

TEACHERS' NOTES

LIFE STORIES

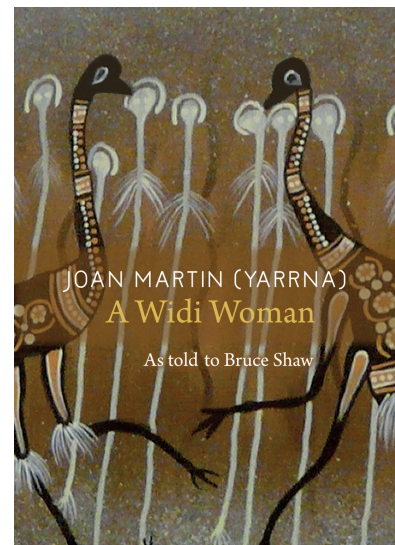
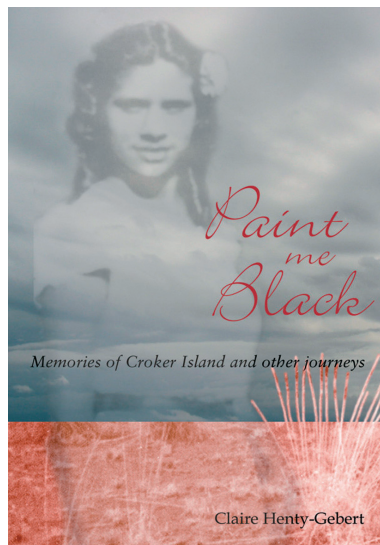
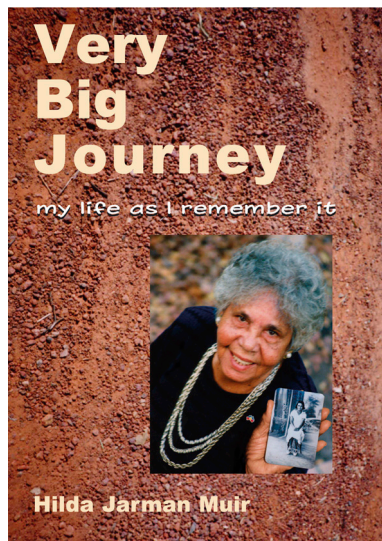
Stage 5 English

I'm the one that know this country!

Very big journey

Paint me black

Joan Martin (Yarrna): A widi woman



Aboriginal
Studies
Press

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TO TEACHERS

How to use these notes

These teachers' notes have been designed to accompany four biographical or autobiographical works from Aboriginal Studies Press. The texts are useful resources in a number of key learning areas in the Australian Curriculum, including Stage 5 History and Stage 5 Aboriginal Studies. However, this document has been designed to relate specifically to the Australian Curriculum's Stage 5 English syllabus, with outcomes drawn from both the Year 9 and Year 10 courses.

A range of activities for completion in lessons is presented in these notes. Students are guided through the reading and viewing of the texts by a literary approach to the narrative form with an analytical focus on literary techniques. Some activities are suitable for homework. The activities may be approached on a 'dip-in' basis, and need not be used consecutively. Each text may also be studied independently, at the discretion of teachers seeking an alternative to the full program of study.

Curriculum links

Specific syllabus links are provided for all activities. For each text study, summary tables list the relevant Australian Curriculum codes for the Language, Literature and Literacy strands. Teachers may also consider the potential for a joint study of these texts to contribute to a holistic learning program through which students will learn more about Aboriginal cultures and develop intercultural understanding. The cross-curriculum priority that focuses on teaching and learning about Aboriginal and Torres Strait Islander histories and culture is a compulsory requirement of the Australian Curriculum that can also be facilitated through the use of this program.

Intertextual links

The four texts selected for inclusion in this program link in various ways that students and teachers will find stimulating. The narratives are explored intertextually, linked by each author's development of plot, setting, character, themes and their technical use of language features. In each text study, there is a different focus on particular literary knowledge and skills. Students have opportunities to work from simple to more complex analysis tasks as they work through the texts in the order detailed here. Specific intertextual activities appear throughout the activity sections for each text.

