK FOR:	KEY NOTES
3. Perspectives and representations of:	Concepts	In what context was the text first produced and read? What were the main social problems at the time? How are these social problems still relevant, or significant? What are the main concepts in the text? Are there events in the text that are missing important details?	Poem originally published during WW1 in 1916 after Frost spent a number of years in England, during which he developed a close friendship with writer, Edward Thomas Speaker of the poem is reflecting on their life choices, and pondering what might have happened Concepts in the text include regret, choices and reflection It's unclear what choices the speaker made, or the impact they had on the speaker's life
	Identities	Whose point of view is the audience offered? Whose point of view is not offered? Is there a protagonist/ antagonist? How do the characters express themselves? How could their syntax be described? What are the characters' actions? What relationships exist between characters? What do these relationships suggest about the characters? What do the characters' appearances suggest about their personalities? How could the characters be represented in a different setting?	Poem is in first person, past tense. It is assumed that the speaker is also the poet The poem is conversational to read 'Oh, I kept the first for another day' – suggests speaker is reflective '…and I – I took the one less travelled by' – punctuation indicates the speaker's hesitation Past tense and subject matter suggests there has been some time since the speaker made their decision, but it's clear the speaker recognises the enduring implications of their choice
	Times and places	What are the prominent settings? How are the settings described? Do the settings represent wider social situations or issues?	'Two roads diverged in a yellow wood' 'To where it bent in the undergrowth 'Because it was grassy and wanted wear' 'In leaves not step had trodden black Setting lacks specificity – could apply to many places Does not suggest a specific social issue; although the context of the poem suggests that WWI may have been a consideration
4. Cultural assumptions, attitudes, values and beliefs underpinning the prescribed text		What are the characters' beliefs in relation to significant concepts represented in the text? What do the characters value? Do you agree with the characters' perspectives? Are there perspectives about certain issues that have been omitted or silenced?	The speaker believes that choices cannot be undone The speaker values the importance of reflection Reflection is a helpful strategy to learn from the past, but it can also be problematic if dissatisfaction with the past exists It's not clear what 'all the difference' refers to – this is a possible gap in the poem that could be filled in an imaginative response

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SYLLABUS OBJECTIVE:	WHAT TO LOOK FOR:	KEY NOTES
5. Aesthetic features and stylistic devices used in the prescribed text	How does the text's form influence its meaning? How is the text structured? Is there a typical sentence length? What tone does this create? Is the language formal or informal? Is there any prominent imagery or symbolism?	The poem is lyrical in form – it has a single speaker, is emotive and includes elements of a story. It expresses thoughts and feelings, and its meaning is symbolic and, at times, obscure Four stanzas of five lines each Rhyme scheme: a b a a b The rhythm is quite metered, with some natural variance in line length which enhances the readability of the poem The speaker expresses themselves almost wistfully at times, but by the end of the poem their tone is ambivalent; the speaker is not judgemental about which 'road' turned out to be the best one

Extracts from 'The Road Not Taken', Robert Frost, 1915, Source: *The Road Not Taken and Other Poems*, 9780143107392, September 23, 2015, Penguin Classics

Formulating an invited reading

Irrespective of the genre you will use to shape your response to this assessment instrument, your writing will need to feature an invited reading that relates to an aspect of your prescribed text.

In an imaginative written response, an invited reading is:

- a considered point made about a concept, identity, time or place in the prescribed text
- clearly developed through the narrative events and the character's reflection
- reinforced in the text's ending.
  It should reveal:
- how you have interpreted the significance of the concept, identity, time or place in relation to the assessment question
- a connection between your imaginative response and the text you have been asked to use as a springboard.

