



READING THE
POETRY OF
SAMUEL WAGAN
WATSON

Poetic Devices: SWAI

- Sounds
- Word choice: meanings, connotations
- Arrangement (Structure)
- Imagery

Poetic Devices

- Imagery – personification, metaphor , simile
- Symbolism
- Sound devices – assonance, consonance, sibilance, alliteration, onomatopoeia
- Rhyme – full, half/slant, end, internal
- Enjambment
- Tone, mood, atmosphere
- Persona, voice
- Structure – stanzas, lines, line length, line breaks, layout & use of white space
- Form – free verse, blank verse, sonnet, ballad

See: Free verse poetry handout (on connect too)

Step in and out routine for analysing poetry

- Step in – notice details (**Step in & Out routine**) and ideas
- Step out – think about context
- Step in – how does your understanding of this context add meaning to the details and ideas you've noticed? Notice structure, look for patterns.
- Step out – think about genre
- Step in – notice details & ideas related to generic conventions
- Step out – think about representations, ways of thinking
- Step in – construct your reading of the text, choose details & ideas that fit the patterns, tie it all together.

Initial Stepping Into Poetry Routine

After Reading a poem, look at:

- Words
- Phrases
- Lines
- Stanzas
- Whole text
- FIRST LOOK FOR DETAILS, THEN LOOK FOR PATTERNS

Applying Step-in/out to 'White Stucco Dreaming'

- Reading for WHAT & HOW
- 1st read for an overall sense of the poem
- Then read for DETAILS – use the Stepping In Routine
- Look for PATTERNS
- Tie it together & construct a reading

White Stucco Dreaming

Sprinkled in the happy dark of my mind
Is early childhood and black humour
White stucco dreaming
And a black Labrador,
An orange and black panel-van
Called the '*black-banana*'
With twenty blackfellas hanging out the back
Blasting through the white stucco umbilical
Of a working class tribe,
Front yards studded with old black tyres
That became mutant swans overnight
Attacked with a cane-knife and a bad white paint job

White stucco dreaming
And snakes that morphed into nylon hoses at the terror of Mum's scorn,
Snakes whose cool venom we sprayed onto white stucco,
Temporarily blushing it pink
Amid an atmosphere of Saturday morning grass cuttings
And flirtatious melodies of ice-cream trucks
That echoed through little black minds and sent the Labrador insane

Chocolate hand prints like dreamtime fraud
Laid across white stucco
And mud cakes on the camp stove
That just made Dad see black,
No tree was ever safe from tree-house sprawl,
And the police cars that crawled up and down the back streets,
Peering into our white stucco cocoon,
Wishing, they were with us...

Stepping Into Poetry Routine

- Words
- Phrases
- Lines
- Stanzas
- Whole text
- FIRST LOOK FOR DETAILS, THEN LOOK FOR PATTERNS

Words

- **Diction** (words that matter)
 - *POSITIVE CONNOTATIONS*
 - *NEGATIVE CONNOTATIONS*
- **Pronouns**
- **Title:** Stucco is a plaster, put on before you paint. Could represent choices, layers of meaning. Dreaming develops this image. Or could be a reference to white washing, covering up of Aboriginal experience with white culture. Questions to ask: what is being plastered over? What does the term white washing convey? Hiding the truth/ covering things over. Stucco also suggests unfinished business sometimes. The term 'Dreaming' could be the verb referencing the action of dreaming but also can work as a noun, alluding to the Aboriginal Dreamtime.
- **Verbs, nouns, adjectives**
- **Look for patterns-** similarities and contrasts – black & white, colours eg
- Think about **connotations**

Words cont.

- Re-occurring phrases and words relating to childhood. What kind of childhood? Both biological and environmental terms : umbilical, ice-cream.
- ‘Blackfellas’ is one word – is this dehumanizing? Fraternal? Presenting a collective identity. Although this term can be ‘owned’ by Aboriginal communities in a positive way. The poet is from a mixed background – Aboriginal, Scottish and Irish.

