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ENCOUNTERING CONFLICT

NEW TEXTS:

*THE LIEUTENANT*

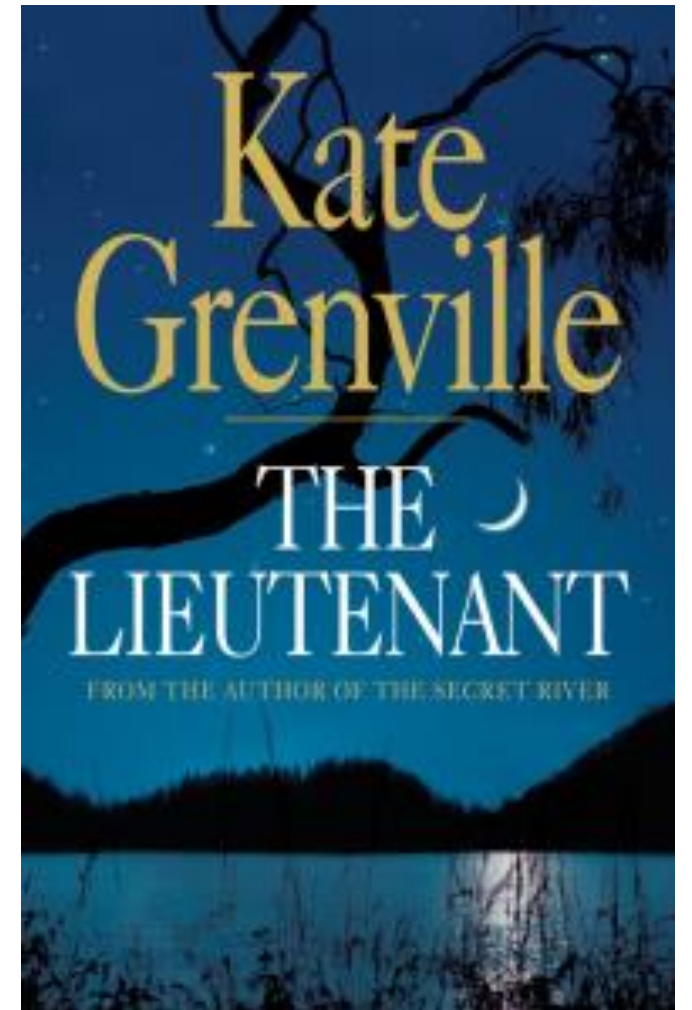
*A SEPARATION*

KATHERINE QUIN



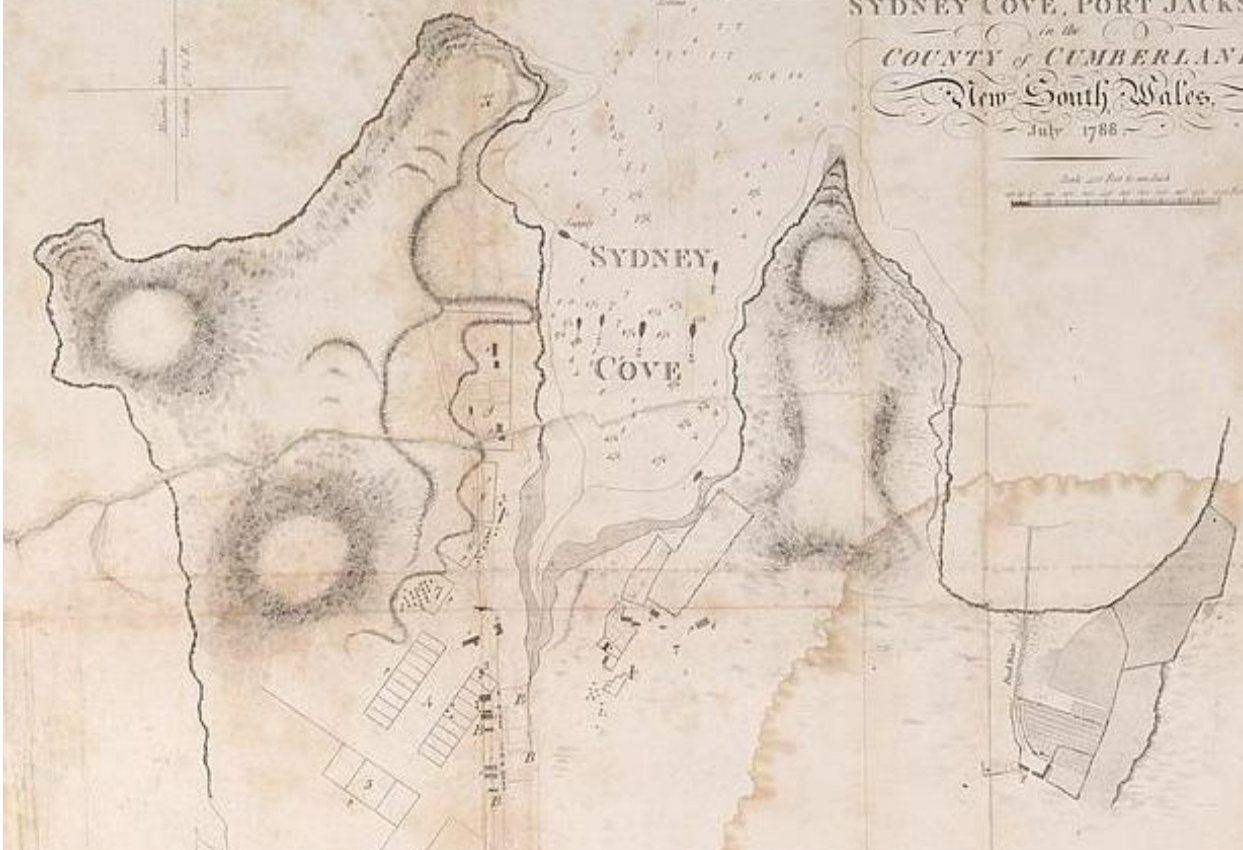
## *THE LIEUTENANT* – KATE GRENVILLE

- Written within the context of the History Wars
- A focus on the human drama of the First Fleet period, inviting us to think before passing judgement and to identify more readily with our ancestors.
- Provides an alternative 'history' for early colonial Australia



NK. 2456/124

SKETCH  
 of  
 SYDNEY COVE, PORT JACKSON,  
 in the  
 COUNTY of CUMBERLAND,  
 New South Wales,  
 July 1788.



REFERENCES

1. A small Stone building for the Governor.
2. A Stone & Stone in Cove.
3. Lieutenant Governor's House.
4. The principal Street marked out.
5. Ground intended for the Governor's House, Main Guard, & Criminal Court.
6. Ground intended for Buildings hereafter.
7. Ground intended for the Church.
- 8 & 9. Ground intended for Storehouses.
10. The Hospital.
11. The Observatory. Longitude  $151^{\circ} 15'$  E. Latitude  $34^{\circ} 30'$  S.
12. Temporary Building & Mills are 112, permanent Buildings proposed or now existing are p. 21. B.B.B.B. Temporary Barracks.

NK. 2456

# CULTURAL CONFLICT AND WAYS TO BELONG

- Cultural conflict coupled with assumptions of cultural superiority.
  - ‘Berewal-gal’ – ‘just one more tribe.’
  - ‘Peacable intentions’.
- Alternative history
  - African slaves of Antigua ‘never look a white man in the face’
  - ‘carried themselves proudly and erect, yielding to no one.’

Who is responsible for bridging the gap of understanding?



# RESPONDING TO VIOLENCE

- How do we respond when faced with violence?
- Resolving the internal conflict: obedience, personal safety and the moral 'rightness' of intervention.
- Focus on 'agency' – a person's capacity to act of their own free will.

## The Resolution

The 'theory of war' and its reality.

Rooke horrified by situation but 'blindly...obeyed'.

Removed from violence by injury.

∴ low agency

## Gardiner's confession

Gardiner as Rooke's conscience, sees Other's differences but overarching humanity prevails.

'You did your duty, that was all.'

Rooke realises he has not been tested.

∴ low agency but awareness growing