Forming a response

Chapter 19 in *Nelson English for QCE: Units 1 & 2* provides you with some important information about the various patterns and conventions of short stories, monologues, narrative interventions and dramatic scripts for the stage. You should revise the following information prior to commencing your imaginative response for Unit 3:

Text type and purpose → Genre patterns and conventions → Narration → Structure
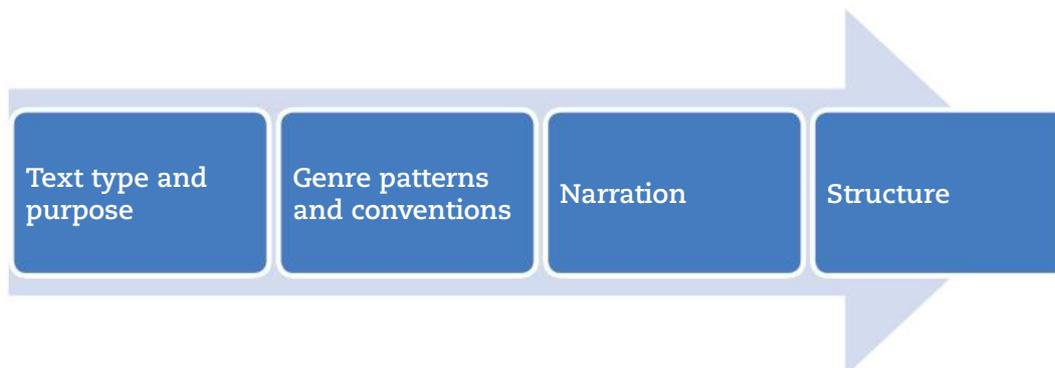
You should also revise the information in Chapters 4 and 5 in *Nelson English for QCE Units 1 & 2*, about characterisation, aesthetic features and stylistic devices.

The worksheet available on NelsonNet will help you consolidate the features of your stimulus text, which you could incorporate into your imaginative written response.

Chapter 31 Template 2

Engaging with a sample imaginative written response

The short story below responds to the Robert Frost's poem 'The Road Not Taken' (see Chapter 30). NB: Highlighted phrases signify an extended metaphor/motif.

Yarn

Inspired by Robert Frost's 'A Road Not Taken'

A contraction heaved through my abdomen and I groaned through the assault. My senses were overwhelmed by a racking pain that was augmented by the insufferable summer heat. Reluctantly, the onslaught subsided but I knew another was imminent. It wouldn't be long now.

I took advantage of the lull by adjusting my back against the pillows and bracing my feet against the bed posts. Already demoralised, I was not entitled to modesty. My mother silently prepared the white blanket I had painstakingly and secretly crocheted, and her austere expression brought me no comfort. Nor did the timber cross mounted on the wall behind her.

This section resonates with the narration of past events in the first two stanzas of the poem.

I turned my face to the window. The sky had summoned a chorus of tawny hues to bear witness to my sin. Amber and wattle and ochre fused to conduct a patronising fellowship. The sun would soon stop shining on this ghastly day.

When the light returned, a plump baby girl with inky-coloured eyes was gifted to a reverent - but barren - couple. Her new mother, in a scented cloud of 4711, tearfully nursed her baby, and saw in her ready-made daughter the imagined faces of the babies who had rejected her pious womb. When the couple returned to their home adorned with bougainvillea, they discarded the humble blanket that had been lovingly adorned with clumsy woollen petals and replaced it with one easily ordered from a catalogue at Jim Adlington's on Camooweal Street.

Meanwhile, I stood at the concrete basin at the back of the house and scrubbed the placenta stains from my sheets. I stood there for a long time. Long enough to look down the street and observe the couple's mustard-coloured Kingswood slide along the road that wrapped behind papery eucalypts. This was my choice, I told myself. My baby would have a better life, I told myself. But I would have cherished her, I told myself. And that would have been enough, I told myself.

My breasts started to swell with milk.

* * *

I sighed as I completed the final double crochet stitch. One more square and my blanket would be finished. I rested my hook and yarn on the on the table beside my chair and I straightened my posture to relieve the pressure on my lower back. My cushion, pliant with age, required regular coaxing. I took my glasses from my nose and eased the strain on my eyes by looking out my window at a scene I had always enjoyed observing. It was approaching dusk, and the sun was being argumentative in its descent, casting rebellious streams of colour across the sky.

