

YEAR 12 T ORAL
PRESENTATION OF
RESEARCH



EAL 12 ORAL PRESENTATION OF A FILM STUDY

Duration

Year 12 T students 10-12 minutes

Prior learning:

Option 1:

Film study "Rabbit Proof Fence" (2002)/ Australia (2008)

Focus: Aboriginal social history

- Australia's Aboriginal History through audio-visual texts
 - Specific use of cinematic techniques
 - Introduce 'Rabbit Proof Fence' or Australia(2008) film text (use pre-viewing, while-viewing and after-viewing tasks)
 - Glossary of useful vocabulary and vocabulary practice tasks.
 - Implications of stolen generation on Australian society focusing on multiple perspectives
 - Interpreting perspectives-Image study from Government archives on stolen generation
 - Investigate multiple perspective as represented in the film (Assimilation policies, WW2, Equal rights of women, Power, Traditions, Love, etc.)
- Case study:
- Uncle Jack Charles, the author of the memoir 'Born-Again Blakfella'.
 - Discuss the implications of stolen generation on Australian society
- Oral presentation Skills:
- The ways to organise an oral presentation?
 - Specific language used in oral presentation (acknowledgement to country, opening statement, transition between ideas closing statement, etc.)

TASK SUMMARY:

As part of the 'Perspectives in Texts' unit, we investigated the film texts, 'Rabbit Proof Fence' (2002) and/ or Australia (2008) with the focus on Australia's Social History.

The task is to analyse and interpret two different perspectives on the same social issue as represented in the film texts, analyse them and to present your analysis in an oral presentation.

Your teacher will work with you to help identifying social issues and perspectives as appropriate to your level (Year 11 or 12 Tertiary)

Step 1: Identify a social issue as represented in the movies

Step 2: Identify different perspectives on the social issue of your choice

Step 3: Explain the validity of the perspectives

Step 4: Choose one perspective and complete an in-depth analysis. You need to consider:

- What/ when/ where
- Who's involved
- How and why
- At least one case study
- The impact on the society

Step 5: Create a A4 page dot point summary

Step 6: Bibliography

Step 6: Present your analysis and interpretation

LINKS TO BSSS COURSE

Content Descriptions	Elaborations
<p>Communication skills and strategies including:</p> <ul style="list-style-type: none"> ● seeking assistance and asking for clarification in social and academic contexts, negotiating meaning and re-establishing communication, using home language or dialect to clarify understanding ● using intelligible pronunciation, intonation, stress and rhythm at word and phrase level in texts, for example, interviews and roleplays ● understanding non-verbal cues as related to SAE contexts; for example, conventions of eye contact, gesture, physical space/distance ● understanding and using a range of common cultural references, idiomatic expressions and colloquialisms 	<p>Communication skills and strategies including:</p> <ul style="list-style-type: none"> ● seeking assistance and asking for clarification in using standard Australian English, home language or dialect to clarify understanding ● Using oral communication strategies, intelligible pronunciation, intonation, stress and rhythm at word and phrase level ● interpreting non-verbal cues as related to SAE contexts, such as conventions of eye contact, gesture, physical space/distance ● Identifying Australian specific use of language, its connotations, and conceptual metaphors in communicating specific social history ● recognising the use of satire in the chosen texts ● Using reading, writing, speaking and listening in communication ● Identifying main issues/ ideas of texts

- understanding and using culturally accepted politeness, conventions and protocols in various contexts

- using active listening strategies and working collaboratively with others

Comprehension skills and strategies including:

- predicting the form and content of texts from structural and visual elements and contextual information
- distinguishing between fact and opinion, main ideas and supporting details presented in texts
- defining common cultural references and implied meanings in texts
- locating suitable information sources, skimming for general meanings and scanning for specific information, note-taking, summarising, paraphrasing and using graphic organisers to collect and collate information
- using strategies to reflect on and consolidate own learning

Language and text analysis skills and strategies including:

- describing how different purposes and contexts influence language choices and meaning
- explaining the effects of descriptive language and imagery in texts
- analysing how language reflects cultural constructions of groupings or ideas such as age, gender, race and identity
- describing the forms and conventions of texts created in different modes and mediums including visual texts
- using metalanguage to discuss texts and their composition

Create a range of texts:

- using appropriate structure and content to communicate ideas and opinions for different purposes and audiences
- using digital, multimodal and print-based technologies
- using common language features, for example, subject specific vocabulary,

- Interpreting implied meanings in targeted texts
- Understanding culturally accepted politeness and Australian slangs in texts
- Actively listening to peers and working collaboratively.

Comprehension skills and strategies including:

- predicting the intended meaning of the chosen film texts
- identifying the difference between facts, opinions, main ideas and supporting ideas in the chosen texts
- defining common cultural references and hidden meanings in the chosen film texts and the cinematic techniques used in the representation of perspectives
- identifying primary and secondary sources in Australian social history
- skimming for general meanings and scanning for specific information in primary and secondary sources
- note-taking, summarising, paraphrasing and using graphic organisers to collect and collate information
- using bilingual dictionaries and language learning texts to assist the improvement of language proficiency
- using strategies such as maintaining language learning journals, personal dictionaries to consolidate own learning

Language and text analysis skills and strategies including:

- explaining how different purposes and use of language choices influence the intended meaning in film texts based on Australian social history
- using standard Australian English to communicate understanding direct and inferential and implied meanings in films
- analysing the film text reflecting on cultural constructs in social history
- describing subtle similarities and differences between different perspectives using metalanguage

Create a range of texts:

<p>synonyms and antonyms, adjectives and adverbs used to create modality, some nominalisation, common collocations and idioms</p> <ul style="list-style-type: none"> ● using description, characterisation, and direct and indirect speech ● using research skills and strategies, for example, note-taking and note-making, summaries, paraphrasing and graphic organisers to collect and collate information, quoting and referencing appropriately ● using strategies for planning, rehearsing, editing and refining, including monitoring and correcting spelling, grammar and punctuation, and the use of dictionaries 	<ul style="list-style-type: none"> ● using oral presentations to persuade intended audience ● using digital, multimodal and print-based technologies to create oral presentations and required resources ● making use of appropriate persuasive and descriptive techniques in oral presentations ● using specific language features needed in oral presentations such as specific vocabulary, adjectives, adverbs and sentence structures ● using academic research skills and strategies to gather information on Australian social history from a variety of primary and secondary sources ● using Harvard referencing style to appropriately cite sources ● use scaffolds and drafts in forming responses.
<p>Key concepts</p>	<p>Perspectives in texts</p>
<p>Key ideas</p>	<ul style="list-style-type: none"> ● use communication skills to analyse and compare attitudes and values in texts ● demonstrate literal and inferential comprehension of information, ideas and language used in texts ● understand personal, social and cultural attitudes and perspectives in a range of texts from different contexts ● plan, create and refine written and multimodal texts appropriate to context, purposes and audiences
<p>Cross-curriculum priorities</p>	<ul style="list-style-type: none"> ● Aboriginal and Torres Strait Islander histories and cultures <p>The focus of the task and preparatory work is perspectives on First Nations Australian experiences.</p>
<p>General Capabilities</p>	<ul style="list-style-type: none"> ● Literacy ● Information and communication technology (ICT) ● Critical and creative thinking ● Personal and social capability ● Intercultural understanding ● Ethical Understanding

	<p>Students will develop visual and textual literacy in the film study, conducting research and preparing the presentation. They will develop facility with a new software package and presentation equipment. They will think critically about issues and be creative in presenting their findings. They will develop their personal capability in developing the confidence to speak before others. They will understand First Nations Australian better than they did and engage in ethical questions about Australia's past and present race relations.</p>
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RUBRIC **Name:**