Negative connotations?

- Black bananas – could this reference the way Aboriginal people could be defined in animalistic ways
- Attack, terror, scorn, snakes, venom, knife, insane (majority in second stanza) mutant, fraudulent
- Image of the swan – painting something black white. Compound symbolism. Cane knife reference to Queensland.

Pronouns

Pronoun: (words used to replace nouns : I , you, he , she etc)

- Few pronouns in the poem until last two lines.
- ‘Our white stucco cocoon’ – possessive pronoun – inclusive?
- ‘Wishing they were with us’ – interesting use of pronouns – a pattern that recurs in a lot of his poetry. Pronouns mark difference

Verbs

Think of the effect that verbs have on the poem and how we interpret its meaning:

- Crawled – slow, laborious, something a bit sinister and menacing?
- Peering – developing idea of something a bit creepy. Being watched.

Nouns

- Use of umbilical – stands out: connection between a child and a mother. Source of life.
- A metaphor that is a little different to the words around it. The umbilical cord also becomes a road or a journey.

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Phrases and lines

- Include figurative language e.g. metaphor, simile, personification
- Descriptive phrases, adjectival phrases
- IMAGERY—words that appeal to and create sight, feelings, sounds,
- SOUND devices, patterns

Lines

- Movement from one line to the next
- Are there rhyme or rhythm patterns?
- Enjambment
- Line breaks
- Contrast

Analysing white stucco dreaming

Divide your page into two columns: **What** and **How**

What: Ideas, voice, perspective

How: Poetic devices

Using the step-in/out routine, come up with a list of ‘whats’ and ‘hows’ for WSD

WHAT: ideas, voice, perspective	HOW: poetic devices

(With your notes)

~Stop and write~

- 1) Your response/reading in a sentence that is 20 words or fewer in length.
 - Representations/beliefs/ideas/emotions appealed to

- 2) How the text got you to respond this way in a sentence that is 20 words or fewer in length.
 - Specific language and/or poetic devices

3) CHALLENGE:

Now, create a thesis drawing across and combining 1+2 in 20 words or fewer.

Now create two topic sentences drawing from 1+2 in 15 words or fewer.

Stanzas

- How is the poem broken up?
- What is the focus of each stanza?
- Is there a development of ideas?
- How does it start? End?
- Is imagery built upon through each stanza or does it shift and change?

Whole Text

- Shape on the page
- Tone- consistent or shifting and changing?
- Persona/voice- consistent? Who? Is a character developed?
- Is there a narrative? Or more a group of impressions? Emotions?

Produce a reading focused on stepping in to the text

- HOW: conventions, techniques
- WHAT: ideas

Stems for thesis statements to PRODUCE a READING of a particular text

- I can read this text as.../ The text can be read as...
- representing _____ as _____ through _____.
- challenging traditional ideas about _____ as _____ through how the poem _____.
- reinforcing traditional ideas about _____ as _____ through _____.
- exploring ideas about _____ through _____.
- building on my context as a reader because of other texts I have read/my understanding of _____.
- building on the historical context of _____.

THEN draft your topic sentences, once again giving both WHAT & HOW

- One way this poem represents _____ is through a transition from cacophonous sound devices to more euphonic sounds . . .
- This poem explores _____ through the use of language techniques such as . . .
- The representation of _____ in the first stanza is enriched by the use of _____ and _____ to _____.

Close Reading Section Question to consider while reading these poems and preparing for in-class and exam close readings:

Produce a reading of the provided poem. Draw upon your reading strategies of stepping-in and stepping-out.