I noticed my neighbour, Christine, driving her hatchback into her driveway. Those new little cars seemed so out of place, here in the wide, unprotected streets. Her door opened, and she gingerly stepped her legs out of the car and rotated her body. She placed her arm heavily on the steering wheel to support her rise out of the seat. Her rounded belly strained defiantly against her yoga clothes.

A surge of pride pulsed through me. Christine was magnificent in her maternity. She sailed towards the mailbox that was perched on an aluminium wire fence, a fence that was defending an indulgent buffalo grass against determined bindies. Christine took pride in that lawn, and preferred to mow it in the cool of the early evening. She was remarkable, Christine. Independent and ambitious. Unwavering in her pursuit of her goals. Her long, black ponytail that matched her eyes swung behind her as she moved towards the front door. She bit her lip as she mused the assortment of mail.

> This section resonates with the reflection in the last two stanzas of the poem.

Oh, what privileges women have now! With resignation, I resumed my crocheting, manipulating and knotting the wool deftly and unconsciously. There was a time when this same task took a great deal of concentration, and it was motivated by a yearning as ancient as the sun's rays. Days moved into days, I supposed. The quandaries of my youth have expired. Women can mow their own lawns. Make a baby on their own. Raise their own family.

Christine –

That morning, long ago, as the Kingswood prised away an unending part of me and sauntered down the road that hazed in the sun, I made my choice. A choice that has pulsed inaudibly yet unceasingly. A choice that could not be unmade.

> Matches the point made in the poem about decision-making – choices have to be made and they have permanent consequences. They are not necessarily right or wrong.

And that is all that matters.

* * *

When Christine woke, the sun was gentle in its caress. Lavender crept into the sky and breathed into the earth. She lay on her side, and drew energy from her baby moving sleepily inside her. She rested her hand on her belly, and greeted her baby with the throb of her heart. Her curtains whispered against the window and Christine appreciated the brief coolness that lingered at this time of the morning. She pushed herself up, and pressed the soles of her feet against the floorboards that congenially absorbed her weight.

In the kitchen, Christine sliced a lemon and dropped it into a glass of cool water. Sipping it, she walked to the front door to retrieve the *North West Star*. As she pushed open the screen door, something on the porch obstructed it.

With difficulty, Christine bent to pick up the cloud-like package. In puzzlement, she lifted the string to release the tissue paper. She exhaled vocally. It was a blanket. Delicate and detailed, and knitted by hand. Christine looked up, as if hoping to catch a glimpse of her benefactor.

Christine could not know that she had been gifted a clone of the blanket in which she was wrapped on the first morning of her life. It wasn't as perfect, but stitched by the same hand under the same setting sun.

Responding

You might prefer to make a photocopy of the text and annotate it directly, rather than record your notes separately.

1   Circle or copy out unfamiliar or confusing words or phrases. Using a dictionary, define the meaning of these words.
2   Identify the structure of the short story, using the table below.

Orientation	
Complication	
Rising action	
Climax	
Resolution	

3   Identify the invited reading of this short story, and determine which concept from the poem 'The Road Not Taken' is being re-presented. Highlight passages from the short story that reinforce this position.
4   Explain how the narrative events reinforce the concept derived from the poem.

>>

5   Underline or copy out the key points.
6   Use a question mark (?) to identify moments where you have questions about what you are reading, and write your questions in the margin or in your exercise books.
7   Use an exclamation mark (!) when you read information that surprises you or encourages you to consider something in a new way. Note your observations.
8   Identify passages that reveal the narrator's attitudes about choices, regret and reflection.
9   Identify passages that represent times and places, and describe this representation.
10   Identify passages that demonstrate the author's use of aesthetic features and stylistic devices.

Editing checklist for an imaginative response

Once you have written your imaginative response, carefully evaluate your writing using the checklist below.

