

ENCOUNTERING CONFLICT: A SEPARATION

Term 3	Course Focus	School Assessed Coursework
Week 1 13 th July	Encountering Conflict – <i>A Separation</i>	
Week 2 20 th July	Encountering Conflict – <i>A Separation</i>	
Week 3 27 th July	Encountering Conflict – <i>A Separation</i>	
Week 4 3 rd August	Encountering Conflict – Other short texts	Creating and presenting extended piece (Student choice of style and form; 900 – 1200 words; 100 minutes to complete; no notes)

CLARIFYING TERMS

TERM

DETAILS

Iranian

A citizen of modern Iran

Theocratic government

Iran is ruled by a theocratic Shia government. Its current political structure contains elements of democracy combined with governance by unelected religious figures.

Persian culture

The cultural backdrop of Iran. Persian civilisation dates back around 6,000 years.

Islamic tradition

Dating back 1,500 years, there are commonalities between the Islamic traditions and the Persian traditions observed in Iran's theocracy but they cannot be conjoined into one.

Persian

One of Iran's primary languages and the language of *A Separation*.

English Holiday Homework – Term 2 / 3, 2015

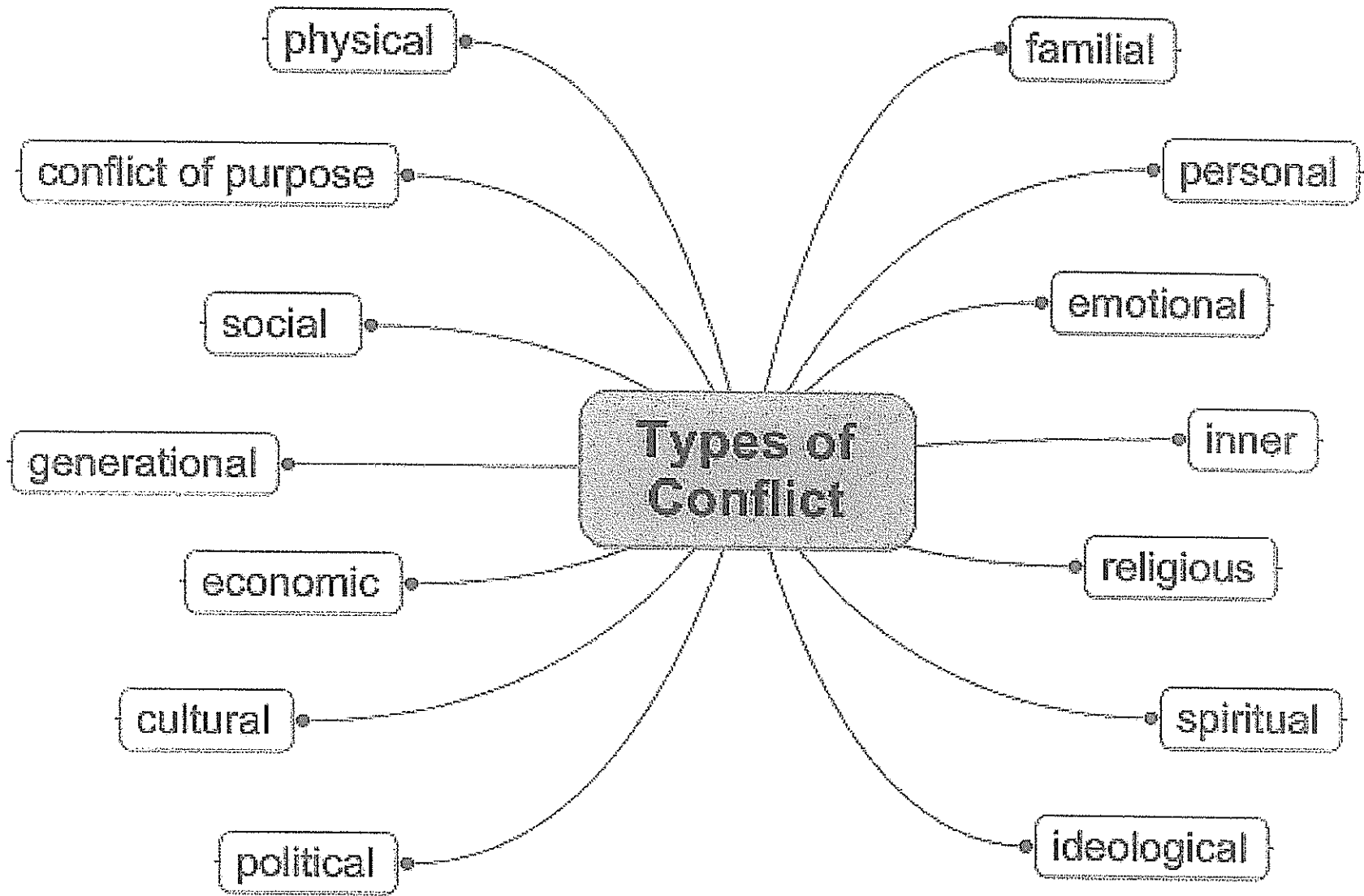
Getting Ready for *A Separation*

Section 1: Research Task (2 hours)

- Complete your own independent research outlining the text's context. This should include:
 - Relevant historical information – definition of theocracy; the Shah of Iran (rule/policies); Ayatollah Khomeini (rule/policies); the war against Iraq and why Iran declared itself “an enemy to the state of Israel”; modern Iran – what is the country like now?; any other relevant info
 - Relevant political context – a map, including Iran and its neighbours – make sure you make note of the connections between the countries in terms of past/recent conflict; recent presidents, including an outline on their views and values; the difference between the President and the Supreme President; censorship; any other relevant info

Section 2: Re-watching and Responding (3 hours approx. – inc. both tasks)

- Watch *A Separation* again (this **MUST** be the **second time**) and record your responses to the following:
 - What types of conflict does it deal with?
 - What does it suggest about the nature of conflict?
 - What causes of conflict are depicted?
 - What responses to conflict are shown?
 - What consequences of conflict are explored?
 - What does the film suggest about conflict resolution?
- Create a **quotes page** in your workbook. Make a list of 10 pertinent quotes and discuss why you chose them, ensuring that you link your discussions explicitly to conflict related ideas.



Vocabulary: Encountering Conflict

Confront	Ideology	Conviction	Remorse	Regret
Moral imperative	Disagreement	Contradiction	Fervour	Compunction
Come across	Clash	Dispute	Commitment	Repentance
Rally	Divergence	Tension	Vehemence	Conscience
Restrain	Difference	controversy	Vigour	Guilt
Suffer	Argument	convergence	Intensity	Shame
Unite	Inconsistency	Battle	Distress	Anguish
Endure	Discord	Struggle	Incompatible	Coercion
Control	Manipulate	Dominate	Oppress	Dictate
Freedom	Hegemony	sovereignty	Conform	Nonconformity
Liberty	Suppression	Emancipation	Value	Transgression

