

MACQUARIE PEN ANTHOLOGY *of* AUSTRALIAN LITERATURE

TEACHING GUIDE

Unit 4: Text into Film I

for Lower to Middle Secondary English

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Text into Film I

FOCUS	<p>Some of the texts/extracts included in the <i>Anthology</i> have been interpreted on film or made into a TV series.</p> <p>How does the text/extract compare with its representation in the film version? What techniques have been employed to adapt the text to film? What are the strengths and weaknesses of these transformations?</p>
LEVEL	Lower to Middle Secondary
LENGTH	<p>Approximately 15 – 20 lessons</p> <p>Teachers are encouraged to make choices from the many options available and to select activities that they think will suit the levels and interests within their classes.</p>
KEY TEXTS	<p>From the <i>Anthology</i>:</p> <p>Lawson, Henry: ‘The Drover’s Wife’ Paterson, Banjo: ‘The Man from Snowy River’, ‘Waltzing Matilda’ Pilkington Garimara, Doris: <i>Follow the Rabbit-Proof Fence</i></p> <p>Supplementary resources:</p> <p>Pilkington Garimara, Doris: <i>Home to Mother</i>, UQP, 2006</p> <p>Film:</p> <p><i>The Man From Snowy River</i> (1982; Rated PG) <i>Rabbit Proof Fence</i> (2002; Rated PG) <i>The Lighthorsemen</i> (1987; Rated PG)</p> <p>Visit www.australianscreen.com.au/titles/man-snowy-river/clip1/ and www.australianscreen.com.au/titles/rabbit-proof-fence/ for film clips and notes for teachers that may provide helpful background about each film.</p>

	<p>There are also clips from the film <i>The Man From Snowy River</i> on YouTube (www.youtube.com) including a reading of the poem accompanied by shots from the film: www.youtube.com/watch?v=fs-DKUimeo</p>
<p>ADDITIONAL TEXTS</p>	<p>Additional examples of extracts from texts in the <i>Anthology</i> that have been made into films or a TV series include:</p> <p>Boldrewood, Rolf: <i>Robbery Under Arms</i> Clarke, Marcus: <i>The Term of His Natural Life</i> Conway, Jill Ker: <i>The Road from Coorain</i> Cusack, Dymphna & James, Florence: <i>Come in Spinner</i> Lawler, Ray: <i>Summer of the Seventeenth Doll</i> Nowra, Louis: <i>Cosi</i> Turner, Ethel: <i>Seven Little Australians</i></p>
<p>LEARNING & TEACHING ACTIVITIES</p> <p>Introduction</p>	<p>This unit explores how the form of a text influences the way meaning is made. Students will examine how Australia and Australians have been represented in two written texts and their associated films and will compare, contrast and comment on their representation in these different media.</p>
<p>1. Comparing Paterson and Lawson</p> <p>(2-3 lessons)</p>	<p>Ask students to have read Paterson’s ‘The Man from Snowy River’ and Lawson’s ‘The Drover’s Wife’ before classes begin on this unit.</p> <p>Activity 1(a) Either provide students with biographical information about Paterson and Lawson or ask them to research their backgrounds briefly.</p> <p>For more information on Paterson go to: www.adb.online.anu.edu.au/biogs/A110158b.htm</p> <p>For more information on Lawson go to: www.adb.online.anu.edu.au/biogs/A100016b.htm?hilite=Lawson%3BHenry</p> <p>Activity 1(b) Arrange a dramatised reading of the ‘The Man from Snowy River’. (You could ask students to prepare this, choose a version from an audio cassette or YouTube, or read the poem to students yourself.)</p>