Chapter 31
Template 3

ASK YOURSELF, DOES MY RESPONSE…	YES/NO
Have an obvious conceptual link to the stimulus text and the exam paper?	
Adhere to the patterns and conventions suitable to my chosen genre?	
Feature an orientation that establishes the main character and their context/setting?	
Feature a complication that allows the character to explore the conceptual link to the stimulus text?	
Feature an ending that offers a final comment about the concept or identity in the stimulus text?	
Have a specific focus? That is, is my setting and narrative realistic for a short imaginative response (leave overly dramatic scenarios, large-scale wars and explosions to Hollywood)?	
Use unconventional narrative techniques (such as flash forwards, flashbacks, changes in point of view or tense, etc.) purposefully? Do they add necessary detail?	
Have a balance of narrative, description and reflection sentences? Weaker imaginative responses tend to rely on narrative sentences (this happened, and then this happened, and then this happened).	
Use dialogue economically?	
Use dialogue as a specific characterisation opportunity?	
Vary sentence lengths to keep the reader engaged?	
Feature a symbol that represents that character's development?	

Less effective imaginative responses tend to:
- rely on listing events in chronological order rather than shaping a narrative by adding fullness and depth to elements such as characterisation and setting
- use vague pronoun references
- feature tense inconsistencies that severely compromise the text's setting, cohesion, progression of the narrative
- feature unnecessarily complicated vocabulary or extra words. These texts lack cohesion and distract the reader from the overall plot. A reader should not need to repeatedly pause mid-sentence to interpret its meaning
- feature basic punctuation errors, often when punctuating direct speech.

extra info
Remember, imaginative responses are highly stylised and require a great deal of precision and economy in terms of language and content choices. Very successful responses show sustained control and intention.

External Assessment (EA): examination – preparing an analytical written response

Use the text you are studying from the external assessment texts from the *Prescribed Text List* and the sample analytical questions on the first page of the relevant text chapter to practice the suggestions that are offered here.

When analysing your literary text for the external assessment you will be unpacking the following components that will help to inform your response to the text.
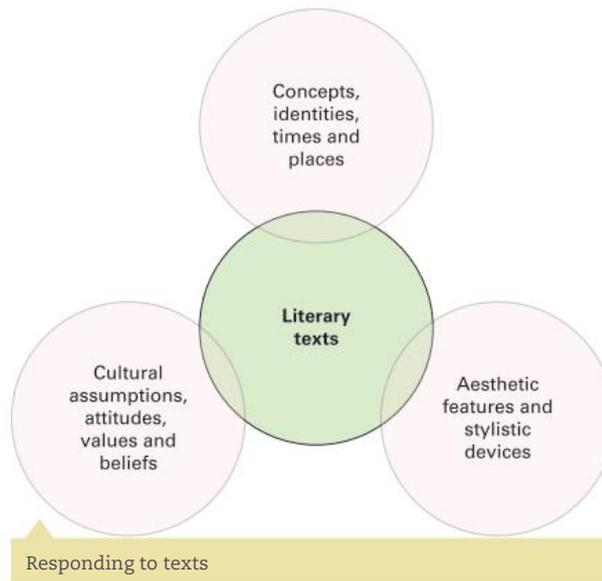
We investigate these components of the texts in order to understand how they:
- present perspectives and representations
- underpin texts and invite audiences to take up positions
- effect readers and their understanding of texts.

Your critical understanding of the text will be presented in an analytical written response to an informed audience with a deep understanding of the text.

Writing an analytical response

Use the information in Chapter 2 of this textbook and this chapter to help you prepare for an unseen external analytical response. Before preparing an essay response, make sure you can answer the following questions in relation to your text.

Before writing

NOVEL OR PLAY		
CAN I:		
Identify the text's genre?	Recall biographical information about the writer/playwright and his/her personal context?	Identify the source of the text?
Identify the text's point of view and perspective?	Describe the text's subject matter?	Record the text's bibliographic details?
Describe the text's setting?	Identify the writer's/playwright's purpose?	Identify the text's genre?
Explain how the setting contributes to the action of the narrative?	Define complex or unusual vocabulary?	Explain the cultural, social, historical and political contexts of the text at the time it was produced?
Describe the text's plot and/or narrative structure?	Interpret the meaning of the text?	Explain the cultural, social, historical and political contexts of text at the time of reading/ viewing it?
Describe characters' personalities?	Describe the writer's/ playwright's tone?	Explain the text's purpose?
Describe characters' physical appearances?	Explain the structure of the text or play?	Suggest the text's target audience?
Identify the main problem a character faces?	Explain the significance of the text's ending?	Identify the author's argument?
Describe characters' actions and motivations?	Explain the significance of the text's title?	Describe the author's tone?
Describe the relationships between characters?	Identify examples of intertextuality?	Identify the text's register?
Identify symbolic objects associated with different characters?	Select examples of significant aesthetic features of the text and analyse their effect.	Assess the reliability of the text?
Identify literary concepts in the text?	Identify the use and effect of symbolism?	
Identify the use and effect of motifs?		