Text 1 I'm the One That Know This Country by Jessie Lennon

Introduction to the text

Plot	Representing action and time in storytelling
Setting	Mapping the physical setting
Character	Forming opinions about people
Themes	Identifying key themes
Language features	Narrative tone
	Emotive language
	Pace in storytelling
	Intertextual activity

Text 2 Very Big Journey by Hilda Jarman Muir

Introduction to the text

Plot	Plot complications and dialogue
Setting	Identifying and imagining the setting
Character	People in conflict
Themes	Summarising and mind mapping key ideas
Language features	The storytelling 'voice'
	Register
	Intertextual activities

Text 3 Paint Me Black by Claire Henty-Gebert

Introduction to the text

Plot	Summarising the storyline
Setting	The natural world as the setting
Character	The language of conflict
Themes	Identifying and evaluating themes
Language features	Analysis of techniques
	Identifying and responding to tone
	Chronology
	The implied reader
	Intertextual activity

Text 4 Joan Martin (Yarrna): A Widi Woman by Joan Martin and Bruce Shaw

Introduction to the text

Plot	Representing actual events in story form
Setting	Symbolic features of setting
Character	Alliance between reader and protagonist
Themes	Responding to themes
Language features	Symbolism
	Foreshadowing
	Telescoping time
	Intertextual activity

A useful glossary defining specific literary terms used in this program of study appears at the end of the document. Teachers are advised to direct students to use the glossary where necessary to consolidate their understanding of key terms.

Special provisions

Extension work

To supplement this program, suggestions are provided for extension tasks that will challenge students with advanced skills in English. Another useful strategy for extending the more capable students is to convert group-assigned activities to individual tasks.

Learning difficulties

Students with special learning needs may be assigned more time to make written or oral responses. They may elect to work in partnerships with peers or a learning support teacher. The more challenging tasks can be broken down into simpler steps, and can be refocused on the development of oral responses rather than formal writing tasks. This will help enable students with learning difficulties to achieve the desired learning outcomes. During teaching sessions, encourage students with learning difficulties to:

- take time to discuss their personal response to ideas presented in the text
- verbally describe the physical details of specific settings presented in the texts.

Trans-cultural considerations

Indigenous Australians prefer to be identified by a language label. For example, using the expression 'Biripi woman' makes it clear to which specific language group the person belongs. The terms 'Aboriginal people' and 'Indigenous people' have passed into accepted usage despite their originally generic meanings. To distinguish these terms as proper nouns naming cultural groups, it is important that they are capitalised when they appear

in written language. It is appropriate to seek to properly define distinct and individual nations and peoples when making reference to Indigenous Australians.

When consulting other resource material, it's important to keep in mind that natural variance between spoken and written Aboriginal languages. Variance also exists within the written forms of some languages. The difficulties presented by these idiosyncrasies can be streamlined with the help of Aboriginal language specialists. Teachers are encouraged, wherever practicable, to engage the assistance of such people.

It is important that teachers deal authentically with topics relying on the life experiences of Indigenous Australians. The intensely personal and emotive topics that dominate Aboriginal literature call for sensitivity and cross-cultural empathy. Subconscious deference to stereotypes and misconceptions can be avoided through proper listening to and contextualising of Aboriginal writing and storytelling.

Assessment provisions

Teachers are invited to use the assessment tasks selectively, attributing weightings to the activities as they deem appropriate. However, it is important to note that complete fulfilment of Australian Curriculum requirements is achieved only when the activities are undertaken as a whole program. Australian Curriculum codes exist for all activities to assist teachers in their planning.

TABLE 1: Australian Curriculum Outcomes for Stage 5 English (Year 9)

This table provides a handy reference for teachers, showing the Australian Curriculum's outcomes for Stage 5 (Years 9 and 10) English that are addressed in this program. For teachers who want to use only selected aspects of the program, each task presented includes reference to specific outcomes by code.

Year 9 English		
Language	Literature	Literacy
<p>Language for interaction</p> <p>Understand that roles and relationships are developed and challenged through language and interpersonal skills (ACELA1551)</p> <p>Investigate how evaluation can be expressed directly and indirectly using devices, for example allusion, evocative vocabulary and metaphor (ACELA1552)</p>	<p>Literature and context</p> <p>Interpret and compare how representations of people and culture in literary texts and drawn from different historical, social and cultural contexts (ACELT1633)</p> <p>Responding to literature</p> <p>Reflect on, discuss and explore notions of literary value and how and why such notions vary according to context (ACELT1634)</p> <p>Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts (ACELT1635)</p>	<p>Interpreting, analysing, evaluating</p> <p>Interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts (ACELY1742)</p> <p>Use comprehension strategies to interpret and analyse texts, comparing and evaluating representations of an event, issue, situation or character in different texts (ACELY1744)</p> <p>Explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts (ACLEY1745)</p>
<p>Text structure and organisation</p> <p>Understand that authors innovate with text structures and language for specific purposes and effects (ACELA1553)</p>		
<p>CROSS CURRICULUM PRIORITY</p> <p>Aboriginal and Torres Strait Islander histories and culture</p>		