Types of Conflict		Types of Violence		Consequences of conflict		Feelings Resulting From Conflict	
Aggression	Harassment	Autocracy	Antagonism	Abhorrence			
Argue	Insults	Civil warfare	Cheating	Abomination			
Arguments	Intusion	Coup	Conformity	Anger			
Battle	Jealousy	Cultural differences	Compromise	Annoyance			
Bicker	Mutiny	Disapproval	Death	Betrayal			
Bullying	Objection	Domination	Deception	Contempt			
Clash	One against another	Holocaust	Demanding	Determination			
Collision	Opposing ideas	Imprisonment	rights	Disloyalty			
Complaint	Opposing beliefs	Moratoriums	Fraud	Disrespect			
Confrontation	Punishment	One on one	Genocide	Emotion			
Controversy	Quarrel	Oppression	Justice	Frustration			
Covenant	Reaction	Physical abuse	Lying	Greed			
Deceit	Rebellion	Protests	Narrow-	Hate			
Dictatorship	Squabble	Rape	mindedness	Hurt			
Differences of principles	Strife	Relationships	Nasty Sayings	Loathe			
Different opinions	Struggle	Repression	Poetic Justice	Passion			
Disagreement	Swearing	Revolt	Reactions	Persistence			
Dispute.	Terrorism	Riot	Resolutions	Revulsion			
Disrespect	Unreasonable	Tyranny	Sacrifice	Screaming			
Family rivalry	Warfare	Upheaval	Strength	Stubbornness			
Fighting		Uprising	Stubbornness	Sufferance			
Gangs		War	Verbal abuse	Treachery			
			Violence	Violence			

A Separation Viewing Journal

Underneath the following subheadings, take notes and respond to the prompt questions for each section. You may answer in dot points, but answers should be specific and draw on textual detail as appropriate. Please note, times indicated below are approximate only.

Opening – 3:20:

- How does the opening scene at the photocopier establish the mood and pace of the film?
- How is the audience included in this scene?
- How is the interpersonal conflict between Simin and Nader depicted?
- Initial reactions to Simin?
- Initial reactions to Nader?
- How is the notion of familial conflict established in this section? Consider in relation to both personal and interpersonal conflict.

3:20 – 5:16:

- The Judge asks Simin, “Do you think all children in this country have no future?” What tone is suggested here? How does such a comment shift the conflict into the extra personal arena? What are the broader implications of such a question?
- As the hearing continues, Simin’s powerlessness is revealed. How does this develop?

5:16 – 6:12:

- What is the purpose of this scene with the piano? Consider what it reveals in terms of later events.

6:12 - 12:10:

- As the scene moves into the apartment, the personal and interpersonal tension escalates. How does Farhadi’s camera work contribute to this?
- Consider the dialogue between Simin and Termeh? How might Termeh be feeling? How would you characterise their relationship?
- How do we see Nader in this scene? How do we know that he is upset by his wife’s departure?
- What are Razieh’s concerns in this scene? How does this influence the events that occur later in the film?
- Simin asks Termeh, “You’re not coming?” Why doesn’t she answer?

12:10-13:50:

- What does Farhadi reveal about Simin in his close up on her in the car as she leaves?
- Why does Simin pick up Razieh and her daughter from the bus stop? What is revealed about the social/cultural context of Iran in this scene?
- How does Simin try to alleviate Razieh’s fears?
- What is the purpose of the close up on the key as Razieh arrives the apartment the next morning?

13:50 – 19:40:

- Consider the interaction between Razieh and Mr. Morteza. How is Razieh’s anxiety initially revealed? How is it developed as the scene continues?
- Razieh’s phone call makes clear her personal conflict? What does it entail?
- Consider the daughter’s promise, “I won’t tell dad” and Razieh’s response, “my sweetheart.” How does her sense of guilt and shame feed into potential interpersonal conflict? Can you make links to intrapersonal conflict here too?

20:00-25:30:

- How do we view the relationship between Nader and Termeh as this scene commences?

- What is Nader trying to teach Termeh in his insistence that she pump the petrol and retrieve the change? What does this scene reveal the cultural context of Iran?
- How is the chaos of the scene portrayed in the apartment? Why does Farhadi do this?
- Describe Razieh's body language as she explains that she can no longer look after Nader's father.

25.40 - 27.00:

- How are the class differences between Hojjat and Nader established in this scene?
- How is their separation physically marked?

27.05 - 30.35:

- Explore the irony of the 'vocabulary' scene involving Nader and Termeh.
- What do the cuts shots between Razieh and her daughter reveal about their personal situation? How are they used to build tension?

31.00 – 33.10

- Comment on the images of Razieh running with the black chador flying behind her.
- Somayeh views events from both below (stairs) and above (balcony). What does this suggest about the role of children in Iranian society?
- What is the impact of the close up on Razieh's face during the montage in contrast to the sharp cut to Nadar playing table soccer with the daughters?
- How does this scene depict the connections between gender and power?
- Describe Razieh's body language and facial expressions while in the kitchen and riding the bus.
- How does Razieh compare (visually) to the other women depicted in this scene? What causes those differences?
- What knowledge is kept from the viewer?

33.10 – 38.10

- How does Razieh's experience contrast with Nadar's at the beginning of this scene? Discuss imagery, body language, music.
- What is the atmosphere of this scene? How is it conveyed?
- Even in the midst of his distress over his father, how are Nadar's values towards Termeh depicted?
- What are the range of emotions exhibited by Nadar?
- How is his sense of powerlessness depicted?
- What do Nadar's difficulties in managing his father suggest about Razieh's and/or Simin's ability to manage his Alzheimer's?

38.10 – 41.06

- Nadar repeatedly refers to his father's hand being tied. What does this symbolise?
- How does Razieh's chador depict her sense of vulnerability in this scene?
- How do the social, religious and cultural norms bind all the parties in this conflict?
- How is the audience positioned to view Razieh at the start of the scene? Compare this to how Nadar is depicted in this scene.
- Why does Nadar accuse Razieh when he can't locate the money?
- At what point does Razieh's defense of herself demonstrate her sense of injustice? Why not earlier?
- What differences in values are demonstrated during the argument?

41.07 – 44.30

- How does Farhadi use doors symbolically in this scene?
- What parallels are there between Nadar and Razieh at this point? Between Nadar's father and Razieh?
- How does Nadar's behaviour towards his father contrast his treatment of Razieh?

- Compare and contrast the response of the daughters (Termeh and Somayeh) to the conflict?
- Why don't we see this scene from Razieh's point of view?
- What is Nadar feeling as he washes his father?

44.33 – 46.50

- Describe Nadar's relationship with Simin's family. How is importance of family depicted in this scene?
- How does the camera work suggest the fragmented nature of the relationship between Simin and Nadar in this scene?
- What does Simin's chopping of the salad symbolise about her state of mind in relation to Nadar?
- Describe the conflicted nature of Simin's feelings in this scene.

46.52 – 51.30

- Why does Simin accompany Nadar to the hospital? What does this suggest about responses to conflict?
- Discuss the imagery as they descend in the hospital lift.
- Why and in what ways does Hojjat's sister feel betrayed by Simin?
- Compare and contrast Nadar's response to conflict with Hojjat's responses. What does this reveal about social/class tensions?
- What role do the women play in the altercation between the men?
- What does Simin's black eye suggest about the impact of conflict on those lacking power?
- Simin has strengths that Nadar lacks. Describe them.

51.30 - 56.55

- Describe Nadar's feelings at the beginning of this scene based on body language and facial expressions.
- Discuss the impact that self preservation has on ideas like truth and honour based on Nadar's depiction of his behaviour to the judge and later revelations.
- Describe the reactions of Nadar and Hojjat during court.
- What role does Razieh play during the proceedings? What is her major concern?
- How are Razieh and her loss depicted?
- What prejudices does Nadar reveal?

