

Considering Question 8

Compare how **two** texts use voice to encourage you to empathise with others outside of your own context.

Interpreting the question:

This question returns to the practice of comparing texts, requiring candidates to focus specifically on the construction of voices in two texts. Although the word '*compare*' suggests that you should find similarities between the texts, it is likely that this process will also illuminate differences between them that you may wish to include in your response.

To successfully address this question, candidates must demonstrate their understanding of voice and empathy; critical syllabus concepts that are particularly apparent in Unit 4. Voice refers to the views, positions or perspectives communicated by an author or characters in a text. The construction of voice is dependent on the type of text you are analysing. For example, if you were reading an expository text, such as an opinion piece, it is likely that the author would adopt a persuasive authorial voice to encourage the reader to agree with their position on an issue. You can also discuss the construction of narrative voice, which refers to how a narrator is related to a text. This is often revealed through the narrative point of view, as a narrator may take on a first or third person role in the story. Narrators can vary in their reliability, as not all narrators will have complete knowledge of the characters and events of their texts. You could also consider the construction of multiple voices within one text, especially if you are referring to a text that is written from the perspective of multiple characters.

Although the type of voice you discuss will depend on your text, you must address *how* your text uses it. It is not enough to simply acknowledge that the text uses voice; you must identify the voice as well as the language or structural features used to construct it. You must then evaluate how the construction of voice has encouraged you to feel empathy. This refers to the psychological capacity we have to identify with or understand the feelings, thoughts and attitudes of others. It may be useful for you to include a brief definition of this term in your response to demonstrate your understanding of this key syllabus concept.

This question requires you to focus on how the use of voice has encouraged you to "*empathise with others outside of your own context*". Candidates must acknowledge how the voice constructed in their chosen text allows them to empathise with someone who may have completely different experiences and perspectives. For example, a novel written in first person point of view from the perspective of a child soldier may promote an empathetic response from a 17-year-old, male high-school student who has been protected from war and violence. In this case, the context of the reader is completely different to that of the text, yet the use of voice encourages a sense of empathy and understanding.

The use of '*you*' and '*your own context*' in the question indicates that a personal response is required. Successful responses to this question will reveal the candidate's personal perspectives and feelings towards the individuals in their chosen texts.

Marker's comments to keep in mind:

- Candidates must be mindful of addressing all components of this question. Many responses acknowledged their chosen texts "used voice to encourage empathy" without specifically identifying how the voice is constructed. This resulted in broad responses that did not directly address the question.
- Many candidates overlooked the intentional use of 'you' and 'your own context' in the question. It requires a personal response, yet many candidates referred to 'the reader' or 'the audience'. While this is not inappropriate, more effective responses explained a personal, empathetic response to individuals who were clearly outside of their own context.
- Some candidates assumed that markers already knew their context. This also led to broad responses, with specific identification of the reader's context and the context that was 'outside of their own' needed.

Question 8 Sample Response One

This response is successful due to the candidate's analysis of how their chosen texts use voice. They describe the voice constructed in each text as well as the specific language and structural features used to construct them. The candidate also uses relevant textual evidence to support their analysis. However, this response does require further development as it does not address the contextual component of the question effectively. The candidate does not directly identify their context, instead making broad comments about the response of audiences in general which undermines the personal response required by the question. Further attention to the comparison of the texts is also required to directly address all components of the question.

The Rugmaker of Mazar-e-Sharif (The Rugmaker) by Najaf Mazari and Robert Hillman, was written in 2008 as an autobiography. It allows readers to experience the frustrated voice of Najaf as he experiences the Woomera Detention Centre and the Australian Immigration System. It does this through constructing the setting as prisonlike, the repetition of refugees being tested and the anecdote of the man who sews his lips together. The Tracker, directed by Rolf de Heer, is a film that was released in 2002. It allows audiences to experience the saddened voice of the Tracker, an enslaved Aboriginal man in post-colonial 1920s Australia who is forced to work for the white man. Both of these voices are constructed to allow audiences, in a modern day context as an Australian, to empathise with their respective minority groups.