	<p>Discuss students’ responses to the poem.</p> <p>Activity 1(c) Read Henry Lawson’s ‘The Drover’s Wife’ to the students. Discuss their responses to this story.</p> <p>Activity 1(d) Discuss with students ways they think the biographies of Paterson and Lawson may have influenced the writing of the texts they have read. Could either of these writers be said to display an idealised view of the Australian outback?</p>				
<p>2. Iconic Australian images (1-2 lessons)</p>	<p>[Note that Unit 1: Icons deals more broadly with how a range of writers treat and define Australian icons.]</p> <p>Activity 2(a) Introduce the notion of an iconic Australian image with the class by asking them what they would expect to find if they entered this term into Google Images.</p> <p>Students to brainstorm (you could use mind maps, placemat, pairs, small groups etc) what they consider to be iconic images of Australia and Australians. Note their findings up on the board and then, as a class, discuss the meaning stereotypically associated with these images. For instance:</p> <table border="1" data-bbox="586 1218 1151 1440"> <thead> <tr> <th data-bbox="586 1218 816 1293">Iconic images of Australia</th> <th data-bbox="816 1218 1151 1293">Meaning associated with this image</th> </tr> </thead> <tbody> <tr> <td data-bbox="586 1293 816 1440">Sport players ANZAC</td> <td data-bbox="816 1293 1151 1440">Mateship, competition Mateship, underdog</td> </tr> </tbody> </table> <p>Conclude this with an internet activity. Students to enter ‘iconic Australian images’ into the Images section of the Google search engine to see which images are included.</p> <p>Discuss the images that are recorded on the Google image site. Do you find any major omissions or inappropriate inclusions?</p>	Iconic images of Australia	Meaning associated with this image	Sport players ANZAC	Mateship, competition Mateship, underdog
Iconic images of Australia	Meaning associated with this image				
Sport players ANZAC	Mateship, competition Mateship, underdog				

	<p>Activity 2(b) Students to reread Paterson’s poem and identify any images they consider to have iconic status.</p>
<p>3. Comparing print and film: ‘Jim Craig and the mountain men’</p> <p>(2-3 lessons)</p>	<p>Activity 3(a) Tell the class that they are going to examine and compare some representations of iconic images in Paterson’s poem and in the film made of its story. As this will involve using poetic and filmic language you may wish first to revise students’ understanding and skills in this area.</p> <p>For a useful glossary of poetic terms, visit www.poeticbyway.com/glossary.htm</p> <p>For a useful glossary of film language, visit www.aber.ac.uk/media/Documents/short/gramtv.html</p> <p>Activity 3(b) Ask the students to answer the questions about the way language is used in the poem to construct the characters of Jim Craig (the man from Snowy River) and the mountain men. See Student Handout 3(b). Discuss the findings as a class.</p> <p>Activity 3(c) Examine the way the characters of Jim Craig and the mountain men are constructed in the film (0:08:23 – 0:09:35).</p> <p>Students to fill out the charts found in Student Handout 3(c) (individually or in pairs). Discuss the findings as a class. See Teacher Handout 3(c).</p> <p>Activity 3(d) Students to compare the construction of the man from Snowy River and the mountain men in the poem and the film, commenting on the strengths and weaknesses of each representation. How closely does the representation of these in the film match with the images they selected from magazines when doing Question 4 in Student Handout 3(b).</p>

4. Comparing print and film: Representation of the chase

(3-4 lessons + extra time for extension work)

Activity 4(a)

Students to look closely at the first stanza of the poem to familiarise themselves with the use of:

- Rhythm: students can work in pairs or as a class to determine the number of beats per line. Draw their attention to how the momentum is established and is reminiscent of hoof beats.
- Rhyme: students work out the rhyme scheme. Draw students' attention to how the words that rhyme are connected in meaning (i.e. there's a 'fray' because the colt had got 'away'). As an aside you might like to tell them about the comical rhyme in the second verse of 'Clancy of the Overflow' – tar/are.
- Enjambment and punctuation: examine the poem with students for the creation of pauses, emphasis and the building of momentum.

Activity 4(b)

Students to list the key words and ideas in the poem that describe the riders and the chase. They may need a dictionary to unpack these words for meaning. Discuss the poet's choice of vocabulary and poetic technique to construct atmosphere and excitement.

Activity 4(c)

Watch the opening montage of the preparation of the horses (1:21:50 – 1:22:40) in the film, and then the chase.

Students to compare the ways in which the poet and the film construct the characters of the riders and the thrill of the chase. See **Student Handout 4(c)**.

You may wish to talk about:

- how the repetition of the close ups and accompanying sounds (including music) work to create atmosphere as opposed to the use of rhythm in the poem;
- how the riders are constructed through film language; and
- whether this conveys the same meanings as are carried by the words in the poem.

Activity 4(d)

Students to reread stanzas 6 and 7 of the poem and identify the film image that matches the line of poetry, and then identify the film technique used to create the image (1:24:35–1:27:45).

See **Student Handout 4(d)**.
 The same activity can be done for stanzas 8–9 (Jim going down the hill), 10–11 (where Jim rounds them up) and 12–13 (where he takes them home and is described as a ‘man’).

