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| ****Text: Real****  ****Produced by/when:****  ****Stephen Oliver, 2015****  ****Precise one-two sentence summary of this text:****  ****He recounts the time someone called him not fully aboriginal but started insulting him as if he were fully aboriginal once he had a point. He talks about his personal struggles as an aboriginal.****  ****Key people in this text:****  ****Stephen Oliver lol**** | |
| ****Syllabus skill**** | ****Notes on studied text**** |
| **Use of generic conventions to achieve purpose**   * **Identify one or more specific purpose(s)** * **Make notes on how this purpose is achieved through specific language (identify) and/or textual features?** * **How is this a hybrid text that blends generic conventions?** | **Genre: Live read slam Poetry, interpretive**  **Purpose is to persuade audiences of his authenticity as an aboriginal. Educate predominantly white audience of what they can do to stop the racism.**  **IT is a hybrid text use it because it combines the conventions of poetry, namely that of rhyme, rhythm and prose with the fact that it is delivered to a live audience. In the genre of speech, presenters tend to talk in front of a live audience, delivering their speech with a varied tone, rhythmic devices such as iambic pentameter while walking around on stage to increase audience engagement and seem more informal. Thus, through the recitation of a poem in front of a live audience, he is blending the conventions of poetry and speech into one through his delivery of ‘real’. Techniques at his disposal include the use of diction?**  ****Textual Techniques:****  ****#1 colourful language** – “A quarter, a sixteenth, an eighth or a half; fuck all that shit cos I’m full in my heart”**  **The use of vulgar and colourful language aims to show that he is particularly passionate about the fact that being only partially aboriginal does not diminish his lived experiences as one. The use of the word ‘fuck’ is meant to be confrontational to the audience**  **“You Abo, you boong, you know it all coon”**  **This is a mixture of alliteration and colourful language techniques as he alliterates derogatory slurs in succession. The purpose of this was to confront the Australian audience with these heinous words to expose them to what he has to deal with on his worst days. Though many people like to euphemise these words by using terms such as the “b word” or “c word”, Oliver ignores completely ignores all that to show that there is no polite form of racism.**  ****#2 Formal/Informal language** – Oliver alternates between formal and informal language, “I bid him a good day, okay that’s a lie” is a beautiful sentence as it begins formally, with the use of formal words like “bid”, but ends with a fully informal tone “okay that’s a lie”, speaking as if he were doing so to a friend. This shows me that he has two sides, one of putting up a professional, composed front to racists and another of being unafraid to express his true feelings. Bidding an adversary a good day is perhaps one of the best ways to seem unaffected and strong in the face of their actions, Oliver does this, but only as a lie. He expresses how he truly feels to the audience because he presumes we are not on the side of his adversary, and this builds a stronger relationship between him and the audience as the audience feels like they know Oliver on a deeper level.**  ****#3 Anecdote** – He begins the text with an anecdote. ‘Half caste, he said to me, that I wasn’t one of those real aborigines’, the point of which was to point out how other people tend to niggardly point out that oliver isn’t fully aboriginal and that that means that he has no right to claim that he suffers as they do. The anecdote brings a personal element to the story as we are immediately immersed in his experience rather than just an abstract concept of what racism can be.**  ****#4 Inclusive/Exclusive language** – Throughout the beginning of the text, Oliver refers to an individual he was arguing with about whether or not Oliver had the right to identify as aboriginal. However, this ‘he’ is also used to represent every close-minded individual who might be racist as well. ‘half caste, he said to me…… he said in a know it all voice…..yet he wants to judge for he learns with his eyes” The ‘he’ in this situation is an example of exclusive language as Oliver is purposely trying to distancing himself from people like ‘him’. Oliver, in excluding him, makes him look like a bigoted fool who is ignorant yet convicted.**  ****#5 metaphor** – “The roots firmly planted in my family tree”**  **It speaks about how he is a branch in a larger network and history of aboriginal people. Though he may be mixed with other races, his roots still lie in that of aborginiality.**  ****Visual techniques:****  ****#1 Gesture and Body language** – Throughout the delivery of the text his posture is confrontational. He doesn’t stand in one spot but strides around as he delivers it, almost as if he were talking to the audience about a very informal subject. This shows his confidence in delivering a speech as controversial as this and that achieves the effect of showing the audience that he is willing to stand no more of this.**  ****#2 Rhythm****  **hOw do I eKsPlAin ThIs** |