56.55 – 1.00

- What does Razieh reveal about her vulnerability when she leaves the courtroom?
- Where is Somayeh while the parents are in the courtroom? What emotions are evoked by the image of her wandering in a white head scarf? Discuss the contrast between the image of Somayeh and the darkness around her?
- What phone call is Razieh trying to make and what does it reveal about her internal sense of right and wrong?
- What do the chains symbolise in relation to Razieh, Somayeh etc?
- Discuss the role pride plays in this conflict.
- Describe the judge's responses to Hojjat and Nadar.
- Nadar reveals that he has left his father home alone and locked the door. How does this impact our view of Razieh's earlier choices?

1.00 - 1.04:

- Nader leaves a message for Termeh to tell her he has been arrested rather than call Simin to bail him out. What does this tell the viewer about him?
- Termeh says to Simin, "If you hadn't left, dad wouldn't be in jail." What insight does this viewpoint give us about the values of modern Iran?

- Why is Simin upset? What does she want from Nader?

1.05 – 1.11:

- Nader states, “Do I have to swear to God?” and Hojjat replies, “Like you believe in God.” Nader then claims, “No, God is for your type only”. Why might Hojjat doubt Nader’s religious beliefs? What does Nader mean by, “your type”?
- Mrs Ghahraei questions Somayeh about her mother’s miscarriage. What assumptions is she making about Hojjat? Why?
- Hojjat constantly interrupts Nader and when he hears that there is a complaint against his wife he asks the judge, “For God’s sake, listen to us for a change” and “Why are you being unjust?” What does this tell us about Hojjat and how he deals with conflict?
- Hojjat says to the judge, “You should fear God”. How does the judge react to this? What does his reaction tell us about Iranian society and values?
- Compare Hojjat and Nader’s reactions to the judge. What do we learn about the two men? How does the camera portray them?
- Razieh begs the judge not to arrest Hojjat and earlier we heard that she begged Hojjat’s creditors. How does she deal with conflict?

1.12 – 1.19

- How does Nader respond to Termeh’s questions? What do his reactions tell us about the way he deals with conflict? Note how they are both seated in the front seat, what does this indicate about their relationship at this stage of the film?
- Termeh questions her father as to why he went upstairs to speak to the neighbours. What do Termeh’s questions tell us about her, particularly when she asks, “If she is to tell the truth, why should she beware?”
- Nader and the neighbours stand above Hojjat and Razieh. What does this suggest about their status/power in this situation? Describe Hojjat and Razieh’s body language during this scene.

1.20 – 1.27

- Why does Nader decide not to go through with the doctor’s examination?
- Hojjat makes a scene and questions why Mrs Ghahraei spoke to his daughter at the court. He says, “Why do you think we beat our wives and children like animals?” Does Hojjat have a point here? Are we given any indication that he is violent towards his wife and daughter?
- Unlike Razieh, Mrs Ghahraei is prepared to swear on the Quran despite being unsure of whether Nader was aware of Razieh’s pregnancy. Why do you think she does this? Why do you believe she revokes her testimony after this episode?
- Compare Nader and Simin’s response to the conflict and how they deal with challenging situations.

1.28 – 1.38

- Nader and Termeh sit close to each other in this scene but are not filmed in the same frame as Nader admits that he knew Razieh was pregnant. The camera moves between the two characters. What does this suggest about their relationship at this point?
- Nader explains why he has been dishonest. He states, “I only thought of what would happen to you...who you’d stay with.” Is this the reason he lied? Is it a valid reason?
- Termeh lies to protect her father. This marks a turning point for her and for her relationship with her father. In the car on the way home she sits in the back seat and cries in silence. How has their relationship changed?
- Simin tries to resolve the conflict, how is her approach different to Nader’s?

1.39 – 1.45:

- Simin presents Nader with her resolution to the conflict. Nader refuses to sit down and storms around the room, reminiscent of the court scene where he remains still and composed and Hojjat constantly rants and moves around. Simin remains seated and is calm. How do both of the characters appear in this scene?
- Nader says, “If I pay it means I have accepted it is my fault,” and he is angry at Simin claiming, “How dare you speak to him about money?” What is important for Nader?
- Termeh is placed in the middle of the conflict. Describe her reaction as she leaves the room? What does her body language tell us?
- Describe Razieh’s personal conflict. How does she appear in this scene?
- Simin asks, “Will your husband leave us alone?” What personal conflict does Simin now face?
- Simin changes her headscarf as she leaves work and then we are transported to Razieh’s kitchen as she puts on her chador. What is the purpose of this juxtaposition of the two women?

1.46 – 1.51:

- Compare this home with Nader’s home.
- Describe Simin’s body language as Nader speaks. What does this indicate?
- Why does Azam remain behind the door, watching through the window?
- Why can’t Razieh accept Hojjat’s offer for it to be his sin?
- Why does Hojjat hit himself? Why do you think the director presents him channelling his violence at himself and not at his wife?
- Razieh speaks to Simin through the glass door, she says, “how will I live in this house?” What does she mean? Was it reasonable of Razieh to ask Simin not to come to her house and offer the blood money? What do you think the glass door represents in this scene?
- What does the smashed windscreen represent?

1.52 - Close:

- The family are all dressed in dark colours which suggests that Nader’s father has died. Why is this information important at this point in the film?
- In the final scene Nader and Simin are separated yet again by a glass door and surrounded by many others waiting to speak with a judge. What does this suggest about conflict? How is this scene similar to the opening scene where the passports are being photocopied? What message is being conveyed?

A Separation

Complete the following tasks, ensuring that you use evidence from the text to support your answers as appropriate:

Section 1: Viewing Journal

Develop your Viewing Journal as we watch the film in class and discuss key ideas and concepts. You may also have small sections for viewing homework.

Section 2: Characters

1. The context, *Encountering Conflict*, explores, among other things, how an individual's personal circumstances, combined with their inherent character traits determine their reactions to conflict. The film, *A Separation*, draws on this idea, focusing on how gender, religion and class impact on the ability to resolve conflict.

Consider these ideas and their impact on the characters below in a separate analysis of each:

- Simin
- Nader
- Terneh
- Razieh
- Hojjat
- Azam
- Mrs Ghahraei

2. Consider the Judge. What is his involvement in the conflict and how does he add to our understanding of how institutionalised power creates and worsens conflict?
3. Examine the relationships between the two married couples, Simin and Nader and Hojjat and Razieh. How are they similar/different? In your response, compare and contrast the two men with each other and the two women with each other.
4. Farhadi suggests an allegorical connection between his country and some of his characters. Given this, explore the following:
 - How does Nader represent a modern Iran, wishing to hold on to the rich traditions of Persian civilisation? (Consider here his loyalty to his father – his willingness, initially, to pursue immigration suggests a willingness to abandon at least some aspects of tradition)
 - How does Simin represent the Iran which wants to abandon stifling traditions?
 - How is Terneh a more generalised representation of Iran? (consider her hard working commitment to education, her respect for her elders, but the reality of her life – things are changing and she will be impacted whether she likes it not)

Section 3: Textual Concerns

A Separation reflects the following key ideas:

- Conflict occurs between the powerful and the powerless
- Conflict can bring out the best and worst in people
- Conflict can be a catalyst for change
- Conflicts can be difficult to resolve

For each of these textual concerns, complete the following:

1. Find examples from the film that reflect this idea.
2. Find at least 3 quotes for each example.
3. Write a paragraph on each that reflects your understanding / interpretation of how it is reflected **throughout** the film. You may complete this is an expository, imaginative, persuasive or hybrid form