Analysing texts

When writing an analytical essay, you are:
- investigating and scrutinising the text to form a valid response to a question
- examining the stylistic devices and aesthetic features of the text and analysing perspectives and representations of concepts, identities, times and places within literary texts
- understanding that texts are underpinned by cultural assumptions, values, attitudes and/or beliefs

- justifying your perspective with specific and valid evidence and assertion
- focusing closely on textual construction and *not* on the life and times of the writer or characters
- presuming the reader knows the text and *not* retelling the story.

Examples of concepts, identities and values in external examination texts

TEXT	CONCEPTS	IDENTITIES	VALUES
Macbeth	Ambition Fate and the supernatural Loyalty	Macbeth Lady Macbeth The witches Macduff	Hierarchy (The Great Chain of Being) and knowing one's place in it Balance and order Code of Honour Divine Right of Kings Supernatural
Hamlet	Revenge Justice Loyalty Imbalance Madness and disease	Hamlet Fortinbras Laertes Claudius Gertrude Ophelia	Hierarchy (The Great Chain of Being) and knowing one's place in it Balance and order Divine Right of Kings Code of Honour
The White Earth	Native title claims Land ownership Connection to country Belonging	John McIvor William McIvor Ruth McIvor Australian Independence League	Inheritance Parental relationships Honesty Personal safety
Cat's Eye	Time and memory Bullying and childhood relationships The outsider Art	Elaine Risley Cordelia Grace Smeath Carol Campbell Mrs Smeath	Isolation Exclusion Cruelty Revenge
Jane Eyre	Coming of Age Identity and Belonging Love and Marriage Mental Illness	Jane Eyre Mr Rochester Bertha St John Rivers	Christian values Traditional morality Personal integrity Patriarchal values
Burial Rites	Isolation Innocence Belonging Life and death The power of nature and landscape	Agnes Magnúsdottir Björn Blöndal Margrét Jónsson Assistant Reverend Thorvardur Jónsson (Tóti)	The power of patriarchal institutions Spiritual compassion Judgment Supernatural
Nineteen Eighty-Four	The pervasiveness of totalitarian rule The danger of individual thought The danger of private loyalty The power of language The power of technology	Winston Julia O'Brien Parsons Big Brother Goldstein	Orthodoxy and unconsciousness The collective over the individual The immortality of a ruling system Power
We Are All Completely Beside Ourselves.	Family Coming of age, self-discovery and identity Language and communication Animal experimentation	Rosemary Cooke Mr and Mrs Cooke Lowell Cooke Harlow Fern	Isolation Rivalry Conscience and guilt Animal welfare

Examining a question

When reading a question, you read *actively*, by *identifying* what you are asked to do and the subject you are required to analyse. Use practice questions and practice the following steps so that you are familiar with how to examine a question.

1   *Highlight* the *cognitive* verbs that direct you to what you have to do. This may include words such as:
    – analyse
    – examine
    – identify
    – explore
    – explain
    – discuss.

2   *Underline* words that indicate the concept, identity or value you are analysing. This is often an opinion or a contention with which you will need to agree or disagree or analyse how a concept, identity, time or space is represented in the text.

3   Circle words that reveal what you will analyse regarding what a text does. These include words such as:
    – positions
    – represents
    – challenges
    – reveals.

4   Ask yourself what the question wants you to interpret and show about the text. What position can you take on the text? For example, let's look at the question:

This needs to be defined – you will need to decide what strategies are used by the playwright to position the audience.