| **Make notes on how voice reveals values, attitudes reinforced or challenged through the text.** | **The author demonstrates a furious voice, initially beginning calmly, he starts with an anecdote of speaking to an ignorant white man about whether or not he was black or ‘more of a brown’. Such a discussion in itself was offensive to the poet as he was ‘quite taken aback’, revealing his belief that aboriginality is not quantifiable as a certain fraction of one’s ancestors, rather, it is an all encompassing identity. When pointing out the flaws of Christopher smith’s arguments, he refers to the entire ordeal as a ‘game’. This builds on his tone of annoyance as he views this entire interaction as silly. This reveals his intransigent attitude toward this issue.**  **As he moves to the middle of the text “a quarter, a sixteenth, and eighth or a half; fuck all that shit cos im full in my heart” he indignantly rejects the ‘classification’ of aboriginality into strict fractions and instead embraces the value that all aborginals are simply aborgininals. The use of colourful language heavily contributes to his furious voice as he clearly has had enough of this ‘shit’.** |
| **Identify the perspectives offered in the text – particularly paying attention to more than one perspective within a text.**  **Remember that perspective is both viewpoint and context together.**  **Are any perspectives in conflict within a text?** | **The author’s personal perspective is conflicted by the perspective of one Christopher smith, who refers t the author as a half-caste aboiginal. The context and the caricature that Christopher is meant to represent is the ignorant white Australian who views certain aborginals as invalidly claiming aboriginality to subscribe to a victim mentality whne they aren’t even fully aboriginal. His viewpoint is that the author cannot call himself fully aborginial because his blood isn’t fully aboriginal. The author rebukes this with his own point of view; while it is true that he is not fully aborginial by blood, it is also true that Christopher smith isn’t Australian by blood, he is English by blood. But that did not stop him from identifying as Australian. So if Smith can call himself Australian, then The author can call himself aborginal. This perspective is built also with the accompanying context of the author’s mixed heritage, and his desire to identify as aboriginal due to his family’s ‘ways’ and ‘rich history’.** |
| **Make notes on audience positioning – are we positioned to be empathetic? How so? Is there controversy within the text or surrounding the context of production/reception? Controversy is when there is significant public disagreement about an issue. Something that gives rise to public debate.** | **The audience is positioned to view all aboriginals as aboriginal, regardless of what percentage of their heritage is ‘true aboriginal blood’ through the presetation of a dialogue between 2 individuals. This is meant to represent a larger debate in society where people didn’t consider ‘half-castes’ as full aboriginal. But, as the text points out, there would often be inconsistency in their enforcement of that idea; though they were half castes, they were still facing the same type of racism faced by ‘full-castes’, so why is it that ‘just moments ago [half castes] were not the real thing’, but then by their very use of oppressive words and actions, aboriginal ‘heritage clings’? This debate has a more practical consequence when it comes to centrelink. As many people attempt to get welfare by claiming to be aboriginal, centrelink has had to define the minimum aboriginality of a person to be eligible for a welfare payment, 8%. Though this may the the antithesis of the text as a whole, many argue that this is a necessary measure to prevent others from abusing the system by claiming the struggles of aboriginality when they barely even face them because many wouldn’t consider them as one. In a massive twist of irony, it is the very institutions that try to help aboriginals that fall into the trap of having to define ‘aborginal’ mathematically, which this text states is not only ignorant but also impossible.** |