Section 4: General Questions

Answer the following questions in full detailed answers, drawing on textual evidence as appropriate:

1. Simin suggests that Terneh has tried to manoeuvre the situation by refusing to leave Nader, thus preventing Simin from leaving Tehran, as Terneh knows her mother will not leave without her. Discuss the role children play in marital conflict.
2. Compare and contrast the way women respond to conflict and the way men respond to it. What is similar/different? What conclusions can you draw about conflict resolution?
3. How does Farhadi demonstrate that the identity and wellbeing of his characters are bound up with the roles and responsibilities they have within their families?
4. Comment on how some of the characters are motivated by self-interest when they encounter conflict.
5. Do you agree that people's response to conflict reveals who they truly are? Is this what the film shows us?
6. The title "A Separation" resonates across the many different conflicts that occur throughout the text. Explore the various ways in which people are 'separated' from each other (and themselves) by their different experiences with conflict.
7. Farhadi has said:
"In all my films I touch upon justice...the justice of the system on people and the justice of people on themselves."
8. Analyse these notions of justice throughout the film

Section 5: Preparing for the SAC

Imaginative Writing only:

1. What role do the following narrative devices play in developing the ideas of the film (consider their effect thematically, narratively, atmospherically, symbolically)? Consider the following specifically:
 - Motifs: glass, doors, stairwells/balconies, head scarves (particularly, Rezieh's chador)
 - Symbols: Nader's house, the judge, children
 - Gaps/Hints: how do these increase narrative tension? How might you emulate them in your writing?

All writing styles:

Quotes

Find quotes, using quotegarden.com, thinkexist.com or a similar site, on some of the conceptual ideas in relation to ENCOUNTERING CONFLICT eg. Fear, unity, intolerance, hate, conflict and history etc. Hunt around and see what you can come up with. Make sure you identify not only who said the quote but also their 'expertise' (eg. a 7th century Greek philosopher)

Revolutions

Research the conflict in Syria and do a page on the Arab Spring. Consider why these revolutions succeeded in comparison to Syria? What conceptual statements could you make about Encountering Conflict as a result of this comparison?

Iran's Green Movement

Research the history of this movement. How might it help you reflect on the movie's concerns? For example, what insight does it give into Simin's desire to leave Iran?

Encountering Conflict – Context table

Key Idea	General comment	Example from 'A Separation'	Examples from supplementary texts
Sometimes conflict cannot be resolved.			
Conflict resolution depends on the ability to compromise.			
Conflict rarely has a single cause.			
Conflict between loved ones is the most damaging of all.			
Conflict can be a catalyst for change and development in individuals.			
The way people deal with conflict is influenced by many things.			
Conflict occurs between the powerful and the powerless.			
Conflict can bring out the best and worst in people.			
We always blame each other in times of conflict.			
Who we are is truly tested when we encounter conflict.			

Analysing Conflicts

Choose a conflict from one of your newspaper articles and outline the following details about it:

What is the nature of the conflict?

What is the cultural/ historical/ social/ economic/ religious context of the conflict?

How do individuals and groups react to this conflict?

How does the conflict affect individuals and groups?

What are some possible causes of the conflict?

What are the short term and long term consequences of this conflict?

What are some positive and/or negative outcomes of the conflict?

Is it possible for this conflict to be resolved? How?

Major World Conflicts

Your knowledge of world conflicts is vital if you aim to achieve high scores for your pieces of writing.

Research at least 5 world conflicts and keep the notes in your context file. You would then draw from this knowledge when you plan and write your SAC pieces. (the list below is not exhaustive)

- Congo - 1996
- Ethnic Cleansing – The Holocaust
- Falklands war 1982
- Iran/Iraq war 1980 - 1988
- Korean war 1950-53
- Lebanon 1982-1985.
- Middle East conflicts
- Palestine/Israel conflict – 1950s until now
- Persian Gulf War 1990 -1991.
- Russia in Afghanistan 1979 - 1989.
- Rwanda Genocide - 1994
- Sudan
- Tiananmen Square
- Troubles in Northern Ireland (IRA)
- Vietnam War 1962-1975.
- War on Terrorism – 21st century
- World War 1
- World War 11
- Syria
- Liberia
- Afghanistan
-
-
-
-
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Levels of Conflict

Define and give examples of the following types of conflict at different levels.

Type of conflict	Personal	Interpersonal	Extra personal
Religious			
Political			
Social			
Cultural			
Economic			
Psychological			

Key Questions on Conflict

<h1>What</h1>	<p>What is conflict?</p> <ul style="list-style-type: none"> • The forms it can take • Those involved • Its capacity
<h1>Why</h1>	<p>Why does it occur? Factors that lead to conflict:</p> <ul style="list-style-type: none"> • Miscommunication • Difference • Past • Cultural identity • Perceived threat • Fear • Ignorance • Impatience • Discrimination
<h1>How</h1>	<p>How do people encounter it and respond to it?</p> <ul style="list-style-type: none"> • Motives • Vested interests • Moral imperative • Fight • Denial • Confrontation • Violence • War • Protest • Empathy • Conciliation
<h1>What</h1>	<p>What are the consequences?</p> <ul style="list-style-type: none"> • Short term and long term • Competing • Accommodating • Avoiding • Collaborating • Compromising • Progress • Harmony • Order/disorder • Resolution

For each conflict...

Twenty questions to ask:

BEFORE

1. What causes conflict?
2. What factors affect the likelihood of one encountering conflict?
3. Is conflict inevitable?
4. How can one avoid or prevent conflict?
5. Should one try to avoid conflict? Why? Why not?

DURING

1. How do different people react to conflict?
2. What affects the way an individual responds to conflict?
3. How can an individual's actions during conflict affect the outcome or resolution?
4. Is there ever a place for violence in conflict?
5. How can pride affect the outcome of a conflict?
6. What role does communication play in conflict?
7. How can conflict reveal an individual's true character?
8. Is it possible to remain a bystander/'fence sitter' or does one eventually become involved or take a side?

AFTER

1. Does conflict always lead to further conflict?
2. How can conflict be resolved?
3. Is a short-term resolution of conflict the same as a long-term resolution?
4. What defines if a conflict is won or lost?
5. What are some positive outcomes of conflict?
6. What are some negative outcomes of conflict? (For the individual, relationships, societies?)
7. What can we learn from conflict?

