

Narratives

- There exists a **text creator/author**; there is someone that exists in the world that created that text with some sort of **purpose**
- This text is going to somehow **reflect** the world around us (the **audience**)
- Narratives offer reflections of 'real' characters, places and events. This process is known as **representation**, which simply means to 'present again'.
- **Reveal**: Issues - Themes; Values and Attitudes. They may reinforce dominant ways of thinking (ideology) or they may challenge common ways of thinking.
- **How**: use NARRATIVE **CONSTRUCTION ELEMENTS to position the reader**. Readers who resist being positioned by the author are said to be *resistant readers*. The common interpretation of events, characters and ideas is sometimes described as the *dominant reading*.
- Narratives perform cultural work. They attempt to **position their readers** in specific ways in relation to the social/ cultural context.
- They position you **in relation to dominant ways of thinking**.
- **Culture** - The sphere in which **class, race, gender and other inequalities** were made **meaningful or conscious**.
- Culture is the sphere in which inequalities may be lived through: **in agreement** (dominant), **in opposition** (subcultures/resistance) or **through negotiated thinking** (alternate).
- Audience - **actual reader**: dominant, alternate, resistant. - **intended reader**. - **shaping/positioning**: contraction, representation and manipulation of **structure, style and genre**. - **Values** (ideology)
- Genre and form, organised, structure, narrative, characterisation, style, language, perspective/ POV, imagery, sentence construction, setting, flashback, flash-forward, ontological, chronological.

Narrative and culture

- Ideas/ concept - representation
- People/ events - **intertextualisation**; allusion
- **Narratives are about people and events**, so people tend to be more engaged with what they are familiar with.
- **Characters** - point of identification for the audience (genre, purpose, audience, context).
- **Audiences** are being hailed or addressed to respond in a certain way.
- **Effect** - How has the author **purposely** used **specific techniques** to challenge or reinforce **values and attitudes** or the specific target audiences?
- **Audience** - Who is the piece aimed at? (students, farmers, professional groups, children, academics)
What values and attitudes are they likely to bring to the text?
- Evaluate, Explain, Discuss, Explore, Examine.
- Influences by... Make judgement, with evidence, about an idea (theme, issues, values)

* Attitude is how we act on our values

- It's **HOW SOMETHING** is communicated to make the reader feel differently about events. (Or responded to in a particular way).
- **Sympathy** - feeling sorry
- **Empathy** - sense of understanding of how it might feel
- **Narratives perform cultural works**. That is to say, they attempt to position their readers in specific ways in relation to the social/ cultural context.

Context of Production

- The context of production refers to the world in which the author of a text is exposed to. Each author's environment will influence every text that they produce, for example: An author who has been exposed to war throughout their life may have a poor view of soldiers.
 - **Values** - consider notions that people hold to be of some kind of worth. Values underline attitudes and beliefs.
 - **Attitudes** - an outlook/ perspective about something - attitudes are reflected through what people do, say, or wear.
 - **Beliefs** - something that created positive knowledge within us without the need of evidence.
 - **Satire** - refers to the use of humour, irony, exaggeration, or ridicule to expose and criticise people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.
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Representations

- Often, the representations that we find in texts - the images of the world - are not actual mirror reflections but **constructions**
 - In other words, representations refer to **versions of reality** that particular cultures construct and work within.
 - Representations may **challenge or reinforce** dominant ways of thinking about an idea and might play a role in **reshaping** people's attitudes, values and behaviours.
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Audience

- There exists an assumption that audiences have been **conditioned** by **THEIR** society (information is constantly coming in from everywhere) to **automatically** recognise signs and their meanings within a culture.
- Authors **communicate ideas and invoke emotions** in their audience through the use of narrative conventions and techniques.
- Authors aim to **shape** reader response for a particular **purpose**.
- **Language features:** the features of language that support meaning (eg sentence structure, noun group/ phrase, vocabulary, punctuation, figurative language, framing, camera angles).
- **Text structure:** The ways in which information is organised in different types of texts (eg chapter headings, subheading, tables of contents, indexes and glossaries, overviews, introductory and concluding paragraphs, sequencing, topic sentences, taxonomies, cause and effect)
- Choices in text and language features define a text. Consider genre and form.
- **Accessibility = power**

The stolen generation

Definition - what, when, who

- Children of Australian Aboriginal and Torres Strait Islander descent
- Taken from their families by Australian Federal and State government agencies
- Between 1910 and 1970.

Act of 1869

Aborigines Protection Act (Vic) - Aborigines Protection Board, giving Governor power to order removal of any child from family to reformatory or industrial school. Taught them "white" ways of living.

1915

Aborigines Protection Amending Act (NSW)

Power to Aboriginal Protection Board - separate Indigenous children from families without need to establish neglect in court.

Impact - children/ families

Children taken away from families, sent to reformatory/ industrial schools.

Children trained as labourers.

Result in 1995

Commonwealth Government - National Inquiry into Separation of Aboriginal and Torres Strait Islander Children from Families.

Government in power

Labour party led by Paul Keating

How was it received

He apologised and admitted what happened in the past. Redfern speech - 1992.

Changed peoples attitudes towards what happened. Feel sympathetic for Stolen Generation.

Recognition. Not much attention to the Redfern speech at the time.

2007

Bruce Trevorrow - first member of Stolen Generations

removed from family as a baby

successfully sues state for compensation

Archie Roach 'Took the children away'

1. Aboriginal people strongly value family and life. In the lyrics it shows that they value their freedom, being together as a family, traditions, staying true to their background and their land.
2. Family is shown as a value in the lyrics through the use of repetition. The lyrics repeats the phrase "Took the children away" many times to show the importance of how devastating and horrible having the children taken away is. It makes you sympathise with the aboriginals who were a part of the stolen generation. "The children come back" is also repeated many times at the end of the song which shows that eventually the children did return to their family. This shows the importance of family again as it represents how happy their family was to have their children given back.
3. Freedom and tradition is shown as a value in the lyrics through the use of rhyme. In the opening of the song it says "Like the promises they did not keep and how they fenced us in like sheep" This shows the importance of freedom and how aboriginals value living their traditional life; not being trapped. "Taught us how to read, to write and pray. Then they took the children away" This shows that traditionally, aboriginals don't live like "white people" but they are happy and want to live like that. This makes us sympathise and feel angry for those who took them away as we shouldn't take peoples beliefs away. The rhyme helps reinforce the values throughout the song and makes it stronger.

