

images and film shots us that the mystery of mankind is that we always ask questions and give answers but the question and answer remain the same because life is a game. From there the film starts like a game with a ball thrown up in the air. Throughout the film tracking shots, dolly shots, fast editing, spinning shots and close ups are used with saturated colour and a divided screen to create a sense of urgency and movement. The occasional animation reminds us that this is not reality.

Paragraph on character Lola is the main character who we follow through the streets in three versions of the same story. When she gets to the end of each story, we have a flashback to an intimate moment with Manni, when Lola asks her first question about his love. Both their passion for each other and the blood that is draining out of her dead body are represented by the red filter over this scene. A close up on Lola's dying face allows the audience to share Lola's horror at her death when suddenly the story starts again, like a new game with new winners and new losers.

Summing up the links between the film techniques and the theme Through the different visual effects of the film, Tykwer is conveying a strong message about fate, circumstance, choice and the relationships between people. There is a sense that we are linked to everyone else and that every encounter we have has the possibility of changing lives. In a very quick series of snapshots, we see the changing lives of those people that Lola runs into. The boy on the bicycle may end up happily married or he may end up a vagrant. The woman with the pram may end up winning a lottery or she may end up undergoing a religious conversion.

In order to connect the texts a contrast is made between the pace of each 'Young Woman Gathering Lemons' moves at a much more gentle pace than the film but as in the film, colour is important. The woman's pregnancy is suggested in the words the 'swell of her belly', which we visualise, but we can also relate to the idea of ripening fruit that plays an important role in the poem. The lemons are not named until the end but they are suggested in the metaphor, 'the rind of colour', and the list of colours, 'citron, amber, white and a touch of lime'. The passing of time is suggested by another yellow image in the 'hundred pale suns' that glow.

Poetry discussion continued with a brief connection to the film showing an ability to synthesise and balance both texts As in *Run Lola Run* there is a sense of loss ('She presses to her face/ its fine sharp scent of loss') and a desire to do more ('If only there were time'). The persona of the poem is a painter whose realises that she will not be able to 'catch the gleam around each pore' with her brushes and tubes of colour because a child tugs at her dress and the lemons fall 'nipped gold' in the grass. The lemon with its beauty but sour taste is an apt visual metaphor to demonstrate the struggle between painting and motherhood that faces the woman who has to make a choice but realises that the lemons will 'wait round them in the grass'.

we look at the poem on the page we see that the poem rejects traditional rules of poetry with a capital for each line, showing life is continuous. The woman's sorrow is visually divided from text by the use of dashes ('- tears drop off her chin -'). We more realise that there are two ways that the visual is conveyed in poetry. The visual is evident in the images conveyed by the metaphors and other devices but the visual is also evident as soon as you look at the written form of the poem, through line length, capitals and punctuation. Even more than poetry, film is a visual form with its own rules and conventions. In *Run Lola Run*, the audience knows that the brief black and white episodes are memories of Lola's family. We know that the clock with its hands moving symbolises the passing of time. We know that quick changes from one shot to another speed up the film. We also know that the camera angles have a specific purpose. The overhead shot of the square she runs through gives us a sense of the places and distances Lola has to run. The tracking shots under the columns of the train bridge extend the distance she has to run. The divided screen in the last moments of each story tells us that two events are operating at the same time. We read the visual in specific ways that help us to understand the meaning.

linking this breaking of convention to the creation of meaning
Consciousness of the conventions of film provides a link with the poetry discussion, through the comparative phrase *even more than*

Ends with a paragraph that sums up both texts and refers back to the question indirectly
Run Lola Run and 'Young Woman Gathering Lemons' may be very different in form but both use distinctively visual images to convey their messages. Both have a story and both look at the options we have in life. In *Run Lola Run*, the first ending is so traumatic that there is a search for a new ending in the repetition of the story. In the poem, there is an acceptance of what will happen. What they both leave us with is a strong sense of the visual.

Sample response 3: Henry Lawson's short stories

2011 question

In what ways are people and their experiences brought to life through the distinctively visual?

In your response, make detailed reference to your prescribed text and at least ONE other related text of your own choosing.