Year 12 English – Exploring the Big Ideas in the Context of Conflict

	Effects of conflict			Cultural conflicts	
	Personal conflicts			Political conflicts	

Encountering Conflict Vocabulary

Accused	Passive aggressive	Assertive	
Adversary	Persecution		
Aggressive	Prisoner		
Allegiance	Prohibition		
Allegory	Protagonist		
Appalled	Puritan		
Authority	Reason		
Autocracy	Religious		
Barbaric	Resistance		
Belligerent	Selfless		
Blacklisted	Stakeholders		
Bully	Survival		
Bystander	Symbol		
Character development	Sympathiser		
Communism	Tact		
Concern	Temperament		
Condemn	Terrorist		
Condone	Tragedy		
Conflict	Tragic hero		
Conformity	Truth		
Conscience	Universality		
Consequences	Values		
Delicacy	Victim		
Despise	Virtue		
Destructive			
Dignity			
Disposition			
Disunity			
Encounter			
Exclusion			
Extra personal			
Fanatic			
Forfeit			
Freedom			
Harmony			
Hero			
Ideological			
Imagery			
Inevitable			
Innocent			
Integrity			
Interpersonal			
Irrevocable			
Just cause			
Manifest			
Martyrdom			
Metaphor			
Moral			
Nature of conflict			
Orthodox			
Paradox			
Passionate			
Passive			

ENCOUNTERING CONFLICT VOCABULARY

Words for 'encounter'	Words for 'conflict'
Attack	Discord
Brush	Feud
Chance	Struggle
Clash	Difference
Collide	Battle
Collision	War
Combat	Quarrel
Come across	Clash
Confront	Controversy
Contend with	Division
Face	Antagonism
Grapple with	Oppose
Happen upon	Argue
Meet	Combat
Run into	Fight
Strike	Skirmish
Stumble	Disagree

Roles people may play in a conflict:

Bystander	Victim	Witness
Instigator	Mentor	Assistant
Antagonist	Protagonist	Hero
Facilitator	Perpetrator	Villain
Leader	Sidkick	Tempter
Collaborator	Confidante	Survivor
Follower	Individualist	Adversary
Sceptic/cynic	Believer	Observer

Causes	Types	Reactions	Resolutions	Consequences
Absolutism Abuse of power Accusations Aggression Arrogance Clash of Ideologies Colonialism Competition Deceit Differences of principles Different opinions Disrespect Distance Egoism Empire building Envy/jealousy Fear Greed Harassment Hegemony Ignorance Incompatibility Injustice Insecurity Lack of communication Miscommunication Misinterpretation Misunderstanding Objection Opposing beliefs Opposing ideas Orthodox Paradox Peril Persecution Personalify clash Power Prejudice Rigidity Seeking to control Self-defence Threat	Argument Community Conscience Cultural Economic Environmental Family rivalry Gang fights Generational Global Internal International Interpersonal Local Moral dilemma Mutiny National National Political Societal Terrorism Warfare	Accountability Adapt Aggression Assertiveness Avoidance Belligerence Betrayal Bigotry Commonality Compassion Compromise Condone Conformity Confrontation Cooperate Cynicism Deceit Defensive Dehumanise Denial Determination Disconnect Dismissive Division Empathy Escapism Exclusion Indecision Indifference Inertia Integrity Martyrdom Paralysis Passivity Projection Protest Rationalise Reason Reductionist Repression Resist Restoration Self-preservation Subjective Take responsibility Trust Unity Victimised	Accountability Arbitration Bargaining Catharsis Confront Diplomacy Empathy Force Justice Loss Mediation Negotiation Objective Punishment Reconciliation Restorative Retributive Reward Sanctions Stalemate Subjective Take responsibility Victory Violence Win	Adaptation Atonement Awareness Compromise Contempt Death Deception Demanding rights Destruction Development Disempowerment Empathy Empowerment Endurance Evolution Fraud Genocide Grief Guilt Irrevocable Justice Lack of awareness Martyrdom Myopia Narrow-mindedness Paradigm shift Persistence Poetic justice Progress Punishment Reform Regression Resilience Resolve Revelation Revolution Sacrifice Strength Sufferance Tragedy Treachery Uncertainty Violence War Weakness

Word Bank Connotations

Use the words in your Word Bank to fill the table below:

Words for Encouraging a conflict	Positive Connotations	Neutral	Negative Connotations
Responding to a conflict			
Descriptions of people experiencing conflict			

CONFLICT QUOTES

"The world is a dangerous place not because of people who do evil, but because of good people who look on and do nothing about it." **Albert Einstein**

"What doesn't kill me makes me stronger." **Albert Camus**

"If you can, help others; if you cannot do that, at least do not harm them." **Dalai Lama**

"In the practice of tolerance, one's enemy is the best teacher." **Dalai Lama**

"The harder the conflict, the more glorious the triumph." **Thomas Paine**

"Conflict is inevitable, but combat is optional." **Max Lucade**

"Dialogue is the most effective way of resolving conflict." **Tenzin Gyatso The 14th Dalai Lama**

"Conflict builds character. Crisis defines it." **Steven V. Thulon**

"The greatest conflicts are not between two people but between one person and himself."
Garth Brooks

"You can't shake hands with a clenched fist." **Indira Ghandi**

"Conflict cannot survive without your participation." **Wayne Dyer**

"Difficulties are meant to rouse, not discourage. The human spirit is to grow strong by conflict."
William Ellery Channing

"True peace is not merely the absence of tension: it is the presence of justice." **Martin Luther King, Jr.**

"Communism is in conflict with human nature." **Ernest Renan**

"The most dramatic conflicts are perhaps, those that take place not between men but between a man and himself - where the arena of conflict is a solitary mind." **Clark Moustakas**

"Washing one's hands of the conflict between the powerful and the powerless means to side with the powerful, not to be neutral." **Paulo Freire**

"Peace is not the absence of conflict but the presence of creative alternatives for responding to conflict - alternatives to passive or aggressive responses, alternatives to violence." **Dorothy Thompson**

"Whenever you're in conflict with someone, there is one factor that can make the difference between damaging your relationship and deepening it. That factor is attitude." **William James**

"The hero is valorous because he stands up to every threat directed against his values. Heroism requires value conflict." **Andrew Bernstein**

"Struggle is built into the nature of life, and conflict is possible - the hero is the man who lets no obstacle prevent him from pursuing the values he has chosen." **Andrew Bernstein**

"The greatest menace to our civilization today is the conflict between giant organized systems of self-righteousness." **Herbert Butterfield**

"The best ones have no conflict -- or do they know how to deal with it?" **Roy Johnson**

"In any free society, the conflict between social conformity and individual liberty is permanent, unresolvable, and necessary" **Kathleen Norris**

"The hottest places in Hell are reserved for those who in time of great moral crises maintain their neutrality." **Dante Alighieri – Italian Poet**

PHILOSOPHISING ABOUT CONFLICT

Develop your ideas on encountering conflict by considering the following philosophies.

The Socratic Approach is about questioning and self-discovery in order to develop self and thus resolve inner and outer conflict.

Platonism explores how the world is completely imperfect, but there is a perfect, ideal reality beyond our physical reality.

Aristotle argues that relationships are about power and hierarchy; one is naturally a leader and the other a slave.

Humanism believes that all conflict is created by human action and thought.

Rationalism emphasises the importance of reason and logic.

Empiricism argues that all knowledge is derived by the senses.

Machiavellianism argues that the end justifies the means.

Hegelianism defines conflict in terms of two binaries, a thesis and antithesis, and through uniting these opposites, a resolution, a synthesis is possible.

Romanticism celebrates nature and human experience.

Rousseau believes man is born free, but everywhere he is in chains.

Darwinism is about the survival of the fittest.

Marxism reveals how an industrial, capitalist system is unjust.

Structuralism understands conflict as a formulated, social construction.

Post-structuralism considers how these structures include and exile particular ideologies.

Post colonialism describes the effects of colonisation and how many eastern and indigenous cultures have been appropriated.

Feminism is about how patriarchal societies repress women.

Psychoanalytical theory is about the unconscious mind and how human desire dictates human action.

Cultural materialism/New Historicism analyses conflict in terms of cultural and historical context.

Ecocriticism reveals the connection between nature and culture.

The Task: Extended Written Piece (900-1200 words)
Scheduled for Term 3, Week 4.

