**ANZAC Day by Mark Willis**

The first section gives a lot of information regarding the background of Anzac Day. This provides the context for the audience so that the audience can properly engage with the speech.

Willis gives his respect, gratitude, and admiration of the soldiers of Anzac Day, and acknowledges their courageous acts. The text uses characteristics that are highly valued to further engage the audience. This has the effect of warming the hearts of the audience so that they appreciate the people who are commemorated on ANZAC Day. It has the effect of engaging the audience to appreciate and remember the soldiers who fought on ANZAC Day.

Willis thanks the soldiers of Anzac Day on several occasions. Thanking people is a positive audience value. It has the effect of engaging the audience since giving thanks is something appreciated.

The word ‘remember’ is repeated several times throughout the text to create the effect of emphasis on the remembrance of the soldiers.

“War isn’t a nice thing” 🡪 This works to clarify and reframe the purpose of ANZAC Day to undermine those who claim that ANZAC Day glorifies war. It engages the audience by speaking in a social context where many in his audience would’ve heard of the objections towards ANZAC Day.

“So why do we come here?” 🡪 The rhetorical question engages the audience by asking a direct question, asking them to question themselves.

Anzac Day “shaped us as Australians”🡪 The mention of a sense of unity as Australians has the effect of engaging the audience and making it more personal since a sense of identity is involved.

“To pay tribute to those who put freedoms for others before their own interests” 🡪 The mention of these values further emphasises the purpose of ANZAC Day – not to gloat over our enemies, but to acknowledge those who sacrificed for others.

The fact that Willis says that society lacks selflessness further engages the audience by setting a critical tone which contrasts from the rest of the speech – it tells the audience that we need to learn to acknowledge and appreciate.

The fact that Australia’s only famous monument is a dog on a tuckerbox says that Australians don’t glorify people as gods by making statues of them, more often celebrating the ordinary, one of the characteristics of Australians. This engages the audience since this statement is regarding the sense of identity of Australians.

The word ‘ordinary’ is repeated several times, further emphasising that we aren’t commemorating and glorifying gods or inhuman figures, but celebrating the characteristics and sacrifices of ordinary, everyday men.

Willis refers to recent Victoria Cross recipients. This works to create a sense of present tense to say that ANZAC Day isn’t simply a historical event, but, more than that, more so something that lasts forever.

The anecdote to the WW1 diggers’ songs has the effect of representing Australian self-deprecation, work ethic, effectiveness and, above all, ordinariness.

“The trouble with ordinariness is that it can be easily forgotten” 🡪 This further engages the audience by creating irony – the fact that we’re celebrating the soldiers and that we’ve been doing so for over 100 years is ironic since we view them as ordinary people.

Willis used a biblical allusion which connects with Australians in that it says that the soldiers of ANZAC Day showed integrity as a nation. This is a positive audience value which further engages the audience since this ties in with Australian identity.

Willis implies that the memory and celebration of ANZAC Day is passed on through the same way that the Jewish feast story was passed on – through memories which are retold.

The mention of characteristics such as courage and sacrifice which are valued by the audience works to get the audience to appreciate the soldiers of ANZAC Day and to remind the audience why we celebrate and honour these soldiers.

**Leave Those Kids Alone by Nikki Gemmell**

The fact that the text was published in 2017 means that the text is relatively recent.

One of the ways in which Gemmell questions the effects of modern approaches to parenting on children is by asking many rhetorical questions which positions the audience to kind of think the same way, or maybe question the way that they think.

“Or another Nick Kurios?” 🡪 The comparison of a resilient and emotionally stable kind of person that's being moulded or a Nick Kurios (a reference to an infamous Australian tennis player with a poor reputation for his behaviour tantrums and likewise) gives off quite a critical tone. This works to criticise helicopter parents’ methods by implying that intensively focusing on children’s achievements will make them lack emotional stability and resilience.

Gemmell describes the children of helicopter parents as their “special projects”. This employs a critical tone by objectifying the children, which goes against the moral standards of parenting.

Gemmell describes helicopter parents as “frustrated”, “greedy” and “fragile”. This gives off quite a critical tone towards these parents. This works to criticise them and get the audience to question whether or not helicopter parenting methods are beneficial to children’s personal growth and development.

Gemmell says “it never used to be like this, surely…”. This gives off a quite nostalgic tone which implies that there would’ve been a time when parenting wasn’t project-like. This creates a sense of sympathy with the audience since missing something from the past is an emotion that many people would relate to, hence developing a sense of connection with readers.

**Neighbours by Tim Winton**

The fact that the young man and woman were shocked to hear the sounds of spitting, washing and daybreak and that it “took 6 months to comprehend the fact that the neighbours weren’t murdering each other, merely talking” implies through the characters’ thoughts that there are significant differences between the young couple and the town 🡪 works to convey the idea that cross-cultural relationships take time to form because in the formation of a relationship, significant differences typically take time to overcome.

The fact that the boy who urinated on the cat made the man nervous when he looked at the man implies that the behaviour of the residents of the town makes the man feel uncomfortable and unsettled 🡪 works to convey the idea that cross-cultural relationships take time to form because it would take time to adjust to the perceivably unsettling behaviour.

The fact that the text is structured chronologically with the seasons implies through narrational commentary that cross-cultural relationships have the potential to take whole seasons to progress 🡪 works to convey the idea that cross-cultural relationships take time to form because it takes 3 months to go from one season to the next, and as several seasons passed, it implies that it can take months or even a year or more to adjust to cultural differences.