TABLE 2: Australian Curriculum Outcomes for Stage 5 English (Year 10)

Year 10 English		
Language	Literature	Literacy
<p>Language for interaction Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)</p> <p>Understand that people’s evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication (ACELA1565)</p> <p>Text structure and organisation Compare the purposes, text structures and language features of traditional and contemporary texts in different media (ACELA1566)</p> <p>Expressing and developing ideas Analyse and evaluate the effectiveness of a wide range of sentence and clause structures as authors design and craft texts (ACELA1569)</p> <p>CROSS CURRICULUM PRIORITY Aboriginal and Torres Strait Islander histories and culture</p>	<p>Literature and context Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639)</p> <p>Responding to literature Reflect on, extend, endorse or refute others’ interpretations of and responses to literature (ACELT1640)</p> <p>Evaluate the social, moral and ethical positions represented in texts (ACELT1812)</p> <p>Examining literature Identify, explain and discuss how narrative viewpoint, structure, characterisation and devices including analogy and satire shape different interpretations and responses to a text (ACELT1642)</p> <p>Compare and evaluate how ‘voice’ as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses (ACELT1643)</p> <p>Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts (ACELT1774)</p>	<p>Texts in context Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)</p> <p>Interpreting, analysing, evaluating Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences (ACELY1752)</p> <p>Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence (ACELY1754)</p>

TEXT 1 — ABORIGINAL WAYS OF USING ENGLISH

You will need to read the book, *I'm the One That Know This Country!* before undertaking these activities. **Note: For all tasks, the marks allocation and/or assessment weighting should be determined by teachers.**

Introduction to the text

To make a worthwhile personal response to literature, you must examine your thoughts and feelings about it. Many students fail to engage with a work sufficiently to make a personal and meaningful response. As you read *I'm the One That Know This Country!*, try to put your preconceived ideas about personal histories aside and just take in Jessie Lennon's story. You will encounter a woman whose driving goal was to document not only her personal history, but also the story of settler history in Australia from her unique Anangu perspective. You will find that the photographs accompanying the text lend a richness and depth of feeling to the work that cannot be communicated through text alone.

1.1 Plot

Representing action and time in storytelling

The incidents that Jessie Lennon describes, and the number of things that occur, work together to create the pace of the narrative.

- 01 Write a description of the pace of Jessie Lennon's story.
- 02 Choose one incident from Chapter 1. Think about how this incident might be presented by a film director. Discuss your ideas with a partner.
- 03 Comment on the way in which we view Jessie's experiences through the lens of her emotional responses to them.
- 04 Write a personal response to the conclusion of the narrative, using the following questions as a guide: Were all your questions answered? Was justice done? Of which injustices are you the most critical?
- 05 Choose two negative actions taken by Jessie and explain what you believe to be her true motives for taking those actions.

1.2 Setting

Mapping the physical setting

The physical settings presented in the book are varied and interesting. Jessie travels from Ooldea to Coober Pedy, various towns and cattle and sheep stations, and the nuclear test sites around Maralinga.

- 01 Make a list of all the townships and other places mentioned in the story and define the approximate regions in which Jessie's life experiences unfold.
- 02 Across which time period is the story set?
- 03 What clues are given to indicate the time period?
- 04 Create a table in which you list all the major outdoor settings mentioned in the narrative. These will be the column headings of your table. In Row B (underneath the headings), write a point form summary of each setting's key physical aspects. In Row C, explain the ways in which Jessie interacts with each of these settings.

1.3 Forming opinions about people

In *I'm the One That Know This Country!*, the author introduces a number of characters with whom she has alliances. The term 'alliance' refers to a positive relationship that exists between two or more characters that benefits both people.

- 01 As we read Jessie's story, a picture of her character gradually emerges. Indicate the order in which our view of the author has been developed in the text. Consider the following aspects: cultural identity, strengths and weaknesses of personality, physical appearance, motives, plans, hopes and desires, problems, emotional state, relationships.
- 02 What impressions do you get of Jessie as a person? To form your answer, write a point form description of Jessie's personality.
- 03 Can you identify two main allies in Jessie's life? List their names and give a brief description of each person.
- 04 What information about the author is provided in the front and end matter of the book? Discuss this information with a partner.
- 05 What other sources could you use to find out information about the author? List three.