Prompt: 'We never really know how we'll deal with conflict until it arises.'

Use the above prompt as the basis for an imaginative, expository or persuasive piece of writing exploring the idea that **we never really know how we'll deal with conflict until it arises**. In your written piece you must draw on ideas and arguments suggested in the **Context - Encountering conflict** as well as the **prompt**. You must refer to ideas and arguments from **A Separation**. You may also draw on ideas from other texts, including your Context File.

Your piece of writing should be **900-1200 words** (excluding the written explanation). You must complete a **written explanation**, also in your SAC book, which must be **250-300 words** in length and include the decisions you have made about the **ideas** you want to convey to your **audience**, the **language** and **structure** of your written piece.

Conditions

- **No pre-written notes will be allowed during this SAC.**
- You will be allocated **100 minutes** to write your extended written piece **and** the written explanation.
- You are advised to **brainstorm, plan and write** your piece in your SAC book.
- You are expected to **edit and proof read** your own writing, before submitting your SAC book for assessment.
- A print dictionary is allowed during the SAC. (**No thesauruses**)
- You are to write your piece in a **black or blue pen**; no lead pencil.
- The extended written piece **and** written explanation will be scored out of **50 marks**.

Assessment Criteria

Your extended written piece will be assessed according to the criteria below. Please become familiar with the criteria in **planning, writing and developing** your writing piece.

Use of ideas and language appropriate to the chosen form, audience, purpose and context.
Understanding of ideas and/ or arguments relating to the Context and presented in selected texts.
Ability to draw on and develop these ideas in the creation of a text.
Expressive, fluent and coherent writing; control of the conventions of written English.
An effective written explanation of personal choices relating to form, language, audience, purpose and context, with use of appropriate metalanguage.

Unit 4 English - Creating and Presenting

MARK RANGE **DESCRIPTOR: typical performance in each range**

41–50 marks Skillful shaping of ideas, arguments and language appropriate to the chosen form, audience, purpose and context. Sophisticated understanding of complex ideas and/or arguments relevant to the chosen Context and presented in selected texts; a demonstrated ability to draw on and develop these in the creation of your own text. Highly expressive, fluent and coherent writing. Use of appropriate metalanguage to present an insightful, highly expressive and coherent written explanation of personal authorial choices.

31–40 marks Considered use of ideas, arguments and language appropriate to the chosen form, audience, purpose and context. Thorough understanding of ideas and/or arguments relevant to the chosen Context and presented in selected texts; a demonstrated ability to draw purposefully on these in the creation of your own text. Expressive, fluent and coherent writing. Use of appropriate metalanguage to present a considered, expressive and coherent written explanation of personal authorial choices.

21–30 marks Suitable use of ideas, arguments and language appropriate to the chosen form, audience, purpose and context. Clear understanding of basic ideas and/or arguments relevant to the chosen Context and presented in selected texts; a demonstrated ability to draw on these to some degree in the creation of your own text. Generally expressive, fluent and coherent writing. Use of metalanguage to present in writing a clear, coherent and general explanation of personal authorial choices.

11–20 marks Use of ideas, arguments and language generally appropriate to the chosen form, audience, purpose and context. Some understanding of basic ideas and/or arguments relevant to the chosen Context and presented in selected texts; some evidence of an ability to draw on these ideas in the creation of your own text. Clear expression of ideas in writing. Use of limited metalanguage and clear written expression to identify personal authorial choices

1–10 marks Little evidence of ability to use ideas, arguments and language appropriate to the chosen form, audience, purpose and context. Limited understanding of basic ideas and/or arguments relevant to the chosen Context and presented in selected texts; little evidence of an ability to draw on these ideas in the creation of your own text. Simple expression of ideas in writing. Little use of metalanguage and simple written expression to identify a limited range of personal authorial choices.

Ungraded standard

Unpacking the Assessment Criteria: Creating and Presenting

Unpacked	
Knowledge and Skills	Unpacked
Use of ideas and language appropriate to the chosen form, audience, purpose and context	Your chosen language and ideas should be appropriate for your specified audience, purpose and the form of your piece. E.g. use of persuasive devices and language in an editorial or use of figurative language such as similes and metaphors in a poem or narrative. The ideas and language should also suit the context in which the writing is created. E.g. for a local newspaper or youth magazine.
Understanding of ideas and/ or arguments relating to the Context and presented in selected text/s	You need to show a critical knowledge and understanding of Context ideas and arguments presented in the text/s, but also related to the given prompt. The ideas should be explicit, even though you may not quote them directly.
Ability to draw on and develop these ideas in the creation of a text	You need to show your ability to be inspired by and use the complex ideas and arguments in the prompt <u>and</u> text/s to create a suitable piece of writing, in the form specified or selected.
Expressive, fluent and coherent writing	You should include a clear structure in your piece of writing, no matter what the form. Include introductions and body paragraphs with clear topic sentences and concise conclusions. Following the TEBL structure will ensure a fluent and coherent piece of writing, if appropriate. E.g. it may not be suitable for a poem or play script. Communicative, meaningful, appropriate and sophisticated vocabulary. Do your sentences make sense? Are they easy to read? Do the ideas flow? Do the paragraphs link to each other? Does the conclusion or resolution follow the previous content?
Control of the conventions of written English	Accurate spelling, grammar, tenses, punctuation and conventions appropriate to the setting out of particular forms of writing.
An effective written explanation of personal choices relating to form, language, audience, purpose and context, with use of appropriate metalanguage	A written explanation that is reflective about the process undertaken by you to create the piece of writing. Give a concise account of what you want to convey to your reader. Explain your choices about form, language, audience, purpose and the context of the writing. Explain how you are drawing on the set text/s for ideas and arguments about the context and the prompt. Produce a fluent and coherent insight into your writing process. Aim for the word length, but not much more, as your responses to the prompt form the main part of what is assessed.

CHECKLIST FOR CONTEXT SAQ2

Written Response (e.g. expository, persuasive OR imaginative piece of writing)

- I have written ideas that are appropriate to my chosen form (e.g. short story, persuasive speech etc.).
- I have written ideas that are appropriate to my chosen audience.
- I have written ideas that are appropriate to my purpose.
- I have written ideas that are appropriate to the Context - Encountering conflict.
- I have used language appropriate to my chosen form (e.g. shorts story, persuasive speech etc.).
- I have used language appropriate to my chosen audience.
- I have used language appropriate to the Context - Encountering conflict.
- I have written ideas and/or arguments that relate to the Context - Encountering conflict.
- I have written ideas and/or arguments that are present in the text i.e. Asghar Farhadi's *A Separation*.
- I have drawn on and developed these ideas to create my own text.
- I have proof read my response.
- I have no spelling or grammatical mistakes.
- My response makes sense. It is easy to read.
- My response is **900-1200** words long.

Written Explanation

- I have explained what form I used in my response.
- I have explained what type of language I have used in my response.
- I have explained who my audience is.
- I have explained the purpose of my response.
- I have explained how this relates to the Context - Encountering conflict.
- I have proof read my written explanation.
- I have no spelling or grammatical mistakes.
- My response makes sense. It is easy to read.
- It is **200-250** words long.

Encountering Conflict Prompts

1. Brainstorm some of the following prompts.
2. Create a plan which details the **main ideas** you want to communicate and which texts and examples you will use to communicate the key ideas. (use the template)
3. Write a piece in a style that suits the prompt, the content and your writing skills.
5. **Write 800-1000 words** (what's expected in the exam!)
6. Score your piece according to the SAC descriptors.