The fact that the town’s residents that the “woman felt intoxicated in the haze of down and steam and fractured dialogue” implies that the young man and woman, who lived in the expansive suburbs, felt overwhelmed and repulsed by the behaviour of the residents 🡪 works to convey the idea through the character’s thoughts that it takes time for cross-cultural relationships to form because in the formation of relationships, it typically takes time to form the relationship if people are repulsed by each other.

The fact that the wife was “bold enough to run a hand over a child’s stubble” implies through the wife’s behaviour that a relationship is being formed and that it’s part of human nature to form relationships 🡪 despite not initially liking the residents, they formed relationships because it’s part of human nature to do so.

The fact that the young man suspected that the widower was “deliberately antagonizing them” implies that an intimate relationship is being formed 🡪 works to convey the idea that it’s part of human nature to form relationships with others since they’re forming relationships with people who they initially disliked.

**The Drover’s Wife by Henry Lawson**

The text The Drover’s Wife by Henry Lawson positions the audience to view the drover’s wife as a strong, independent woman who goes against contemporary gender stereotypes.

The text describes the drover’s wife as “gaunt” and “sun-browned” 🡪 “gaunt” works to get the audience to view her as old and frail and “sun-browned” implies that she spends a lot of time outside under the Sun 🡪 works to position the audience to view her as going against contemporary gender stereotypes through her physical appearance because she goes against the typical female stereotypes of being youthful and staying at home.

The drover’s wife says “come here at once when I tell you, you little wretch!” 🡪 the audience is positioned to view her as going against contemporary gender stereotypes because she goes against the typical female stereotypes of patience and kindness 🡪 swearing at her son characterizes her as stressed and short-tempered through her dialogue.

The drover’s wife’s behaviour of looking after the children 🡪 the audience is positioned to view her as going against gender stereotypes as she goes against the typical female stereotypes of dependency on the husband when it comes to more important or dangerous matters.

The drover’s wife is said to be used to being alone 🡪 positions the audience to view her as going against contemporary gender stereotypes as she goes against the typical female stereotypes of sociability and dependency on the husband for needs and necessities.

**Samson and Delilah**

In our modern era where people are constantly trying to achieve equality in an increasingly integrated society, we’re constantly faced with issues of racism which occurred in the past. Now, more than ever, this medium delves successfully into the issues that we face today as a society, much of which is linked with issues such as discrimination against Aboriginals and prejudice towards Aboriginals. Samson and Delilah, a 2009 film by Warwick Thornton, deals with these issues.

Samson and Delilah ran away from their home to save themselves from the negative emotions associated with it and to try to find a better place.

This idea was symbolized through the fact that the same thing would happen day by day with very little new things happening. This very repetitive lifestyle caused Samson to think that there must be something more out there in the world.

Samson ran away to seek redemption – to escape his repetitive, unhappy lifestyle and the negative emotions he associated with it.

It took a long time for Samson to get up and that the first thing he did when he woke up was sniff his can of petrol.

Delilah was mistreated by her community for ‘causing’ the death of her grandmother. She ran away to escape the negative emotions associated with her home.

Samson is often found alone and isolated with very little company. Samson would often walk alone because he didn’t have anyone to walk with, but also because of his culture and personality.

In Aboriginal and Torres Strait Islander cultures, extended periods of silence during conversations are considered the 'norm' and are valued.

Dark lighting symbolises the fact that he’s alone in life, and the music symbolises that he finds joy and happiness by himself and without interaction with people.

Sniffing petrol symbolises the fact that he finds satisfaction and happiness by himself since he’s not the type of person to interact with others a lot, which greatly contrasts from his brothers.

Samson’s dark bedroom shows that he appreciates his time alone. Darkness is often associated with loneliness and a bedroom is often associated with feelings of comfort, therefore symbolising that Samson often finds comfort when he’s alone.

Security guards followed Samson as he walked through the shops, and Delilah’s offer of artwork was constantly turned down immediately by the white Australians she offered it to 🡪 symbolizes the idea of racism in modern society towards Aboriginal Australians.

Delilah appears to be the only dark-skinned person in the scene. It clearly shows the contrast of the skin colour, and she is contrasted even further with her weak, fragile-looking body.

Delilah is turned away from a white church when she looks around. Although the man didn’t directly tell her to leave, he expressed concern towards what she was doing in the church, implying that he feared she might cause trouble 🡪 the place where she’s supposed to be cared for rejected her.

Samson and Delilah didn’t get any care when they were clearly homeless is symbolizing racism, since no one even turned to them when they were clearly lost.

The police coming to the community being captured using a long shot represents the distance between authorities and Aboriginal communities.

The police only stay momentarily, which conveys lack of police protection in these areas, potentially also representing a lack of care by authorities and a ‘tick the box’ approach 🡪 disfavour towards the Aboriginal communities.

Movies represent ideas and utilise film language to support the development of ideas. In the film Samson and Delilah, the ideas of redemption – the act of being saved from sin or evil, the idea of being alone and the idea of racism in a predominantly white society are shown throughout the film through a variety of film conventions such as symbolism, lighting and colour. These film conventions help to present these ideas and help to portray a better understanding of Indigenous Australians, their culture and way of life.