Score

	A Grade	B Grade	C Grade	D Grade	E Grade
RESPONDING	critically analyses the relationship between context, purpose and audience and how they shape meaning and convey attitudes and achieve particular effects in the selected film text	analyses the relationship between context, purpose and audience and how they shape meaning and convey attitudes in the selected film text	explains meaning, context, purpose and audience and how they shape meaning to convey attitudes and values in the chosen film text	describes context, purpose and audience and how they shape meaning in the chosen film text	Identifies aspects of context, purpose and audience and makes some reference to meaning
	evaluates how personal, social and/or cultural perspectives and concepts are represented in the selected film	analyses how personal, social and/or cultural perspectives and concepts are represented in the selected film	explains how personal, social and/or cultural perspectives and concepts are represented in the chosen film	describes the personal, social and/or cultural perspectives and ideas represented in the chosen film	identifies personal, social and/or cultural perspectives and ideas in the chosen film
	researches widely and independently, synthesising information and viewpoints to construct an argument	researches independently, selecting relevant information and interpreting viewpoints to construct an argument.	uses research skills to extract information from texts to develop an argument.	uses a research process including formulating questions, selecting information to presents ideas	researches and retells information
	accurately applies the principles of academic integrity using one system	applies the principles of academic integrity using one system	applies the principles of academic integrity using one system consistently but inaccurately	accurately applies the principles of academic integrity inaccurately and inconsistently	uses sufficient principles of academic integrity to indicate that some ideas belong to another but not in a coherent standardized system
COMMUNICATION	develops coherent and credible arguments and justifies viewpoints using a discerning selection of evidence and textual references	constructs credible arguments and supports viewpoints using a selection of convincing evidence and textual references	presents structured arguments and selects relevant evidence and textual references	explains information with some evidence and textual references	presents straightforward information with fragmented evidence
	communicates insightful ideas and considered perspectives relating to the film text for their target audience	communicates considered ideas and perspectives relating to the film text for their target audience	communicates ideas and perspectives relating to the film text for an audience	communicates straightforward ideas relating to the film text	communicates fragmented ideas
	speaks confidently, coherently and clearly with control of the style, structure and non-verbal elements required in an oral presentation and effectively engages the audience	speaks confidently and clearly with control of the structure and non-verbal elements required in an oral presentation and holds the attention of the audience	speaks clearly with control of the structure and non-verbal elements required in an oral presentation and connects with the audience	speaks with some formality and control of the structure required in an oral presentation	informal style of speaking interferes with meaning and connection with the audience

EVALUATING THE TASK USING THE BSSS QUALITY ASSESSMENT GUIDELINES

Outstanding	Coverage of BSSS Accredited Courses	Outstanding	Reliability
Outstanding	Bias Awareness	Outstanding	Levels of Thinking
Outstanding	Student Engagement	Outstanding	Academic Integrity

1. COVERAGE OF BSSS ACCREDITED COURSES

Outstanding Coverage of BSSS Accredited Courses – Assessment tasks are strategically planned for alignment with Achievement Standards, unit goals and content descriptors. Assessments are not too big: assessing irrelevant content or criteria; nor too small: missing important content or criteria

COMMENTS

Clearly identifies Content Descriptions from the "Perspectives in Texts" unit indicating those that are most appropriate for this type of task. Students are focused on a range of perspectives on a topic and how language is used to present a perspective.

2. RELIABILITY

Outstanding Reliability - Assessment tasks and marking are strategically designed to remove all sources of non-relevant variation in measurements.

COMMENTS

The task provides clarity of instructions, clearly outlines the conditions for the task i.e. instructions and scaffold, and the marking rubric provides a direct line of sight between it and the Achievement Standards. We particularly note that each grade begins with the cognitive demand i.e. evaluates, analyses etc.

3. BIAS AWARENESS

High Bias Awareness - The suite of assessment tasks is designed that promote the diverse needs of gender, socio-economic status, disabilities and/or cultures, and that do not marginalise or favour a student or group of students, or advantage or disadvantage certain background knowledge or ways of thinking.

COMMENTS

This item related to the suite as a whole, yet bias has been considered in this task. The task is well-scaffolded to provide access to a range of students, and the support provided in-class support students who may not have access to materials at home. The provision for students to develop their own question allows for students to pursue their own interests and needs.

4. LEVELS OF THINKING

Outstanding Levels of Thinking – Comprehensive assessment tasks are designed that allow students to engage at progressively higher cognitive demands. The suite of assessments demonstrates that there are high expectations for all learners at all levels of learning and opportunities for extending all learners are strategically planned for. Assessment tasks are flexible and varied, promoting a range of assessment modes.

COMMENTS

Higher Order Thinking is evident in this task as students develop an inquiry and are asked to analyse and evaluate sources. Students are able to demonstrate a range of levels in Bloom's Taxonomy including recall facts, explain ideas, use information in new situations, draw connections among ideas, justify a stand or decision.

5. STUDENT ENGAGEMENT

Outstanding Student Engagement – Assessment tasks are strategically planned to engage students. Assessment tasks are explicitly and purposefully connected to contemporary issues or student lived experiences, interests, or prior knowledge. The suite of assessment tasks clearly supports student ownership.

COMMENTS

In this task students are offered a choice to develop a question that was initiated by class work. Students are supported to pursue their own interest in relation to the task. The explicit connection to the AST provides a context relevant to student concerns and needs. The topic selected is one in which students are immersed and have strong views.

6. ACADEMIC INTEGRITY *

Outstanding Academic Integrity - Students are required to engage in genuine deep learning at a level of challenge appropriate to the student and tasks make provision for sense making or knowledge construction. Assessment is designed to ensure authenticity from students and requires individualised responses.

COMMENTS

Academic integrity and plagiarism are mentioned on the task sheet. Referencing and bibliography are explicitly required. Students are required to submit research notes and planning as evidence of process, but also as a lever to develop practices that support academic integrity going forward.

Research Notes

Step 1: Identify a social issue as represented in the movies

Rabbit-Proof Fence stirred up a lot of controversy in Australia, due to its portrayal of the Stolen Generation. The social issues mentioned in the movies were:

-racism-Culture force assimilation-Sexual harassment

Step 2: Identify different perspectives on the social issue of your choice forced cultural assimilation

Step 3: Critically analyse the validity of the perspectives.

You need to refer to at least one primary source and two secondary sources in your analysis. You need to consider: -What happened/ the time frame/ the location

First perspective: -Mr Neville - his last scene in the movie discussing about the girls' future - represented the perspective of the Australian government and their critical logic of capturing mixed-race children

Second perspective - Molly Craig - represented the process of assimilation and how it affect her and her family - her perspective towards Mr Neville and how her future is affected based on her skin colour - Moore river house

People involved and sources

Mr Neville, Molly Craig, the government of Australia at the time, Victorian protection act, Julie black

Primary source: Victorian Aboriginal Protection Act 1869, one of the earliest pieces of legislation in relation to the Stolen Generation.

Primary source: an interview of Aunty Julie Black

Secondary Source: Analysis of the report Bringing Them Home

Secondary source: Interpreting data and analysing different scenes from the movie rabbit proof fence

Secondary source: A quote of Mr Neville when he represented his ideas to the initial conference of commonwealth and state aboriginal authorities.

"In my opinion, however, the problem is one which will eventually solve itself. There are a great many full-blooded aborigines in Western Australia living their own natural lives. They are not, for the most part, getting enough food, and they are, in fact, being decimated by their own tribal practices."