.....

1. 'In times of conflict ordinary people can act in extraordinary ways.' (2008 exam)
2. 'It is the victims of conflict who show us what is really important.' (2009 exam)
3. 'It is difficult to remain a bystander in any situation of conflict.' (2010 exam)
4. 'The ability to compromise is important when responding to conflict.' (2011 exam)
5. Conflicts involve a clash of ideas, interests and expectations.
6. Conflict leaves its scars on both winners and losers.
7. Conflict and crisis bring out the essence of our moral character.
8. An encounter with conflict can make you a better person.
9. Major conflicts often arise from minor misunderstandings.
10. Conflict occurs between the powerful and the powerless.
11. A conflict's importance lies not in its causes but in its consequences.
12. Conflict can divide and unite the people who encounter it.
13. Conflict can be a catalyst for change.
14. During times of conflict, a person's true character is revealed.
15. The way we deal with conflicts is influenced by our childhood, upbringing, cultural background, as well as socio-economic circumstances.
16. Encounters with conflict arise from miscommunication.
17. History is shaped by conflict.
18. People's responses to conflict vary.

Topic Scaffold

1. Write down the prompt.

2. Write down key words/phrases from the prompt.

3. Write down synonyms for the key words/phrases.

4. Write a paraphrase of the topic by directly substituting synonyms for the key words/phrases.

5. Complete the following sentence:
In order to respond to this topic, I must think and write about

6. List your own questions about the topic and consider possible answers.

7. Using a combination of words and phrases from your responses above, write a sentence stating your point of view and at least 3 ideas (How? Why? Effects?).

My overall point of view is as follows:

My 3 ideas are as follows:

1.

2.

3.

.

8. List the specific evidence you will use to support your ideas.

1. A Separation

.....
.....

Other text from Context File

.....
.....

2. A Separation

.....
.....

Other text from Context File

.....
.....

3. A Separation

.....
.....

Other text from Context File

.....
.....

How to Write an Expository Essay

<u>Purpose</u>	<u>Language Style</u>
<p>To write an expository essay for an intended audience with the main purpose of exploring the ideas that are stimulated by the prompt. The essay should consider different points of view on a prompt/stimulus material.</p> <p><u>What to include</u></p> <ul style="list-style-type: none"> - Definition of key terms within the prompt - A clear position/interpretation of the prompt - Evidence from the Context File - Observations about how society operates in regards to the prompt - The essay should not read like a text response essay 	<ul style="list-style-type: none"> - Formal style - Informative and analytical - Formal and balanced tone - A reasoned, considered discussion of the response/stimulus material - No personal pronouns - Avoid inclusive language - Do not use persuasive language techniques

Introduction

Define your interpretation of the key Context terms (E.g. For encountering conflict – define 'conflict' in relation to the prompt)

Establish your approach to the prompt/your interpretation of it and what aspects of it your essay will explore – *although the essay is an expository one, your essay still has a contention and that contention should be made evident in the introduction*

- Do not use any specific examples/evidence at this point
- There is no need to introduce any of the texts studied as you would in a text response essay

Body Paragraphs (approximately 3-4)

Topic Sentence: One sentence which outlines your main idea for this paragraph – it should not reference any specific texts/evidence and should not be persuasive.

Elaborate: Further explain this main idea (ultimately, you should be demonstrating your understanding/observations about how this concept operates within society).

Evidence:

Draw on evidence from a broader life Context to further explain your main idea.
 Draw on evidence from the Context File.
Note that:

- *The first time you reference a text from the Context File you should introduce it and explain how the key Context ideas are relevant to it.*
- *Do not give a plot summary of a text.*
- *You could choose to discuss how a character's decisions reveal a key idea, discuss how the narrative's events and key turning points reveal key ideas and can draw on character's reflections to illustrate a key idea.*

Explain: Don't just simply state your evidence. Explain how your evidence supports your main idea. You can also use your evidence as a springboard to elaborate on the main idea.

Link: One sentence which links the idea of this paragraph into the ideas in the next paragraph or back to your intention.

Inclusion

state your position on the prompt.

Give the reader contemplating key ideas.

Your ideas should comment on broad observations about how the key aspects of prompt operate within society.

How to a Written Explanation

To explain: to describe your piece of writing/the choice you made as the author and why
Any piece of writing for Creating and Presenting should include a written explanation (except for in the exam). A written explanation includes the writer's choices including: form, language, audience, purpose and context.

The written explanation should be in full sentences and in paragraph form. It should be approximately 200-300 words. It should specifically identify:

Form: What form have you selected and how has it assisted you in meeting your purpose/reaching your target audience?

Language: What language have you used and how does it assist you in getting across your main ideas?

Audience: Who is your intended audience and how has the piece targeted them?

Purpose: What is the purpose of your piece? How do you want your intended audience to react?

Context: What ideas in the Context have you drawn on? What texts from the Context File have you drawn on and how have you used ideas from within them to develop/discuss ideas in your essay? How you have imitated or been inspired by the authors'/artists' work, as well as the ideas portrayed in our main text(s). Comment on the success of your piece in achieving its intentions and desired impact on the audience.

Written Explanation sentence starters:

The following is a guide I use to get students to write a fuller, more coherent written explanation. It is by no means exhaustive or definitive in its nature. It is just a guide.

I have chosen to write in the form of:

In this form I have focussed on language that is:

I have made an effort to not write in language that is:

because the audience may perceive my writing as:

(and therefore my purpose will not be as successfully achieved).

The structure of the ...form requires me to:

I have written my material for the audience of:

This audience may be interested in my content because of the following context:

The purpose of my writing is to relate to this audience in the following way:

My interpretation of the prompt has incorporated ideas that address the following concepts:

The text has helped to inspire my writing by discussing the following themes:

These themes were raised by the following events in the text:

Final summary statement: After reading my writing I feel my audience will learn:

and with this information they may feel: Lastly, the things I missed out and did not achieve were:

Metalinguage (words you may use in your WE):

audience	purpose	structure	language
similes	metaphors	dialogue	past tense
formal	informal	colloquial	expose
crisis point	theme	short sentences	persuasive devices
tension	conflict	resolution	descriptive
tone	serious	analogy	experience
reveal	infer	explicit	ideas
sentence length	juxtaposed	perspective	convey
conflict	consequences	direct speech	quotes
text	film	memoir	author

“Conflict is an inevitable part of human life that allows us to grow.” - Aristotle.

During an individual's lifetime, there is a great probability that they will face some type of conflict. The conflict may develop and resolve in a destructive or positive outcome for the stakeholders. It is quite likely that it will involve another individual or group of people or just be enclosed to the individual themselves. Nonetheless, it is ultimately how the conflict is handled and resolved that has the biggest effect on its victims. The ability to face conflict, in the first place, shows the inner strength of a person, but does living life through the conflict, allow us to develop ourselves and inevitably grow? Conflict allows us to face our fears and mature emotionally. It also alters the future of an individual's life and reveals the true nature of people. In addition, conflict can also be used to benefit our own situations. As human beings we have the ability to adapt to conflict.

