

Narratives that Shape Our World



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Key Words From the **Rubric**



- ❧ **RANGE** of narratives from the past and the contemporary era
- ❧ Narrative as a vessel for representation of **ideas, attitudes and values**
- ❧ Function and role of **storytelling** – why do we tell stories?
- ❧ How do we use narrative to shape meaning?
- ❧ How does narrative influence how we understand self, others and the world?
- ❧ How does **context** influence the narrative and how are the **values of the composer** illuminated through the narrative?
- ❧ The crafting of textual structures, stylistic features and language
- ❧ **Conventions** of narrative
- ❧ **Rhetorical devices** used to enhance narrative

What is Narrative?



SYLLABUS DEFINITION

- 🌀 **Story:** refers to the actual chronology of the events. This sequencing of events creates a sense of control where we take the randomness of events and turn them into an order structure in our minds.
- 🌀 **Narrative:** manipulation of that story in the presentation of the narrative
- 🌀 **Story** is about the '**content**' we talk about and **narrative** is '**how we craft the content and why we craft it that way**'



SHAPE?



- ❧ **Give form to**
- ❧ What does form mean?
- ❧ To represent and structure something – perhaps turning our memories into stories which become interpretations of truth?
- ❧ **What truth is being represented and structured?**
- ❧ The limitations and potential of a world.
- ❧ **What is 'our world'?**



Whose World?



- ☞ Whose world are we talking about?
- ☞ Are we looking at **Western** literature?
- ☞ Are we looking at literature at a **global level, post-colonialist level and/or Marxist** ?
- ☞ Are we looking at **feminist literature** - is that world different?
- ☞ Are we looking at **public and private** worlds?
- ☞ How do we make this work for many audiences and the needs and interests of specific students?

Repetitious Narratives



- ❧ Campbellian Monomyth and the Jungian collective unconscious
- ❧ **Merging point:** archetypes that resonate across cultures/worlds
- ❧ How can Gilgamesh speak to Dorothy?
- ❧ **If I want to make this all-encompassing, what narratives do we share time and time again?**



The Hero's Journey



- Archetypal narratives and archetypal characters
- To make it current, we need to look at **permutations** of this structure/narrative framework despite the **universality of this structure representing human experience**



Whatever we repeat shows us:



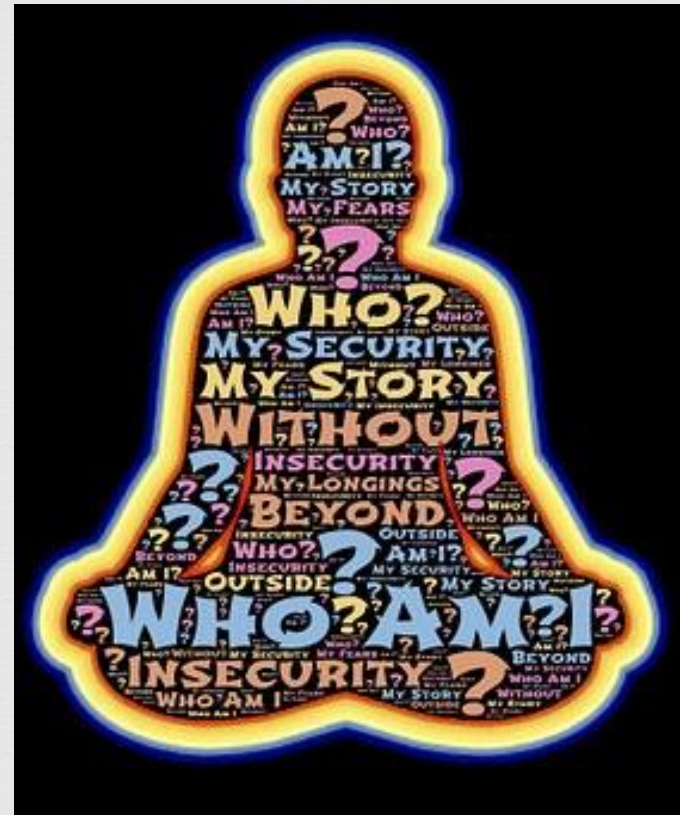
- What we want to hold onto
- What we believe defines our **values**
- What we believe defines our **ambitions/aspirations**
- What we believe defines **our anxieties** and fears



But where to start?



- Outline the basic, fundamental hero journey structure
- Consider the departure and separation from the ordinary world, the series of obstacles and major crisis, the return to the ordinary world with the expectation of transformation and/or elixir...
- The hero as **central protagonist** but the face of the hero keeps changing because we place self at the centre of the novel/text and self changes over time.
- We cannot assume all students are familiar with this foundation**



Bakhtin's Chronotope of the Road



- ☞ Chronotope refers to the way the **interconnectedness of time and space are artistically expressed in literature**
- ☞ Time and time again, we find that the 'road' is the site of **struggle** where **confrontation and revelation occur**. The confrontation and revelation rarely occur at home. The hero has to move away from the domestic space, experience the movement of time in another space which may be ongoing and **it is within this site of struggle that disillusionment or enlightenment occur**.



Recurring Motif



Ganser et al

- ☞ In drawing on the adventure plot, which has its roots in Greek mythology (Vice 210-2), the **chronotope of the road as setting charges the road with the function of a meeting place for characters who would otherwise perhaps never meet.** As in the course of travelling **the roadies' personalities, stories and backgrounds** are revealed, a change of personal development can also be triggered off by a fellow traveller--their fates are intertwined, if only for a short while.