At least three cinematic techniques used to communicate the chosen perspective. First clip: Mr Neville's letter - Dutch angle - High angle - The Dutch angle used to signal the viewer that something is wrong, disorienting or unsettling. In this case, it is Mr Neville's beliefs of helping the Aborigines by assimilation. Combined with the high angle, which suggests his policies are depowering simply because they are wrong

Second clip: Mr Neville says no

-Long shots: the distance between Molly and Mr Neville, can be interpreted as she is walking towards a

Clear engagement with planning and preparation processes. Research notes are not referenced.

devil and accepting her fate

-Close ups of Molly and Mr Neville:

Molly's breath conveys her fear

Mr Neville's 'no' concludes Molly's future, emphasizing how he only spends minimal effort and consideration into identifying Molly's identity

At least one case study to support your perspective

Case Study of Aunty Julie Black

She is the example of how the members of the Stolen Generations are affected by the assimilation process. The forced removal of children created significant intergenerational grief and trauma for their families. In Aboriginal and Torres Strait Islander cultures, children are considered sacred and their kinship systems ensure that families and communities are very closely knit. Being removed from kin and witnessing the abuse of their own sons and daughters was devastating for the Indigenous communities across Australia

The impact of the issue and the perspective on the society

Children taken from their families were taught to reject their heritage and culture including language, tradition, knowledge, dances and spirituality. They were also forced to speak English and became a Christian or Catholic. Besides, their appearance also changed dramatically. From Possum-skin cloaks made from possum pelts sewn together with kangaroo sinew, decorated with significant incisions, girls had to wear white dresses and boys had to wear shirts tucked in a short pair of pants. The Stolen Generations disrupted the transfer of knowledge and oral culture between generations, causing horrible effects on the continuation of deep cultural knowledge.

Step 4: Prepare your transcript and the PowerPoint presentation. You must reference all your sources and images using in-text referencing.

((Transcript and slides aligned in table below))

The Stolen Generations and Forced Cultural Assimilation

The social issue I will be discussing is forced cultural assimilation, the removal of Aboriginal and Torres Strait Islander children that occurred during the Stolen Generations.

A clear indication of structure to come, using structural conventions of the genre. (C2- B)

Table of contents

1

The Act of Assimilating Aborigines

2

Mr Neville's Perspective

3

Molly Craig's Perspective

4

Case study of Julie Black

The policy of assimilation of the First Nation will be investigated under different perspectives in respect to the movie Rabbit-Proof Fence and a case study of Aunty Julie Black.

A clear indication of structure to come, using structural conventions of the genre. (C2- B)

Disclaimer

Aboriginal and Torres Strait Islander people should be aware that this series may contain images, voices or names of deceased people.



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This slide indicates a clear understanding of the social context of the presentation and information. The cultural convention shows ethical sensitivity in presentation skills. (R3-A)

Cultural and ethical implications of word choices not considered here. The pejorative nuance of 'civilizing' has been missed. (R3 D)

1

The Act of Assimilating Aborigines

How and why were the children of Indigenous communities taken?



This tragic social issue had taken its place in Australia from the mid-1800s to the 1970s, as an act of civilizing mixed-race children of Aboriginal and white parentage (National Museum of Aust, 20180).

The term half-caste was used to address the members of the Stolen Generations, who would be assimilated into white society due to their lighter skin colour.

How and why were the children taken?

Awkward use of conditional mood here. (C2- D)

A good technique for bridging from one slide to the next while holding audience interest. (C3- B)

Overall, a sound summary of a large amount of data. (R5- D)

The Constitution of the Commonwealth

In the early 20th century, Aboriginal people were denied the basic rights of citizenship.

More than 10,000 Aboriginal children were taken from their families by the government to be civilized under the white Australia policies.



"Australia's Indigenous Child Removal is directly linked to systemic racism and genocide as defined by international Law...". (AUSTRALIA, & WILKIE, M., 1997)

The answer lies in a fundamental inequality enshrined in the Constitution of the Commonwealth. In the early 20th century, Aboriginal people were denied the basic rights of citizenship. All the acts of Western Australia, South Australia, Queensland and so on, have a number of things in common. They decreed where the Aboriginals should live (National Museum of Aust, 2018). They displaced them from their traditional lands and they drove them into missions and reserves managed by white authorities. (Australians Together, 2021)

According to 'Bringing Them Home', a study published in the late 1990s, more than 10,000 Aboriginal children were taken from their families by the government to be civilized under the white Australia policies (AUSTRALIA, & WILKIE, M., 1997). Bringing them home concluded that: "Australia's Indigenous Child Removal is directly linked to systemic racism and genocide as defined by the international Laws. However, it continued to be practiced as an official policy long after it was explicitly banned by treaties to which Australia voluntarily signed". (AUSTRALIA, & WILKIE, M., 1997)

An insightful, well-evidenced historical explanation of circumstances. (R4-A; R1- A)

A White Australia

- No speaking in their mother tongue
- No addressing themselves by their Aboriginal names
- Rejecting their heritage
- Speaking in English
- Becoming either Christians or Catholics
- Wearing white dresses, shirts and short pants, even in the winter.
- Singing a different national song.



Children of Indigenous communities were separated from their mothers and forced to adopt a white culture. The process of whitewashing included:

- No speaking in their mother tongue
- No addressing themselves by their Aboriginal names, but the new names given by the State, or sometimes, just a number
- They were taught to reject their heritage and culture including traditions, knowledge, dances and spiritualities
- Speaking in English
- Becoming either Christians or Catholics
- From Possum-skin cloaks made from possum pelts and sewn together with Kangaroo sinew, they had to wear white dresses, shirts and short pants, even in the winter.
- Singing a different national song.

There were too many cruel acts to tell and these are just some of the countless assimilation policies used against the children of Indigenous represented in *The Rabbit Proof Fence*.

Mostly accurate identification of policies. (R4- C)

Confusion with vocabulary as usage suggests Catholics are not Christians. (C3- D)

Accurate use of terminology for literary analysis. (R3- C)

An attempt to use hyperbole to persuade to the point of view. (R1- A)

2

Mr Neville's Perspective

"The sore spot requires the application of the surgeon's knife for the good of the patient, and probably against the patient's will".

The movie, rather than a documentary but a dramatised version of historical events displays the assimilation era and comprehends other social issues under many different perspectives. My chosen character to represent the perspective of Australian federal and state government agencies is Mr Auber Octavius Neville.

A sound analysis of the nature of the text. (R3- C)

Clear signposting that links back to the question. (C2- C)

A. O. Neville's Aborigines Protection Policies

The Dutch angle used to signal the viewer that something is wrong, disorienting or unsettling. In this case, it is Mr Neville's beliefs of helping the Aborigines by assimilation. Combined with the high angle, which suggests his policies are depowering simply because they are wrong.