1.4 Identifying key themes

- 01 In a paragraph, present your opinion of what you believe to be the story's unifying theme.
- 02 Explain the way in which the writer has used one powerful tool to help create this theme. For example, consider the author's use of characters, suspense, contrast or conflict.
- 03 List three minor themes that could also be drawn from the book.

1.5 Language features

Narrative tone

- 01 To what extent do you feel Jessie's narration in her native language and the subsequent work on a translator has affected the tone of the writing?

Emotive language

- 02 Write an explanation of the writer's use of emotive language to portray her life experiences.
- 03 List some words that describe your emotional responses as you read Jessie's story.
- 04 Describe two important literary tools the translator has used to help the story make an impact on readers. Provide an example of each tool taken directly from the text.

Pace in storytelling

- 05 Reflecting on your reading experience, were you happy with the pace of the events described in the story? Explain your answer.
- 06 Which parts of the story are passed over the most quickly that could have been explained in more detail?

Intertextual activity

- 07 Develop a design and text for a webpage that presents some key symbols drawn from this text.

TEXT 2 — VERY BIG JOURNEY BY HILDA JARMAN MUIR

You will need to read the book, *Very Big Journey* before undertaking these activities. **Note: For all tasks, the marks allocation and/or assessment weighting should be determined by teachers.**

Introduction to the text

One possible outcome of reading about a person's sad life experiences is what we call 'catharsis'. This term describes the feeling of cleansing that a reader may undergo after engaging closely with a tragic ending or trying series of events in a story. Because the reader learns to sympathise with the character, they experience similar emotions to those described in the book and, when the resolution to the problems is presented, the reader experiences a sense of release from those negative emotions.

Very Big Journey is a book that will make certain emotional demands on you as a reader. The response of Sir William Deane (formerly a Governor-General of Australia) notes that it is both depressing and inspiring. But Hilda Jarman Muir achieves a successful balance between these two extremes of emotion. Take care that your emotional response to your reading is not limited to describing or foregrounding feelings. Your personal response should approach the work in a rational way – balancing analytical thinking with emotional response.

2.1 Plot complications and dialogue

- 01 Identify two personal attributes Hilda exhibits, from what she says about herself (direct narrative).
- 02 Now, consider what you have learned about Hilda from what other people say about her in the text.
- 03 Finally, analyse what impression you get from Hilda based on the way in which she interacts with others in the story.
- 04 Choose a passage from the text and re-tell the same information through dialogue (written conversation) between two characters. Use a scripting format to set out your work. Aim to convey important information about the background of the story through the use of conversation, rather than by a direct narrative approach.

2.2 Identifying and imagining the setting

- 01 What is presented as the main setting in the book?
- 02 Describe the setting's main features.
- 03 How could you use visual symbolism to portray a sense of the 'spirit' of the setting? Discuss with a partner.

2.3 People in conflict

- 01 Describe the main conflict in the story, providing some details about each side of the conflict.
- 02 Which people or forces are involved in the main conflict?
- 03 On whose side are you?
- 04 Are there any characters who don't seem to take a side at all? Explain your answer.
- 05 Predict two possible outcomes of the main conflict and write summaries of each.
- 06 In what ways does Hilda experience internal conflict?
- 07 Imagine you could send a text message to one antagonist in Hilda's story. What would you say to this person? Write a detailed explanation of steps you'd like them to take to move toward a resolution of the main conflict they have with Hilda. This can be set in the past or the present.

2.4 Summarising and mind mapping key ideas

- 01 Consider the themes presented in the story. Can you identify two themes that are linked? Describe them.
- 02 Design a mind map to represent these two themes (if you can only think of one, just use a single theme for this task). Use your imagination to either illustrate a single theme or to represent the ways in which the themes interact with each other.
- 03 Identify one literary technique that the author uses in the final chapter of the book to dramatise an event. Now, select a quote from the text that provides an example of this technique. Explain the effect the technique has on the power of the ending.
- 04 Select a quote from the text that you feel summarises a lesson learned by the protagonist.
- 05 Select a quote from the text that you feel summarises the uniqueness of the author's style of expression

2.5 Language features

The storytelling 'voice'

- 01 Describe the style of expression or storytelling 'voice' of the author, as filtered through the translator.
- 02 Create a mind map by summarising each of these aspects of the author's world: birth place; year of birth; cultural background; type of education and family life.
- 03 Describe how these factors have influenced the author's unique 'voice' as a storyteller.
- 04 Locate three quotations that exemplify the distinctive voice of the author.