Bakhtin

- ☞ *“The chronotope is the place where the **knots of narrative are tied and untied.** It can be said without qualification that to them belongs the meaning that shapes narrative.”*

Time and Space



- ❧ **Re time:** features of narrative such as flashbacks, flashforwards, present tense, circular, linear, real and imaginary
- ❧ **Re space:** domestic or commercial, public or private, enclosed or vast, inviting or foreboding, natural and artificial
- ❧ **Working together :** the time-space connection is the centre of representation - when things happen and where they happen reinforce characterisation and conflict.

Teaching Texts: **A Concert**



- ❧ **Opening Act:** Judith Wright, Margaret Atwood and Leo Tolstoy
- ❧ **Main Act:** Homer and David Malouf
- ❧ **Encore:** Ridley Scott
- ❧ **Extension:** Christopher Hitchens
- ❧ Each of the texts follows the typical human experience of **confrontation and revelation** along a 'road' which is fundamental to the hero's narrative.



The Opening Act 1: Judith Wright



∞ Legend (a poem)

- ∞ **Plot:** a blacksmith's boy leaves the ordinary world and, through overcoming a series of obstacles, he returns with a heroic reputation. He is the epitome of the common man made warrior - archetypal characterisation with little depth.
- ∞ Sense of the epic in its telling – *nobody is bolder, nobody is braver*
- ∞ **Links between time and space** – the road is the site of struggle because of its distance from the comfort and security of home. Space is circular because her hero returns to the ordinary world but the events within time have changed him.

Wright Continued



- ❧ **Narrative Structure:** follows the typical conventions of the hero's journey structure
- ❧ **Form** - ballad style, oral storytelling in its musicality
- ❧ **Confrontation:** nature is initially an obstructive force, isolation and a sense of darkness, loss of material and physical security
- ❧ **Revelation:** overcoming natural forces can promote resilience, faith in self can lead to spiritual security



The Opening Act 2: Atwood



∞ *The Boat Song (poem)*

- ∞ **Dramatic Monologue style**: she takes an aspect of the Titanic story and reimagines it through poetry – the mythical narrative of the violinists playing even as they sink beneath the icy sea. Her poem starts using in media res.
- ∞ **Like Wright** - Atwood takes the notion of the hero's journey but she couches it in the familiar tragedy and offers a new way of seeing heroism. Instead of capitulation to hysteria and panic, like the charged atmosphere on board the ship, the brotherhood of violinists play on together and attempt to restore order and dignity to humanity.

The Opening Act 2: Atwood

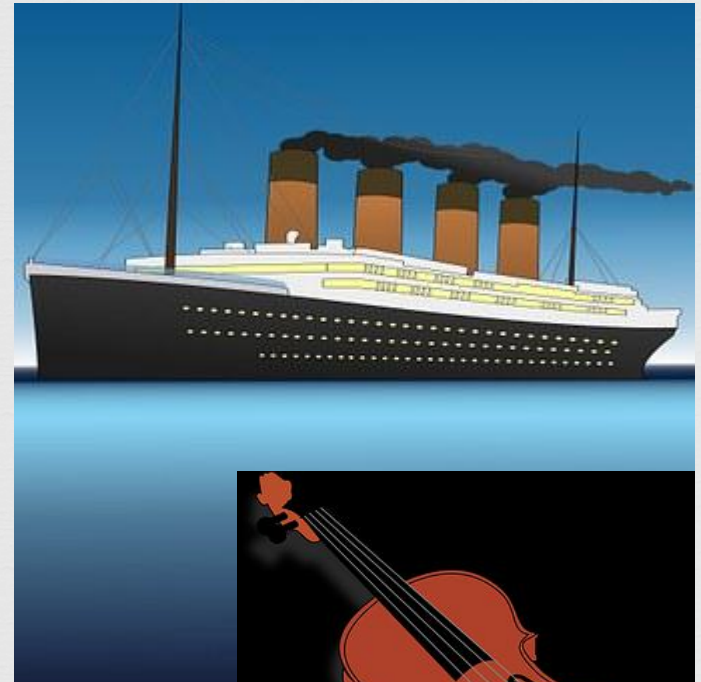


- ☞ She elevates the myth of the ordinary man made 'hero' – rather than single-minded and insular, her hero epitomises dignity and sacrifice. Her language is more economical rather than epic in style but the background of the text remains epic in nature.
- ☞ Although there is no road, **the sea functions in a similar manner as does the ship which replaces the symbolic car/horse.** The archetypal narrative still holds and the landscape tests the 'heroes' BUT its permutation **compels us to ask different questions.**

Atwood: Confrontation and Revelation



- ☞ She provokes thought on **class distinctions and how religion is not the source of the elixir here**; brotherhood and bonds of humanity are foreground.
- ☞ **Confrontation**: When confronted with death, who are we? Silenced or storytellers?
- ☞ We can extend that to the metaphysical- when we are confronted with the **death of a former identity**, who do we become? **How do we take control of our 'story'?**



Leo Tolstoy: *Master and Man* (Russian novella)



- ✧ Tolstoy **transcends the muscular warrior model** and builds the endurance model of the hero. As civilisation transitions from the threat of sabre tooth tigers, we are **confronted by old and new threats-** forces of Nature and the compulsion for greed- materialism.
- ✧ **Plot:** Despite the protestations of loved ones and strangers, a master and his servant - and his good horse- travel to seal a business deal during a severe blizzard. Unable to see the road, literally and metaphorically, they circle around in practically the one space. Eventually, death claims one of them.