In The Rugmaker, the setting is constructed as prison-like and the refugees feel like they are constantly under scrutiny of those watching. Through the selection of detail of the "razor wire", "steel bars" and constant "CCTV", reader can see how the refugees feel captured within a prison where they are constantly watched. They are treated as criminals and outlaws as there is a consistent gaze upon them, and the "guards watch them day and night." Najaf's voice is frustrated at this as he exclaims, "Woomera is a prison", and through this metaphor he shows his annoyance that they must be withheld and mistreated as "illegals" instead of being treated kindly, as people who have endured much in their past. Najaf also makes recurring suggestions about being tested. The "Shut-up-And-Eat test" and the "Don't-Be-Greedy test" are just two of the constant tests the refugees feel like they endure even when at dinner. The refugees feel like they must prove themselves worthy of being allowed into Australia and therefore must do everything perfectly to be allowed in. Najaf explains that, "they were being tested and did their best to impress the prison authorities".

The candidate describes the voice constructed as 'frustrated'. They are directly addressing the voice component of the question.

Here the candidate provides three examples of language features used to construct the voice in the text.

The candidate compares the texts here by identifying that the voices in both texts represent marginalised members of society.

The candidate explains how the voice in the text is constructed as frustrated here through selection of detail as a specific language feature. The candidate incorporates direct evidence into their sentences effectively here.

A brief explanation of this example would be beneficial. It is not clear what the 'Shut-Up-And-Eat Test' is.

tying together the two ideas about the prison like setting and the constant testing. This frustrates Najaf as every day is, "full of tension", and everyone is on edge and anxious to behave well in the tests they feel they are completing. Najaf's reference to constant testing constructs his frustrated voice as he is annoyed at the fragile mental state his friends are in due to them always being on edge about behaving well and doing everything perfectly. Readers who share my context will respond to the repetition of testing and the prison like setting described through Najaf's frustrated voice by empathising with the refugees as they experience a constant state of anxiety.

Najaf also describes an anecdote about an innocent man who is not believed by the Australian authorities, "the Australians say that he is telling lies," although Najaf knows him as an honest Afghani man. This constructs his frustrated voice as he watched the slumped figure of the man slouching back to his work. Later, there is an uproar and Najaf finds that the man has sewn his lips together to symbolise that the Australians will not believe the words that come from his mouth. As, "blood gushes from his mouth" and other also innocent refugees protest by "clashing their heads against the wall", Najaf is overcome with emotion as his frustration towards the Australian Immigration system is highlighted. The simile, "like a picture from Hell" is used to describe the commotion and Najaf cries out, "Australian's, would it have been such a tragedy if you had accepted this man's story?" This rhetorical question demonstrates his frustrated voice as the scene of the protest occurs. Readers empathise with Najaf, and refugees in general, as they have to endure the sometimes unjust perceptions of our immigration system. This inequitable system has resulted in many refugees being forced to return to their war torn home countries, and through this anecdote readers experience the frustrated voice of Najaf, and empathise with the refugees' position.

The Tracker explored the fanatical white colonials and their effect on the Aboriginal people in the 1920's, in Australia. The movie utilises paintings to show the most powerful and destructive scenes and to make them a permanent fixture in our country's history. These paintings echo the saddened voice of the Tracker as he experiences the brutality inflicted on his people. 'The Hanging' depicts multiple Aboriginal people, hung for no reason, by the white men. The painting frames them all together and the shot duration is eight seconds. This forces viewers to take in every detail of the destruction of life due to the colonial period of the white man. Although there is no audio for

The candidate explains how the voice in the text encourages an empathetic response to the struggles of all refugees in detention, suggesting that voices within texts represent larger groups within society.

The candidate describes the voice constructed by the text, using the adjective 'frustrated'. This becomes repetitive; synonyms for this word would be refreshing for the marker.

The candidate describes a particularly shocking moment in the text and explains how Najaf voices this experience. Their discussion of the language features used to construct his voice is effective.

The candidate begins to address the reader's reaction to "others" here. Their analysis is too broad and a personal response is required to address the question. For example, 'As a 17 year-old living in Australia, I value my freedom. After reading Najaf's sickening descriptions of life in detention, I am positioned to empathise with refugees who exist in completely different circumstances in the very same country I live in'.