Register

- 05 Write an evaluation of the language used in the narrative. First, describe the style of language used. Use terms like these in your response — *informal, formal, simple, complex, conversational, colloquial, emotive, objective*.

Intertextual activities

- 06 How does Hilda's sense of connection or lack of connection with Country compare with Jessie Lennon's? Discuss your thoughts.
- 07 Adopting a voice that is approximate to one of the authors whose work you have studied so far in this program, try writing a description of one aspect of the story from your point of view. Try to emulate the writer's use of language features in your work.

TEXT 3—PAINT ME BLACK BY CLAIRE HENTY-GEBERT

You will need to read the book, *Paint Me Black* before undertaking these activities. **Note: For all tasks, the marks allocation and/or assessment weighting should be determined by teachers.**

Introduction to the text

It is important to know the difference between sympathy and empathy. Sympathising with a person means to feel pity for them. Empathising means putting yourself into the character's shoes, and imagining that their experiences are happening to you. When strong empathy is created by Claire Henty-Gebert, readers may experience the temptation to engage too emotionally with their reading, which can sometimes limit your analytical abilities. If you find yourself in this position, try to imagine that you are talking with the writer about her feelings. Think about her strategies in portraying the emotive content of the story in the way she did, and consider your response to her presentation of the story.

3.1 Summarising the storyline

- 01 Describe the first main complications introduced by the writer in the early chapters of the book.
- 02 Describe what you feel would be the worst outcome for Claire in each of these complications.
- 03 What would be the best outcomes?
- 04 Which complication do you think is the easiest to resolve in the story? Explain your answer.
- 05 Compose a summary of the storyline by distilling the contents of each chapter into three key points. Collate all of these points into a paragraph that captures in summary form the essential content of the book.

3.2 The natural world as the setting

- 01 Did you experience a sense of connection with the natural settings?
- 02 Were you able to visualise aspects of the setting from the descriptions given?
- 03 Draw a detailed map of one outdoor location important in the story. Use a key to indicate the various features of the map, and a scale showing the relative distances. You may have to do some online research to fill in missing details.
- 04 Select one clearly defined natural setting and consider its elements – for example, the ocean, a mountain region, a desert, a forest, a garden, a snowy place, rain or sun, a place containing animals or plants, a river etc. In full paragraph format, describe the physical appearance of this natural setting.
- 05 Write a list of ten emotive words that capture your response to this setting.

3.3 The language of conflict

- 01 How easy was it for you to engage with Claire as a person?
- 02 Do you agree with all Claire's actions? Explain your response.
- 03 Did you feel a sense of loyalty to Claire from the beginning of her narrative? If not, when did this develop?
- 04 Summarise Claire's motives, as they are presented in the chronicle of her life.

3.4 Identifying and evaluating themes

- 01 Describe what you feel is the main theme of the narrative.
- 02 Evaluate the importance of this theme by responding in dot points to the following questions:
 - Was this theme worth writing about? Explain your answer in point form.
 - Was the author's purpose in writing clear? Explain why or why not.
 - Was the narrative delivered in an interesting manner? Give reasons for your viewpoint.
 - Were there any unanswered questions posed by the author that obscured the message of the book?
- 03 Express your emotional reaction to the theme, using the ideas expressed in the questions you have just answered to help structure your response:
- 04 How would you go about illustrating the theme pictorially? Design a visual text that could be used as a bookmark to be used as a marketing tool to portray the theme of the book. Include text and graphics to ensure that the bookmark is considered worth keeping by the reader.

3.5 Language features

Identifying and responding to tone

- 01 Examine aspects of the author's personal, social, cultural and historical background. In what ways might each of these factors influence their tone (their attitude toward the topic about which they are writing)?