Despite his policies of racist undertones and deleterious ramifications, here presented not a villain but a misguided ideology. He believed that his actions were necessary to preserve the Aboriginal culture, not to destroy it (NOYCE, P., et al., 2003). This was clearly portrayed in his last scene of the movie. The Dutch angle used to signal the viewer that something is wrong, disorienting or unsettling. In this case, it is Mr Neville's beliefs of helping the Aborigines by the assimilation process. Combined with the high angle, which suggests his policies are depowering simply because they are wrong. In Mr. Neville's defense, his ostensible purpose was to bring about permanent segregation of Aborigines full of descent, who he believed to be near extinction. He fortified his policies saying that: "They have to be protected against themselves whether they like it or not. They cannot remain as they are. The sore spot requires the application of the surgeon's knife for the good of the patient, and probably against the patient's will" (Neville, Auber O., n.d)

The slide and discussion reinforce each other well. (C2- B)

A clear presentation of the perspective of the character. The techniques used are cited. The quotation is employed to reinforce the argument, but it is not in the most logical place. (R3- C; R1- C; C2- C)

Aboriginal Protection Act 1869 (Vic)

The Victorian *Aboriginal Protection Act 11869* allowed the removal of mixed-race children from Aboriginal Stations. This Act empowered the Board for the Protection of Aborigines which controlled the First Nation's lives including regulation of residence, employment, marriage, social life, and other aspects of their daily activities (Parliament of Victoria, 1869).



From the education and selective information provided to him by the government of Australia at the time, Mr Neville learnt that the Aboriginal and Torres Strait Islander people were not getting enough food, access to good medical practices and hygienes; simply, being decimated by their own tribal practices (Clark, 2019). The Victorian Aboriginal Protection Act 1869 allowed the removal of mixed-race children from Aboriginal Stations. This Act empowered the Board for the Protection of Aborigines which controlled the First Nation's lives including regulation of residence, employment, marriage, social life, and other aspects of their daily activities (Parliament of Victoria, 1869).

While accurately described, this is poor choice of evidence as it is from a period and location distant from events in the text. (R1- D; R4- D)

A. O. Neville's Aborigines Protection Policies



Despite his policies of racist undertons and deleterious ramifications, he represented not a villain but a misguided ideology.

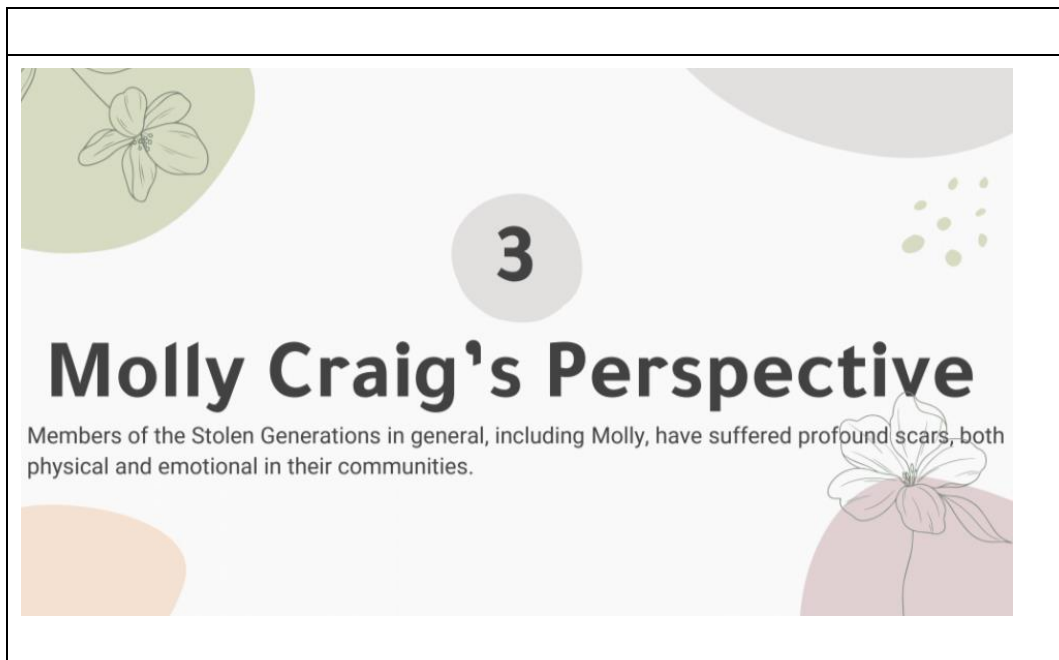
Mr Neville learnt that the Aboriginal and Torres Strait Islander people were not getting enough food, access to good medical practices and hygienes; simply, being decimated by their own tribal practices and going near extinction.

Mr Neville was not solely responsible for these policies. He was acting in accord with government orders, which were strongly supported by many European-Australian citizens

"They have to be protected against themselves whether they like it or not. They cannot remain as they are."
(Neville, Auber O., n.d)

Hence, Mr Neville was not solely responsible for these policies. He was acting in accord with government orders, which were strongly supported by many European-Australian citizens (Clark, 2019).

While a sound discussion of the history, this explanation moves away from the text and the representation of perspective. (R1-B; R4- B)

 <p data-bbox="517 379 651 507">3</p> <h2 data-bbox="114 523 1043 600">Molly Craig's Perspective</h2> <p data-bbox="91 611 1072 667">Members of the Stolen Generations in general, including Molly, have suffered profound scars, both physical and emotional in their communities.</p>	<p data-bbox="1137 256 1854 352">In opposition to Mr Neville, the character Molly Craig represented the behalf of the Indigenous communities' subsequences of the assimilation policy.</p>
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A clear transition signal for the shift to the next stage of the contract. Some errors of language. (C1- C)

Molly Craig (Kelly)'s Journey

In opposition to Mr Neville, the character Molly Craig represented the behalf of the Indigenous communities' subsequence of the assimilation policy.

The children in the Moore River home were forced into labourers as babysitters for the 'blanket babies' or tailors, making new clothes and doing others' laundry.



The most obvious and instant effect of this heartless act was shown in the movie when the three children were taken to the car and driven away, Molly and Daisy's mother rolled around screaming in pain and helplessness.

Their cries were howls of agony that no words or tears could describe. Members of the Stolen Generations in general, including Molly, have suffered profound scars, both physical and emotional in their communities. The children in the Moore River home were forced into labourers as babysitters for the 'blanket babies' or tailors, making new clothes and doing others' laundry. This scene from the movie shows us how Molly's future does not belong to her but Mr Neville's, the person who decides what she will become based on her skin colour.

A discussion of the historical context and the alignment of the narrative. Evidence appropriate for a discussion of narrative is presented but not explicitly linked to argument and question. (R1-C; R3-C; R4- C)


Mr Neville Says No

Long shots emphasise the distance Molly must walk, and the eerie music grows louder as she comes closer to him. The camera angles highlight his size and dominance in the physical inspection and the distorted close-ups of his head communicate her disorientation. Silences and the sound of Molly's breathing convey her fear.

Mr Neville says no

This video extract uses several camera techniques to stress the power of Mr Neville as the Protector and of the other non-Indigenous characters. Long shots emphasise the distance Molly must walk, and the eerie music gets louder as she is closer to him. The camera angles exaggerate his size and dominance in the physical inspection and the distorted close-ups of his head communicate her disorientation.

A clear discussion of perspective and the directorial intent. Strong evidence using technical language is presented to support the argument. (R1-B; R3- B)

 <p data-bbox="526 391 660 518">4</p> <h2 data-bbox="156 534 1019 614">The Story of Julie Black</h2> <p data-bbox="89 638 1075 694">Stolen Generations survivor Aunty Julie Black, a 64-year-old Barkindji woman, was taken from her mother shortly after birth.</p>	<p data-bbox="1131 255 1769 287">The story of aunty Julie Black Stolen Generations survivor.</p> <p data-bbox="1131 303 1859 462">Aunty Julie Black, a 64-year-old Barkindji woman, was taken from her mother shortly after birth. Her mother named her Siri Kookaburra. However, her name was changed to Julie Dolores Black under the policies of the government when they took her away.</p>
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Siri Kookaburra - Julie Black

She was told that her father was an old man and she was born out of rape. But she found out that it was not right, her parents loved each other and she was their sweet fruit of passion.