Tolstoy – Religious and Sympathetic to Peasants



- ❧ Tolstoy draws us towards **an appreciation** of the peasant, common man – Tolstoy was wealthy but was empathic to peasants
- ❧ Celebrates the **elixir of religious salvation** and rejection of the material – Tolstoy experiencing religious catharsis
- ❧ The road is still featured strongly but the hero's face has changed – **two middle-aged men**
- ❧ Focus on the **importance of landscape** as a catalyst for man's awareness of his character or lack thereof

Revelation: Spiritual Metamorphosis



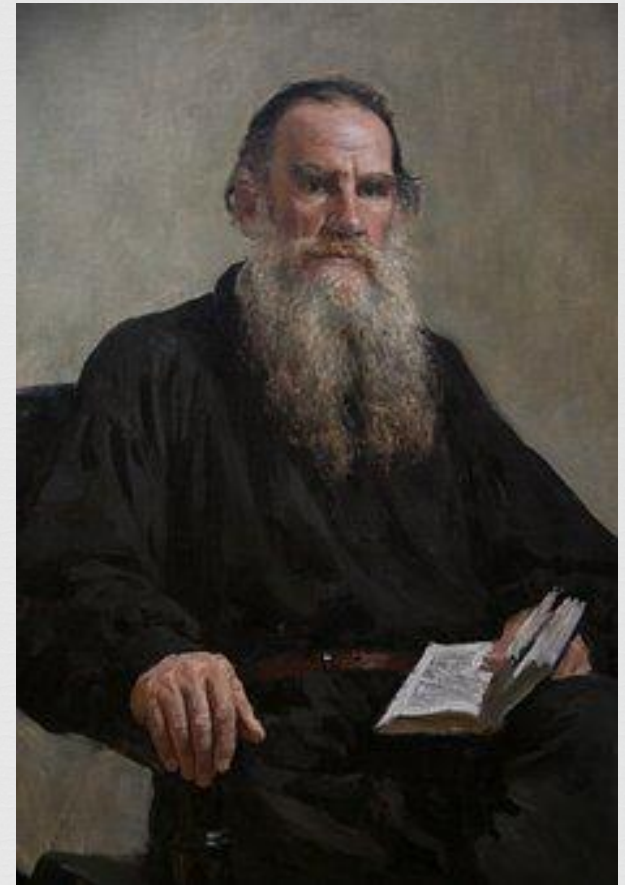
☞ "*Metamorphosis* serves as the basis for a method of portraying the whole of an individual's life in its more important moments of crisis: for **showing how an individual becomes other than what he was**. We are offered various sharply differing images of one and the same individual, images that are united in him as various epochs and stages in the course of his life. There is no evolution in the strict sense of the word; what we get, rather, is **crisis and rebirth**" (p. 115). Ganser et al



Tolstoy and **Techniques**



- ∞ Uses **evocative imagery** and the **pattern of three**
- ∞ **Contrasting characterisation**
- ∞ **Symbolism** and motif of the clothes on the washing line in the blizzard
- ∞ Religious symbolism
- ∞ **Alternating metaphor** of master as God and master as 'money'



Vasili

Master

Innkeeper and Church Elder

Preoccupied with business/materialism

Pompous and superior

Sees his workers and animals as objects/tools

Nikita

Man

Labourer and Drunkard
Valued as kind and pleasant as well as industrious

Devoted to son but has a fragmented relationship with wife

Accepting of his condition of servitude
Aware of his exploitation

Affinity with nature and animals

Marxist Reading and Spoiler Alert

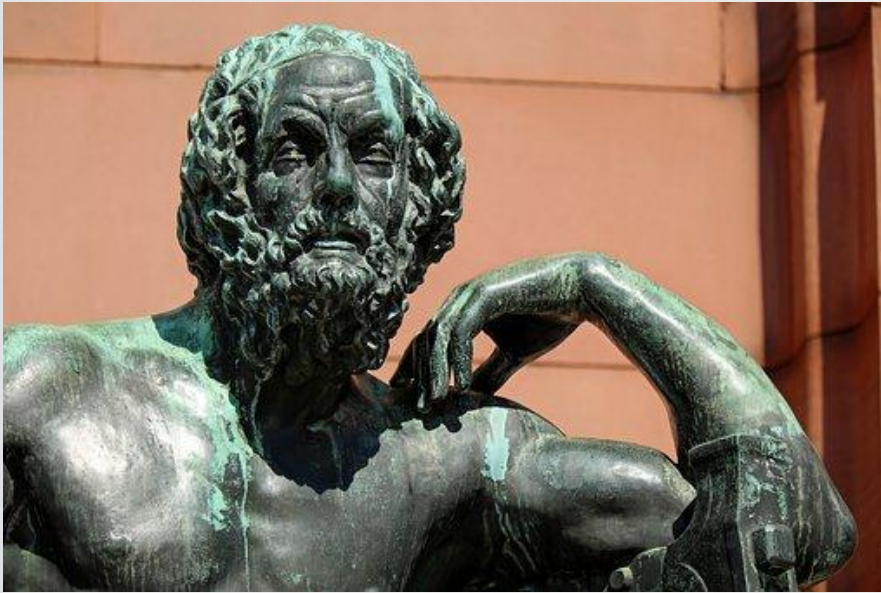


- ☞ Whilst the common man lived (and the master died), the common man had to work for another 20 years? Given that he was tired of his life of hardship, is that a positive?
- ☞ The master experiences the joy of salvation in sacrifice which he seems to have gained in an instant.
- ☞ **Is Tolstoy interested in the longevity of life or the quality of one's life?**
- ☞ Is it better to have a good life than a long life?