Discuss the narrative structure (order of information) and whether the students consider this to be better in the poem or film. Students may find a chart useful to manage the information, eg:

Print text	Film text

Does the film include different information from the print text? If so, why do you think the extra material was included? What effect does it have on the ‘story’ and the character development?

Activity 4(e)
 Artists and filmmakers have created other visual representations of Australian horsemen. See **Student Handout 4(e)** for suggested extension activities.

5. Comparing print and film: Last scenes (1 lesson)

Activity 5(a)
 Students are to examine the ways the character of Jim Craig is constructed at the ending of the film (1:32:55), paying attention to the way it contrasts with how his image was constructed earlier. Note how:

- he is now viewed from a low camera angle
- the riders make a ‘guard of honour’ for his arrival
- Spurs comments that, ‘He’s not a lad, he’s a man. He’s a man’.
- Clancy states ‘He’s the man from Snowy River’

Also note that Jim (as the man from Snowy River) returns to his home – the one the mountain men said he had to ‘earn the right’ to live in.

Activity 5(b)
 Students to write their own paragraph about whether they believe Jim has ‘earned the right’ to live in the mountains using examples from the film to justify their response. Students then swap these paragraphs with a partner and discuss any differences in their points of view. Report differences back to the class as a whole.

<p>LEARNING & TEACHING ACTIVITIES</p> <p>6.</p> <p>Storyboarding</p> <p>(1 lesson + home time)</p>	<p>Activity 6(a)</p> <p>At the end of the movie, the tune from ‘Waltzing Matilda’ is played. Provide the students with the words of Banjo Patterson’s poem from the <i>Anthology</i>. Individually, in pairs or in small groups, students to storyboard one stanza of this poem. See Student Handout 6(a).</p> <p>It is recommended that the number of frames is limited (15 to 20) and that students draw upon an extensive number of shot types when constructing their storyboards. This will enable them to make critical decisions about the selection and construction of images and give them the opportunity to demonstrate a range of understandings.</p> <p>It is important that students are not discouraged or assessed on their lack of artistic ability. Keep in mind that this task is designed to assess their understanding of visual techniques in the construction of meaning. Teachers who are more familiar with software packages choose to incorporate PowerPoint or animation aspects.</p> <p>Students should then present a frame from their storyboards to a small group who can be invited to provide comments to help with editing and revising before final submission.</p>
<p>7. From text to film: <i>Follow the Rabbit-Proof Fence</i></p> <p>(4-5 lessons)</p>	<p>Teachers may wish to adapt some of the activities provided above for this study. For example the Student Handouts on character construction could be used to focus on the construction of Molly, Gracie and Daisy (together or separately) and Constable Riggs in the text and in the relevant part of the film.</p> <p>Activity 7(a)</p> <p>Read the extract from <i>Follow the Rabbit-Proof Fence</i> in the <i>Anthology</i> and watch the film <i>Rabbit-Proof Fence</i> before beginning these activities.</p> <p>Activity 7(b)</p> <p>Ask students to examine the use of imagery in the extract and make notes about how it is used to construct the setting. Watch the first two scenes of the film again. Ask students to make notes about the way the setting is constructed in the film version.</p> <p>Discuss the similarities and differences between text and film in relation to the setting with the class.</p>

	<p>Activity 7(b) The Curator’s notes on the clip of the abduction from <i>Rabbit-Proof Fence</i> (http://australianscreen.com.au/titles/rabbit-proof-fence/clip1/) claim the abduction scene is probably the film’s most controversial scene, as well as the most harrowing, partly because it is different from the way Doris Pilkington Garimara describes the abduction in the book. The book’s description is more resigned and less violent, although it describes an aftermath that’s very similar, with the women wailing and beating their heads with rocks, to draw blood.</p> <p>Refer students to Student Handout 7(b) for activities designed to help identify differences in the way text and film are used in relation to this chapter/scene.</p> <p>Activity 7(c) A range of extension activities for further study of the text and film version of <i>Rabbit Proof Fence</i> are suggested in Student Handout 7(c). This could be completed as group work or selected activities made part of general class study.</p>
<p>8. Drawing it all together (1 lesson + home time)</p>	<p>Explain to students that they are to write an essay or extended response that will draw on the work they have been doing. They are to choose one of the questions from Student Handout 8.</p>

Text into Film I

Student Handout 3(b) (continued)

'Mountain men'

1. Identify the words used by Clancy in stanza 5 that construct an image of the 'mountain men' for the reader.

2. Do you think the poem suggests that the descriptions of the landscape and the horses also apply to the 'mountain men'? Why or why not?