The Pedestrian

- Texts that represent an imagined reality that is radically different in its nature and function from the world of our ordinary experience. Often setting is another planet or the earth projected into the future or an imagined parallel universe.

Unlike fantasy, an explicit attempt is made to render plausible the fictional world by reference to scientific principals, or projected advanced technology or changed social organisation.

Connotations - suggested meaning

Context

What context details	How you have read the text
<p>Golden age of TV.</p>	<ul style="list-style-type: none"> • See text as a comment about the hypnotising effect of television • Removes people from their connection with the real world • Leonard Mead represents a character who retains connection with life • Bradbury avoided technology, took walks • Looking to TV for entertainment instead of nature + own imagination • TV used to enforce conformity
<p>McCarthyism/ fear of communism</p> <ul style="list-style-type: none"> • House of Un-American Activities • Bradbury questioned for walking • Suspicion of anyone who didn't confirm to American values • Suspicion of spies who might give away info/ linked to tech/ space/ military • Bradbury's personal experience of being questioned by authority 	<ul style="list-style-type: none"> • Arrests him without evidence - McCarthyism • Mr Mead - unmarried, out walking, lights left on, no tv, writer - not reflecting American value • walking late at night alone - suspicion of being a spy • - not doing the right thing • capitalist lifestyle vs Mr Mead's simple lifestyle - not conforming • Bradbury critiques McCarthyism from his own personal experience - address of Mead's home is Bradbury's address • Police car in text is parallel to the House of Un-American Activities - style which police car interrogates Mead, Psychiatric Centre of Regressive Tendencies - parallel to jail
<p>Baby Boomers - suburbs</p>	

"The Pedestrian" offers a glance into the future, where a man, Leonard Mead, goes for long walks every evening by himself. The year is 2053, and Mr. Mead is the only pedestrian near his home. He has never seen another person out walking during the many hours that he has strolled. He lives by himself - he has no wife, and so it is a tradition for him to walk every evening.

On this particular evening, a police car stops him and orders him to put his hands up. He answers a series of questions about his life and family, and his answers are unsatisfactory to the police. This car is the only remaining police car in the area. After the election last year, the force was reduced from three cars to one because crime was ebbing and they were seen as unnecessary. When Mr. Mead answers the question of employment by saying he is a writer, the police interpret his answer as "unemployed." They order him to enter the car despite his protests, and as he approaches he realises there is no driver at all - the car is automated.

English ATAR

Mr. Mead is filled with fear as he sits down in the cell-like backseat. The car informs him that he is being taken to a psychiatric centre because of his regressive tendencies. His behaviour is not acceptable in society - no one walks anymore and it is queer that he continues to do so as his primary hobby. En route, they pass his house, which is the only house that is lit up and inviting to the outside eye. Mr. Mead's behaviour is completely atypical of the society in which he lives.

Themes in The Pedestrian

- progress for the sake of progress
- Automated police car stops Leonard even though he did nothing wrong
- no room for human discretion and judgement in a world that is fully automated
- humans vs machines
- viewing screen is considered a way to distract the public and keep them under the watchful eye of the government
- a roaming public that is out walking is much harder to control than one that is stationed in front of its television set
- "what does progress really mean?"
- is it an advancement regardless of consequences?
- a positive step in the right direction?

- ostracising people who are different
- governmental power and control - police car
- society is against him, disapproves his behaviour
- censorship
- lit up house - different from the rest of society
- Leonard Mead identifies as someone who is different

- skepticism of technology and "progress"
- technology and progress
- walking is now outdated, regressive and abnormal
- he is deemed as threatening - not following societies views, even though it is not hurting anyone
- he doesn't have a viewing screen - expected in society
- the powers in charge believe that his determination to walk every night could upset their social stability
- his behaviour proposes an alternative activity that the government does not approve of
- this threatens their monopoly on control

- dangers of government determining what is best for society
- who decides what is regressive?
- does it matter if parts of society is outdated?
- they think walking is a regressive tendency, who decides that?
- prompts us to reflect on our surroundings despite a different age

English ATAR

The theme of individuality and difference is shown through the symbolism behind Mr Leonard Mead's house. Mr Mead's house is a symbol of knowledge. His house is lit up with many luminous lights whilst his neighbour's houses have a dull, dreary glow, emanating from the viewing screen. "... one house in an entire city of houses that were dark, but this one particular house had all of its electric lights brightly lit, every window a loud, yellow illumination, square and warm in the cool darkness". Brightness symbolises intelligence and knowledge. The rest of society are living in darkness with the only light coming from their viewing screens. Mr Mead mocks society for being so absorbed in viewing screens and not experiencing life as it should be; going for walks and being outside. He is different from society, non conforming, his behaviour proposes an alternative activity that the government does not approve of which shows the theme of individuality and difference.

The theme of impersonality is shown through the automated police car that stops Leonard even though he did nothing wrong. The police car is empty as there is no room for human discretion and judgement in a world that is fully automated. The police car is characterised as devoid of any human characteristics: "It smelled of harsh antiseptic; it smelled too clear and hard and metallic. There was nothing soft there." It talks in a "metallic whisper" and has a "phonograph voice" that "hisses". Impersonality and dehumanisation is also shown through the rest of society being absorbed in their viewing screens which is symbolic of artificial lives and the state's power. The viewing screen is considered a way to distract the public and keep them under the watchful eye of the government, stripping them of their humanity and individuality. "he would see the cottages and homes with their dark windows... tomb-like, ill-lit by television light, where people sat like the dead". The police car is also symbolic of the state's power. As the only police car for an entire city with a reasonably large population, it shows that the whole population follows the laws laid out by the state, which shows the power the state hold over its citizens.

My interpretation of 'The Pedestrian' is influenced by my knowledge of the Cold War. McCarthyism in the Cold War involved the fear of communism; suspicion of anyone who didn't confirm to American values and the suspicion of spies who might give away information linked to technology, space and military (as during this time, the space race was occurring). McCarthyism is the practice of making accusations of subversion or treason without proper regard for evidence. This influenced my understanding of Mr Mead. He is unmarried, was out walking, had his lights left on, no tv, and he was writer. I know that this was not reflecting the American value. He was walking late at night alone which also raises suspicion of him being a spy or communist and not doing the right thing. Mr Mead was not conforming with the "social norms" of a capitalist lifestyle; he had a very simple lifestyle. The author, Ray Bradbury, critiques McCarthyism from his own personal experience through how the address of Mead's home is Bradbury's address. The police also arrests Mr Leonard Mead without any evidence which represents the concept of McCarthyism. As shows in the dialogue "The back door of the police car sprang wide open. 'Get in' 'Wait a minute, I haven't done anything'". The House of Un-American Activities Committee (HUAC) was a congressional entity developed around the time of the Cold War, to seek out and eliminate suspected communist subversion. The police car in the text is parallel to the HUAC. The style in which the police car interrogates Mead is very similar to the HUAC. The Psychiatric Centre of Regressive Tendencies that Mr Mead is thrown in to even though he did nothing wrong can correspond to how during the 1940's, those suspected of communist activity were imprisoned.