The candidate describes an example from the text to explain how voice is constructed in the text. Further exploration of the

this section, it speaks for the Tracker as it constructs his sorrow of losing his people, as it is painted by fellow Aboriginal, Peter Coad. 'The Massacre' shows the shooting of Aboriginal people by the fanatical white colonials. It highlights their frenzied panicked eyes as they are in a state of confusion. This is also demonstrated through the body language which has arms and legs outstretched, unsure of what to do. The gaze and body language create the idea that the people are in fact innocent and they have no idea what they have done wrong. The gunfire audio also add to the destructive representation of the image. As the Tracker is an onlooker to this scene as well, it constructs his saddened voice as he is again silenced however Coad provided as platform for him to be heard. As his fellow people are shot down all he can do is watch powerless. Through Peter Coad's images, the Tracker's voice is constructed as saddened by the silencing he endures. The images are etched into our history however, as they speak for him as something that cannot be erased or forgotten. This causes modern day Australian viewers to empathise with the Aboriginal's who endured the colonial period in Australia.

The songs by Archie Roach, also act as a voice for the Tracker, as he is silenced by the Fanatic. This allows him to construct a saddened voice as his culture is destroyed when the Aboriginal people are being abused, the song speaks for the Tracker, "they're people, people, my people," and this repetition is used to show how the innocent Aboriginals struggle through the treatment of the colonials. The tone of this section is saddened as the Tracker watches his fellow people shot. Viewers empathise with this as they are allowed to experience his saddened voice. Another song exclaims how the Aboriginal people are, "no longer free. We are dispossessed" which shows how the white colonials took aware their lives and their freedom. The tone of this line is sorrowful and acts as the Tracker's voice. Through the use of songs, viewers are able to experience the sorrowful voice of the Tracker as his fellow people have their freedom and lives stripped from them. This allows viewers in my context to empathise with the Tracker, as we are subject to his voice.

The Rugmaker of Mazar-e-Sharif constructed the frustrated voice of Najaf Mazari through the repetition of testing, constructing a prisonlike setting and anecdote. The Tracker forms the saddened voice of the Tracker as experiences the destructions of colonisation of the Aboriginal people through the artwork and music of the movie. Both The Rugmaker and The Tracker construct voices which allows audiences in Modern day Australia to empathise with minority groups as they are subject to discriminatory attitudes.

audience context is needed (e.g. the candidate mentions the 'viewer', but what type of viewer specifically?).

The candidate offers an insightful analysis of voice here by suggesting that the absence of The Tracker's voice at this point in the text represents the historic silencing of Indigenous people.

The candidate must address all parts of the question in their response. Further consideration of context is required as well as a personal response.

The candidate makes an interesting comment about the use of music in visual texts to construct a sense of voice.

The candidate refers to 'viewers' here, but more detail about the viewer's context is required. Is the candidate referring to their sense of empathy?

The candidate returns to briefly comparing the texts in their conclusion. Further comparison is needed throughout the body of the essay.

The candidate ends the response by broadly identifying 'Modern Day Australia'. A personal response to the texts would be more effective here.

Activity: Personal context

No two readers or audience members will have the same response to a text; your individual experiences, values and attitudes will shape your unique response. Although there will certainly be some similarities between you and other readers, your response is unique.

Reflecting on how your personal context influences your response is an important skill that shows your ability to thoughtfully deconstruct and analyse texts. Prominent factors that shape your response to a text include: your age, where you were born and where you grew up; your childhood experiences; your religious beliefs; your sexuality and gender; your political opinions; the political opinions of your family and friends; your social connections; your personal interests and hobbies; your ethnicity and heritage; your values.

In the box below, brainstorm the specific elements of your personal context that may influence the way you respond to a text. This will form a personal context profile that you can refer to as you cover new texts.

Complete the table below by comparing the context of texts you have studied with elements of your personal context. A sample has been provided for you:

Text	Context of the text	Significant aspects of your personal context that will influence your response
<i>Mad Men</i> "Shoot" (Season 1, episode 9)	<ul style="list-style-type: none"> • 1960s upper-middle class American context. • The text reinforces the traditional values of the time, with men in the professional sphere and women in the domestic sphere. • Women regarded as objects of beauty for men who should not aspire to leave their strictly defined roles in society. 	<ul style="list-style-type: none"> • As a young woman raised in 21st century Australia, my values contrast with those presented by the text. • Both of my parents worked as I grew up, influencing my belief that both genders can achieve professional success. • Gender roles and expectations are no longer so rigidly defined.

Activity: Discussing empathy

In the space below, develop your own definition for empathy:

Next, re-read the Unit 3 and Unit 4 syllabus. In the space below, write down any general capabilities, learning outcomes or unit content dot-points that relate to empathy.