Chronology

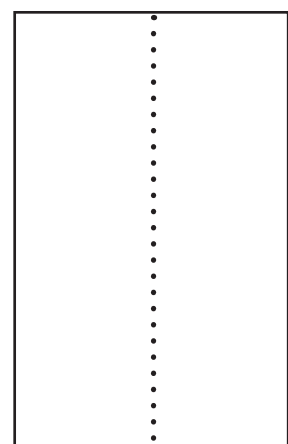
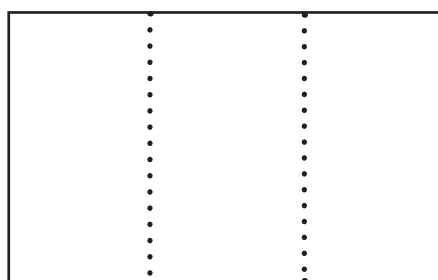
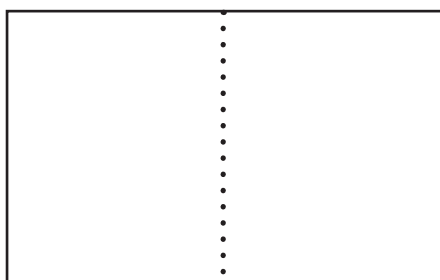
- 02 Construct a timeline that represents the organisation of the main events of the story. What scale will you use to mark the passage of time? (e.g. hours, days, weeks, or years) On the timeline, mark areas where major life events occurred.
- 03 Which parts of the story are passed over the most quickly that could have been explained in more detail?

The implied reader

- 04 Consider who the author had in mind as the implied reader. Describe them by addressing each of these characteristics: age, gender, interests and cultural background.
- 05 How well do you fit this description? Can you envision a wider audience for the work? Explain your response.

Intertextual activity

- 06 Think about the key ideas you have explored in each text in this program so far. Where do the ideas overlap? Do all the texts overlap?
- 07 Develop a persuasive advertisement featuring this book and one other book from this program of study. Create an A4 sized brochure folded in half or thirds. Look at these folds for some ideas.



Use a combination of text and graphics to present the following information.

- a general review of the book
- biographical information about the author
- visual features

Ensure that you use the persuasive techniques that this type of writing requires.

- emotive language
- repetition
- descriptive language
- high modality verbs
- contrast
- the four-fold advertising techniques of
 - capturing attention
 - sustaining the reader's interest
 - creating a desire in the reader
 - calling the reader to take action to fulfil that desire.

The point of this task is to generate interest in the book using persuasive techniques that demonstrate your writing ability and your skill at using new information to persuade.

You might like to include a map and some other appropriate images. Think about the flow of your brochure – and the order in which the target reader will see the material as they unfold it.

TEXT 4 — JOAN MARTIN (YARRNA): A WIDI WOMAN BY JOAN MARTIN AND BRUCE SHAW

You will need to read the book, *Joan Martin (Yarrna): A Widi Woman* before undertaking these activities. Note: For all tasks, the marks allocation and/or assessment weighting should be determined by teachers.

Introduction to the text

The word 'pathos' describes the feelings we associate with bad news, unlucky events, and the tragic situations that befall others. If an author can create a sense of pathos in their work, the reader is more likely to have a memorable reading experience. To some degree, this experience may affect the real life of the reader long after the book has been finished. Joan Martin's life story certainly includes pathos, but it is more than just a biography about one person's life and feelings as they reflect on their experiences. One reviewer suggests that it is 'a form of micro-history, for it reflects the experiences of many Aboriginal people' (Chris Owen, South West Aboriginal Land and Sea Council).

4.1 Representing actual events in story form

- 01 Were there parts of the story in which you lost interest? Describe them and suggest reasons for your disengagement.
- 02 Were you easily able to predict future events in the story? Did this add to or lessen your reading enjoyment?
- 03 What was one crucial decision that another person made which had a negative effect on Joan as a young person?
- 04 What were the effects of this decision on Joan's life experiences?
- 05 How might a different decision have changed things for the better?
- 06 Early in the story, how do you predict Joan may become empowered to change her circumstances?
- 07 If you could change something that Joan has experienced in the story, what would it be?

4.2 Symbolic features of setting

- 01 Select an important indoor setting featured in the text and create a detailed floor plan showing the layout of the area, using the descriptions provided by the author. Label all the important features and details.
- 02 What aspects of this setting could be considered as having symbolic meaning, rather than merely a literal one?
- 03 Select one aspect of the setting and develop a visual text that depicts the emotional symbolism of the place.

4.3 Alliance between reader and protagonist

- 01 Describe two conflicts that might be described as *external conflicts* in the story.
- 02 In each of the conflicts you described, which person's point of view do you most agree with?
- 03 Summarise the details of how one important incident arose that developed into a conflict. Use point form notes to make your summary.
- 04 Turn to the passage in the book that describes that conflict and list descriptive words and phrases from the passage that highlight the negative impact this had on the protagonist. What effect does this language have on your alliance with the protagonist?