Free by the age of 25, she came to Taree, a town on the Mid North Coast, NSW and knew nothing about her Aboriginal heritage. She was in shock watching other Aborigines loved and cared about their kids. That was when she discovered the whitewash resolution had told her nothing but lies.



"You know you can be with any black fellas and we're all brothers, sisters and family and you feel good. But when you're with your own mom, that what heals you"

"I was a pet", Julie said. A family in Wollongong adopted her because she was still a baby. By the time she turned four, that was when her baby characteristics and appearances started to disappear, also the love of her foster parents. She was locked inside a dunny, an outdoor toilet, for hours, different days, different times. Painfully, her welfare officer said that Julie deserved the abuse because she is a little black savage. She was told and made to become a nurse. Julie's dream was to draw and paint, carrying on the Aboriginal art of her ancestors. She was told that her father was an old man and she was born out of rape. But she found out that it was not right, her parents loved each other and she was their sweet fruit of passion. Free by the age of 25, she came to Taree, a town on the Mid North Coast, NSW and knew nothing about her Aboriginal heritage. She was in shock watching other Aborigines loved and cared about their kids. That was when she discovered the whitewash resolution had told her nothing but lies. "You know you can be with any black fellas and we're all brothers, sisters and family and you feel good. But when you're with your own mom, that what heals you." (Healing Foundation, 2021)

An interesting piece of research, engagingly presented. The connection to the question is unclear and the discussion is not targeted on the techniques of perspective raised by the task. (R4-C; R5-C; C3-C; C1-C)

Conclusion

It is said that humans need to be satisfied with necessities like eating and sleeping first. Love and spirituality are secondary. Molly and the Rabbit-Proof Fence movie said otherwise. Molly has placed love of mother, love of village, and love of freedom above her personal necessity.

It is said that humans need to be satisfied with necessities like eating and sleeping first. Love and spirituality are secondary. Molly and the Rabbit-Proof Fence movie said otherwise. Molly has placed love of her mother, love of her village, and love of her freedom above her personal necessity. No matter how hard the Government Australia was trying to assimilate the children of Aboriginal and Torres Strait Islander into their white society, they would never succeed. Molly found the way home, Auntie Julie found her mother and heritage and the kin of Australian Indigenous First Nation would never kneel before the act of forced cultural assimilation.

A engaging piece of rhetoric to engage the listener. A central theme of the text is asserted. This point should have been raised in previous sections to build up to this point. (C2- C; C3-C)

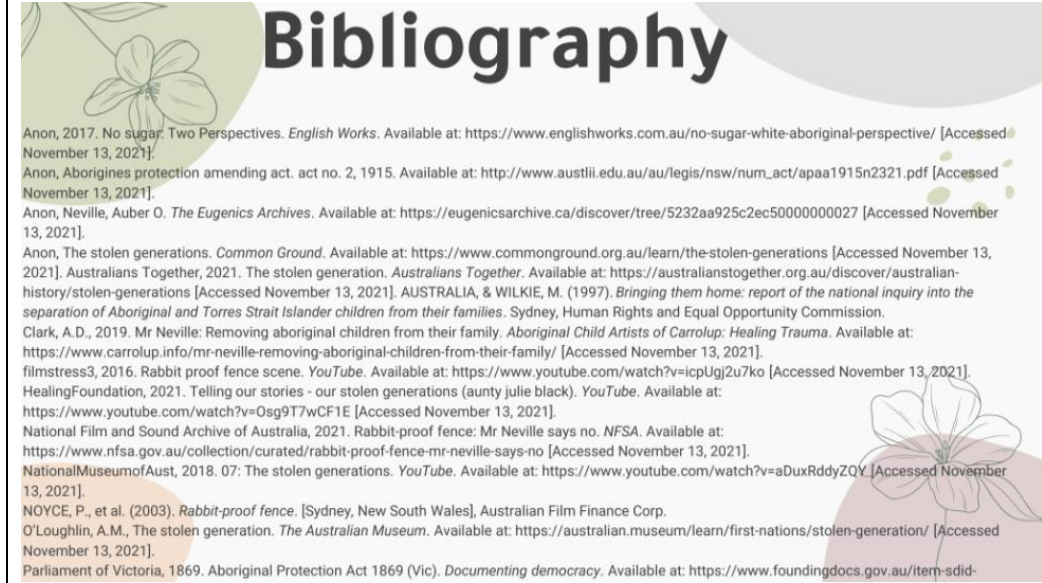
Past tense is more appropriate here. (C3- C)

The conclusion is tangential to the questions and task. Perspective in text is not clearly and explicitly discussed. (R1- C; R4- D)

Interesting but tangential to the point. (R5- E; C1- D)

Kevin Rudd's Formal Apology

I would like to conclude this presentation by the former Prime minister Kevin Rudd's formal apology on behalf of the parliament and the nation.

 <h1>Bibliography</h1> <p>Anon, 2017. No sugar. Two Perspectives. <i>English Works</i>. Available at: https://www.englishworks.com.au/no-sugar-white-aboriginal-perspective/ [Accessed November 13, 2021].</p> <p>Anon, Aborigines protection amending act. act no. 2, 1915. Available at: http://www.austlii.edu.au/au/legis/nsw/num_act/apaa1915n2321.pdf [Accessed November 13, 2021].</p> <p>Anon, Neville, Auber O. <i>The Eugenics Archives</i>. Available at: https://eugenicsarchive.ca/discover/tree/5232aa925c2ec50000000027 [Accessed November 13, 2021].</p> <p>Anon, The stolen generations. <i>Common Ground</i>. Available at: https://www.commonground.org.au/learn/the-stolen-generations [Accessed November 13, 2021].</p> <p>Australians Together, 2021. The stolen generation. <i>Australians Together</i>. Available at: https://australianstogether.org.au/discover/australian-history/stolen-generations [Accessed November 13, 2021].</p> <p>AUSTRALIA, & WILKIE, M. (1997). <i>Bringing them home: report of the national inquiry into the separation of Aboriginal and Torres Strait Islander children from their families</i>. Sydney, Human Rights and Equal Opportunity Commission.</p> <p>Clark, A.D., 2019. Mr Neville: Removing aboriginal children from their family. <i>Aboriginal Child Artists of Carrolup: Healing Trauma</i>. Available at: https://www.carrolup.info/mr-neville-removing-aboriginal-children-from-their-family/ [Accessed November 13, 2021].</p> <p>filmstress3, 2016. Rabbit proof fence scene. <i>YouTube</i>. Available at: https://www.youtube.com/watch?v=icpUgj2u7ko [Accessed November 13, 2021].</p> <p>HealingFoundation, 2021. Telling our stories - our stolen generations (auntie julie black). <i>YouTube</i>. Available at: https://www.youtube.com/watch?v=0sg9T7wCF1E [Accessed November 13, 2021].</p> <p>National Film and Sound Archive of Australia, 2021. Rabbit-proof fence: Mr Neville says no. <i>NFSA</i>. Available at: https://www.nfsa.gov.au/collection/curated/rabbit-proof-fence-mr-neville-says-no [Accessed November 13, 2021].</p> <p>NationalMuseumofAust, 2018. 07: The stolen generations. <i>YouTube</i>. Available at: https://www.youtube.com/watch?v=aDuxRddyZQY [Accessed November 13, 2021].</p> <p>NOYCE, P., et al. (2003). <i>Rabbit-proof fence</i>. [Sydney, New South Wales], Australian Film Finance Corp.</p> <p>O'Loughlin, A.M., The stolen generation. <i>The Australian Museum</i>. Available at: https://australian.museum/learn/first-nations/stolen-generation/ [Accessed November 13, 2021].</p> <p>Parliament of Victoria, 1869. Aboriginal Protection Act 1869 (Vic). <i>Documenting democracy</i>. Available at: https://www.foundingdocs.gov.au/item-sdid-</p>	
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An attempt to abide by academic integrity principles in the presentation of a bibliography which is largely correct in format. Pictures should have had references on the slides (R4-C; R5- C; C2- C)

GENERAL COMMENTS

Language choices are accurate and for the most part use an appropriate tone and mode.