In the form of an analytical essay, respond to the following question. Analyse how the audience is positioned to respond to the concept of ambition in *Macbeth*.

This is the focus of the response that needs to be defined.

5   'How the audience is positioned' means to look at the composition of the text and determine how the various components of a text influence an audience's understanding of a concept. For example, you may choose to consider how language, dramatic devices or identities influence how you respond to the representation of ambition.

6   Brainstorm what you understand about the concept.

7   Analyse the concept or identity in the question for your selected text. List the 10 things from the text you have noticed about your focus area. These 10 things could include narrative event, dialogue, internal reflection or symbols. Use the table below in your planning. An example pertaining to *Macbeth* has been started as an example.

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Concept planning

CONCEPT/IDENTITY/VALUE	AMBITION	
TEXT	MACBETH	
Evidence or quotation from text	Type of evidence (e.g. dialogue)	What can be inferred from this concept or identity?
Macbeth: Stars hide your fires let not light see my black and deep desires.	Dialogue Aside Symbolism	The use of the aside implies that Macbeth is aware that his ambition is sacrilegious
Macbeth: I have no spur to prick the side of my intent only/Vaulting ambition which o'erleaps itself	Dialogue Soliloquy Metaphor	
Banquo: look how our partner's rapt.	Dialogue Observation	
Banquo: if there come truth from them (As upon thee, Macbeth, their speeches shine) Why, by the verities on thee made good, May they not be my oracles as well, And set me up in hope?	Dialogue Aside (internal reflection)	
Macbeth: Why do I yield to that suggestion whose horrid image …	Soliloquy Observation	
Lady Macbeth: … not without ambition but without the illness should attend it		
Macbeth: That is a step on which I must fall down		
Banquo: Last night I dreamt of the weird sisters to you they have shown ….		
Ross: thriftless ambition that wilt raven up thine own life's means		
Macbeth: For mine own good all causes shall give way		

8   Identify the most common technique across the 10 examples you have selected.

9   Is there a way you can group the evidence under subheadings? For example, could you group it by a particular aesthetic feature or stylistic device such as aside, metaphor or symbol?

	USE OF SYMBOLS	USE OF ASIDES OR SOLILOQUY	DIRECT SPEECH
Example 1			
Example 2			

10 Formulate a clear answer or response to the question and create your contention or thesis. For example:

Shakespeare uses asides to represent ambition as corrupt.

OR

Shakespeare uses stylistic devices to represent ambition as corrupt.

Formulating a thesis

A thesis or contention is:
- an idea, stated as an assertion
- a reasoned response to a question
- an interpretation of the literary text
- the central focus of the response of an essay
- usually stated as a single sentence in the opening.

   It should:
- reveal how you have interpreted the *significance* of the concept or identity in relation to the assessment question
- reveal your interpretation of, perspective on or answer to a question or subject, not the subject itself.

Organising and sequencing of subject matter

An analytical essay, in response to a literary text, is organised to best advance and support the established contention or thesis. Paragraphs must be clearly indicated through spacing between paragraphs.

The introduction

The introduction of the analytical essay should include the following:
- a brief outline of the text (creator, title and subject matter)
- a specific, valid contention or thesis that responds to all aspects of the question and is based on the representation that underpins the concept, identity or value of the whole text
- a convincing reason for the development of the essay.

The body

The clear development of your contention through close analysis of the text should be developed in paragraphs which include:
- topic sentences that advance the contention
- connectives or linking devices such as lexical chains
- a close analysis of the ideas and evidence that substantiate your contention or thesis
- a summary of key ideas of the paragraph.

   The conclusion should include:
- a summation of the argument relative to your thesis (you may want to review your concluding sentences of body paragraphs to help build this)
- a final, formal observation of the text relevant to the question.

Writing for an informed audience

When you compose an essay, you need to remember that your reader has a deep understanding of the text.
   This means:
- the reader does not need a plot summary
- your contention will need to address the question and be worthy of argument

- your response should be validated by quotations and you may have memorised quotations and/or references to the text
- your evidence will need to reflect an appreciation of the whole text and not just the opening chapters, lines or minutes
- your language and grammar will need to be literary and analytical
- your tone will be formal and academic.

