

# Year 9 Graphic Narrative Reflection

Answer the questions below, then on the following page write a paragraph combining your responses.

1. Describe your Dreamtime story. What is the significance of this story in Aboriginal and Torres Strait Islander culture?

Our dreamtime story was about 2 greedy men who stole the last of a community's water supply and ran away with it. They were caught and punished for their actions by getting turned into animals. This is significant in Aboriginal and Torres Strait Islander culture as it gives reason to how water got to the plains and also warns of greed and selfishness.

2. Describe the choices that you have made in your graphic narrative.

Panels: 1 Setting panel - wide ending, umbrella 2 long panels - main characters 3 end panel - ending from beginning rejuvenated.

Gutters: 1 Reasonably large gutters to symbolise the passing of time, fit words

Frames: Black lines - don't draw away from illustrations - panels contained but margin present

Speech/thought bubbles: Few speech bubbles used to show story as it unfolds, included illustrations in storytelling.

Captions: English in black, aboriginal in red - separation

Shapes: mostly rectangular - some angled - perspective, abnormal shapes - developments in story, draw attention

Sound effects: -

3. What colours did you select and why?

We chose to use earthy tones throughout most of the novel (red, brown, orange) to represent the earth and the lack of water. At the resolution, we incorporated more cool tones to show the revival of earth (blue, green) and life.

4. What symbols did you select and why?

1 Animal tracks - incorporate nature 2 people sitting - meeting 3 rubbing water  
4 Campsite - shows community dwelling 5 rain - rejuvenating earth 6 various plants & insects  
7 Waterhole - shows community water source in track way 8 travelling 9 importance within culture.

5. Reflect on your use of Noongar language: What Noongar language did you find easy to use? What Noongar language was difficult for you to use? What would you change if you were to use the Noongar language again?

we found it hard to translate our novel from English to <sup>Noongar</sup> ~~Aboriginal~~ as in the Noongar language, conjunctions are not used. We also found it hard as in the Noongar language, they may have one word for something, with no synonyms, and in other cases, a word may mean multiple things. If we were to use Noongar language again, I would try to get more help in translating from someone who spoke both languages.

### Reflection (write a paragraph combining your responses on the previous page)

'How the Water Got to the Plains' is a significant ~~at~~ dreamtime story in Aboriginal and Torres Strait Islander culture. It tells the story of two greedy men, Weeri and Wataimbid, who stole the last of the water of a community and ran away with it. These men were soon caught and punished for their actions by getting transformed into an Eel and a blue-tongued lizard, <sup>respectively</sup> ~~consequently~~. Alas, their actions had made something wonderful happen! As the men ran away, the water had all <sup>leaked</sup> ~~run~~ out of their eel-a-mun and formed rivers, billabongs and waterholes, reviving the land. This is important in Aboriginal and Torres Strait Islander culture as it gives reason to how water bodies came to be, whilst warning against greed and selfishness. In our graphic novel of this dreamtime story, we utilised panels, gutters, frames, speech and thought bubbles, and shapes to assist in telling the story. For our panels we made specific choices for specific reasons. Our first panel extends the whole way across the page, presenting the setting of the story. We made this choice so that readers could get a scope of the setting and also understand that all the panels beneath it, occurred within that setting. Another choice we made was to put six panels close together depicting a single scene on our second page. This choice was made to show the reader that the events depicted <sup>next to each other</sup> occurred together, and stacked vertically to show they followed each other quickly. ~~PARA~~ The gutters we included were generally ~~wide~~ <sup>narrower</sup> to symbolise time passing between each scene. When ~~smaller~~ <sup>narrower</sup> gutters

are shown, the reader can understand that less time has passed between the depicted scenes. Our frames were consistent and simple throughout the novel. This ensured that they do not detract from the illustrations and make the scenes look more 'in-the-moment'. We included few speech and thought bubbles in our novel, though we did utilise the speech to include the illustrations in telling the story. We also included a <sup>panel</sup> ~~panel~~ that became <sup>a</sup> thought bubble itself, so that the reader can see what the characters are thinking. Our captions are contained within our gutters as it left more space for illustrations and allowed both English and Noongar language to be included. In terms of colour, we used earthy red and orange tones throughout the majority of the novel to represent the earth and the lack of water. At the resolution, we incorporated more cool tones such as blue and green to represent revival of life. We incorporated multiple symbols

into our illustrations including those for campsite, waterhole, travel, rain and much more. We used these because they were prominent parts of our story and included Aboriginal culture to our illustrations. In our translations we did have some difficulty. We had trouble as the Noongar language does not include conjunctions that we rely on in the English language. If we were to do this again, I would seek help in translation from someone who spoke both English and Noongar language to ensure the translations were as accurate as possible.