The speaking is clear with largely accurate intonation and pronunciation. There is variation of tone and expression to engage the audience.

There is some engagement with the question and task in the discussion of camera technique and the exposition on the perspective of Neville. However, there is a lot of irrelevant data and excessive historical detail. The lack of focus on the task detracts from the logical progression of the argument and answer to the question.

The student clearly describes the social issue raised by the text and touches on the analysis of perspective. The lack of engagement in argumentation based on the topic keeps this to a C grade standard.

	A Grade	B Grade	C Grade	D Grade	E Grade	
RESPONDING	critically analyses the relationship between context, purpose and audience and how they shape meaning and convey attitudes and achieve particular effects in the selected film text	analyses the relationship between context, purpose and audience and how they shape meaning and convey attitudes in the selected film text	explains meaning, context, purpose and audience and how they shape meaning to convey attitudes and values in the chosen film text	describes context, purpose and audience and how they shape meaning in the chosen film text	Identifies aspects of context, purpose and audience and makes some reference to meaning	R1
	evaluates how personal, social and/or cultural perspectives and concepts are represented in the selected film	analyses how personal, social and/or cultural perspectives and concepts are represented in the selected film	explains how personal, social and/or cultural perspectives and concepts are represented in the chosen film	describes the personal, social and/or cultural perspectives and ideas represented in the chosen film	identifies personal, social and/or cultural perspectives and ideas in the chosen film	R3
	researches widely and independently, synthesising information and viewpoints to construct an argument	researches independently, selecting relevant information and interpreting viewpoints to construct an argument.	uses research skills to extract information from texts to develop an argument.	uses a research process including formulating questions, selecting information to presents ideas	researches and retells information	R4
	accurately applies the principles of academic integrity using one system	applies the principles of academic integrity using one system	applies the principles of academic integrity using one system consistently but inaccurately	accurately applies the principles of academic integrity inaccurately and inconsistently	uses sufficient principles of academic integrity to indicate that some ideas belong to another but not in a coherent standardized system	R4
	develops coherent and credible arguments and justifies viewpoints using a discerning selection of evidence and textual references	constructs credible arguments and supports viewpoints using a selection of convincing evidence and textual references	presents structured arguments and selects relevant evidence and textual references	explains information with some evidence and textual references	presents straightforward information with fragmented evidence	R5
COMMUNICATION	communicates insightful ideas and considered perspectives relating to the film text for their target audience	communicates considered ideas and perspectives relating to the film text for their target audience	communicates ideas and perspectives relating to the film text for an audience	communicates straightforward ideas relating to the film text	communicates fragmented ideas	C1
	speaks confidently, coherently and clearly with control of the style, structure and non-verbal elements required in an oral presentation and effectively engages the audience	speaks confidently and clearly with control of the structure and non-verbal elements required in an oral presentation and holds the attention of the audience	speaks clearly with control of the structure and non-verbal elements required in an oral presentation and connects with the audience	speaks with some formality and control of the structure required in an oral presentation	informal style of speaking interferes with meaning and connection with the audience	C3/C2

PLANNING

Assessment Planning: Step 1:

Identify a social issue as represented in the movies Forcing religion

Step 2: Identify different perspectives on the social issue of your choice

- Taking away aboriginal beliefs (spirituality)
- white christians believing their book is the right way of life

Step 3: Critically analyse the validity of the perspectives. You need to refer to at least one primary source and two secondary sources in your analysis. You need to consider:

What happened/ the time frame/ the location

Aboriginal people, mostly children, were forced to believe in a foreign religion. Through the 1900s (1910s-1980s). All throughout Australia

People involved

White European people, Aboriginal and Torres Strait Islander people

At least three cinematic techniques were used to communicate the chosen perspective.

Camera angles- Zommed into the face, understand their facial expression

Sound and Lighting

- Intense music or calm music insinuation that something good or bad is about to happen Diegetic and non diegetic sound

At least one case study to support your perspective

Freedom of religion and belief in Australia

file:///Users/yarisaiahajak/Downloads/http___www.aphref.aph.gov.au_house_committee_jfadt_religion_relc
ha p4.pdf

The impact of the issue and the perspective on the society

Forcing religion onto people is one of the most unreligious things to do.

You want people to believe in the same thing you believe in because you think your book is the one everyone should follow even if they aren't religious. The society was very one sided, everything had to be one way and if it wasn't it had to be changed to fit.

Minimal engagement with planning. Research notes are unreferenced. (R4- E)

Acknowledgement of Country In this presentation we acknowledge and respect the Aboriginal and Torres Strait Islander people who have died on this land We acknowledge Aboriginal and Torres Strait Islander people as the traditional custodians of this land upon we stand We pay our respects to the Elders of the past present and future and acknowledge their spiritual connection to country

The Rabbit Proof Fence

In the movie *The Rabbit Proof Fence*, Molly, Daisy and Gracie have been kidnapped from their family and brought to mission like camps where it was set for them to be assimilated into a white Australian society. The mission camps are where the stolen generations take place, a time in Australian history where half cast children (Aboriginal and European) or lighter skinned Aboriginal children were taken from their families and placed into homes that were designed to erase Aboriginal culture and erase everything they knew of before. They couldn't speak their native languages, the only language they were able to communicate was English and the beliefs they knew of before they weren't allowed to believe, only the catholic belief. The whole point was to breed out the Aboriginal people.

After the children turned 18 or were 'fully assimilated' instead of being a part of the white society they were sent out to be servants for other people. While being servants they faced a lot of abuse, sexual, physical and emotional abuse. It was a horrible and sick thing thought and done by sick people who thought that their race was the supreme race and any other race had to be erased because they were inferior to them.



A short description of the plot of the text using key terms of the topic. (R1- D)

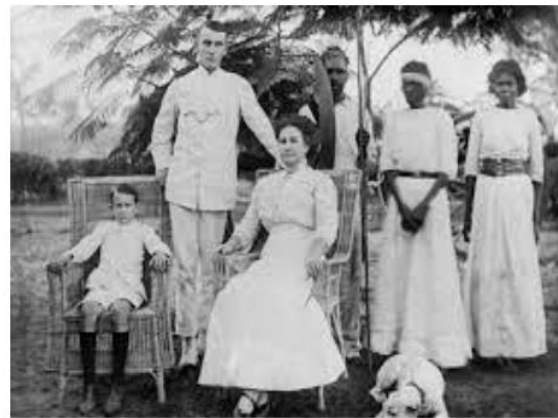
A short description of the historical context. Some errors in syntax and punctuation. Uses a basic post-colonial perspective in opposition to past racist views. (R3- E)

Informal language used. (C3- D)

A short, ahistorical description of historical context with a critical, but reductive explanation of the views of the past, but no reference to research. (C1- D)

Argument is not clearly grounded in the text. (R5- E)