Your reading can be based on your understanding of any of the following:

- Stepping in to
 - *Language—imagery, figurative language, rhetorical devices*
 - *words/phrases/lines/stanzas/structure*
 - *poetic devices*

- Stepping out to
 - *representations or ideas*
 - *genre of*
 - *the context of production: historical/political/social*
 - *and/or your personal context*

Produce a reading focused on a course concept & supported by stepping into the text

Your reading should engage with:

- Representations – of culture, place, identity, ideas, concepts
- Context of production
- Reader context
- Ways of thinking/ meaning making
- Reader positioning
- Values and attitudes
- Use of literary conventions and stylistic techniques
- Voice and perspectives

Questions to Guide Your Reading and Analysis

- How does this text use language to represent ideas, events, people?
- How do poetic devices function in this text to construct these representations?
- How does this text communicate particular values and attitudes through its language, structural and stylistic choices?
- How do your context (as a 21st century Australian, male/female/etc) your cultural assumptions, social position, gender, influence the way you read this text?

Questions to Guide Your Reading and Analysis, cont.

- How does your understanding of the context of production influence the meanings you make from this text?
- How does your understanding of perspectives/ ways of thinking influence the meaning you make from this text?
- How does your understanding of other texts influence the meaning you make from this text?

white stucco dreaming

WHAT: ideas, voice, perspective	HOW: poetic devices
<p>Emotions, Dissonance between two cultures Assimilation of indigenous culture</p> <p>Hybridity of cultures – aboriginal & modern urban or suburban culture</p> <p>Fragmentation of ideas, memories, culture Disjointed or flowing effect? – creates nostalgic tone but with darker discordant tones underneath</p>	<p>contrasts – colours e.g. “happy dark” “white stucco”</p> <ul style="list-style-type: none">- nature/urban e.g. “working class tribe”, tyres become “mutant swans”- Combinations of natural & manmade or technological imagery e.g. snakes become hoses, tyre swans <p>Diff’s in line length – fragmented effect</p> <p>Combination of Enjambment (run on lines) & line breaks</p> <p>Imagery – police cars outside the “cocoon” - “wishing they were with us”</p> <p>Juxtaposition of childish & adult images e.g. “flirtacious melodies of ice cream trucks” & police cars crawling up and down</p>

white stucco dreaming

Poetic language	ideas
Snakes morphed into hoses – imagery Working class tribe White stucco umbilical- blasting thru White stucco cocoon Title – white stucco dreaming Pattern – imagery showing a Enjambment Line breaks Punctuation – only 2 commas	mix of influences, dominance of rationalism Suburban aboriginal culture/identity transition womblike Connotations – dreams, memories of childhood, + aboriginal dreaming Aboriginal notions of time Mix/clash/contrast of cultural influences – aboriginal and western culture – hybridisation Gives flow/fluidity, pace

'brown water looting'

WHAT: ideas, voice, perspective	HOW: poetic devices
<p>Pace increases, tension Tone = hint of menace or carefree & timeless? Wistful, reminiscent voice Time as never-ending, Nostalgic retrospective voice – looking back at self. Reflective & reckless tone/mood Tone changes – serene to more sinister, darker Hints at a 'them' not mentioned, kids together Poor but carefree, exploring, discovering Suggests menace/death</p>	<p>line structure & length, enjambment “adults can hurt you”, “kids who don’t make it home”, repetition of “away” from parents “eternity of the mudflat/ the sun never setting” “away” repeated, “innocent explorers” “looting” of lives by the water? Pronouns – we and us Repetition of “no” – shoes, money, fear Space after “no fear’ then “eternity” in next stanza</p>

Emerging Patterns:

- Nostalgia for carefree childhood
- Hint of menace – death,
- Us and them representations

'jetty nights'