## The flogging

Warungin: the flogging 'looked like a choice' while Rooke is bound by 'great machine of civilisation.'

∴ realisation of higher agency but still does not act

## The search party

Finally confronted with the real horror of the Governor's direction and Silk's intentions, Rooke rejects being 'part of that machine...part of its evil'.

∴ full agency and willingness to act whatever the consequences

# REALITY AND PERCEPTION

## Within the text:

- The owning of words
- The experience and then the telling of it

## External to the text:

- The History Wars
- Dawes and Patyegarang's relationship – what we want to believe and what can be known:

*'Dawes recorded entire conversations that took place between him and Patyegarang. Between the lines of the conversations it's clear that they developed a relationship...mutually respectful, playful, and warmly affectionate. It was almost certainly not a sexual relationship, but one of those friendships that can arise between a clever young person and an adult.'* – Kate Grenville

## A SEPARATION – DIRECTED BY ASGHAR FARHADI

- Filmed with the backdrop of Iran's current identity crisis
- Provides a humanised view of Iranians often in opposition to current mainstream Australian assumptions



# 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 coalesced into one.
Persian	One of Iran's primary languages and the language of <i>A Separation</i> .



# ENCOUNTERING CONFLICTING VALUES

## The complexity of relationships:

- Filial responsibilities v. future life options
- Reputation, pride, honour v. compromise towards resolution
- Religious and traditional observation v. social responsibility, common decency
- Protecting your family's future v. telling the truth

# THE REALITY OF ENCOUNTERING CONFLICT

- At the time of any conflict, every stakeholder brings their own version of events to the table.
- Few people set out intending to cause harm and are often actually motivated by good intentions
- Everyone makes decisions about whether to conceal information, lie, tell the truth
- People have significant capacity to lie to themselves
- In the language of conflict, semantics can be significant. It can define aggressors, note passivity or defence, assert moral justification for action or inaction and it can enable resolution or indicate the desire to continue the conflict.