3. Find a picture from a magazine that conveys your image of a mountain man at this point in the poem and paste it on a separate page. Annotate the image to explain *how* it conveys the aspects of a mountain man's character as suggested in the poem. Compare this with your illustration and writing about the man from Snowy River in the previous activity. Are there any differences, or has the Man become a Mountain Man?

Text into Film I

Student Handout 3(c)

Use of film techniques to construct character

Character	Techniques used to convey information (Appearance, angle, shot, dialogue. . .)	Effect – how are we meant to view this character (Should we be sympathetic towards them? Are they a ‘good’ character?)
Jim Craig		
Mountain men		

Text into Film I

Teacher Resource 3(c)

In the discussion you may consider the following:

- Mountain men are shown from a low camera angle and sitting on horses , which helps construct them as imposing.
- Jim Craig is constructed as being insignificant, vulnerable in comparison due to being on the side of the frame and only part of his body is shown.
- Mountain men are dressed stereotypically in their Driza-Bone coats and akubra hats. Connotations of this stereotypical image can be explored.
- Setting: rugged landscape, rocky terrain, mountains in the background, gravestones centred in frame and the rustic shack. All imply the dangerous lifestyle of the mountain men and how hard they need to battle for survival, namely against the terrain. The setting could also be read as being representative of the mountain men's personality: hard, rugged, etc.
- The values and ideas expressed in the key dialogue (for instance that Jim needs to 'earn the right to live up here'). Also pay attention to the facial expressions of the mountain men (serious) versus Jim Craig (apprehensive, eyes cast down, etc.). You can also note Spur's comment, 'It's a hard country, makes for hard men'.

Text into Film I

Student Handout 4(c)

Complete the following chart to indicate how the riders and the impending event are constructed in the poem.

Words	Example/s	Technique	Purpose/Effect - How does this make you view the character or event
Horse riders	'cracks'	colloquial language	
The event	'fray'		
Stock horses	'snuffs...with delight'		

Compare this to the opening montage of the preparation of the horses (1:21:50 – 1:22:40) and the chase that follows.

Text into Film I

Student Handout 4(d)

Line/s from the poem	Images used in the movie to convey this information	Techniques used (Appearance, angle, shot, dialogue, music, special effects. . .)
So he went – they found the horses by the big mimosa clump		
They raced away towards the mountain’s brow		
And the old man gave his orders, ‘Boys, go at them from the jump, No use for fancy riding now’		
‘And Clancy, you must wheel them, try and wheel them to the right’		
‘Ride boldly, lad, and never fear the spills’		
‘For never yet was rider that could keep the mob in sight, if once they gain the shelter of those hills.’		
So Clancy rode to wheel them – he was racing on the wing		
Where the best and boldest riders take their place		

And he raced his stock-horse past them,		
and he made the ranges ring with the stock whip		
as he met them face to face.		
Then they halted for a moment, while he swung the dreaded lash,		
But they saw their well- loved mountain in full view		
And they charged beneath the stockwhip with a sharp and sudden dash		
And off into the mountain scrub they flew.		

Text into Film I

Student Handout 4(e)

Extension activities

Other artists have created representations of Australian horsemen. View, for example, Tom Roberts' painting 'A Breakaway' at <http://www.artgallery.sa.gov.au/away.html> and compare it with the film images of *The Man from Snowy River*.

The Lighthorsemen (Director Simon Wincer, 1987) recounts the Australian 4th Light Horse Brigade cavalry charge on 31st October 1917 at the Battle of Beersheba, sometimes described as the last successful cavalry charge. Others would regard the heroism of the Lighthorsemen at Beersheba as comparable with the Australians at Gallipoli. View the film clip at <http://www.youtube.com/watch?v=7yuZ4vowQJc>

Compare the ways in which the visual imagery resonates with the film of *The Man from Snowy River* and the Tom Roberts' painting. Are there similarities in the ways in which the Australian soldiers are characterised, including attitudes to authority and their relationships with their mates?

Text into Film I

Student Handout 6(a)

Storyboarding Task

You are required to construct a storyboard for a film version of *Waltzing Matilda*.

You are also required to complete a self-reflection on each of the following questions. Your response for each question should be 1 – 2 paragraphs.

- What was the most challenging part of developing your storyboard?
- Select one frame used in your storyboard and explain the techniques you use to represent a particular idea, character, place or event.