WHAT: ideas, voice, perspective	HOW: poetic devices
Calming, pleasant	title – jetty suggestive of childhood, holidays, memories. Nights plural = common set of memories
Protective, safe Familiar, relatable, comfort with surroundings	Arm stretched over mud & sharks Personification of water, mullet, Ethereal language – phosphorescence, mystical, ectoplasm
Pleasant, comforting, joyful (above water) Then moves under jetty more sinister metaphors Rulebreaking, carefree Nostalgia for lost innocence, not understanding dangers Tense – past “It was” to present “walk, see” then back to past in last 3 lines	Songs, swaying, fondles, dance The death of floorboards, muddy grave Walk against our curfew “this innocence we behold” Retrospective voice looking back then moves to place us in the moment then back to retrospective voice again

‘a verse for the cheated’

WHAT: ideas, voice, perspective	HOW: poetic devices
<p>Road deaths – those who died on road cheated of life (or those who didn’t?)</p> <p>Tourists repeated as naïve (not children like ‘wsd’) or ignorant (are they the cheated?)</p> <p>Painkillers = numbing, pain – associated with white Australian culture?</p> <p>Road & death as beastlike</p>	<p>title: who are “the cheated”?</p> <p>Imagery – tourists as separate species – “bright plumage and wealth”, an “odd hunger”</p> <p>Juxtaposition of nature and manmade things – “ postcards of pristine beaches”</p> <p>Diction</p> <p>Ironic tone -</p> <p>Connotations</p> <p>Imagery – bestial – road as a “petulant beast”, death’s “greedy black claws”</p> <p>“recalcitrant animal” – promise and threat of future</p> <p>Voice & perspective of adolescent growing up on Sunshine Coast</p>

'night racing'

WHAT: ideas, voice, perspective	HOW: poetic devices
<p>Title – rebellious persona/characters Representations of city as tainted, menacing Of Suburbs as “settlers ‘ sacred sites” Of the land as captured by enemy forces and suffering under that occupation</p> <p>Of persona and friends as small rebels in enemy territory</p>	<p>Sinister adjectives</p> <p>Irony – middle class whites as “custodians” of “captured” and “dying” land – Imagery of “the dying heartbeat of this captured landscape”</p> <p>Descriptive phrases - “our small bodies”, “black feet pumping racing pedal to floor”, “breaking the silence of the settlers’ sacred sites”</p> <p>Sound devices Imagery</p>

Representations

- What representations are constructed in 2 or more of these poems?
- Places?
- Groups of people?

Representations of childhood

- p.17, 21, 22, 24, 27, 99
- white stucco dreaming
- brown water looting
- jetty nights
- carefree
- a verse for the cheated
- night racing

Explore the voice(s) and perspectives on childhood conveyed in these poems.

Predict the Questions:

WHAT

- Representations
- Genre? X
- Positioning of reader
- Context

HOW

- Conventions of poetry – poetic devices
- Sound devices
- Symbolism
- Imagery
- Figurative language
- Language – words, phrases, etc

Possible question: How are ideas/representations/meaning created through the use of ... in 2 or more poems?

Australian Identity - suburban

Australian identity is represented as: urban/ suburban/ troubled by issues arising from our past/ . . .?

- white stucco dreaming
- jetty nights
- carefree
- brown water looting
- a verse for the cheated
- night racing

Can you trace a change in perspective/ a maturation from the earlier to the later of these poems?

How does the perspective and voice change?

Representations

- Of love: early poems p.4, 8, 9, 11, 15.
- Of suburban life (see next slides)
- of childhood (see next slides)
- of masculinity?
- of youth/ Australian youth/ indigenous Australian youth/
suburban indigenous Australian youth
- Of indigenous culture in contemporary urban settings
- ?