The Main Act



Homer



Malouf

The Iliad and Ransom



Homer Context

- ☞ Acclaimed writer but does he exist? Ancient Greek
- ☞ Lived in a time of war
- ☞ Wrote about warriors in this particular text but The Odyssey is a celebration of returning home as opposed to the celebration of the warrior spirit
- ☞ Emphasis on Gods and sense of life being controlled by chance
- ☞ Emphasis on lives of great men

Malouf Context

- ☞ Acclaimed Australian writer
- ☞ Was initially read the story of the Iliad during a time when Brisbane looked like it would be invaded by the Japanese
- ☞ Wrote the novel post 911 but did not publish until 2009
- ☞ Emphasis on choice and chance merging in ambiguous ways
- ☞ Personal, intimate, celebrating common man and everyday life

Main Act: The Intention



- ❧ The 'opening acts' texts have been leading students to consider the big ideas which are central to David Malouf's *Ransom* and the hypotext on which it is based – *The Iliad by Homer*.
- ❧ This will assist **in building their appreciation of how texts work together as a community of ideas** and shape their understanding of connections between texts.
- ❧ Furthermore, what we want them to start to realise is the **connections between stories and storytelling** across time and place.



The Iliad- only study Book 24



- ☞ Most of the book is about battles and warrior representations
- ☞ This chapter is the closest that we can possibly relate to as a contemporary audience – **suffering and grief**
- ☞ Traditional epics did not provide deep insight into the psychological but Malouf quite clearly delves into the aspects of **dual identities, insecurities and the responsibility of leadership as a burden.**





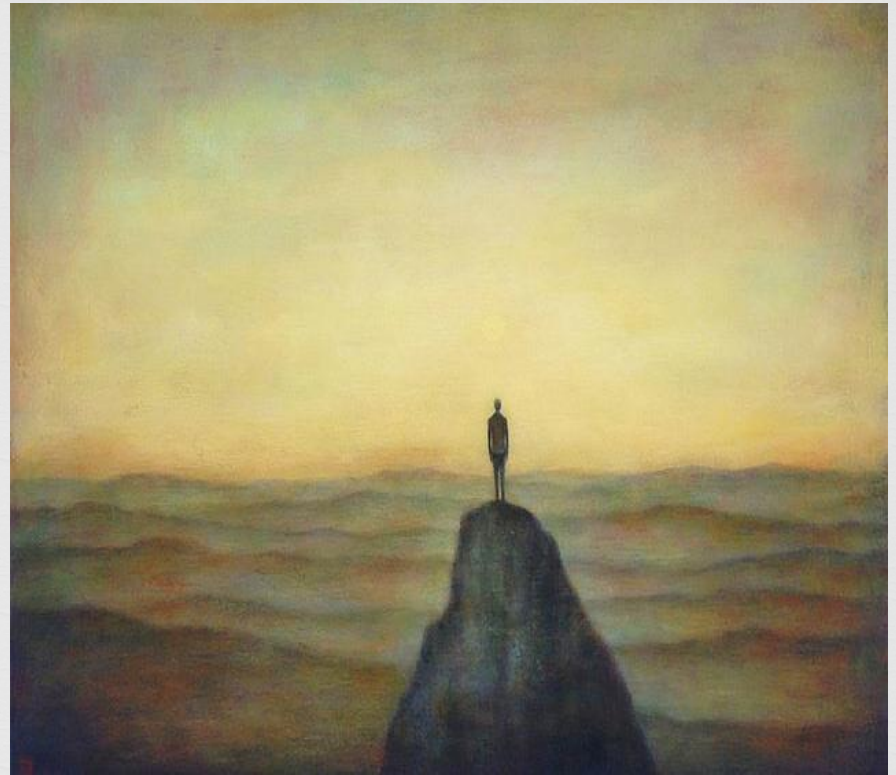
Ransom- A Reimagining

- ☞ Achilles the great warrior has lost his close friend to Hector (Trojan Prince) in battle. Facing unbearable grief, he kills Hector and then defiles the body over and over in **a bid to seek vengeance**.
- ☞ Meanwhile, King Priam decides that he must embark on a journey to retrieve his son's body **and bury him according to custom**. Much to the dismay of the royal court, he decides that he will plead with Achilles and take the ransom. He orders Somax, a carter, to assist him on the journey. With two mules, Beauty and Shock, as companions, they **travel through a pastoral landscape** - where a King **learns about sensory life** from a common man - and into the Greek camp - where a warrior **learns about empathy** from an interaction with a grieving father.

Adventure Meets Everyday- Epic Meets Novel



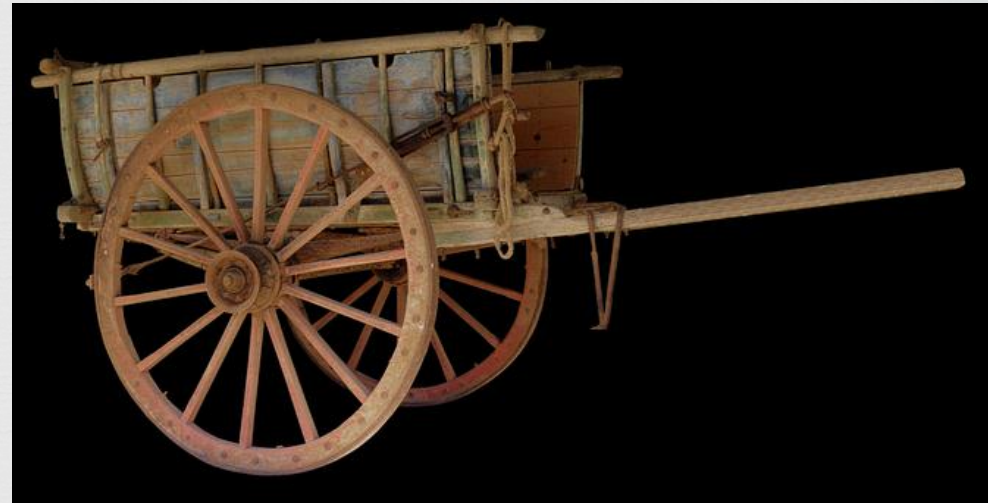
☞ **Everyday Adventure Novel:** The most characteristic thing about this novel is the way it *fuses the course of an individual's life (at its major turning points) with his actual spatial course or road -- that is, with his wanderings.* Thus is realized the metaphor 'the **path of life**'" (p. 120). ii) " (Ganser et al)