You will be assessed on the:

- appropriate interpretation of the selected stanza
- effective use of visual language and conventions to create meaning
- thoroughness of the reflection process.
- presentation of your storyboard to the class

Requirements:

Your storyboard is to be based on ONE stanza only. It should not contain more than 20 frames.

What to do:

- Read the poem through and decide which stanza you will represent as a storyboard. Alternatively your teacher may allocate you a particular stanza.
- Read the stanza several times and discuss and make notes on what the stanza is about and the characters, ideas, setting and events described.
- List the dominant images, sounds, colours, action, etc. found in this stanza and any other features that will help you represent these words visually.
- List some key words or phrases from the stanza. How might you convey this information in your storyboard?
- Explore the rhythm and rhyme of your stanza. Will you represent these in your storyboard?

- What extra details (about the character, events, setting) might you include in your storyboard?
- Storyboard your scene. Take into account the structure of your narrative, making sure each frame clearly builds on the previous frame.
- In small groups present a frame or two of your storyboard explaining in some detail how you have used visual language to convey meaning. Invite comments.
- Redraft and edit as needed.
- Hand in your work to your teacher.

Text into Film I

Student handout 7(b)

The Abduction

The Curator's notes on the clip of the abduction from *Rabbit Proof Fence* (<http://australianscreen.com.au/titles/rabbit-proof-fence/clip1/>) claim this scene is probably the film's most controversial scene, as well as the most harrowing, partly because it is different from the way Doris Pilkington Garimara describes the abduction in the book. The book's description is more resigned and less violent, although it describes an aftermath that's very similar, with the women wailing and beating their heads with rocks, to draw blood.

1. After reading the extract from the *Anthology* describing the abduction of the three girls, use the 'Print text' column in the Comparison chart below to identify the ways in which the print text presents the event. Add extra rows to the chart if you think there are other important features to be noted.
2. An interesting point to note is that in the film the fathers have 'moved on' whereas in the biography they are present. Does this alteration change the way we view the indigenous people (their lifestyle, values about family) or not? Does it makes us sympathise with the girls more when they are taken, or not?
3. When you have finished your notes on the print text, watch the opening sequence of the film, and complete that section of the Comparison chart (you may need to view the film clip more than once). Do you agree with the Curator's explanation for the differences between the two texts?
4. Using the information on your Comparison chart, write a critical analysis of the ways in which the two texts work differently to create their impact.
5. Experiment with rewriting a section of the print text to see whether you can increase the emotional impact of the event.

Text into Film I

Student handout 7(b) (continued)

Comparison chart: The abduction scene

	Print text	Film text
Sequence of events		
Action details selected		
Use of dialogue a) English b) Indigenous		

Symbols of power and authority		
Role of onlookers		
Descriptive language		
Visual techniques		

Text into Film I

Student Handout 7(c)

Extension activities

After you have read the whole of Doris Pilkington Garimara's *Follow the Rabbit-Proof Fence* you will be ready to complete some of the following activities:

1. Mr Neville Says No

View **Clip 2 – Mr Neville Says No** from the website:

www.australianscreen.com.au/titles/rabbit-proof-fence/clip2/ or watch the relevant section from the film.

Visual composition

Analyse the visual composition of each scene. For example:

- How are different groups of characters located? Who is standing and who is sitting?
- Are different groups of characters dressed differently? Does the clothing relate to their status and power?
- What is the backdrop against which the adults in this segment are framed? Does the framing reinforce the power structures of white society? If so, how does this framing work?
- The segment is shot predominantly from Molly's perspective, where she is seated with Gracie and Daisy at the back of the assembly. Once Molly begins to move forward, she is not shown in camera again until she reaches the matron. How does her physical journey from her seat to the front of the assembly convey the distance between Molly and her new world?

Dialogue

In the opening part of the scene in the film, the whispered contributions of the older girl occupy more of the airtime than anyone else. At the end of the scene, she has fallen silent, and Mr Neville commands the dialogue. The two sections of the script from the film clip (transcribed in the table below) offer different kinds of messages. What are they? How do you think that Molly makes sense of them?

Artists sometimes adopt techniques from other disciplines such as painting or music. The dialogue presented in the chart above has some parallels with the construction of polyphonic music, in which multiple melodies either work in harmony or in counterpoint against each other. In the dialogue, which voices are complementary, and which, if any could be regarded as a counterpoint? You might consider the volume as well as the tone and content of the speech.