'last exit to Brisbane'

Poetic language	ideas
<p>Use of white space Connotations e.g. forged = Vein = lifeblood, Boundary Street DO NOT CROSS! Capitals, bold & exclamation mark + white space</p> <p>Metaphor – fence to protect “colonial domiciles of angels and gadflies”</p> <p>Even today, at rush hour . . . + rest of stanza Dead languages buried</p> <p>Alternating short and long lines – line breaks cause pauses & break up flow, Imagery – black scratch, scar, Junkyard dingo, Treasures of city,</p>	<p>Adds emphasis to idea of a boundary</p> <p>= history of segregation = emphasises how unbreakable this rule was, strength & authority of systematic racism Protection of whites from the blacks (seen as necessary) – irony, comment. Fence = ordinary & suburban / detention centres etc. The segregation & barriers still exist</p> <p>Ref to buried past, loss of culture, hidden history Fragmented effect – breaking up of culture, fragmented history</p> <p>Liminal spaces – in between affluent white life & aboriginal life</p>

'jaded olympic moments'

Poetic language	Ideas
<p>Structure – staggered layout adds emphasis, creates pauses</p> <p>Voice & Tone – colloquial, “jaded,” bitter?</p> <p>Resigned? Long-suffering</p> <p>Clear binaries – “US and THEM”</p> <p>Imagery – “ochre-kissed women” “<i>that’s our mob!</i>”</p> <p>“But no, only a romantic would think that” “modern dreaming” City people without a language</p>	<p>Places emphasis on lit award, “but no”</p> <p>Rep’s of difference, suffering, cultural dislocations/gaps</p> <p>Positive, affectionate, beautiful, Proud</p> <p>Line break adds emphasis</p> <p>But then resigned, cynical</p> <p>Hybridity – rep of urban aboriginal</p> <p>Comments on loss suffered</p>

‘Cheap white goods at the dreamtime sale’

Poetic language	ideas
Tone – bitter, sarcastic, cynical, mocking Imagery – cheap, tacky, satirical Structure - Discourse – of business and advertising Strong language – vomit, Language about killing	Appropriation of indigenous culture/art by white culture Commodification of aboriginal art Critique of art world Disgust at capitalism, consumerism Killing the culture Lack of appreciation & understanding

Context of production:

- poems published 2000-2004
- settings Brisbane & the Sunshine Coast
- poet of Bundjalung, BirriGubba, German, Scottish and Irish descent
- colonial and postcolonial history of Australia
- urban & suburban Australian life/Australia
- ?

How does your understanding of particular aspects of this context influence your reading of these poems?

Context of reader

- West Australian
- urban/suburban life & childhood
- familiarity with particular settings – river, roads,
- racial & cultural identity?
- 21st Century –
- experience –
- knowledge and understandings –
- ?

How does your experience and understanding of particular aspects of your context influence your reading of these poems?

Imagery

- What patterns can you see in the imagery used in these poems?
- What kinds of imagery are used and to what effect?

Imagery, Symbolism & Motifs

- Snakes
 - Dreaming/ dreamtime
 - Boundary street
 - Roads and bitumen
 - Smoke
 - White stucco – suburbs
- Influence/
fragmentation of trad
Indig culture
 - History of segregation
 - Nostalgia, sense of
community/
segregation?

Key Teaching Points

- Naming and applying reading practices
- Representation
- Nationhood- the indigenous and the urban
- Australia's contested national identity and the indigenous voice

From the syllabus

Year 12 Lit:

- how readers are influenced to respond to their own and others' cultural experiences
- the power of language to represent ideas, events and people in particular ways, understanding that language is a cultural medium and that its meanings may vary according to context
- how representations of culture support or challenge various ideologies. Representations may reinforce habitual ways of thinking about the world or they may challenge popular ways of thinking, and in doing so, reshape values, attitudes and beliefs
- the ways in which authors represent Australian culture, place and identity both to Australians and the wider world.

Predict the Questions

Poems are often used as a medium for representing ideas about Australian culture and identity. How are literary conventions, including poetic structure and devices, used to reinforce or challenge these ideas? Discuss with reference to at least two texts you have studied.

- What you **wont** get: “what do you know about poetic devices”

In what manner are poetic devices used to represent, reinforce or challenge ideas about Australian culture and identity?

Explain how at least two texts you have studied position the audience to reflect on society’s attitudes, beliefs and values towards particular groups.