Malouf Imitates and Innovates



- ❧ Malouf combines the traditional Greek romance Adventure novel, which made time and space abstract, with the more intimate private, personal and specific everyday adventure novel .
- ❧ Somax – servant/carter – becomes the means by which we are privy to the personal and intimate profile of great men. Kings feel a sense of openness with servants because they are not considered their equals.



Somax- The Common Man?



☞ The servant is the eternal "third man" in the private life of his lords. **Servants are the most privileged witnesses to private life. People are as little embarrassed in a servant's presence as they are in the presence of an ass,** and at the same time the servant is called upon to participate in all intimate aspects of personal life. Thus, servants replace the ass in the later history of the adventure novel of the second type" (p. 125). *Ganser et al*





Achilles

- Catharsis as he is able to
- Knowledge of

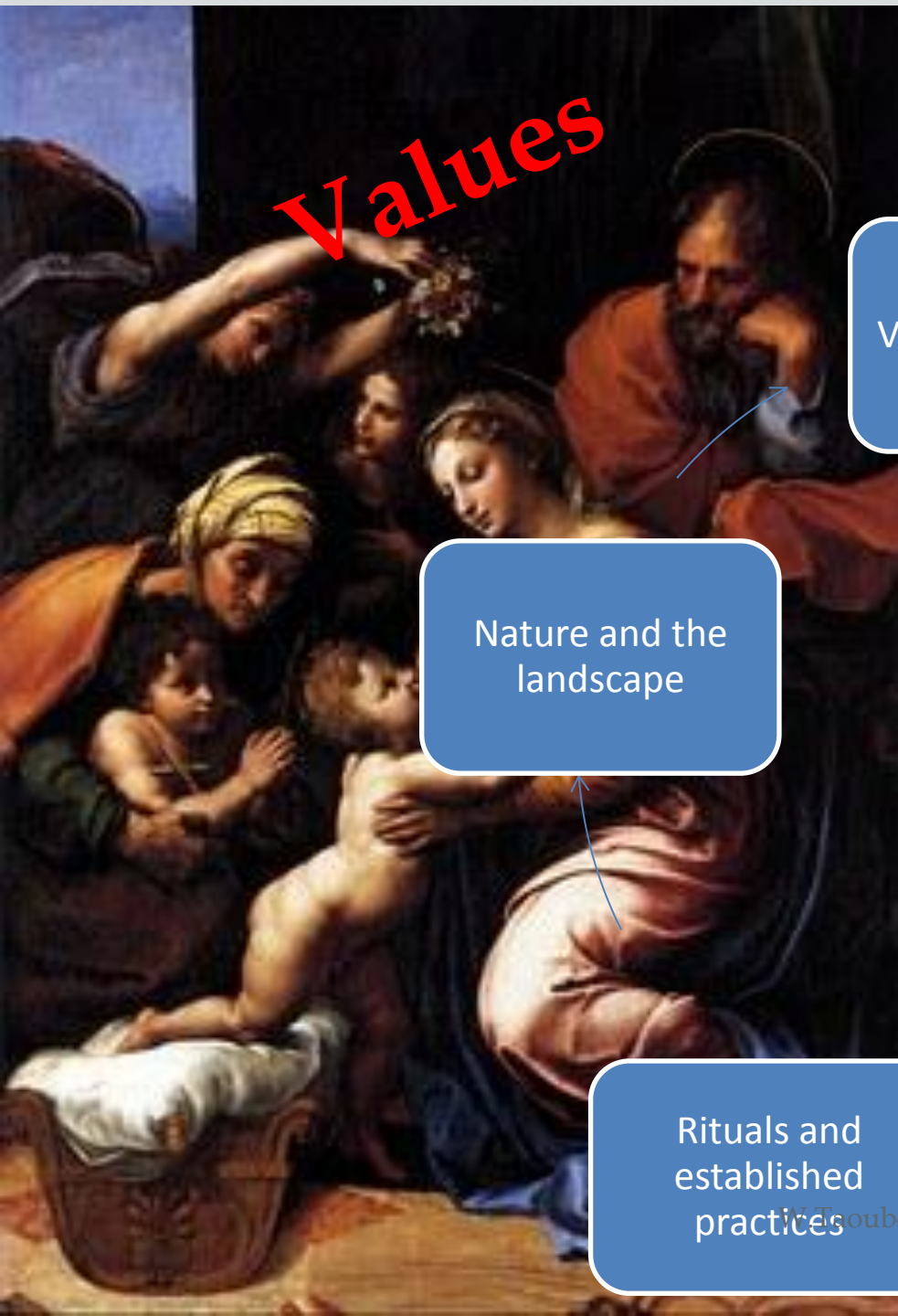
Priam

- The return of his son's body for
- Legacy of

Somax

- A story by which he can
- Knowledge of

Values



Violence/Revenge

Nature and the landscape

Family and Intimate Relationships

Rituals and established practices

Compassion and empathy

Singing it Anew: BERNADETTE BRENNAN

University of Sydney



‘One obvious answer as to why 21st Century readers may enjoy being invited into Homer’s Iliad is that **our world is yet again in the middle of a war**. Perhaps readers, like the child Malouf, appreciate the parallel concerns of the ancient story and their contemporary world. Malouf has not discounted Peter Conrad’s reading **which sees his “Troy, “a city of four square towers topped by untidy storks’ nests”, as the World Trade Center arrogantly multiplied.**’ Indeed he suggests that the visual image of the actual disintegration of the Twin Towers in real time, powerfully evoked more symbolic concerns **about the fall of the city, of civic values, of civilisation.**’

Aesthetics: BERNADETTE BRENNAN University of

Sydney



‘This notion of the beautiful, of writing as a creative act that weighs words, structure and meaning, that varies rhythms and controls perspective is realised in Ransom. Think of Somax’s surprise at the cleanliness and ‘whiteness’ of Troy (93), of Priam’s vision of Somax’s daughter-in-law (128), of the extended passages where narrative perspective shifts from Somax to Priam and back again (132-36) as they journey quietly towards the Greek camp. In these moments we as readers experience what Priam experiences when he steps out of the royal realm and into the everyday world: ‘out here[...]everything was just itself. That was what seemed new’ (124). These most ordinary of moments, through Malouf’s crafting, become extraordinary epiphanies.’

Style 1



Stylistic Feature	Example in Text	Impact/Effect of this Feature
Poetic and lyrical prose	<p>- <i>He floated in the long soft swirlings of her hair.</i></p> <p>W.Taoube 2017</p>	<p>Achilles recalls the memory of his mother - a sea nymph. Malouf's poetic prose, enhanced by sibilance, engages our visual and tactile senses as we imagine the lightness of such a feeling. As Achilles is feeling heavy with despair, this memory comforts him, a reminder of how familial relationships are integral to our stability, particularly when chaos seems to consume us.</p>