ABORIGINAL GIRLS AS DOMESTIC SERVANTS



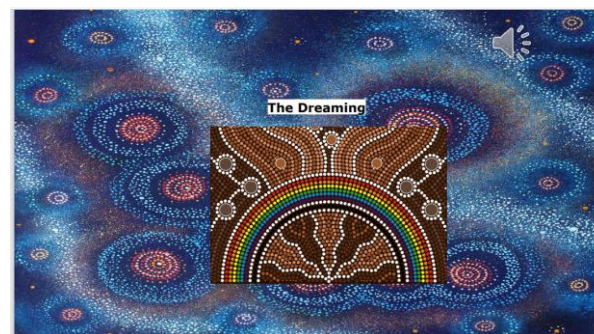
Engaging images to illustrate the history to the audience. (C2- C)

Aboriginal Religion

Aboriginal people of Australia believe in god that created humans and things just like other religions, but they are a bit more spiritual with it. Instead of praying to one single god that they can not physically see, each of the tribes believes in a number of different deities, they usually depict this deities in something tangible a form you can recognize. Said form can be of a landscape feature or an image in a rock art shelter or plant or an animal. There is no single deity that is represented in all of Australia, each tribe has its own deities and its beliefs. The thing is Aboriginal people do not believe in animism. This is the concept that everything in nature has a soul. They do not believe that a rock has a soul, but they may believe that a certain rock outcrop was made by or represents a deity from the Creation Period. They believe that reincarnation of the spirit or soul allows many animals and plants to be interchangeable with human life, and that this dates back to the Creation Period when these animals and plants were people. (<https://www.aboriginalculture.com.au>)

"Aboriginal spirituality is defined as at the core of Aboriginal being, their very identity. It gives meaning to all aspects of life including relationships with one another and the environment. All objects are living and share the same soul and spirit as Aboriginals. There is a kinship with the environment. Aboriginal spirituality can be expressed visually, musically and ceremonially." (Grant, 2004). The 'Dreamtime' is where Aboriginal cosmogony begins. This is the period before the world was shaped in the way it is now. Dreamtime heroes, also known as creation ancestors, live in the sky, the sea, and beneath the earth's surface. They are part human in terms of emotions and intellect, part animal bird or reptile in terms of physical shape, and part superhuman in terms of power and creative capacity. They emerged from their secret realms at some time during the dreaming and fashioned the world as we know it now as a result of their actions and interactions.

Aboriginal Religion



Largely accurate description of the information. A perspective is described. (R5- D; R4- E)

Generally accurate expression with readily apparent meaning. Some informal language. (C1- D)

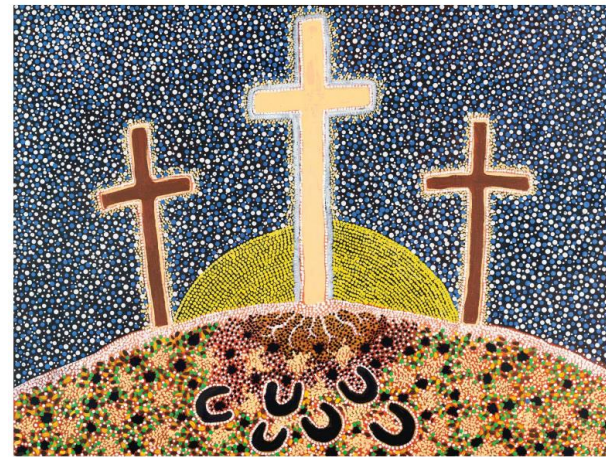
Demonstrated academic integrity with an accurate system. (R4- C) Description of the ideas and a perspective. (R3 D) Not grounded in the texts or discussed as a perspective in the text. (R1-E; R5- Below E)

Brief, reductive description of complex beliefs. (R1- E; R3- E) Perspective but not explicitly discussed as a perspective in the text. (R1,R5- Below E)

Forced Religion on Indigenous People

Aboriginal people weren't the only people where religion was forced on them, many different religious people (mainly Christianity and Islam) where colonizing native people and colonizing their minds to think like them. This includes they religion they practiced, they would force their religion onto native people and threat to hurt them if they didn't abide but their twisted rules. Forcing your religion onto other people is why a lot of people in today's time are not religious and often do not respect it at times because people who are religious like to suffocate people with their religion and try to force it onto them, not giving off a good vibe. Aboriginal people in Australia had their religious identity and beliefs striped from them by the Catholic church (since most of the europeans that migrated over were catholic) in the 'stolen generations' time which lasted from the 1910s-1970s. Reprogramming their minds to believe in what they believe in so that the Aboriginal Australians can be fully assimilated into the white society they created, they needed everything and everyone to be a certain way so assimilating them was the only reason that that would be able to happen.

Forced Religion on Indigenous People



History of Forced Religion

Forced conversion or adoption of a religion which was forced upon you. Religion isn't something that is something that only modern people practice or practiced, religion started with Neanderthals and Homo sapiens as far back as 300,000 years ago (google). Most of those early religions are lost and forgotten about, with them just being ancient religions. But modern day religions have quite a few things in common with the ancient religions, but they were a bit more spiritual.

An inaccurate and inconsistent attempt to reference. (R4- E)

Generally accurate language to communicate meaning. (C3- C)

Incorrect coordinating conjunction makes the sentence confusing. (C3 – D)

Generally sound observation. (R1-E; R3- E)

Should be referenced. (R4 – Below E)

Run on sentence. (C3 D) By not but (C3 E)

Identifies a personal perspective. (R3- E)

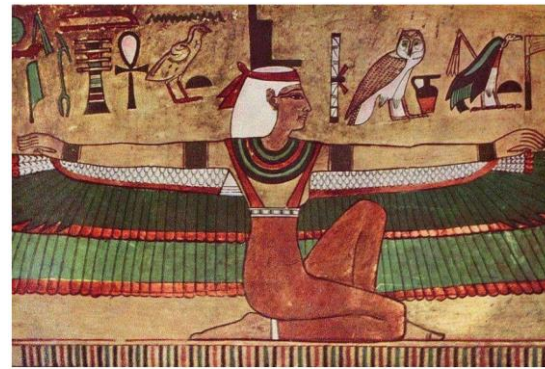
Run on sentence. (C3 D) Needs evidence to support the assertion. Identifies a personal perspective. (R3- E)

A reasonable inference to draw from the films, but this not linked to either film in analysis. (R1- D)

Overall, question not answered as not explicitly linked to the texts' perspectives. (R5- Below E)

This is not related to the question. Texts are not analysed. Certainly, a perspective on the social topic, but not explicitly discussed in relation to the text as directed. Overall, question not answered as not explicitly linked to the texts' perspectives. (R3- D; R5- E)

History of Forced Religion



Affect/Conclusion

The effect the stolen generations and forced religion has on those people today. In Australia, most of the Aboriginal people you see today would be categorized as white people because they look like white people though they are still 'blak' because they are Aboriginal or they are brown but have light skinned compared to the skin complexion their ancestors had. But there are still Aboriginal and Torres Strait Islander people who have their original dark skin, they mainly live in rural areas or in the Northern part of Australia, I guess you could say that the stolen generations was somewhat a success to the man who created the assimilation law. Assimilation has affected many people all across the whole including Native Americans who have been Americanized and North and East Africans who have been Arabized.