4.4 Responding to themes

- 01** Select a scene from the book that you feel captures the essence of the theme. Consider how you would go about staging this scene for performance in front of a live audience. Use these sentence starters to give details about your directorial concept:
- I want the audience to see ... (visual appearance)
 - I want the audience to hear ... (sound devices)
 - I want the audience to feel ... (emotive content)
 - The background should represent ... (set painting/decoration)
 - The foreground should ... (free-standing props)
 - On stage, there should be ... (general props)
 - The characters should wear ... (costumes for selected characters)
 - The illumination should have the impact of ... (the lighting)
 - The action should be enhanced by ... (special effects)
- 02** Sketch one setting you envisage for this scene.
- 03** What kind of audience are you expecting to attract?

4.5 Language features

Symbolism

- 01** Create a series of symbols to represent the following aspects of Joan Martin's life:
- her feelings about her family
 - her feelings about an enemy
 - her hopes for the future

Foreshadowing

- 02** Can you identify any foreshadowing in the narrative? If so, provide a brief summary of the later event that was foreshadowed.

Telescoping time

- 03** Compose a description of the way time passes in Joan Martin's story. For example, does the narrative 'telescope' time (shorten periods of time)?
- 04** Design a graphic organiser that presents a summary of the structure of the narrative of this text. For example, are the events presented in chronological order, in a linear manner, as a random sequence or in order of importance? Using annotations on your organiser, explain why might the author have elected to tell a story out of sequence?

Intertextual activity

- 05** Conduct online research to determine what kind of public reception this book has received. For example, who has reviewed the book? Has it been honoured with any publishing or community awards? Which key public figures have endorsed it?

Glossary

action sequence	a description or demonstration of a series of events in storytelling
adjectives	words used to describe nouns more fully
aim	purpose
alliance	cooperation between individuals to benefit each other
annotations	brief explanatory notes made on a piece of text
author	the writer
background	information that is not essential to the story, but that is included to provide a fuller picture
bias	deliberate weighting of one's words to favour a particular side or point of view
biographical information	information about someone's personal life or life story
catharsis	the feeling of cleansing a reader experiences after engaging closely with an emotive story
censorship	the official regulation of mass media content to maintain agreed standards of suitability
climax	the high point of the action, drama or suspense in storytelling
colloquial language	expressions peculiar to a specific group or culture, containing informal terms
complex language	written expression that is formal, highly structured and technical
complication	a new development in the plot that adds complexity to the story
conflict	a problem or point of difference in a story that requires a resolution
contrast	the emphasis of differences between two things
conversational language	expression that reflects the nuances and informality of every day speech
descriptions	information presented to enable someone to form an idea of a particular thing
dialogue	written or spoken conversation
director	person who oversees the production of a drama performance, film or other presentation
emotive language	words and phrases selected and used for their impact upon the feelings
engage	to actively involve one's self with an experience, to strongly relate to
essay	a formal literary composition
exposition	the explanation process through which storytelling occurs
external conflict	a problem involving actions taken against a person by another, or by outside factors
first person narrative	delivery of storytelling from the point of view of the self (using "I")
flashbacks	the revealing of information supposed to have occurred in the past of the story
foreshadowing	the provision of clues or hints about coming events in a story
formal language	expression that conforms to the technical rules of speech or writing
genre	category of literature or other media by topic or form
implied reader	the writer's conception of the characteristics of their primary target audience
informal language	everyday language that does not conform to the technical rules of speech or writing
instructional writing	text designed to communicate information that teaches a procedure
internal conflict	a problem that arises within a character and requires a resolution
introduction	the opening paragraph of an essay, designed to provide a preliminary overview of a topic
literary technique	a particular way of using language to create a specific effect on meaning or impact
main body	the substantial part of an essay that contains the argument or content being presented
mind map	a web diagram used to represent the relationships between individual elements
metaphor	a non-literal description where one thing is described as if it is another
moral	a teaching about a topic, according to a particular set of values