Next, focus on characters within texts you have developed a sense of empathy for. Complete the table below to analyse why you are positioned to empathise with them.

Text	Character	Why you are positioned to empathise with this character

Question 2.

The multimodal art house film, the Tracker by Rolf de Heer is constructed to centralise the experience of the characters throughout their pursuit of a fugitive. The characters remain nameless, depriving them as characters, but building them as archetypes of particular viewpoints and values. The ideas of guilt and reconciliation are everpresent within the film, acting as a catalyst for growth of the Tracker and Follower, slowly changing their values from that of duty, to justice after they bare witness to the heinous effects of racial tension.

The characters present all represent a viewpoint when discussing the rise of the history wars in the early 2000's. The Fanatic acts as an authoritative figure, labeled as a villainous character depicted by his actions and representation of the criminal state he represents. This cements his values of racism and leadership as the film is placing blame of ~~on~~ the ~~hostile~~ takeover of Australia on the archetypal toxic masculinity of the white Australian. The notion of blame on white Australians is not universally held however, moreover it is ~~stereotyped~~ blaming those in power. This is displayed firmly through the growth of the Follower. The act of being guilty revolves around the ~~(Fanatic)~~, whereas the transformative feeling of guilt is shown through the Follower.

eurocentric
plagued by guilt

(integrate key words / terms etc
THE QUESTION IN TOPIC SENTENCES)

The Follower initially holds the value of duty, placing his trust in the Fanatic as a figure of authority. This act is shattered when he involves himself in the ~~deluge~~ slaughter of an innocent indigenous tribe. The Follower, plagued by guilt, begins to question the validity and morality of their journey, symbolised through the burning of his ukulele as a destruction of peace and serenity. Furthermore, the motif of reconciliation is heavily utilised in the film. The confrontation scene where the Follower questions the Tracker's method is a display of contrition, "is that all you need? sorry!". This apology is closely followed by a close-up of the Tracker smiling, accepting the meaningful apology.

Character names need capital letters.

The experiences held by the Follower begins to diminish once his eurocentric worldview is removed, placing his trust in the Tracker in the meal scene where they laugh together. The paintings by Peter Coad that cover violent scenes exemplifies the character's growth. The paintings symbolise history, showing that the indigenous people dying is not the purpose of the scene, instead the reactions of the characters. This is further shown in the non-diegetic songs by Archie Roach which acts as a voice for the Indigenous people who during this time period would not be given a voice. The mid shot of the mortified Follower evokes empathy and his willingness for his values to be altered, in comparison to the Fanatic.

critique of legacy and nature
of colonisation

whose beliefs are deeply engrained // and the Veteran
who represents the people who see the acts
as morally ~~wrong~~ but stand idle in the
face of confrontation.

The Tracker acts as the perspective of the indigenous people, a result of post-colonialism that leads them away from their culture and heritage. This is supported by the European clothing worn by the Tracker, slowly being removed as the line between himself and his people begins to blur. The pursuit shows the Tracker's value of justice, but also forgiveness through the song 'My History': "But I will only forgive, when there is contrition. And // I will at last face my history. And so I will forgive, when there is contrition. And I will face, proud, my history". These scenes support his values being shaped as he leads his boss to the death of innocents. The final shape of his value for justice takes form when he conducts a mock trial for the Fanatic, mirroring a European hanging, the Fanatic pleads but does not admit any form of guilt or reconciliation, leading to the ironic scene of the confiding ^P ~~confusing~~ ^P chains around his neck. Furthermore, the scene shows // the Fanatic's indifference to indigenous killings not changing, shown by the rising sun behind his body to signify a lifting of marginalised oppression and the beginning of a new day. The final scene between the Follower and Tracker reveals that the Follower recognises that the Tracker killed the Fanatic,

but remains from acting as they both share the value of ~~justice~~ for the acts orchestrated by the fanatic.

The transformation of values and attitudes held by the archetypes ~~father~~ ^{mirrors} the feeling displayed in the history wars, a critique on the nature and legacy of Australia's colonisation. The ideas of guilt and reconciliation represent the political use of the word 'sorry' used by politicians as a form of reflection on the issue that still effects the contemporary reality of indigenous people today. The journey presented in the film discusses the impressionable minds of people like the follower and those who refuse to change or act, in the characters of the fanatic and veteran. These scenes culminate in a poetic end as the tracker rides away, free from the chains of the society that imprisoned him, a feeling that indigenous people are yet to truly feel themselves.