Exam practice: Composing

It was 1956. The cold, crisp, winter air outside, with the warm, golden, unusually sinister candles illuminating the extravagant, chandelier filled, painted roofed hallway, felt ever so eerie and frightening. To my left was what felt like an infinite passageway leading to nowhere, it was a path to the abyss. I was told not to go down there or I would be whipped by one of the whites here. Although now thinking about it, there are so so many rules and things I can't do which seem stupid. "Can't use the toilet. Can't wash your hands here. Can't walk here. Blah blah blah," it all felt so stupid. "What was wrong about being a nigger?" I questioned. Curiosity washed over me like oceans waves, I wanted to know why, but there's no way I could get in trouble now and get sent back to Birmingham. I was unwanted there, beaten, discriminated against, ostracised. There was a war raging on, violence, all because of my people's skin colour. We were trying to fight back. It wasn't just, but we negroes had no power, no rights, no equality. That September, four young black girls were killed when a bomb ripped apart the Sixteenth Street Baptist Church.

To my right you could hear the faint sounds of laughters and inaudible conversations of old, white men. The one who probably paraded against my people, with deep rooted prejudice. I don't want to be here but mamma said I had I go far far away and never come back. She said she was protecting me but I wanted to stand up for myself. "Maybe I could riot against my masters" I thought, as a gust of wind blew from the dark wooden door open creaking open ever so slowly, like a prisoner opening his cell door slowly, sneaking out. It sent shivers down my spine. I stared ahead of me at the antique like, daunting spiral staircase, with polished handrails; I could see my reflection on it like a calm lake. It lead up to my tiny, run down room, so different to the rest of the mansion. Where I would be held captive for who knows how long.

Chapter 1: Novels and short stories

Plot and narrative structure

- plot/ storyline - **sequence** of events in the text
- structure - closely linked with plot - **shape** of text as a whole, **patterns** within that shape
 - crisis point
 - climax
 - turning point
 - resolution
- **denouement** - french term meaning '**unknotting**' usually comes after climax as various complications and mysteries of the plot are unravelled and explained
- rise and fall of **tension** - sustains readers interests

Linear (chronological) structure

- events presented in **chronological order** - usually see **gradual change** in main character's **behaviour** and **ideas**
- chronological order - events depicted in order they occur
- **rising tension** keeps us reading to find out what happens and how situations are resolved
- **variations** to a **linear structure** - use of one or two **flashbacks** in a **predominantly linear** story
- think about intended effects of their inclusion at that point in the story
- writer may be using **flashbacks** to make us **reassess our understanding** of a **character** or their **interpretation of events**

Non linear structure

- Circular structure - **begin and end** at the **same**, or similar points
 - protagonist **looks back** on events from their childhood and adolescence
- Fragmented structure - plot in a **seemingly random** fashion
 - like a set of **jigsaw pieces** to be **assembled** by reader
 - reflecting the **fragmentation** and **disintegration** of **human connection**
- Multi-voiced narrative - events presented from **different perspectives** and **juxtaposed** against each other in order to show **contrast between characters**
 - viewpoints placed in **non-chronological order**
 - forces reader to make sense of events that **appear very different** when seen from **different characters' points of view**
- Flashbacks - present **moments** or **experiences** from the **past** that **disrupt** the **chronological sequence** of the **present-time** story
 - reinforces idea that **past events** are **essential** to our **understanding** of protagonist's **background**
 - or of **background to events** and **situations** in **present**

Setting, context and orientation

- **setting** - **place** and **time** in which action of the narrative takes place
- setting - **locate action**, **create mood** and a **sense** of the '**world**' and **context** in which characters live
- **physical setting** can be very **detailed** or quite **generalised**
- physical setting can **reflect attributes** of characters who live in them
- or can **represent aspects of life** that character **rejects**
- settings are often **sources of images** or **symbols** that stand for **larger ideas** or **themes**
- **context** - broad term refers to **features of the society** to which **characters belong**

Type of context	What it is	Why it is important
Historical context	The real historical events that occurred at the same time in which the narrative is set	Important for texts written in the past or set in the past - gives extra significance to the events and attitudes described
Social context	The kind of society and the different levels of society depicted	Allows us to understand the possibilities and limitations facing the characters
Cultural context	The cultural practices of backgrounds of the characters	Different characters might share a social context but have very different cultural contexts because they come from different countries, or have different racial or ethnic backgrounds

- **orientation** - the **particular moment** at which **action** of narrative **begins**
- important because it is **where** narrative **first captures** the **reader's attention**
- the moment **when** and **where story begins** - raise questions in reader's mind
- **what is happening**, what has **just happened** and **why?**
- reader will often have **questions about the characters involved** in this moment
- why are they **speaking, thinking** or **acting** this way?
- point of orientation is often our **first introduction** to **protagonist** and to **complications** of the **plot**

First person narrator

- also a **character in text**, tells story from their **own point of view** using first-person pronouns '**I**' or '**we**'
- narrator speaking from **inside the world** of the text
- generates a sense of what it is like to live in that world
- everything that happens is seen from **narrator's POV** - can **limit** what author can present to the reader
- **other characters' POV** can only be conveyed by **what they say** and **do**, or by what the **narrator supposes** they are **thinking** and **feeling**
- story can feel more **immediate**, as if we are **experiencing events as narrator is** experiencing them
- **sympathy** for narrator can be created
- feel as if we '**know**' them through access to their **thoughts** and **feelings**
- these effects can cause us to **question reliability** of narrator
- question whether narrator is: **biased towards** or **against other characters**
- **prejudiced** in their **interpretation** of events
- unable to see or experience something that may affect their own narrative account

Third person narrator

- tells story from **outside the world** of the text
- **'omniscient narrator'** - **'all knowing' perspective** of third person narration
- however, if all events/ characters are presented from **protagonist's perspective**, narrator may not know any more than a first person narrator