Language and grammar

- Precise word choice and technical terms
- Present tense when writing about the text; for example:

Shakespeare's *Macbeth* is a tragedy.

   OR

Macbeth's hubris is the cause of his downfall.

Tone

To achieve a formal academic tone, *avoid*:
- first person 'I' and second person 'you'
- contractions
- colloquial expression
- hyperbole
- personal comment
- vague adjectives and adverbs, such as 'Macbeth is sometimes a little too ambitious'.

To achieve a formal tone, try to use the following:
- Active voice where the subject performs the action or verb of the sentence; for example:

Macbeth murdered Duncan.

   NOT

Duncan was murdered by Macbeth.

   This is passive voice. The object of the sentence appears as the subject of the sentence.
- Nominalisation, where a verb is turned into its noun form, focusing the writing on the object or concept rather than describing the action. For example:

Macbeth's refusal to accept the witches' prophecy reveals his desire to restore his honour.

   The nominalised word 'refusal' allows the reader to focus on Macbeth's choice, which is analytical.
   When the writer doesn't nominalise the verb, it reads:

Macbeth refuses to accept the witches' prophecy which reveals his desire to restore his honour.

   Rather than focusing on the concept and drawing a conclusion from it which is analytical, the example above recounts the action and describes the choice.
   However, there are also times when the writer wants to focus on the action and nominalisation is not appropriate, such as:

Macbeth fears Banquo's royalty of nature.

- Evaluative words that are substantiated by evidence and argument.
  - Positive evaluative words may include words such as important, significant, effective, relevant, logical and plausible. For example, Macbeth's aside, where through metaphor he summons darkness, when he states 'stars hide your fires' reveals to the audience the evil nature of his ambition.
  - Negative evaluations may include words such as limited, biased, questionable, invalid, fails and dismisses. For example, failing to blame Macbeth entirely for his fall, Shakespeare instead positions the audience to accept that the witches too could be considered at fault.

The difference between a point and an example

When analysing, you use points to explore and substantiate your contention. These points are supported with evidence. Links are clearly made to show how the evidence supports the point. Whereas examples are used to illustrate a point and on their own do not advance or prove the contention.

Points are statements which need exploration and evidence:

> Macbeth's downfall is equally attributable to opportunity or fate as it is to his ambition.

Examples are explicatory or illustrative:

> When Macbeth is visited by Duncan it provides an opportunity for Lady Macbeth to 'pour [her] spirits into [Macbeth's] ear to ensure that Duncan will 'never shall that morrow see.'

Integrating textual evidence

Using evidence from the texts substantiates your perspective of the text.

Evidence can be memorised to:
- demonstrate your knowledge of the text
- add authority and validity to your assertions and perspective of the text
- show that you can support your assertion and perspective.

Evidence is *not* used to:
- state facts
- provide detail
- recount the text.

When analysing, evidence may take the form of:

1 **a summary of events, scene, character or concepts**
Summaries synthesise longer events or descriptions and they are used to explain a point.
For example:

> The role fate takes in the downfall of Macbeth is evident in the timing of his first encounter with the witches who prophesise his accession to the throne when he returns the hero from battle, securing Scotland's victory over the Norseman king and can be expected to be rewarded by Duncan and even be named heir apparent.

2 paraphrasing an event, scene, character or idea

Paraphrasing is used to show the conclusion drawn by the writer about a shorter description of a character or event. In the example below the writer has drawn the conclusion that Macbeth's ambition for the throne is validated by the accuracy of the first two prophecies.

> When the witches first two prophecies are promptly realised, Macbeth's ambition for and expectation of the throne is confirmed to the audience in his aside.

3 using direct quotation

Quotations need to be interpreted to reveal an understanding of the relationship between the point and evidence. The analysis needs to reveal the significance of the textual reference.

> Macbeth's ambition is supported by the validation of his desire. His elation felt as 'Two truths are told/ As happy prologues to the swelling act/ Of the imperial theme' confirms his belief that the throne will inevitably follow as a drama unfolds.