# IMPLICATIONS OF CLASS IN CONFLICT

## Middle Class

Higher power and capacity to influence

Higher expectation of philanthropy without associated wealth

Assumed by the working class to be only interested in self-advancement

## Working Class

Reduced power and limited capacity for influence

Dependency on the philanthropy of others

Assumed by middle class to see themselves as true preservers of traditional and religious virtue.

# IMPLICATIONS OF GENDER IN CONFLICT

## Men

Traditional holders of power, so resentful of loss of influence

Focus on honour, pride

## Women

Traditionally limited in opportunities

Focus on compromise and negotiation

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Modernising  
while retaining  
centuries of  
preceding  
tradition



Iran

Returning to  
full  
traditionalism



Modernising  
focused on  
liberalisation



# OVERVIEW: AOS 2 AND EXAM PART 2 TASK

## Context: Encountering Conflict

On the basis of everything I have read and thought about, what do I think about this?

## Prompt

On the basis of my informed opinions and, now, considering the significance of all the words in front of me, what is my position on this prompt?

## Writing in context response

Writing style – Expository, imaginative or persuasive

How am I going to utilise the technical aspects of writing in one of these forms to allow me to best convey my ideas?

## Text

Having read and discussed this text, how has its philosophy/opinions specifically informed my opinions?

# WRITING STYLES

- **Exam task instructions:**

Complete an extended response in expository, imaginative or persuasive style. Your writing must draw directly from **at least one** selected text for this Context and explore the idea that ‘...’.

- Writing in any of these styles does not happen automatically – there are technical elements and planning decisions which must be made by students in order to effectively produce their piece of writing.
- A prompt may lend itself more easily to one writing style or another so encouraging a student to refine one writing style is not ideal.
- **Imaginative writing** – some form of plot/sense that something is happening, consideration of time period covered, development of an experience or revelation, must have a considered endpoint
- **Persuasive writing** – having a point of view is not, in itself, persuasive. Students will need to develop argument, premises and consciously use technically persuasive writing
- **Expository writing** – does not have to cover all sides of all the issue, rather it develops a considered concept without attempting to argue it

## EXAM PREPARATION

- The idea behind AOS 2 is that students are spending time developing informed, considered and reasoned opinions about complex ideas.
- They are being led directly to the invaluable understanding that narrative texts can hugely help us develop understanding of the world we live in.
- Therefore, as they progress through their AOS 2 study, they should be able to develop a set of opinions they hold themselves which they can spend time crafting, refining, arguing and challenging and then walk into the exam with these as ‘struts’ from which they can hang their final written piece. Within these opinions, they should have teased out, broken down and identified the nuance in meaning of the words they use.
- Definitions are key, the dictionary is a gift and should be used.



not in accordance with what is morally right or good

Wrong

Harm

Physical injury

Mental damage

Damage: Reduces value or usefulness  
Damage: cost

Evil

Moral injury

USING DEFINITIONS TO DEVELOP IDEAS

‘Conflict causes harm to both the powerful and the powerless.’

## EXAMINERS' REPORT - ADVICE

- 2013: 'Connection to text must not be explicit but it must be evident.'
- 2013: Material from other sources is welcomed when used 'judiciously' and not 'gratuitously', where they can add 'depth' not 'breadth' to a response.
- 2014: 'There seems to be a dependence on formulaic, prepared responses by some students... A personal engagement with the texts and ideas is neither formulaic nor predictable... Some students did not fully engage with the elements of the topics and prompts. Greater care needs to be taken in analysing and recognising the specific expectations of each topic or prompt – often this comes down to a precise understanding of the words that comprise the task'
- 2014: 'There is no good writing without good ideas. Students who have spent the year exploring the ideas of their selected Context should have thoughtful insights into both the Context and to what their texts have offered in relation to that Context.'
- 2014: 'Students may not come into the examination and write whatever they wish. Some students composed stories or narratives that seemed to have no connection to the ideas that the text offered in relation to the Context and the prompt. Assessors make every effort to discover the relationship between the piece of writing and the nominated text, but ultimately the onus is on the student to ensure that the connection is discernible. There is no provision for a statement of intention or a reflective commentary in the examination, so students must make the connections between text and prompt clear.'

# ASSESSMENT HANDBOOK – DESCRIPTORS AND TASK INFORMATION FOR AOS 2, UNIT 3&4

## **This task requires:**

- at least one sustained written text created for a specific audience and context

OR

- three to five shorter texts created for a specific audience/s and context/s.

## **Highest descriptor:**

Highly appropriate selection and use of ideas, arguments and language for the chosen form, audience, purpose and context. Thorough understanding of complex ideas and/or arguments relevant to the chosen Context and presented in selected text/s; a demonstrated ability to draw on and develop these in the creation of own text/s.

Organised, fluent and sustained writing with excellent control of the conventions of written English.

## PAST EXAMS – QUESTIONS, INSTRUCTIONS

- 2014: Conflict **causes harm** to both the powerful and the powerless.
- 2013: Conflict of conscience can be **just as difficult** as conflict between people.
- 2012: The experience of conflict **changes** people's priorities.
- 2011: The ability to compromise **is important** when responding to conflict.
- 2010: It is **difficult to remain** a bystander in any situation of conflict.
- 2009: It is the victims of conflict who show us what **is really important**.