Style 2



Stylistic Feature	Example in Text	Impact/Effect of this Feature
Alternating points of view	<p>A bird is seen just as the carter and king prepare to leave Troy:</p> <p><i>...the carter thinks, a chickenhawk</i></p> <p><i>But prompted by his mother, the priest Helenus proclaims it an eagle</i> W.Taoube 2017</p>	<p>The different reading of the 'sign', a convention in epic poetry, is mocked here. Whilst Somax looks at the bird in a practical manner, the royals imbue it with divine protection. Malouf highlights the difference in class and attitudes.</p>

Style 3



Stylistic Feature	Example in Text	Impact/Effect of this Feature
Flash-forward	<p>Priam's death at the hands of Achilles' son:</p> <p><i>Priam has tripped in flight on the hem of his robe ...he casts a terrified glance behind him as the furious boy descends, flame-headed, enraged, his body a furnace pouring out heat.</i></p>	<p>This is from Achilles' perspective - it shows how this moment of compromise between king and warrior will not last, and reminds us of the ongoing implications of war and its generational impact.</p> <p>W.Taoube 2017</p>

Theme



- ☞ **Quality of life vs Longevity**: do I die young but become a legendary warrior or do I live to old age and become lost to history? Do I adhere to conservative actions and protocol or do I take unprecedented acts that will ensure I will create a legacy?
- ☞ **Confrontation of our powerlessness and despair as we experience suffering**: how do I cope with suffering and grief? Do I use more violence to avenge death or do I take the road less travelled of diplomacy in a time of protracted aggression?

Theme



- ❧ **How important are relationships** – brotherhood, disparate relationships between King and Servant, the way we respond to foes, the human race?
- ❧ **Heroism as ideal** – do we have to do something heroic for our life to be of value?
- ❧ **Validation through stories:** we are all trying to construct a story that gives value or meaning to our life

Is Suffering **Central** to Heroism?



- ❧ Is the reason we all have heroic value or potential for heroism is that we all suffer – part of the human condition? Is this the platform on which we can relate?
- ❧ We must all learn to navigate our way through suffering to develop resilience.
- ❧ Is that the real elixir?
- ❧ At the heart of the epic and the novel is essentially the story of all of us – dressed in different clothes.

In a Post 911 World



- Malouf has written a story about heroes who spend their time trying to **construct a vision of how they will die and what legacy they will leave**. But what about those people whose life can be extinguished so quickly – who do not get to face their enemies or plan out their legacies – like the victims of 911 or other traumatic events? If they cannot ‘see’ the enemy, do they stop worrying about death and start living in the present?
- How do we respond once confronted with the threshold of death?
- What is the meaning of life? Who am I? Repeated narrative alongside the hero’s journey structure.