4 integrating a quotation:

When integrating a quotation into your own sentences:
– vary how you use evidence
– vary the complexity of your sentence structure
– analyse in an efficient way
– carry your argument forward.

For example:

> The audience is positioned to view Macbeth as sacrilegious when he commands the 'stars hide [their] fires' as God would condemn his heretical thoughts of regicide. His reference to his 'black and deep desires' in the dramatic conventions of an aside confirms to the audience that he possesses dark, evil desires, which contradicts his public role as a faithful subject.

Changing quotations

If you want to change the tense or add a word for clarity, tone or tense in a quotation, you need to use square brackets [].

> he commands the 'stars hide [their] fires'

Excluding words

You may want to omit words in the quotation. You need to use ellipses. For example:

> When Lady Macbeth calls for spirits to unsex her, 'fill her top full of direct cruelty … [and] stop up the' access and passage of remorse,' the audience is positioned to view her desire as one that is inhuman and callous.

Language for analytical essays

Earlier in the chapter, cognitive verbs that usually begin questions were discussed. Below are several lists of terms that will help you in building a vocabulary for the analytical essay.

1 List question-specific words:
  – write synonyms for key words and phrases in the question
2 List genre or text-type specific words:
  – Novels (e.g. plot, protagonist, narrator)
  – Plays (e.g. act, scene, line)

3   Verbs that analyse the author's/director's purpose or intention.

- advocates
- affects
- affirms
- alludes to
- appeals to
- argues
- articulates
- asserts
- balances
- bolsters
- builds
- captures
- categorises
- challenges
- classifies
- collates
- compares
- concludes
- condemns
- condones
- constructs
- contrasts
- conveys
- correlates
- creates
- criticises
- critiques
- defends
- demonstrates
- depicts
- details
- develops
- differentiates
- effects
- elevates
- elicits
- emphasises
- employs
- endorses
- establishes
- evokes
- expands
- expresses
- foregrounds
- frames
- generates
- highlights
- identifies
- illustrates
- implements
- implies
- informs
- integrates
- interprets
- perpetuates
- persuades
- portrays
- positions (the reader/ audience)
- privileges
- promotes
- proposes
- provokes
- raises
- recalls
- reduces
- reinforces
- relates
- represents
- responds
- reveals
- revitalises
- shows
- states
- strengthens
- substantiates
- subverts
- suggests
- supports
- underlines
- validates
- valorises
- verifies

4   List words to help create cohesion between ideas and paragraphs.

Words for addition

- another
- in addition to
- furthermore
- likewise
- moreover
- similarly

Words for opposition or contrast

- although
- alternatively
- besides
- in contrast
- despite
- however
- nonetheless

Words for sequencing

- following
- previously
- prior
- next
- simultaneously

Words for drawing a conclusion

- accordingly
- consequently
- hence
- moreover
- overall
- as a result
- thereby
- therefore
- thus

Words for links between evidence and analysis

- for example
- for instance
- in this case
- on this occasion
- in this situation
- to demonstrate
- to illustrate

Index

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OVERVIEW

Nelson English for QCE, the complete course books written for the new QCAA Senior English syllabus. The Units 1 & 2 book provides opportunities for students to engage with and respond to a variety of classical and contemporary literary and non-literary texts, together with a thorough grounding in the background knowledge and types of assessment they will encounter throughout the course.

Part one of the Units 3 & 4 book introduces the assessment encountered in Year 12. Part two provides 22 study guides to texts on the prescribed text list, including all eight external assessment texts. Part three offers four additional in-depth studies, which can be worked through in full or used as a model when studying others, and detailed content to further prepare students for assessment.

Together, the books provide a comprehensive and flexible approach to Senior English in Queensland.

Key Features

- Annotated examples and model responses to demonstrate analysis of texts and clearly communicate concepts
- Regular activities for students to explore the three interrelated areas of study: texts in context, language and textual analysis and responding to and creating texts
- Questions use the cognitions of Marzano and Kendall's new taxonomy of educational objectives, when appropriate
- Margin glossary definitions to clarify the meaning of terms in-situ.

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