The table below represents the dialogue from this segment of the film according to the sequence for each speaker.

Older girl	Matron	Mr Neville
		Molly Craig
That's you		
		Molly Craig
Go on, get up		
	Molly, come on dear	
Hurry up, they whip you. Get up quick		
They'll put you in the boob. Hurry up		
	Just Molly, please	
Where are you going? Come back here. Sit down.		
	Come along. It's all right	
	That's the way. Don't be afraid Come along	
		Come on; I'm not going to hurt you
	A little further. That's it.	
		It's Molly, isn't it? I know it all feels very strange, but after a few days, you'll feel quite at home. We're here to help, to encourage you in this new world. Duty; service; responsibility; those are our watchwords.
	Molly, keep still	
		It's all right; it's all right; it's all right.
		No.

Textual comparisons

Reread Chapter 7 of *Follow the Rabbit-Proof Fence* (pp 62 to 74). Compare and contrast the ways in which the written text and the film text represent the experiences of the girls from Jigalong during their time at Moore River. (You will note that in Doris Pilkington Garimara’s account, the segment discussed above does not exist and that the girls left the Moore River settlement within two days of arrival.) As a reader, do you respond differently to the print text than you do as a viewer of the film text? You might find a chart helpful in summarising your analysis.

Textual Elements	Reader response	Viewer response
Scene setting		
Imagery		
Sequence of events		
Use of dialogue		
Symbols of power and authority		
Role of onlookers		
Descriptive language		
Visual techniques		

2. Going Home: The wrong fence

View **Clip 3 – Going Home: The wrong fence** from the website: www.australianscreen.com.au/titles/rabbit-proof-fence/clip3/ or watch the relevant section from the film.

Trace the journey of the girls on a map showing the rabbit proof fences in Western Australia. Relate the distances to the geography and climate information about the area. What kinds of hardships do you predict that the girls would encounter on their journey?

Read the text and view the film clip of their journey. How well resourced were they for the physical conditions that they encounter? How do the visual techniques employed by the film maker convey the extreme conditions? The print text presents a different version of the conditions that the girls experience in the first stages of their journey, and it is not until after they reach Meekatharra that the weather becomes hot and dry. What reasons might the film makers have for introducing these changes?

The struggle of the children to reach home is not just against the physical challenges of the country, but against the resources available to their pursuers. What advantages does Mr Neville use in his attempt to recapture them? How does the reader/viewer respond to the accounts of the struggle to reach home?

3. Return to Jigalong: Home Country

By the time that the girls reached the Canning Stockroute, ‘they were in their own land and knew exactly where they were heading’ (p.118), but the country was very harsh, and the girls had a hard journey until they reached their Aunt’s camp at Station 594. From there they traveled with their cousin Joey and his boss, contractor Mr Ron Clarkson, who supplied camel transport and food. Word had gone ahead that the girls were returning home, and the family had gathered to welcome them.

After reading the print text (pp. 118-123), watch the end of the film again (from around 1:11:00). Identify the ways in which film techniques are used to:

- develop the emotional intensity as the girls complete their trek across the desert and approach Jigalong;
- show the symbolic and telepathic links between the Aboriginal people and their world; and
- present the role of the white officials as alien to the Aboriginal world.

Text into Film I

Student Handout 8

Choose **one** of the following and write an extended response of approximately 750 words:

- Explain the way Australia and Australians are represented in the poem ‘The Man from Snowy River’, and in the film version.
- Explain the way Australia and Australians are represented in the extract from Doris Pilkington Garimara’s biography *Follow the Rabbit-Proof Fence* and the relevant section of the film version.
- James Branch Cabell claims that: ‘Poetry is man’s rebellion against being what he is.’ How do the film and poem versions of ‘The Man from Snowy River’ construct Australian men as being more than they really are?
- ‘Poetry is what gets lost in translation’ (Robert Frost). Having watched the film version of *The Man from Snowy River* do you believe this statement to be true? Use specific examples from the film and poem to justify your response.
- *Home to Mother* is a version of the story of *Follow the Rabbit-Proof Fence* written for younger readers by Doris Pilkington Garimara. After reading this version, write a review of it for a children’s newspaper or magazine.
- Discuss the ways in which Phil Noyce, the director of the film *Rabbit-Proof Fence*, uses the camera to establish point of view in one of the film clips you have watched. How does this compare with the way Doris Pilkington Garimara uses point of view in her biography in the relevant section?