Bringing Texts Together



Thesis 1	Thesis 2	Thesis 3
<p>Storytelling can be a controversial practice because it can be realised through many perspectives and can reflect a collision of ideologies.</p>	<p>Narratives are open to interpretation but often the values they communicate sit upon a universal platform of agreed human conduct.</p>	<p>Narratives can be permutations of the old and the familiar or they can be completely new and innovative. Irrespective, every time we alter a narrative we raise a question about self, others and the wider world.</p>

The Encore: *Thelma and Louise*



☞ “With the advent of mass tourism and the **crisis of home** and the nation for the Vietnam generation, **place and space as socially constituted categories were renegotiated in the road movie**. Whereas in the decades before, the genre had articulated traditional American values like family, nationalism, and patriotism, the post-Easy Rider movies **interrogated the old ideological securities and ultimately disrupted the notion of home whether as "the family" or "America."**

☞ (1970s Road Movie)





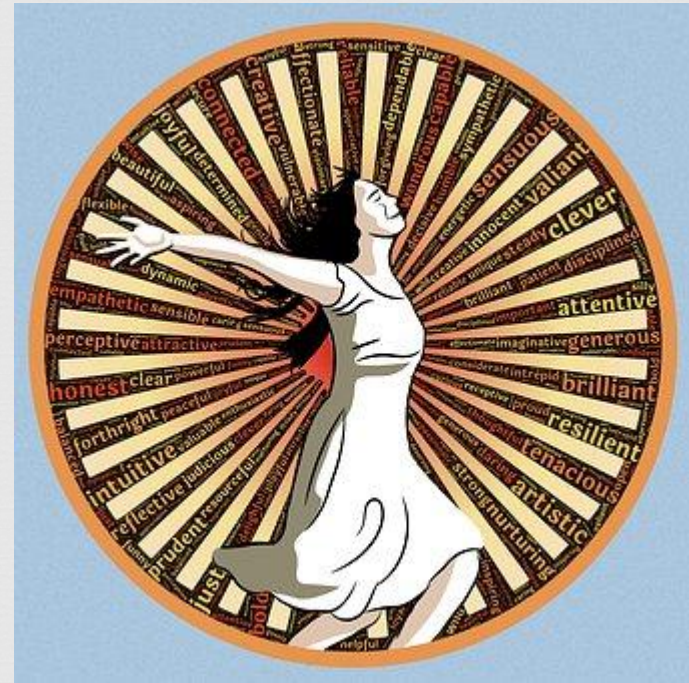
Same Canvas, Different Picture

www.shutterstock.com · 558119167

- ☞ Same canvas – chronotope of road and hero journey but the women are **challenging** the traditional gendered space
- ☞ Road films are typically the **bastion of males** and we follow their desire to escape from the domesticity of home- escape quest, find their fortune or male fortitude
- ☞ **Backdrop of landscape** is compounded – it is central to the significance of their actions because its vastness and harshness is part of the physical and the intellectual trial

Still Suffering

- Still a story about suffering but focalised through the lens of women
- Simone De Beauvoir – *woman is made, not born*
- Both Thelma and Louise are different in personality but their suffering/conflict remains central to their desire for metamorphosis and empowerment.



Aristotle: Pity, Fear, Catharsis



Using the tragedy model of Aristotle, we can see how audiences are drawn into witnessing the women's' confrontations and revelations:

Pity: their limited life, sexist husband, loss of control, lack of choice

Fear : rape, pursuit by law, robbed, entrapment

Catharsis – purging of strong emotion to restore balance – choice is there but we/they may not like it.

Change **Hero**; Change **Anxieties**?



- ❧ Sexual assault and constant harassment – sense of entitlement when it comes to ownership over women and objectification of women
- ❧ How one dresses – the politics of dress
- ❧ Current sexual harassment scandal in Hollywood at upper echelons of politics
- ❧ Economic powerlessness
- ❧ Maintaining social norms of femininity when demonstrating aggression – empowered female or manly female?

Androgynous Storytelling

- ❧ Female screen writer
- ❧ Male director
- ❧ Who owns the story? Who has the authority over how it is shaped?
- ❧ How do we gain ownership of this story?
- ❧ Is this text more polemical than entertaining? Is that a problem?



<p>First 20-30 minutes</p> <p>Plot</p>	<p>Main Ideas</p>	<p>What I did not understand OR what I would like to confirm?</p>
<p>❑ Thelma and Louise are preparing to leave their ordinary world and embark on a road trip to a cabin.</p>	<p>★ There is tension because Thelma is required to ask her husband if she can attend the trip. The absurdity of a grown woman asking her husband sets up the parent-child relationship and highlights the beginnings of patriarchal oppression.</p>	<p>Why does Thelma listen to her husband? Is she too comfortable in her surroundings? Is it all her husband's fault?</p> <p style="text-align: right;">W.Taoube 2017</p>

First Stage- Leaving



- ☞ Thelma and Louise are characterised as stifled, dissatisfied women operating within their public identity but not experiencing their essence. Contrasting the two women sets up their differences. Men are characterised as oppressive but in different ways. There is a focus on interior spaces such as the home, café, and bar, representing the initial claustrophobic mood of the domestic space.

Dialogue/Song Lyrics	Other cinematic techniques	Analysis
<p>Opening is Louise working in the café whilst the lyrics <i>'I ain't looking for a fight'</i> play in the background</p>	<p>Cut from her cautioning girls not to smoke because it ruins sex drive and then she hypocritically smokes in back room</p>	<p>Louise is attempting to adhere to the role of maternal figure set up by society but her actions suggest she does not want to be conditioned that way</p>
<p>Thelma: I have to ask Darryl. Louise: Don't be a child!</p>	<p>Thelma's dressing gown (costume) is same decor as teapots</p>	<p>Thelma's costuming and her childish dialogue illuminate her claustrophobic position as an object in this space</p>

Obstacles/Belly of the Beast



- ☞ The women's relationship with each other and with others is tested, and revelations are made.
- ☞ We see the unshackling of past identities, role reversal occurs, the risks continue to beget other risks and there is no retreat from each other

BUT

escape and freedom are still on the agenda.