- can have **POV** of a **detached observer**, not someone participating in events
- usually **knows everything that happens** in the world of the text - **omniscient**
- can give reader **info about thoughts/ feelings** of many characters
- can make story seem more **true** and **'factual'**, hear story from an apparent **impartial source**

Characters

- **fictional depiction** of people
- they **think** and **act** in ways **recognisable** to us from our **own experience**
- usually shown in a **realistic** way, with both **good and bad qualities**
- major characters shown in more detail than minors

- we learn about characters through: how they are **described**?
- what they **say** and **think**
- what they **do** and how they **react**
- how they **interact** with other characters
- what **other characters say** about them

- characters experience a range of **situations, relationships** and **challenges**
- **our attitudes** towards them may **change** because:
 - we **learn more** about them as they **meet challenges** and **interact with other** characters
 - the characters themselves **grow, change** and **develop**

Protagonist and main characters

- **'protagonist'** - **central character** in narrative
- **two or more** characters **equally important** - referred to as **main characters**

- when **developed in detail** by author:
 - they are portrayed as **complex, 3-D figures** with both **negative** and **positive qualities**
 - we **sympathise** with them and **understand** how they **think, feel** and **why** they act the way they do, even if we don't always agree or approve
 - they **usually change** in some way throughout the course of narrative

Minor characters

- **not developed** in as much **detail** as main characters, still play important role
- minor characters can:
 - **embody** certain **attributes** and **beliefs** author wishes to **examine**
 - represents **POV** or **experiences unfamiliar** to main characters
 - be **catalysts for change** in main characters
 - e.g. bringing out the best or worst in protagonist

Concentrated story structure

- in a short story, **powerful effect** must be produced **within a few pages**
- use of **language** and **overall structure** tends to be more **concentrated**
- in a **novel**, **narrative tension** may **rise and fall** a **number of times** before climax is reached and conflict is resolved
- in a **short story**, **limited time** so normally is simpler - **problem** identified, **tension** increases, **climax** reached, **resolution**

Word	Definition	Word	Definition
antagonist	the character who sets themselves against the protagonist	main character	the character about whom the story and events revolve; the character the writer is most interested in
climax	the point of greatest intensity in a narrative	major characters	the most significant characters in the narrative
context	the historical, social and cultural environment in which the narrative is set, such as a particular country during a war	minor characters	the less important characters who do not play such a significant role in the story
crisis point	a point of significant conflict or tension	narrative	a story or account that may be true or fictional
dialogue	conversation between two or more characters	narrator	the person or 'voice' that tells the story
fiction	any piece of writing, usually in prose, that is not intended to be a factual account of real-life people or events	orientation	the moment at which the story begins, e.g. when a character has just made a discovery
genre	the category of literature to which a text belongs, e.g. horror	plot	the main storyline or the arrangement of events in the text

The Test

- published in the 1940s
- an American text

The Emancipation Proclamation

- 1863 - slavery was abolished during the American Civil War
- President Abraham Lincoln, January 1st 1863.
- proclamation declared that 'all persons held as slaves' within rebellious states 'are, and henceforth, shall be free'.
- for formerly enslaved people, freedom meant an end to the whip, to the sale of family, and to white masters
- promise of freedom held out hope of self-determination, educational opportunities, and full rights of citizenship
- "Now we are free. What do we want? We want education; we want protection; we want plenty of work; we want good pay for it, but not any more or less than any one else...and then you will see the down-trodden race rise up." –John Adams, a former slave

Amendments to the constitution and the reconstruction period

- African Americans hoped for fair pay, education, safety, freedom
- Reconstruction Amendments made to constitution to abolish slavery
- ensure all individuals were given the same protection under the law and the right to vote
- intended to extend rights of citizenship to African Americans
- only way to guarantee freedom was to grant them full privileges and responsibilities of citizenship
- right to vote became critical step in protecting their civil liberties
- It would also be the first of their freedoms taken away.

End of reconstruction

- late 1870s
- in the name of healing wounds between North and South, most white politicians abandoned cause of protecting African Americans
- local govt in some states constructed a legal system aimed at re-establishing a society based on white supremacy.
- African American men largely barred from voting
- legislation known as *Jim Crow* laws separated people of colour from whites in schools, housing, jobs, and public gathering places.

Back to 'White only'

- poll taxes - citizens were to pay a fee to register to vote.
- these fees kept many poor African Americans, as well as poor whites, from voting.
- Jim Crow songbook - shows an early depiction of a minstrel-show character named Jim Crow
- 1890s - expression "Jim Crow" being used to describe laws and customs aimed at segregating African Americans and others
- Ku Klux Klan founded in Pulaski, Tennessee, in 1866 to combat Reconstruction reforms and intimidate African Americans
- advertising cards - Insulting racial stereotypes common in American society.
- reinforced discriminatory customs and laws that oppressed Americans of many racial, ethnic, or religious backgrounds.

English ATAR

Racism

- racist attitudes and insulting stereotypes justified on grounds of certain beliefs about African Americans which were assumed to be true.
- first minstrel shows were performed in 1830s New York by white performers with blackened faces - characterised them as lazy, ignorant, superstitious, hypersexual, and prone to thievery and cowardice.
- picaninny - an anti-Black caricature of children.
- depicted as have bulging eyes, big red lips, and speak in a primitive, stereotypical dialect
- often shown stuffing their wide mouths with watermelon or chicken, which they usually stole.
- unkempt, suggesting their parents are neglectful.
- Very often shown nude, a level of sexualization particularly troubling due to their age.

Jim Crow Laws

- intended to restrict social contact between whites and other groups and to limit freedom and opportunity of people of colour.
- "It shall be unlawful for a negro and white person to play together or in company with each other in any game of cards or dice, dominoes or checkers."
- **–Birmingham, Alabama, 1930**
- "Marriages are void when one party is a white person and the other is possessed of one-eighth or more negro, Japanese, or Chinese blood."
- **–Nebraska, 1911**
- "Separate free schools shall be established for the education of children of African descent; and it shall be unlawful for any coloured child to attend any white school, or any white child to attend a coloured school."
- **–Missouri, 1929**
- "Any white woman who shall suffer or permit herself to be got with child by a negro or mulatto...shall be sentenced to the penitentiary for not less than eighteen months."
- **–Maryland, 1924**
- "No coloured barber shall serve as a barber to white women or girls."
- **–Atlanta, Georgia, 1926**

Separate but equal

- In pivotal case of *Plessy v. Ferguson* in 1896, U.S. Supreme Court ruled that racially separate facilities, if equal, did not violate Constitution.
- Segregation, the Court said, was not discrimination.