Brilliant work Isaac

Question 3.

Remember that these
are the characters
names and therefore neglect

by Rolf de Heer Capital
Letters.

The Mythological Text, The Tracker has transformed the traditional western genre to alter audience attitudes towards the impact of colonisation on lives of Indigenous Australians, from one of a dismissive and nonchalant attitude, to a sympathetic and shocked one. The Tracker was released in 2002, and was set in 1920's frontier Australia. It followed the exploration of the frontier by a central Indigenous tracker, who was in an oppressed situation, yet led the group of ③ three ~~four~~ police officers. The group consisted of a shocking wife Fanatic, the Veteran and the Follower. Together this group led by the Tracker, explored the rugged frontier of Australia in search of an Indigenous man accused of murdering a white woman. Through the use of significant features such as cinematography and music, music in scene, ~~and~~ ^{and} audio ~~shades~~ codes, along with language features, the text challenges the traditional western genre to alter audience attitudes towards Indigenous Australian experiences with colonisation. Excellent introduction and presents it in a revisionist form.

The Tracker has employed cinematography, in the opening scene, along with music in scene and audio codes within the opening scene to foreground the Indigenous tracker as the central character, who is being controlled and subdued by the cruel white man. This then challenges audience attitudes about the experience of Indigenous Australians during colonisation. The Tracker has adopted a revisionist western genre to explore this. In the opening scene,

Rules for
Minerals

1 - 9 - in words

10 → in numerals

long panoramic shots of the land are taken, which represent the 'frontier', being the Australian landscape. The long shots are then merged with paintings of the landscape in order to symbolically represent Indigenous culture as being connected with the land. The Indigenous character is then foregrounded as the group of four walk towards the camera. The camera is at the level of the Tracker with the white men towering over him on horseback. This manipulation of cinematography reinforces the characteristics of the Western genre but it adapts it to directly privilege the Indigenous Australians. The opening scene also incorporates powerful and somber music by the Indigenous singer Brenda Letch. The music lyrics describe the stolen land and struggle Indigenous people have had due to colonisation. Tied in with cinematography the audio cues alter the central ideas presented to privilege Indigenous Australians as the main characters while demonizing or vilifying the white man. This challenges the core aspects of the Western genre and work to induce deep reflection and thought over the brutalities and of colonisation, along with the loss of culture and spirituality in Indigenous groups.

The Tracker has challenged altered the Western genre in the massive scene to speak audiences at the graphic and brutal history of colonisation, by employing typical features of editing and omissions. The new massive scene in the

by Peter Coade

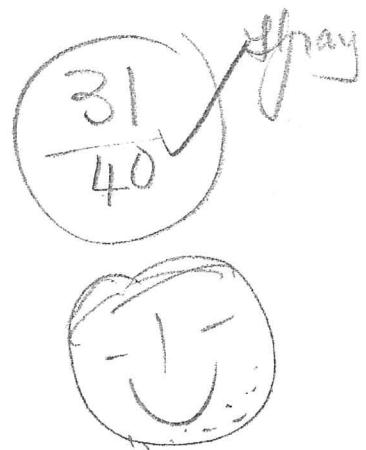
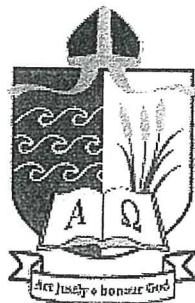
Hacker showed the Fanatic and the other white officers killing a large number of Indigenous people after they were found with the uniform of a police officer. In this scene, the director utilized editing ~~not~~ to remove the direct visual image of Indigenous Australians being slaughtered and rather, ~~put in~~ ^{inserted} painting of what had happened. The painting of the massacre proved to be more disturbing because it invited the viewer to create the scene in their head thoughts due to the removal of the massacre. By doing so viewer's thoughts were provoked and they were forced to image the brutality and absolutely disgusting actions of the coloniser white men while the hacker stood by the side helpless. ^{and} ^{the typical} ^{view} ^{of} ^{the} ^{western} genre was altered in this case because the white colonisers were not being portrayed as the heroes defending against the savages. In fact this scene challenges that, portraying the white men as savages, ^{and} ^{thus} ^{reversing} the traditional ^{role}. It presented audiences with an insight into the untold aspects of colonisation, while doing so in a sympathetic yet powerful way. Audiences attitudes towards white colonisation ^{and} ^{thus} ^{drastically} ^{impacted} altered as the confronting truth ^{was} ^{revealed}. Attitudes shift from a dismissive, nonchalant one to an outraged and deeply sorrowful one ^{and} with respect to Indigenous experience during this period.