Dialogue/Song Lyrics	Other cinematic techniques	Analysis
<p>Louise - <i>If you weren't concerned with having so much fun, we wouldn't be here right now.</i></p> <p>Thelma - <i>so this is all my fault, is it?</i></p>	<p>Pregnant silence, the breaking of cutlery as Thelma gets up to break the tension by heading to the bathroom.</p>	

Third and Final

☞ The women's relationship is strengthened by the recognition that they cannot accept entrapment. They moralise with truckers and policeman along the way and they factor in some violence to demonstrate their power. The choice to end the chase on their terms- and refuse to operate within a sexist society - is made by the ambiguous ending where reader/viewer response will determine how one interprets the choice of the women.



Thelma - *I always wanted to travel. I just never got the opportunity.*

in a white suburban bedroom/ in a white suburban town/ at the age of 37/ she realised she'd never ride through Paris/ in a sports car with the warm wind in her hair/ ----
recognition of fantasies
no longer realised as we
grow old - reality
dissolves the fantasy

Driving through desert landscape at night they take in the sublime, and see its beauty in ways that seem transcendental and provoke raw truths about their world.

As they travel amongst monolithic rocks, swapping driver's seats to show lapse of time, song lyrics reveal a ballad about the defeat of Lucy Jordan, a symbol of their situation.

Ganser et al 2006: 1



☞ 'The chronotope of escape is given the appearance of an **explicit social critique of the patriarchal system**. Using the crosscutting format typical of many road movies--**juxtaposing stable, grounded, and oppressive society with the mobility on the road**--the film codes Thelma's marriage and Louise's job as static and enslaving, thus making their trip an escape from the patriarchal law of domestic servitude and economic dependence even before they actually become fugitives of criminal law.'

Ganser et al 2006: 2



- Significantly, *Thelma and Louise* furthermore effects something of a synthesis of the escape and quest chronotopes discussed here. It is the "snowball effect," as Louise puts it, of their initial attempt to escape from oppression, which turns them into outlaws and introduces Mexico as the mythic destination of their escape. Escape, however, remains the dominant chronotope throughout the film, as Thelma and Louise opt to take the longer, indirect route (circumventing Texas altogether), **thus emphasizing the narrative and political significance of their journey rather than the destination.**
- <http://facta.junis.ni.ac.rs/lal/lal2006/lal2006-01.pdf>

Hitchens: Extension



“What can be asserted without evidence can also be dismissed without evidence.”



Vietnam Syndrome



- Enrichment activity: focus on argument and narrative
- Hitchens travels to Vietnam and, based on what he sees, **navigates his way through suffering and crisis of responsibility.**
- Focus is on the ongoing consequences of Agent Orange – long term effects on Vietnamese people and American soldiers
- The use of narrative and rhetoric merges to create a **personal, philosophical and political essay**



Rhetorical Technique	Quote	Effective/Not effective
<p>Loaded and highly charged emotive language to display the effects of the chemical on children - positions the reader to be disgusted with the acts of the government</p>	<p><i>The little creature was not lying torpid and still. It was jerking and writhing in blinded, crippled, permanent epilepsy...and given no release form endless, pointless, twitching misery.</i></p>	
<p>Inclusive language</p> <p>Appeal to humanity</p>	<p><i>'Change only the name and the story is also about you.'</i></p>	

Hitchens was confronted by:	Revelations for Hitchens included:
<ul style="list-style-type: none"> • The physical impacts of the chemical, particularly on children 	<p style="text-align: center;">BUT</p> <ul style="list-style-type: none"> • Sometimes victims suppress the truth because they would prefer to communicate the heroic rather than the humiliation
<ul style="list-style-type: none"> • The reality that the effects continue to impact generation after generation and we seem powerless to affect change. 	<p style="text-align: center;">HOWEVER</p> <ul style="list-style-type: none"> • Even though his writing is sharp and visceral, it still cannot convey the horrific reality or do justice to what he is observing.

So **where** does this module fit?



- ❧ **Read to Write :THE CRAFT - Reader/Writer Identity**
Building student knowledge of what effective writing is?
How do we communicate?
- ❧ **Critical Study: THE CRITIQUE: Composer Identity**
Building student knowledge of a substantial text and the skills needed to critique aspects of that text
- ❧ **Narratives: THE CULTURE: Cultural Identity**
- ❧ Building student capacity to understand the social and cultural function of writing; writing promotes social cohesion once we share each other's stories. Storytelling reminds us we are inherently linked beyond appearance and culture.
- ❧ **Nice launch into human experiences** from this module.

Compare with Year 12 Mod A: Textual Conversations



☞ In this module, students explore the ways in which the comparative study of texts can reveal resonances and dissonances between and within texts. Students consider the ways that a reimagining or reframing of an aspect of a text might mirror, align or collide with the details of another text. In their textual studies, they also explore common or disparate issues, values, assumptions or perspectives and how these are depicted. By comparing two texts students understand how composers (authors, poets, playwrights, directors, designers and so on) are influenced by other texts, contexts and values, and how this shapes meaning.

Assessment

- ∞ **Artists in Conversation:** podcast of two artists from the unit in conversation about whether they imitate or innovate. How do they craft narratives to extend our understanding of the world?
- ∞ **Composing narratives:** students write a **series of narratives** through the unit in response to texts studied and hand in ONE by the end – it should reflect the chronotope of the path.
- ∞ **Visual Representation:** students take one of the texts in this unit and **create a book trailer** that will **resonate for a global audience. Explain and reflect on choices.**



End of **Literary** Concert



W.Taoube 2017