Segregated America

- After Civil War, millions of formerly enslaved African Americans hoped to join larger society as full and equal citizens.
- Although some white Americans welcomed them, others used people's ignorance, racism, and self-interest to sustain and spread racial divisions.
- By 1900, new laws and old customs in North and South had created a segregated society - condemned Americans of colour to second-class citizenship.

English ATAR

The Great Migration

- relocation of more than 6 million African Americans from rural South to cities of the North, Midwest and West from 1916 to 1970, had a huge impact on urban life in the US
- important precursor to the Civil Rights Movement of the 1950's and 60's.
- African Americans began to build a new place for themselves in public life, actively confronting economic, political and social challenges
- creating a new black urban culture

African American women

- being part of two marginalised groups deemed inferior, they suffered further discrimination.
- were assigned particularly derogatory images that were the legacy of a long-lived racism and sexism.
- The Mammy - woman completely dedicated to the white family, especially to the children of that family.
- house servant given complete charge of domestic management; she was a friend and advisor
- The Jezebel - lascivious by nature, seductive, alluring, worldly, beguiling, tempting, and lewd

Common elements in oppression

- Both submissive, docile, promiscuous, unintelligent
- Both historically dependent politically and economically on men
- Both consigned to subservient roles
- Both have shared relationship of powerlessness with 'white' men.
- Both treated as outsiders, inferiors

Patriarchy

- US 1930's and 40's was a patriarchal society
- patriarchal society - social system run by and in the interests of males
- institutions of that society privilege men
- social interactions between people are structured in such a way that constantly and ubiquitously upholds male superiority
- From values, rituals, and traditions to laws and formal institutions like governments, power within a society is focused on uplifting men under a patriarchy

English ATAR

"The Test" Angelica Gibbs

Dialogue - not just the words spoken

consider:

- tone/ way the words are said indicates the feelings or attitudes of the speaker
- body language
- silence/ unfinished comments ... (ellipses)
- allusions/ references to other sources
- type of words/ level of sophistication
- (colloquial/ conversational - formal, slang, dialect, jargon (specialised language))
- punctuation ?!

Character	Dialogue	What this tells us about the speaker
Marion	"Yes ma'am"	demonstrates Marion's respect for Mrs Ericson, her politeness and formality. It also indicates that she knows Mrs Ericson is above her and has power and should get respect as she is white
	"Damn you!"	suggests that she has lost control, until then her language was controlled and respectful the inspector has been picking on her and getting to her, it becomes the turning point/ climax
Mrs Ericson		
The Inspector		

What context details	How do they influence my response
Jim Crow Laws	Sets a separation or division of social interaction <ul style="list-style-type: none"> - the minute Marian steps into the car she is suppressed - discriminated - driving instructor has power - white and male - doesn't want black woman to drive - seemed as a white privilege

English ATAR

‘Stolen car’

Character and Characteristic	DESCRIPTION
Johnny: sensitive/quiet/self-contained/close to nature	An ancient snag in a hidden river
Johnny:	Cold and a little afraid in this dead place
Police/Sergeant: powerful/in powerful position	A pack of hungry dogs
Police/Sergeant	Big, cold-eyed
Wallaby:	A kicked stray dog, tail between dusty, dungareed legs
Johnny:	a fish on a line
Police/Sergeant	A slit for a mouth, and cruel dark eyes
Police/Sergeant	Speaks in short hissing bursts
Johnny:	Confused, terribly alone
Johnny:	Peaceful, gentle
Johnny:	A loose, ragged, spineless wreck
Police/Sergeant	Triumphant and victorious
Police/Sergeant	Stare hungrily with not quite human eyes
Johnny:	Dead eyes
Johnny:	A good worker and footballer
Police/Sergeant:	Beefy hands
Johnny:	Thin frame
Police/Sergeant:	Relaxed in their confident authority
Johnny:	Hard and angry
Johnny:	Bitter golden eyes
Johnny:	Staring like savage dog
White Boy:	Gold cuff links and immaculate hair
Johnny:	Tortured heart
	Laughs nastily
White Boy:	Neat, clean suit, warm ruby-coloured shirt and white tie
Billy:	Eyes opened wide so the moon reflects the whites
Police/Sergeant	Snowy white shirt, row of coloured ribbons displayed on his jacket

English ATAR

- 1) Jot down notes on your initial response to the characters and what happens in the story. What points do you think are being made.

• Johnny Moydan

- Johnny Moydan begins as an innocent adolescent looking for adventure. This is shown using character descriptions such as: "gentle, in half crescents of laughter." As he leaves his home town element of the real world begin to play apart in shaping his transition. Events like the hitch hiking where no one would pick him up because of his colour. When eventually another Aboriginal picket him up he doesn't think twice and he heads to Perth.
- Johnny then experiences grim reality. He is arrested on unfounded allegations with no evidence. He is beaten repeatedly with no assistance from the public. After repeatedly denying stealing the car the police throw him into a cell. There he says 'his soul dies'.
- He is stereotyped using offensive language such as: black bastard, nigger.
- After being released Johnny is then interrogated and harassed by inspectors Then police cars arrive and Jonny describes them as "relaxed in their authority."
- In the autumn when he was released was when he committed his first crime by stealing a blue sports car, HE says, "he feels no fear, has no feelings at all, they were beaten out of him in prison."
- My reaction reading this short story to Johnny Moydan is mainly pity and empathy for his character. From the moment he arrived in Perth is life was set the peoples (police) values and attitudes were set. Stereotypes had been made and these included aboriginal equal trouble. He began this story as an adolescent looking for adventure but what he found was a white society who had already made their minds up about him and his life. He lost hope and eventually became what they said he was.

• Police

- The police through out this story are responsible for the the abuse and unfounded arrest of Johnny Moydan.
- Their racist values and attitude reflected white society at the time.
- Their continued harassment of Johnny Moydan and associated lead to an unfair incarceration and the change in character we seen toward the end of the story.
- My reaction the the police in society at the times is great animosity toward them. They ruined Johnny Moydan. They took him at face value and persecuted him he was an animal. They were cruel and ruthless. They pushed him to the life of crime. Their actions toward Johnny shaped to direction of the story.