Prescribed text: 'The Loaded Dog'; 'The Drover's Wife', Henry Lawson (short stories)

Related text: *The Pleasures and Sorrows of Work*, Alain de Botton, 2009 (non-fiction)

Response by: Mel Dixon

Opens with thesis that responds directly to the question, linking

In order to convey powerful messages about the way people live their lives, composers manipulate the tools at hand to conjure up a distinctly visual terrain in the mind. Two composers who do

the two texts to be discussed

Starts with 'The Loaded Dog' and how the visual elements of humour affect the audience

Introduces a second story by Lawson with a quick overview of the story to offer context and then a reading of the setting follows

Close reading of the language with examples given and explained

Relationship of composer to audience opens this paragraph, which moves to a

this successfully are writer Henry Lawson and philosopher Alain de Botton. Henry Lawson, one of Australia's best-loved writers, captures Australia at the turn of the twentieth century when it was in many ways still a frontier town with people struggling to create a life in the hostile environment of the outback. The visuality of his stories 'The Loaded Dog' and 'The Drover's Wife', popular depictions of early outback struggles, adds to the humour for which Lawson was so famous. In contrast, De Botton's non-fiction book *The Pleasures and Sorrows of Work* captures a twenty-first century global lifestyle.

Lawson's forte is his ability to craft a well-told story with vivid images that transport the reader to the scene sometimes with humour and sometimes with tragedy. His story 'The Loaded Dog' allows us to visualise the disaster of a retriever who misunderstands his purpose and lands his master into trouble with a live fuse leading to a kitchen that 'jumped off its piles and on again ... saddlehorses ... galloping wildly down the road in clouds of dust, and several bushmen crouched doubled up against the wall' laughing. The accumulation of actions – the incredible jumping of the house and the consequent actions of the animals with the reactions of the bushmen, one after the other, depict the chaos of the scene while making us laugh out loud.

In contrast, 'The Drover's Wife', one of Lawson's most famous stories, moves away from the masculine world asking us to remember the women who held homes together while their husbands were out droving. This story follows one day and night in the life of such a woman and shows her courage in facing the dangers of the bush as well as the poignancy of her affection for her faithful dog which sacrifices itself to protect the family. The opening image of the two-roomed house, built of 'round timber, slabs, and stringy bark, and floored with split slabs' reveals the poverty of the household. The emphasis on utility rather than comfort is reinforced by the description of the kitchen as much 'larger than the house itself'. The emptiness and isolation of bush existence around the house is emphasised by the negatives 'bush with no horizon, ... no ranges ... no undergrowth ... nothing to relieve the eye' suggesting the closing in of the narrow world. More negative adjectives 'stunted', 'rotten', 'narrow', 'almost waterless' add to the feelings that have been created and extend the idea of life as a struggle. The pathetic fallacy of the she-oak 'sighing' indicates that even nature is sorry for the plight of the characters who we have not yet been introduced to.

Lawson knows his audience and knows his subject matter. He writes in mostly simple and compound sentences, avoiding complexity and allowing the sentences to reflect the emptiness of the existence of these people. The immediacy of the situation is brought home to readers through the use of the present tense.

discussion of the characters

More close reading focusing on the fear

The struggle for existence is discussed by focusing on the distinctively visual that comes through the verbs and the description of eyes

Related text is introduced with an overview and discussion on setting

One word can convey so much and we get a sense of the changing fortunes of the family by the mention of the drover as 'an ex-squatter', implying he had a better lot before. Lawson chooses his adjectives carefully: the children are 'Four ragged, dried-up looking children' echoing the image of the 'almost waterless creek' and therefore linking their lives with the land. The mother is described as 'gaunt, sun-browned' obviously a woman used to working outdoors but also not well fed.

Dialogue shows us the social class of the family, speaking in dialect, with childish horror of the effects of a snake bite, which means 'you'll swell up and smell, an' turn red an' green an' blue all over till yer bust'. The fragility of their existence and dependence on nature emerges in the simile of the lightning that makes 'the cracks between the slab gleam like polished silver'. The beauty and wealth of silver is absent from the household and only nature can brighten their world.

From the beginning, the audience is alerted to the struggle of the woman and her family. The harshness of life for the unnamed wife 'her' is emphasised with the repetition of the word 'fought' and 'fights' preceding lists of the struggles she has overcome – later we see that even her handkerchief is 'full of holes' from overuse. We expect that tragedy will come. The dog's valiant efforts are described with simple present tense verbs 'springs', 'snaps', 'tugs', 'shakes', against the malevolent force of the primeval biblical snake captured in the image of 'an evil pair of small, bright, bead-like eyes'. The dog's eyes are 'yellow' in contrast and it is only on reading 'all the fierce angry light dies out of his eyes' that we realise that the dog has succumbed to death after saving the family. As if in understanding the 'sickly daylight breaks over the bush'. This is a tragic moment that reminds the reader of the horror of living in isolation in the bush. Lawson has engaged all the reader's emotions in this highly charged piece of writing.