The Tracker challenges the western genre and alters the attitudes of audience to the Justice scene in which the tracker hangs the named fanatic after he murders many Indigenous Australians and steals + hides it from the follower. This scene uses juxtaposition, symbolism and cinematography to portray the idea that change in attitude towards the strength and will power of Indigenous. The fanatic is juxtaposed with the frantic and desperate fanatic, while the tracker calmly sets up the execution of him. This shows the cunning and lying behaviors of the white colonizer and, thus challenges the western genre. In this scene, the fanatic is not in control and is powerless to the tracker, something unheard of in this genre. This alters audience attitudes that Indigenous Australians are weak and submissive. After the fanatic is hanged, he is pictured in a long camera shot of the dark land with a rising sun engulfing the centre of the frame. This cinematography attempts to symbolise the Indigenous flag but has the white flag hanging in the centre. Through these symbolic features the audience attitudes alter as they now view the Indigenous / Australians as capable of strength and upcoming resilience.

rebirth
+ hope
+ resilience

The Tracker by Rolf de Heer is a revisionist western text that encompasses some aspects of western genre but works to challenge it too. The text challenges it through several key scenes, in the opening, massacre and justice scene. All of which pull the audience away from a submissive dismissive and nonchalant one, to most of a shocked and sorrowful one, in respect to colonisation, and its impact on Indigenous Australians. The text has foregrounded and privileged the ideas associated with the Indigenous experience during colonisation. This has worked to alter audience attitudes in this revisionist western text.

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Year 12 ATAR English

TASK 11

RESPONDING

ANSWER BOOK

NAME: Shiven A

TEACHER: _____

WAGOLL – Comparative Essay – The Tracker & Kids of Kalgoorlie

Through a comparison of two texts, evaluate the effectiveness of their differing approaches to representing an idea.

“Australia is the land of the free”. “Australia is a welcoming multicultural nation”. It is hard to believe these claims when our nation is built on the massacres and genocides of our First Nations People. This concept is critically explored in Laura Murphy-Oates 2018 multi-modal, accusatory and powerful documentary film, Kids of Kalgoorlie (KofK), and Rolf de Heers 2002, didactic, arthouse revisionist western feature film, The Tracker (TT). KofK provides a shocking interpretation of race relations in the country town of Kalgoorlie; especially surrounding marginalisation and vigilantism after the death of a young First Nations child, Elijah Doughty. Murphy-Oates effectively combines numerous modes with a strong authorial narration and disconcerting montage to sustain a critical voice regarding mistreatment of the First Nations People. On the other hand, TT utilises archetypal characters specific to the Western Genre to depict the harrowing and brutal impacts of colonisation in 1920s Australia. Following the story of an oppressed Tracker, De Heer incorporates unique paintings and a storytelling iconic music soundtrack to privilege the First Nations perspective. Both texts are extremely poignant and unique in construction and are very effective in representing the idea that colonisation has brutal, violent and long lasting impacts on Australia’s First Nations People. As revealed by the differing temporary settings of the 1920s and the present day. Consequently, the Australian audience is positioned to adopt a concerned and critical attitude, and develop empathy and a personal agency towards the oppressed group.

De Heers TT echo’s the saddened and sorrowful voice of the First Nations People through a unique music soundtrack, thus revealing the physical and emotional impacts of colonisation. The soundtrack by First Nations Musician (the late) Archie Roach serves as an allegorical storytelling element to speak for the silenced social group. “They’re people, people, my people”; Roach’s sombre music is both harrowing and captivating as the audience becomes engrossed in the non-diegetic audio. De Heer constructs the idea that the First Nations community have suffered severely from the Eurocentric government policies and attitudes. “We are dispossessed”; the audience is encouraged to ponder and contemplate on what was ‘taken’ from the First Nations People, and be critical towards their oppressors and colonizers. De Heer is very successful in encouraging a thought-provoking and critical audience response as he presents the idea that the impacts of colonisation were extremely oppressive and violent towards the marginalised and brutalised First Nations People.