English ATAR

THEMES

- looking at a society from the perspective of an outsider (a country boy of Aboriginal heritage)
 - the use of character and binary opposites to critique cultural values
 - Bradbury uses science fiction genre to draw parallels to post war issues
 - A. Gibbs uses characterisation and dialogue to show social issues relating to gender, class and race in the 1930s-1940s
-
- **Rites of passage** (as an adolescent enters the adult world they become aware of the values and attitudes of the wider society into which they are being initiated)
1. When Johnny enters the adult world he realises that he is ostracised and discriminated against. When he was younger he was a gentle soul and would mind his own business in the safety of country side, but when he goes to the city everything changes. He experiences racism and on going harassment; what many other Aboriginals have to go through each day, being disadvantaged, marginalised, and hated against. He is no longer the 'good boy' he's just another stereotyped Aboriginal - a dirty thief
 2. In the opening Johnny was described as having "golden laughter of the sun" and eyes "gentle, in half crescents of laughter". Where as when we transition through the story towards the end, his eyes are described as "hard, angry eyes" "bitter golden eyes". His appearance has also changed, he is now described as "thinner than ever"
 3. Johnny faces European's values of themselves being better than everyone, wanting to have all the power, which is shown through their attitudes of racism, negativity, unfair treatment of and discrimination against the Aboriginals. For example through the Policemen, when Johnny is arrested by the police and is being beaten, the police says "Listen, I've only just started. By the time I've finished with you, you'll be stretched out on the ground. And when I get tired there's a younger bloke waiting to take over" This reflects the context as during the 1970s and 1980s, Aboriginals were mistreated, treated as an underclass, they lived in substandard housing conditions, had a significantly lower life expectancy than whites, lived in poverty and high unemployment and had a much higher representation in jails than white people.
-
- **Aboriginal marginalisation within white society**
1. during the 1970s and 1980s, Aboriginals were mistreated, treated as an underclass, they lived in substandard housing conditions, had a significantly lower life expectancy than whites, lived in poverty and high unemployment and had a much higher representation in jails than white people.
-
- **The justice system and recidivism**

"Stolen Car" by Archie Weller 1978

Title: reflects circular structure
circle of crime
passing on of criminal activity
chain reaction/ cause and effect

Structure: outsider enters a new environment - innocence
observes, interacts and is changed by the environment - loss of innocence
leaves the environment - through dying
turning point - when johnny steals the car

Point of view: third person limited
limited to johnny's perspective but narrator comments on johnny's character

Briefly explain how significant language features and textual conventions shaped your response.

The exposition of 'Stolen car' uses a range of language feature to position the reader to respond to the protagonist Johnny Moyden. Extended metaphors and imagery are used in the text, for example "A grotesquely ugly yet beautiful old red-gum,... clinging tenaciously to the edge of the rushing highway" to give the effect that the city is foreign and invasive. The tree having to cling on to life represents the European settlers killing nature in Australia to explain and industrialise society back in the 1970s. It also connects Johnny to nature and the native land as he is "from nature", and compared to the tree, as shown in the next line "but he and the tree are the same". The simile "red and white houses pimple the hills that circle it like a sleeping snake" gives the effect that the outer outer suburbs of Perth are said to be 'pimples' - scarring the earth - and the hills are compared to snakes, circling the city itself. The city is presented as threatening, perhaps diseased, toxic. Johnny's eyes are personified as shining and happy like "the golden laughter of the sun" which "shone from his yellow eyes and melted into his blonde circle hair." Johnny's eyes are described as shining and happy - like the golden laughter of the sun. He is associated with warmth, light and gentleness. This is also an example of visual imagery. The policemen are shown to be viscous, violent, predatory animals who hunt their prey - in this text, the aboriginals - and kill them; they "move in like a pack of hungry dogs." The music is "crawling painfully across the air" "throbbing hypnotically, escaping though its gaping red mouth" which could infer that the music is "damaged" or "fighting for its life" through the crowds of white men and women not caring about anything. "escaping through its red mouth" has connotations of violence, suffering and anger. This is an example of a metaphor, as well as personification. These language features - personification, similes, metaphors and imagery - help position the reader to respond the Johnny Moyden.

The introduction also encourages readers to respond to the setting as a familiar place. Although it is shown with a very narrow view. Weller uses binary oppositions to conduct the city as artificial and the country as a natural environment. Another character who is introduced in this extract is Wallaby. We are presented to view him as street wise and corrupted by city life;

Persuasive strategies and techniques

Reference: Insight English Chapter 14-15

1. Topic - the broad issue a persuasive piece covers

Contention - presents the writer's point of view on an issue, often presented early in their written piece of speech

2.

1. Carefully read the letter to the editor below. Write the main contention (in your own words), then highlight the supporting points.

Gender is irrelevant

Monash Health's move to 'give priority to requests from women for a female doctor because of religious beliefs, cultural concerns or past trauma' risks setting an unfortunate precedent ('Hospital bows to female-only doctor ruling', 6/5). A medical encounter is exactly that – it is not a social or personal interaction but a (gender-irrelevant) professional assessment. We would not allow a patient to refuse to

be treated by a doctor on the basis of that doctor's colour, race or religion, and we should not allow discrimination on the basis of gender either. It is improper to treat health professionals as second-class practitioners, i.e. unable to treat some classes of patients, on the basis of their gender. The discriminatory practices of other cultures should not be perpetuated here.

Letter to the editor by Penelope Foster, *The Age*, 7 May

The contention of the text is gender of doctors should not be relevant; also patients should not be able to refuse treatment by a doctor due to their colour, race, religion or gender.