Discuss how your personal context can affect how you interpret a text with reference to two or more texts you have studied.

Discuss how literary techniques and poetic devices work to construct different representations of social groups.

'brown water looting'

- The poem 'bwl' uses timeless diction/ motif of timelessness, juxtaposition & enjambment to convey the feeling of tranquillity brought about by a child's ignorance of danger: enjambment creates a flow, slows yr reading – creates calm, peaceful feeling, “eternity,” “sun never setting” “mosquito **song (allusion to songlines?)**/ for hours and hours”, “away”
 - Ref to danger – “feral pigs”, “crash”, “never thinking about the lids who don't make it home/” – adult voice reflecting on childhood innocence
 - Reading for context: allusion to The stolen gen – “for hours . . . Wandering away from our parents/ away”
- “hardly stopping to think/ that adults can hurt you”

'jetty nights'

- The poem 'jetty nights' by SWW presents the sanctity found in solitude both in nature and the modern world. This is evident in the use of diction denoting love, the motif of emptiness and escape and visual imagery portraying beauty: "the loneliness out there/ ... where you can escape to",
- Juxtaposition btwn nature and suburban life – mashed potatoes, Ray Martin chatters, sixty-watt lighting
- Dark imagery – the eyes under the jetty, the death of the floorboards, looking up from a muddy grave" – childhood innocence ignoring dangers, or presence of spirits – "the eerie bleakness we came to love"

‘Cheap white goods at the dreamtime sale’

1. Step in for details: words, phrases, imagery, etc. – annotate what and how
2. Look for patterns:
types of diction, imagery,
ideas/ concerns?
3. Describe the tone and voice of this poem
4. Synthesise: draft a thesis (what and how)

‘Cheap white goods at the dreamtime sale’

Poetic language	ideas
<p>“if only” “vomit”, discard their shells upon catwalks, “across the ass of designer jeans” “the alloy-winged angels”</p> <p>“under the arms of a neon goddess” “under the hammer in London” “flogged off to the sweet seduction of yen” “lift Uluru, a site with grandeur” “murderers turning trustees” “a possession from a death estate”</p> <p>“where the natives believe . . .” “Rubenesque roundness of a bora ring” “cheap white goods at the dreamtime sale”</p>	<p>Wistful tone Disappointed, bitter – at appropriation of indigenous culture – superficial use of</p> <p>Representative of industrialised western culture symbolic of commercialisation, commodification, exploitation of indigenous culture</p> <p>sacredness of Uluru as a cultural artefact but it is stolen by the “murderers” of the indigenous people and culture tone shift – purity/ sacred value of indig culture, land and art contrasted with “vomit” of “dealers in Manhattan consumerist Euro belief in superiority of Euro culture bitter/ cynical tone consumerist / capitalist discourse (language drawn from capitalist ways of thinking) used to criticise exploitation of indigenous culture</p>

‘Cheap white goods at the dreamtime sale’

Poetic language	ideas
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Draft a thesis

- + topic sentences constructing a reading of this poem: WHAT & HOW,
- Voice & tone?
- In 'cheap white goods at the dreamtime sale', Wagan Watson constructs a _____ voice which _____(cries out against/ makes a strong comments on/. . .) the _____ through the use of _____, _____ and _____.

Looking for patterns, constructing a reading across 2 or more poems.

- white stucco dreaming
- jetty nights
- carefree
- brown water looting
- a verse for the cheated
- night racing

Can you trace a change in perspective/ a maturation from the earlier to the later of these poems?

'night racing'

1. Step in for details: words, phrases, imagery, etc – annotate what and how
2. Look for patterns:
types of diction, imagery,
ideas/ concerns?
3. Describe the tone and voice of this poem
4. Synthesise: draft a thesis (what and how)

‘night racing’

Poetic language	ideas

In ‘night racing,’ Wagan Watson produces a noir aesthetic through dark diction and poetic techniques such as sibilance and cacophony, constructing a view into middle class Australia from an Aboriginal youth’s perspective.