In similarity, KofK presents a critical voice and privileges the perspective of the First Nations People through narration, therefore representing the idea that colonisation has long-lasting impacts, as demonstrated through the capturing of First Nations people’s experiences residing in Kalgoorlie. Murphy-Oates, a Ngiyampaa Weilwan woman from NSW, does not provide a flattering depiction of Australia’s colonial past. Her authorial, persuasive and knowledgeable voice is demonstrative of her critical attitude towards the past atrocities and their impacts on the current generation of First Nations People. The opening dialogue within the text reads; “Kalgoorlie is a town where racial tensions run high”, the non-diegetic narration positions the viewer to empathise with the oppressed community and consider their own perspective on marginalisation presented. The narrators accusatory and authoritative voice is maintained throughout the text as she creates the idea that the First Nations People still experience the impacts of colonisation, one of which is being at the bottom

of every socio-economic pyramid; wages, employment and education. As a result, KofK is effective in encouraging the audience to criticise the racism prevalent in current day Australia.

The idea that Australia's colonial past has brutal and violent impacts on the First Nations People is further explored in TT with the incorporation of paintings. Supplementing violent scenes with unique paintings by Peter Coad, De Heer creates a sombre and reflective mood. His poignant approach to directing emphasises the arthouse nature of the film that is aimed at a niche market of culturally aware Australians. Violent scenes, including the hanging of First Nations People by the colonialists are shown through the paintings (still images) which De Heer places onto the screen for 8 seconds to allow viewers to truly comprehend the atrocities committed by colonists. First Nations People are characterised as placid, non-combative and peaceful. Combined with a further omission of audio, the paintings reveal the idea that colonisation and Eurocentric policies has devastating and oppressive impacts on the marginalised social group, of which is silenced and selectively omitted from Australia's history. A later massacre scene cements this idea with the use of close-up shots of the First Nation Peoples panic-stricken eyes and a sequential painting of their cruel deaths. A deeper meaning is revealed which implies that Australia has long silenced these communities and ironically promoted values of multi-culturalism, acceptance and equality. During De Heer's use of the painting stills, the audience is forced to assume and contemplate the gruesome scene, evoking critical and empathetic attitudes and a personal agency to do have the horrors acknowledged and demand more positive action towards reconciliation. Therefore, the paintings in TT are extremely effective in representing the idea that Australia's economic and population expansion, in the early 20th century, has occurred alongside devastatingly brutal and violent colonial atrocities against First Nations People.

On the other hand, KofK utilises the visual mode with the interpretative text genre feature of montage to emphasise the current impacts of colonisation. The brief shots mixed together depict First Nations youths reading out racist online remarks; "You shouldn't be able to live here".

Zoomorphism of "filthy pigs" further emphasises the overall sense of injustice and prejudice that the kids experience. This immediately contravenes the audience moral code as children are the targets of such merciless racism and loss of innocence. Therefore, Murphy-Oates effectively emphasises the relentless and ongoing social impacts of colonisation. Close up shots and eye level angles place the audience on an equal footing with the children, revealing a perverted innocence and constructing binary opposition. Furthermore, the online terms are in written language to juxtapose the youth and innocence of the children with the vicious derogatory language. The montage encourages a concerned audience response as through pathos it appeals to family values. Viewers are positioned to react critically to the devastating racism and marginalisation. Therefore, Murphy-Oates successfully represents the idea that even First Nations children are exposed to and suffer the long-lasting impacts of British colonisation.

Both TT and KofK provide shocking, powerful and critical interpretations of Australia's colonial history and the impacts on the First Nations People past and present. De Heer creates a saddened and sorrowful voice for the silenced and oppressed group through paintings and music soundtrack. KofK explores the current impact of racism and marginalisation through accusatory narration and the use of a disconcerting montage. Both of the post-colonial multimodal texts are extremely critical when exploring the idea that British settlement in Australia has long-lasting and devastating impacts on the First Nations People. They successfully shape my interpretation to be truly horrified at the historical massacres, assimilation and current prejudicial treatment of this group. Finally, both texts privilege the values of justice and empathy and are a call to action to immerse Australian's in being more proactive in moving towards true reconciliation in the twenty-first century.