3. A person's social and cultural background, their education and upbringing and their political and other beliefs may affect bias

- bias - noun

- Biased - adjective

4. Structuring strategies

- start with strongest supporting reasons, end with weakest
- start with specific info or one particular case, end with general info
- start with personal experience, end with universal examples
- place main contention in a strategic position (start, middle or end)
- use subheading to break up text and signal main points to reader
- omit info that undermines the writer's case

Persuasive devices

Alliteration - repetition of a consonance, especially at start of words

Cliché - overused phrase quickly understood by wide audience

Emotive language - strong emotion impact. uses positive and negative connotations of words to influence reader's response

Exaggeration, Overstatement and Hyperbole - exaggerates true situation for dramatic impact.
hyperbole uses figure of speech (simile or metaphor)

Graphs and Diagrams - evidence presented in a visual form

Inclusive language - uses 'we', 'our', 'us' etc. to include readers in same group as writer

Metaphor and Simile - figures of speech that identify a similarity between two things

Pun - a play on a word that suggests a double meaning. often plays on a word with a similar sound but different spelling (e.g. whet/wet)

Repetition - using a word or phrase several times

Rhetorical question - question with an implied but unstated answer

Topic: Gun control laws in America

Contention: gun control laws in America should be stricter and guns should not be so available to the American society

Structuring Strategies:

I plan to:

- Start with specific information about the recent school shooting in Florida, then end with general information about other mass shootings - will include anecdote about a survivor of the Florida shooting, information about the Second Amendment, evidence, statistics, graphs and a comparison to Australia
- Place the main contention in a strategic position - immediately after I give the details of what a survivor went through during the Florida shooting, before I give information, evidence, statistics and a comparison to Australia that will reinforce my contention
- Also use an ad hominem attack on the National Rifle Association and Donald Trump to gain attention and add emphasis
- Talk about how America's patriotism towards the Second Amendment "Right to Bear Arms" is very strong but should be changed, guns should be restricted, how to change the amendment, how Australia changed their gun control laws.
- I believe that this will be the most effective order because by beginning with a heart breaking, emotive beginning it will catch the reader's attention/ make them sympathetic, and make them want to continue reading, then feel angry or frustrated towards the National Rifle Association and Donald Trump (to invigorate emotions) before balancing the emotion with facts, evidence, data and comparisons to back up my contention and show credibility

So my main arguments techniques will be:

- Anecdote - story of what a survivor of the Florida shooting went through
- Comparison between the recent shootings in America to the Port Arthur Massacre and their reactions to the events
- Evidence - statistics, information, data, facts
- Contrast in what the Government did to the gun laws after the shooting - impact to society
- Ad hominem attack - on the National Rifle Association and Donald Trump for wanting to make guns even more available (supply guns to teachers)

The persuasive devices that I believe lend themselves to my argument are:

- emotive language
- inclusive language
- rhetorical questions
- graphs and diagrams

Analysis of Still Images - Photojournalism

Nothing is accidental

The final image we see is the result of a number of choices and selections, including those about:

TECHNICAL ELEMENTS

- framing
- angle
- focus
- lighting
- composition
- position of the photographer in relation to the subject
- location/ setting
- colours
- stance

SYMBOLIC ELEMENTS

- body language of the subject
- facial expressions of the subject
- clothing of the subject

WRITTEN ELEMENTS

- headings/ titles
- captions

EDITORIAL DECISIONS

- layout/ positioning of the photo on the page
- size
- manipulation of the image in the editing stage

English ATAR

This constructed set of images, taken by American photographer Alex Webb on March 9th, 1981 for the project "A Day in Australia" conveys the strong themes of marginalisation, segregation and the differences between Aboriginal and White Australians. The deliberate choices of the photographer and editorial team reflects a view of the difference in class, gender stereotypes and racial stereotypes of both cultures and their values and attitudes which different readers may interpret differently. The images can be interpreted as a symbolism of how Aboriginals are minorities and are dominated by the majority of White Australians, how they're seen as lower class and how they are often ostracised, although some may interpret the images as a narrow view of Australia, that Australia isn't as racist as depicted and that the Aboriginals are not actually segregated and separated from society.

The position and sizing of the images - the image of the White Australians is larger and in the centre whilst the image of the Aboriginals is smaller and pushed to the side - is very effective at representing how White Australians are 'more important', 'dominant' and the majority whilst the Aboriginals are minority and are marginalised, literally too as the Aboriginal image is pushed to the side of the set of images. The way the photographer is positioned in both photos shapes the way readers can relate to both groups. In the larger image, the photographer is 'closing off the circle'; you feel more connected to, and like a part of the group of white males with a strong atmospherical feel of mate-ship and friendliness and being in a civilised, urban setting outside of a pub, whilst in the other image the photographer is distant which can show the separation and differences between us relating to the photographer and the Aboriginals who are different to us and the way they are treated - living in derelict conditions, with nature as they are sitting in trashed bushes, and are pushed aside. The lighting and colour in both images also reflect the ways the two groups may feel, in the image with the Aboriginals it is very dreary and moody lighting with dull, dark colours which can infer that they did not live very happy lives as they were constantly being discriminated against and marginalised - like in another text, "Stolen Car". In the image with the White Australians, it is more colourful, bright and vibrant which makes readers feel like the group is happier and drinking socially; and not as substance abuse/ negative habit which can be interpreted from the Aboriginal image due to the Aboriginals having sombre, gloomier facial expressions contrasting against the smiling, talking and laughing Australians.

English ATAR

Visual response

This image represents ideas about alcohol addiction affecting families and the dark side of hegemonic masculinity. The likely audience of this image is the average middle class family. The family portrayed in the image is neither extremely wealthy nor poor, it depicts a very typical family which makes viewers able to relate to the image more easily and realise how common the issue of alcohol addiction and the dark side of hegemonic masculinity with men excessive drinking stereotypically as "normal bloke behaviour". This side also shows men being aggressive and dominant and questions what actually defines a 'real man'.

The salient part of the image - the beer glass - traps the man inside which represents how he is trapped in his alcohol addiction which is consuming him, the obscure, large, disproportionate size shows the extremity of his addiction. It also encages him and separates him from the rest of the family, he is isolated, pushed away and in a barrier which can show how the family is broken due to his addictions. The way the photographer has used vectors with the carpet corner drawing your eyes to the glass also shows that this is the salient part. The use of body language in the mother looking like she is having to just get on with her mothering and is making the daughter lunch as if nothing had happened last night, and the daughter looking like this is a reoccurring event with the father coming home hungover makes you sympathise with families who have members of their family with alcohol addictions. We know that this image is set in the "morning after" as the caption says "was last night really really worth it", which shows that the man was out drinking and is now regretting it. He must have been drinking unsafely as he looks injured and hurt. His body language and positioning away from the family table, with no food in front of his side of the table also shows the barrier and separation from the rest of the family. All three people's gaze creates an offer - they are all looking down which can give the impression that women are feeling disappointed and tired of this reoccurring behaviour and the man feeling guiltily, regretful and ashamed that he can't seem to change which could be interpreted as the result of him trying to be "masculine" and fit in with stereotypes to avoid being called feminine, a wuss, sissy etc, leading to drinking more and eventually an addiction. The kitchen setting of the image is significant in representing a connecting, family part of the home where most families gather and talk together, but in this image they are disconnected and not talking, they are broken.