narrative	storytelling
narrative point of view	the specific opinion or orientation from which a story is delivered
objective language	expression that aims to remain emotionless and unbiased
pace	the speed of the action in storytelling
paragraph	a passage formed of a group of sentences that are related
past tense	a mode of storytelling in which the narrator recounts the story as if it has already occurred
pathos	the creation of strong empathy by a reader imagining themselves experiencing a tragedy
persona	the imaginary personality of the storyteller that informs their style of expression
plot	the main storyline of a narrative
present tense	a mode of storytelling in which the narrator tells the story as if it is happening in real time
protagonist	the main character in a story
repetition	repeating words or phrases for effect
scene	a sequence of continuous or self-contained action
script	the written dialogue and stage directions required to perform a dramatic work
second person narrative	delivery of storytelling from a point of view incorporating the self and others (using “we”)
setting	the time and place in which the events of a story occur
simile	a comparative description where one thing is described as being like another
stereotypes	characters based on biased, uninformed or generalised opinions about social groups
storyboard	a series of sketches that illustrate a film director’s plan for a sequence of camera shots
storyline	the plot, the events that occur in a story
style	the way in which a writer chooses to express ideas, using language techniques
subject matter	the topic
sub-plot	a secondary storyline that interacts with the main plot of a work
summary	a concise version of a text, providing only the essential details
suspense	tension existing within the storytelling process
symbolism	the use of a simple object or idea to represent something more complex
target reader	the ideal person to whom the writer is directing their work
theme	the main concept the author wishes to illustrate, or the key idea that underlies the story
third person narrative	storytelling from the point of view of someone other than one’s self (using “she” or “he”)
tone	the writer’s attitude toward the topic, as revealed through their use of language
voice	the specific style of expression used by the storyteller

Suggested resources

Books

Bates, D. 1938. *The passing of the Aborigines: a lifetime spent among the natives of Australia*, John Murray, London.

Davenport, S., Johnson, P and Yuwali. *Cleared out: First contact in the western desert*, Aboriginal Studies Press, Canberra, 2005. (Reprinted 2010)

Lennon, J. and Madigan, M. 1996. *And I always been moving!: the early life of Jessie Lennon*, Coober Pedy, SA.

Film and television

Butler, M and Dean, B (Director/Producer), *Contact*, Screen Australia, 2010.

Croker Island *Exodus*, ABC television documentary, <http://www.crokerislandexodus.com.au/background-2/>

Internet material

ABC Religion and Ethics (Dutney, A.) *A Destiny Together: Time to Pray for Justice for Australia's First Peoples*, <http://www.abc.net.au/religion/articles/2014/03/17/3964950.htm?site=darwin>

ABC Darwin (Chinn, F.) *Remembering Aunty Hilda Jarman Muir*, (includes links to mp3 audio recordings), <http://www.abc.net.au/local/stories/2008/10/23/2399190.htm>

Australian Human Rights Commission, *Bringing them home: The 'Stolen Children' report* (1997), <http://www.humanrights.gov.au/publications/bringing-them-home-stolen-children-report-1997>

Autobiography remembers Indigenous artist (Curtin University), <http://news.curtin.edu.au/media-releases/autobiography-remembers-indigenous-artist/>

Bibliography of published Indigenous autobiographies (Australian National University), http://press.anu.edu.au/aborig_history/indigenous_biog/mobile_devices/ch01s04.html

Creative Spirits (advice on sourcing movies by or about Indigenous Australians), <http://www.creativespirits.info/resources/movies/how-to-find-aboriginal-films>

Global Women of Color, <http://gwcbooks.wordpress.com/>

Joan Martin (Yarrna): A Widi Woman, (e-book version)

<http://www.scribd.com/doc/160886556/Joan-Martin-Yarrna-A-Widi-Woman>

Lacken, B. Book review: 'I'm the one that know this country' by Jessie Lennon, http://www.academia.edu/6036306/Review_of_Im_the_One_that_Know_This_Country_by_Jessie_Lennon

Morawa Now and Then, (Historical resource page), <http://www.wanowandthen.com/morawa.html>

Northern Territory Government Department of Arts and Museums, *Territory Stories* (index of publications), <http://www.territorystories.nt.gov.au/browse?type=author&value=Muir%2C+Hilda+Jarman>.


Northern Territory Stolen Generations Aboriginal Corporation, <http://www.ntsgac.org/>

Operation Blue Streak, [http://en.wikipedia.org/wiki/Blue_Streak_\(missile\)](http://en.wikipedia.org/wiki/Blue_Streak_(missile))

Rowlands, D. T. *Australian atomic massacre still ignored*, in 'Green Left Weekly', <https://www.greenleft.org.au/node/54394>

Silent Cries for Croker, Our Island Home (poster), <http://salinkup.com.au/media/pdf/crokerdisplay.pdf>

Stumbling through the past ... delving into history, <http://stumblingpast.wordpress.com/2013/07/07/review-paint-me-black-by-claire-henty-geberty/>



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