As we grow from a child into adulthood, the types of conflict we face become more significant, which in turn forces us to mature emotionally, compelling us to have strength to resolve conflict. If this is not the case, our outlook and perceptions of the conflict would be entirely pessimistic and this leads to encountering a form of bullying, physical or mental, in our life. How we overcome the consequences of it can have benefits. The short-story, 'The Bully' by Roger Kiser, indicates how Roger (the victim) has matured emotionally concerning the bullying he received from Tony who 'was in a wheelchair'. Despite the traumatising past experiences, Roger chooses not to seek revenge, but instead he decides to forget the past and offer help to Tony, as he lacks even the basic ability to get into his car. It is demonstrated by this that the more emotional strength we have, the easier it becomes to let go of bitter experiences in the past, because we are mature enough to move forward and let go of irrelevant childhood resentments. We can also mature emotionally during relationships, because of the intrapersonal conflicts we face. 'As long as your eyes are blue', by Banjo Patterson, demonstrates that after a certain amount of time in a relationship, looks become less imperative compared to personality and love which are favoured instead. The narrator is determined to stay with his wife, regardless of her aging complexion. The loving statement, 'I will love you as long as your eyes are blue', illustrates he will love her forever, because her eyes forever will stay the same colour. This maturity in emotions is directly proportional to the importance of the encounter, and has the ability to restore and reconstruct relationships.

In times of stress and anxiety, a person, without any reservation, can reveal their true nature. Due to this strain, individuals forget to disguise the unnatural aspects of their personality or their traits, that they don't want others to discover. These could be both more desirable or adverse traits depending on how the person yearns to be perceived. Mrs Drummond, from 'Paradise Road', a film directed by Bruce Beresford, about a World War II prisoner of war camp in Sumatra, demonstrates her ability to forgive. Her significant line 'I just can't hate them', referring to the Japanese soldiers and all the atrocities endured in the camp, Mrs Drummond reveals her true personality. During these desperate times, Mrs Drummond is not like conceal any unnatural traits so she allows her compassionate and forgiving spirit to shine through. Another example of kindness in times of conflict in Australia would be during the Black Saturday bushfires in early 2009. Images in the Herald Sun display a member of the SES giving a koala a drink of water. This displays the strength of the human spirit in continuing to endure the conflict but also being willing to help those around them. It displays that in desperate times, the true human nature not only trying to save human life, but also the flora and fauna in the charred areas. It is the need for survival that helps us to reveal our true nature.

Once conflict is encountered can a person ever really be the same again? Conflict changes the future of an individual's life. It shapes and moulds the prospects and decisions made for the future. The song 'Jesus of Suburbia', by Green Day, demonstrates that the conflict we face forms us into the person we will become. The male in the song lives 'in a world of make believe', and he conceptualises events as fantasy and surreal. His future is transformed as he abuses drugs, drinks, smokes and believes that he will not perish because of this. If we consider bad decisions will not harm us, then we might perceive ourselves to be a stronger person — due to the internal dilemma we face with ourselves and to believe we can actually cheat death. Another example of a life changed by conflict would be found in the collaborative autobiography, written by Najaf Mazari and Robert Hillman, 'The Rugmaker of Mazar-e-Sharif'. Najaf, a victim of conflict, is beaten by the Taliban with whips, and tortured to his limits. He declares that he 'believed in God, but only at first'. This exemplifies his temporary loss of faith in his religion during inhumane physical torture encountered. Despite his strong devotion to his religion, for a brief moment, the physical pain causes Najaf to doubt his own faith in God. This highlights that the pain and suffering experienced by individuals, have the ability to change one's true self by altering their inner feelings and thoughts. After experiencing the atrocities and chaos in the Woomera detention centre, once again, Najaf's approach to life is altered. He is appreciative for what he has and looks forward to a liberated future. Najaf learns to forget the conflict because he has something of a better life. His life has changed and so has his outlook on life that we should all live life like every day is our last. Due to this, a person is never really same again. Our beliefs and values can change and so can our perception of life and what life means.

Some people may say that we can't adapt to the conflict we face every day, but in fact, we can use the conflict to our own benefit and develop our lives. The film, 'Paradise Road', highlights what it means to live through a conflict that sees us doubting our personal strength and our reasons to live. Adrienne, the main protagonist of the film, demonstrates that the conflict helps create lifelong friendships and also a higher note to conflict by creating the vocal orchestra. In the final scene of the film, Adrienne says to Susan 'we made it!' By crossing any class differences which might have been prevalent in their previous lives, this statement gives a sense of unity that perceives the two as friends as they were helping each other through the darker times of the conflict. The devastating experiences and the many lives lost in this saga, only aids in breaking all class, age and cultural differences amongst the women. In another film titled 'Mulan', by Pixar, Mulan, the protagonist, uses the conflict of war, also to gain respect from others. She appears as a true hero and dismisses the sexism that prevails in Chinese history where women have a more inferior role to their male counterparts. Mulan gains control from defying her father and taking his place in the army, but even due to the risk that she could have died, she benefitted herself, by achieving her desires. It is easier to adapt to conflict if there is some sort of reward for us, otherwise our chances of giving up can increase more and more each day.

Conflict, no matter how we try to avoid it, is a part of everyday life. It is inevitable but it also allows us to grow often emotionally, sometimes in social situations or even in political scene. Nonetheless, by confronting such conflicts, we can mature emotionally, reveal our true nature, have our futures changed and even adapt to the conflicts faced. Conflict allows us to flourish and without it, we wouldn't see our strength and our potential under times of stress and pressure.

EXPLANATION 1:

The form of this piece is a persuasive essay as it includes many of my own opinions on the matter such as, 'conflict allows us to flourish', 'conflict persuades the reader to reconsider their own opinion' and 'conflict is an inevitable part of human life that allows us to grow'.

The language of this piece is formal. Using words such as 'demonstrates', it provides a tone that shows maturity and sophistication, instead of the use of colloquial or commonly used terms.

The audience this piece is aimed at is adults that read a community magazine and who might be interested in how others encounter and resolve their conflicts.

The purpose of this piece is to persuade the audience that conflict is inevitable and allows us to grow. This is done by using persuasive language techniques such as rhetorical questions ('once conflict is faced, can a person ever really be the same again?') and also alliteration and the anecdote about the SES member helping the Koala after the tragic bushfires.

The piece fits with the context of encountering conflict as it demonstrates that conflict is inevitable, but it also allows us to grow. This is shown by using statements such as 'conflict allows us to mature emotionally' and 'conflict changes the future of a person's life'.

215 Words

EXPLANATION 2:

The piece I have written closely relates to the context 'encountering conflict' and the varying effects conflict can bring. I have illustrated that the results to conflict can be either constructive or destructive; this is shown by the revelation of both sides of the argument in this expository essay.

For the form of this piece, I chose to create an expository essay. I chose this style as it is formal and the ideas for both sides of the argument on conflict are shown in a sophisticated, unbiased and logical order. In the piece, I used formal language adding to the objectivity to my thoughts on the matter. I did this as it is simple for the audience to understand, instead of using jargon or colloquial language. In addition, using inclusive words such as 'us', allows the reader to be included in the discussion and not just explained to. The piece is primarily aimed at teenagers or a young adult audience. I have used this expository piece to appeal to the target audience by giving examples of songs by 'Green Day', a current popular teenage band in addition to current films, such as 'Mulan'.

This allows my young audience to relate to the context. The purpose of this piece is to inform the reader of the problems people with conflict face, and that sometimes it can be an issue that destroys a person both physically and psychologically, which would make them more aware of what different individuals are facing in life. I also aim to alert young readers of any future encounters that they may have with conflict and hopefully prepare them for its outcomes.

275 Words