Australia with Simon Reeve

Simon Reeve's contention of the chapter is emphasising the wealth and resourcefulness of Australia, that the mining boom is a positive time for the country. He uses phrases like the "richest square mile in the world" to capture viewers and make them think positive of Kalgoorlie, using facts and phrases about the vastness and greatness of the land to capture the viewers. Also uses connotative, emotive language and specific choices of words to promote Australia's wealthiness - "peppered with resources". Him starting with the prospector shows the history of mining in Australia; how the prospector finds gold shows the abundance of gold - which backs up the contention about the wealthiness and abundance of gold - positive. He then goes into the dark aspect of Australia with the suffering and resentment of Aboriginal so close to the wealthy, resource filled mineral pit. They have had their land taken away to make money, receive very little payment, living in third world conditions and suffer whilst the rest of Australia are wealthy, prosperous and happy - irony. Juxtaposition of the two different lives in Australia.

Compare how two different text types communicate similar ideas or perspectives in different ways.

Comparing texts that explore the same topic in different ways can help to heighten a reader's awareness of the way they were constructed, built upon particular choices made by the creator of that text and their particular view of the topic. The representation of the subject we encounter is one of many different perspectives on the subject. Simon Reeves' excerpt from the documentary 'Ninga Mia', Australia, aired in 2013, and David Fickling's Guardian article 'Shantytown in the shadow of a gold mine', published in 2004, are both targeted towards non-Aboriginals with the purpose of showing readers how mistreated and ostracised the Aboriginals are, making us feel sympathetic. They both share similar contentions - the Aboriginal community, represented by the Ninga Mia community, are living in third-world-like conditions, are neglected and in poverty, but the contention is shown in different ways for each text. Reeves uses setting, different camera techniques, music and emotive language whilst Fickling uses choice of words, visual description and facts and statistics, although they both show a bleak picture of what it means to be an Aboriginal in Australia.

Simon Reeves represents Ninga Mia as a place of depression, marginalisation and neglect. He does this by taking the viewers on a journey through the rich, abundant Super Pit of Kalgoorlie before taking us through the derelict, dilapidated, deteriorating community where the Aboriginals live in third-world-country-like conditions, shown through the symbolism behind the setting. In the Kalgoorlie Super Pit, there is a panning shot that shows the vast size of the mine filled with mining trucks which shows how Kalgoorlie is seen as rich, abundant and wealthy, but next to this is a desolate, third-world-condition-like setting of Ninga Mia - with cars turned over, rubbish everywhere, clothes scattered and no paved roads in sight which indicates a lack of civilisation. The super pit literally shows the division and segregation faced by the Ninga Mia community. The fast cut scenes of these derelict conditions one after the other bombards the viewers with these negative images implying that this is all there is in the community, it reinforces the contention that the Aboriginals live in poverty and are neglected. Reeves uses emotive language and phrases like the "richest square mile in the world" to promote Australia's wealthiness, using facts and phrases about the vastness and greatness of the land, and "pitiful suffering" and "letting out anger" to show how the mistreatment and suffering of the Aboriginals who are in poverty; combined with the wild west music during the Kalgoorlie Super Pit scene sounding happy, joyful and welcoming which fits the scene contrasting against the unpleasant, discordant styled music during the scenes showing the Ninga Mia community showing the negative attitude towards the Aboriginals.

Like Simon Reeves' 'Ninga Mia', Fickling uses Ninga Mia juxtaposed with Kalgoorlie to represent the whole of Australia to present a microcosm. He also represents Ninga Mia as a place of poverty, derelict conditions and neglect, like the documentary, having a similar structure by starting with a broad picture of Ninga Mia before going into detail about the conditions of the community. In contrast to the documentary excerpt, Fickling uses many facts and statistics such as "those born Aboriginal can expect to die 20 years younger than their non-indigenous compatriots" and "if you are indigenous, you are seven times more likely to catch meningitis..." to show the shocking difference in the health conditions

English ATAR

due to neglect and lack of medical attention to the Aboriginals. Like Reeves' document, Fickling's article also uses his choice of words with positive connotations to describe the Kalgoorlie Super Pit "This is the richest square mile in Australia" to promote the abundance and wealth of the land, contrasting against words with negative connotations to describe the Ninga Mia community "living here in substandard conditions". This shows the horrific conditions that the community lives in, next to this land full of wealth and prosperity, yet they have nothing and are living in third-world-like-conditions. Unlike Reeves' documentary, in Fickling's article, the interviewee 'Les Calyun's' personal anecdote describes the conditions of a typical Aboriginal person's house "It's pretty poor... we haven't got a front door... there's a toilet but it's not working..." which makes readers realise how dilapidated these houses are and the squalid living conditions compared to the typical non-indigenous person's house. Unlike the excerpt from documentary closing with emotive language and close up of Reeves' serious expressions persuading us to relate with his attitudes towards the neglect of Aboriginals, that the Government aren't doing anything to help, Fickling uses a rhetorical question by a professional interviewee closing his article to make readers feel sympathetic towards Aboriginals and realise how powerful social factors such as poverty, racism and dispossession, affects health "It's almost a classic example of the impact of social factors on health. If you were dispossessed and marginalised in this way, how would you cope?". Fickling closing with a professional interviewee can make readers feel like the article is more factual and accurate, and not just opinion based, in order to strengthen the contention that the Aboriginals are suffering, neglected and facing racism and inequality towards them.

The choices made by Reeves and Fickling shows how the same contention can be communicated in different ways. Both texts share similar contentions - the Aboriginal community, represented by the Ninga Mia community, are living in third-world-like conditions, are neglected and in poverty, but Reeves uses setting, different camera techniques, music and emotive language whilst Fickling uses choice of words, visual description and facts and statistics. This of course is the dominant reading of both texts, there are many other alternate readings. Simon Reeves doesn't interview anyone from the government, yet criticises them, which makes you question what facts haven't been told and why certain things have been left out.

English ATAR

look at visual image first
read written code
look at choice of shot
is there an offer or demand?
is it a close up, mid shot, long shot, why?
look at body language and position of people
look at setting details and what is symbolic
then work out contention, viewpoint, perspective, message

written article second
read title, consider connotations of title
read, highlight bits that stand out
annotate structure, how it begins
how argument is structured, anecdote, facts, case study etc
highlight key persuasive devices 3 or 4
look out for emotive language, repetition, similes, metaphors etc

see what is similar about the two - similar perspective
subtle differences
plan - similar about contention?