Like Lawson, De Botton is dealing with the working lives of people in his non-fiction book. He places workers in their settings: 'a river-side factory with tubes like a hydra's tentacles', 'Unshaded wooden benches rotted unused by the man made lake' in Kourou near the space centre; 'tin-roofed villages'; career counselling in a 'cramped Victorian home in a run-down residential street'; an airfield 'strewn with undercarriages and engines'. Black and white photographs support the text with chapters about cargo ships, logistics, biscuit manufacture, career counselling, rocket science, painting, transmission engineering, entrepreneurship and aviation.

Close reading of the photo essay in the book

Acknowledging the power of the visual, de Botton dedicates one chapter to a photo essay tracing the movement of tuna from the Indian Ocean to our tables. The wait on board the boats is followed by frenzied fishing where the captain's brother 'raises aloft a large blunt mallet, resembling the archetypal club of a prehistoric man'. As if to confirm the violence of the action, we see the photo of the man with his raised club while a tuna fish lays on its side, eyes open, unaware of the savagery of the attack to follow.

The fear of the animals is described and linked to Lawson's story

De Botton anthropomorphises the fish facing the brutality of the 'killing spree', wondering if 'there will be a memory of the absent members and, in the pitch-black waters a terrible fear.' Without reading the words we can see the story that is being unfolded but even without the photographic images we are transported by words to the places and actions of the fishermen. Like Lawson, he is capturing a moment of fear but it is with the fish, and not the people, that his sympathies lie. He traces the transport of the fish to Britain and finishes with an image of a child eating the fish unaware of the violence that has led to his food production. Even though this is a non-fiction text and therefore has the assumption of objective fact, it is in fact a very subjective text where the strongly visual language is influencing the reader to share an experience while also inviting the reader to critique the experience.

Short final paragraph but it sums everything up

The distinctively visual is such a part of our lives that composers who capture this in their texts, convey so much more. It is through the visual that we can share the trials and tribulations of people and the experiences that make up their lives.

Exercise

Read the essay and complete the table below with examples from the text to show how the different parts of the question appear in the answer.

Experience	Distinctively Visual example	Explanation

Activity

- (a) List the features of stronger and weaker responses using the Notes from the Marking Centre.
- (b) In two columns, list 'Do's' and 'Don't's' according to the Notes from the Marking Centre.
- (c) Make a checklist out of the best advice from the Notes and keep that at hand whenever you write a practice essay.

Sample response 4: Douglas Stewart's poetry

2012 question

Interesting views on society are conveyed by the distinctively visual.

Explore how this is achieved in your prescribed text and one other text of your own choosing.

Prescribed text: *Selected Poems*, Douglas Stewart, 1973

Related text: *The Dream of the Thylacine*, Margaret Wild and Ron Brooks, 2011 (picture book)

Response by: Mel Dixon

Directly addressing the question and developing a thesis that includes the two texts

The distinctively visual provides an avenue of social comment with composers manipulating words and images to convey interesting views on society. Douglas Stewart's poetry and Ron Brook's drawings in the picture book *The Dream of the Thylacine* by Margaret Wild have the power to connect the responder to social issues through the visual. With carefully chosen language, and the juxtaposition of the commonplace against the spectacular, the composers create a sense of the force of nature and show that the most ordinary things in life are extraordinary and deserve our respect.

Begins with overview of poems in prescribed text focusing on setting and the responder

Douglas Stewart's poetry is quintessentially Australian in its choice of subject matter and location. Stewart focuses on nature and man's relationship to the natural. He goes from urban to coastal to rural settings with the same sensitivity. The lady who feeds cats, the fisherman, the wombat and the moth are given the same acknowledgement, all seen as part of a natural world. We can immediately see the world around the characters and animals in the poems.

Close reading of the lady who feeds cats, looking at how the visual

The lady comes 'from the slums' but walks 'uphill past the Moreton Bays and the smoky gums', nature forming her pathway. Her poverty is revealed through the descriptions of her clothes: 'broken shoes', 'long dress green and black like a pine in the rain' 'bonnet much bedraggled' and her 'shuffling' movements declare