Affect/ Conclusion



Minimal relationship to the question. An inaccurate and insensitive discussion of race and colour. (R1, R4- Below E) Conclusions about perspectives in texts were not made, though a perspective presented. (R5 – E)

Affect/effect. Run on sentences interfere with meaning. (C3 E)



An attempt at academic integrity that does not use the chosen system correctly. (R4 – E)

Bibliography

Welch, D. (2017). Aboriginal Culture. [online] www.aboriginalculture.com.au. Available at: <https://www.aboriginalculture.com.au/religion.html#:~:text=Aboriginal%20religion%2C%20like%20other%20religions> [Accessed 2 Nov. 2021]

Images https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.sbs.com.au%2Fmovies%2Farticle%2F2015%2F05%2F26%2Frabbit-proof-fence-cheat-sheet&psig=AOvVaw1KJl_2HfnnUextOltHbmZ&ust=1636354063825000&source=images&cd=vfe&ved=0CAwQjhxqFwoTCMiLy5PUhfQCFQAAAAdAAAAAABAO <https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.theguardian.com%2Faustralia-news%2F2016%2Ffeb%2F11%2Fstolen-generations-hail-the-power-of-collective-healing&psig=AOvVaw3Gk74hQez4kPsaT-ZXz06U&ust=1636354209206000&source=images&cd=vfe&ved=0CAsQjRxqGAoTCLiJ3crUhfQCFQAAAAAdAAAAABCFAQ> <https://www.google.com/url?sa=i&url=https%3A%2F%2Fhome.dictionarofsydney.org%2Fthe-stolen-girls%2F&psig=AOvVaw3Gk74hQez4kPsaT-ZXz06U&ust=1636354209206000&source=images&cd=vfe&ved=0CAwQjhxqFwoTCLiJ3crUhfQCFQAAAAAdAAAAABAR> <https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.mamamia.com.au%2Faustralia-slavery%2F&psig=AOvVaw3Gk74hQez4kPsaT-ZXz06U&ust=1636354209206000&source=images&cd=vfe&ved=0CAwQjhxqFwoTCLiJ3crUhfQCFQAAAAAdAAAAABAM> https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.pinterest.com.au%2Fsharonwazurka%2Faustralian-aboriginal%2F&psig=AOvVaw1HxbDmNEoh-ryraj87Bzey&ust=1636354411982000&source=images&cd=vfe&ved=0CAwQjhxqFwoTCPCaqq_VhfQCFQAAAAAdAAAAABAZ https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.aboriginalculture.com.au%2Freligion.html&psig=AOvVaw1HxbDmNEoh-ryraj87Bzey&ust=1636354411982000&source=images&cd=vfe&ved=0CAwQjhxqFwoTCPCaqq_VhfQCFQAAAAAdAAAAABAg https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.aboriginalculture.com.au%2Freligion.html&psig=AOvVaw1HxbDmNEoh-ryraj87Bzey&ust=1636354411982000&source=images&cd=vfe&ved=0CAwQjhxqFwoTCPCaqq_VhfQCFQAAAAAdAAAAABAm https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.aboriginal-art-australia.com%2Faboriginal-art-library%2Faboriginal-dreamtime%2F&psig=AOvVaw1HxbDmNEoh-ryraj87Bzey&ust=1636354411982000&source=images&cd=vfe&ved=0CAwQjhxqFwoTCPCaqq_VhfQCFQAAAAAdAAAAABAq

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<https://www.google.com/url?sa=i&url=https%3A%2F%2Fmedium.com%2Frace-law-a-critical-analysis%2Fchristian-devils-how-the-bible-was-used-to-mobilize-oppression-of-native-americans-84e67f7e091b&psig=AOvVaw2PmwQjCmanYf3UdlcjO9oW&ust=1636356034259000&source=images&cd=vfe&ved=0CAwQjhxqFwoTCMD9ha7bhfQCFQAAAAAdAAAAABAV>

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.christiancourier.ca%2Fq-if-christianity-is-the-only-true-religion-why-do-other-religions-share-a%2F&psig=AOvVaw1HJE1JiEhGlawAnvht161z&ust=1636356813931000&source=images&cd=vfe&ved=0CAwQjhxqFwoTCKid-6XehfQCFQAAAAAdAAAAABAQ>

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input-into-the-new-closing-the-gap-approach%2F&psig=AOvVaw2MINCIBNg-43hyKFq6hCau&ust=1636356675432000&source=images&cd=vfe&ved=0CAwQjhxqFwoTCJDlmt3dhfQCFQAAAAAdAAAAABA

OVERALL COMMENT

This is a D response.

The paper does not engage clearly with the question or the assigned task of analysing perspective in text. It is dominated by simple retell of the source material. However, a critical approach has been taken to the topic which is likely derived from the perspective of the text, 'The Rabbit Proof Fence', though this is not made explicit, nor are film techniques that enhance perspective discussed. (E standard)

There is an attempt at academic integrity in some referencing, but it is not internally consistent or accurate. Not all data has been referenced, despite the long, attempted bibliography at the end. Images on slides are not referenced. (E Standard)

The language use is mostly accurate and organised logically in the presentation. There are run on sentences that reduce the impact of language and confuses the listener. (D Standard)

The oracy skills demonstrated are adequate to allow an audience to comprehend readily. (C Standard)

Overall, language skills are adequate, but academic analysis is well below standard.

	A Grade	B Grade	C Grade	D Grade	E Grade	
RESPONDING	critically analyses the relationship between context, purpose and audience and how they shape meaning and convey attitudes and achieve particular effects in the selected film text	analyses the relationship between context, purpose and audience and how they shape meaning and convey attitudes in the selected film text	explains meaning, context, purpose and audience and how they shape meaning to convey attitudes and values in the chosen film text	describes context, purpose and audience and how they shape meaning in the chosen film text	Identifies aspects of context, purpose and audience and makes some reference to meaning	R1
	evaluates how personal, social and/or cultural perspectives and concepts are represented in the selected film	analyses how personal, social and/or cultural perspectives and concepts are represented in the selected film	explains how personal, social and/or cultural perspectives and concepts are represented in the chosen film	describes the personal, social and/or cultural perspectives and ideas represented in the chosen film	identifies personal, social and/or cultural perspectives and ideas in the chosen film	R3
	researches widely and independently, synthesising information and viewpoints to construct an argument	researches independently, selecting relevant information and interpreting viewpoints to construct an argument.	uses research skills to extract information from texts to develop an argument.	uses a research process including formulating questions, selecting information to presents ideas	researches and retells information	R4
	accurately applies the principles of academic integrity using one system	applies the principles of academic integrity using one system	applies the principles of academic integrity using one system consistently but inaccurately	accurately applies the principles of academic integrity inaccurately and inconsistently	uses sufficient principles of academic integrity to indicate that some ideas belong to another but not in a coherent standardized system	R4
	develops coherent and credible arguments and justifies viewpoints using a discerning selection of evidence and textual references	constructs credible arguments and supports viewpoints using a selection of convincing evidence and textual references	presents structured arguments and selects relevant evidence and textual references	explains information with some evidence and textual references	presents straightforward information with fragmented evidence	R5
COMMUNICATION	communicates insightful ideas and considered perspectives relating to the film text for their target audience	communicates considered ideas and perspectives relating to the film text for their target audience	communicates ideas and perspectives relating to the film text for an audience	communicates straightforward ideas relating to the film text	communicates fragmented ideas	C1
	speaks confidently, coherently and clearly with control of the style, structure and non-verbal elements required in an oral presentation and effectively engages the audience	speaks confidently and clearly with control of the structure and non-verbal elements required in an oral presentation and holds the attention of the audience	speaks clearly with control of the structure and non-verbal elements required in an oral presentation and connects with the audience	speaks with some formality and control of the structure required in an oral presentation	informal style of speaking interferes with meaning and connection with the audience	C3/C2