Looking for patterns, constructing a reading across two or more poems.

Can you trace a change in perspective/ tone/ voice, a maturation from the earlier to the later of these poems?

- white stucco dreaming
- jetty nights
- (carefree)
- brown water looting
- cheap white goods at the dreamtime sale
- night racing
- hotel bone
- dingo lounge

- 1st four poems: personal perspective, nostalgic tone, childhood innocence
- 'white stucco' has an undertone of anger/ menace (other 3 poems also have a hint of darkness/menace)
- last four poems: critical perspective, a broader community-based view, bitter tone
- 'hotel bone' more hopeful perspective than the other later poems

**~Bringing
it all
together~**

Constructing a reading

- Wagan Watson's poetry uses _____ to explore issues of _____
- These poems position the reader to _____ through the use of _____
- In these poems we find a _____ voice which calls for _____. This voice is constructed through _____
- My understanding of Australian history as _____ leads me to read Wagan Watson's poetry as _____.

Writing on two or more poems: how to structure an answer - patterns

- Look for patterns and group poems, ideas and use of conventions & techniques

HOW patterns - symbols, motifs, imagery, hybrid phrasing, tone, structure and pacing,

WHAT patterns – representations, ideas about cultural identity, national identity, Australian history, attitudes, values

- Draft a thesis and topic sentences that outline those patterns
- 1 pattern per paragraph: HOW + WHAT

Tracing patterns across two poems

Example:

- Cheap white goods
- Dingo lounge
- Patterns:

HOW – symbols of Western market culture, industrial culture, symbols of indig culture

Imagery -

Tone – sardonic, bitter, critical

WHAT – devaluing of indig cult, commodification of indig cult (Western capitalist values - making money) , death of indig cult, domination by mainstream Western culture – dismissive attitude towards indig culture

Writing on two or more poems: how to structure an answer - patterns

- Draft a thesis and topic sentences that outline those patterns
- **one** pattern per paragraph: HOW + WHAT
- Either choose 3 HOW patterns & identify the ideas they construct
- Or choose 3 WHAT (ideas) patterns and identify the techniques that construct them

Example of Structure using HOW patterns:

- Thesis: Wagan Watson's poems 'X' and 'Y' explore ideas about _____ through the use of poetic devices such as symbolism, haunting imagery, and a sardonic tone.
- TS 1 - In these poems **symbols** of _____ function to explore ideas about _____.
- TS 2 - _____ **imagery** is also used to explore these ideas.
- TS 3 - The exploration of ideas about _____ is further developed through **language choices** that build a _____ tone.

Example of Structure using WHAT patterns:

- Thesis: Wagan Watson's poems 'X' and 'Y' construct representations of indigenous culture as **commodified, appropriated and damaged** by the greed of mainstream Australian culture through the use of poetic devices such as _____.
- TS 1 – In these poems representations of indigenous culture as **commodified** are constructed through _____.
- TS 2 – 'X' and 'Y' further construct a representation of **the greed of western culture in its appropriation of sacred indigenous cultural elements** using _____.
- TS 3 – Lastly, 'X' and 'Y' construct a searing representation of the **damage wrought to indigenous culture and identity** through the use of _____.

Structure an answer – poems

- The problem with writing on one poem per paragraph will be how to link paragraphs
- This structure might be appropriate if you wish to compare and contrast two or more quite different poems.

Before the exam:

- Practice the step-in/out routine –ensure that you are familiar with it
- Draft and practice writing thesis statements and topic sentences
- Practice writing (timed) responses
- Memorise several poems (not simply the lines, but the values/attitudes/representations etc.)
- Study and revise the resources on connect (e.g. context, influences). However, **do not simply regurgitate information** - synthesise it into your own understanding/reading
- Ask for feedback! 😊