



SHARK ISLAND
PRODUCTIONS

PAUL KELLY

PORTRAIT OF AN ARTIST

**A NATIONAL CURRICULUM RESOURCE
FOR ENGLISH AND MUSIC**
based on the documentary
PAUL KELLY – STORIES OF ME

www.paulkellythemovie.com.au

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INTRODUCTION

OVERVIEW OF THE RESOURCE

This resource takes a contemporary text dealing with popular culture and considers how it may be used in a senior English curriculum, a Music curriculum and explores opportunities for cross curriculum study between the two disciplines.

Song lyrics and documentaries have been a part of the English curriculum for many years. This resource allows teachers to consider them together through the film *Paul Kelly - Stories Of Me* to examine with their students how people are represented in texts and how stories are told.

The resource has been prepared for teachers and written for students. It broadly deals with four ideas that are common to Australian senior curricula

- a representation of an artist and celebrity
- a representation of an Australian voice
- how stylistic choices express ideas and reveal attitudes, values and perspectives
- how we respond to and evaluate an artist's work and its cultural significance.

The resource is made up of a series of sequenced activities that reflect a range of approaches to English and that can be included into a variety of teaching programs. Students engage in close study of text, wide reading, listening and viewing and creation of written texts in various forms and the creation of texts in different modes and media. Activities in the resource may be given directly to students.

WHERE TO PLACE IT

The resource is designed for the senior years of English and Music.

English Curriculum

This resource has been written to address the Aims and Content Descriptors of the Australian Curriculum: English. While activities in this resource are suitable for use across years 11 and 12, it coincides most closely to learning activities required for the content in **Unit 2 of the Senior English course**

In Unit 2, students analyse the representation of ideas, attitudes and voices in texts to consider how texts represent the world and human experience. Analysis of how language and structural choices shape perspectives in and for a range of contexts is central to this unit. By responding to and creating texts in different modes and mediums, students consider the interplay of imaginative, interpretive and persuasive elements in a range of texts and present their own analyses. Students examine the effect of stylistic choices and the ways in which these choices position audiences for particular purposes, revealing attitudes, values and perspectives. Through the creation of their own texts, students are encouraged to reflect on their language choices and consider why they have represented ideas in particular ways.

and in Unit 2 of the Literature course.

Unit 2 develops student knowledge and understanding of the ways literary texts connect with each other. Drawing on a range of language and literary experiences, students consider the relationships between texts, genres, authors, audiences and contexts. Ideas, language and structure of different texts are compared and contrasted. Connections between texts are established by analysing their similarities and differences, for example, through intertextuality and other patterns and allusions evident in ideas, language used and forms of texts. Students create analytical responses that are evidence-based and convincing. By experimenting with text structures and language features, students understand how imaginative texts are informed by analytical responses.

Completion of this resource may be used to achieve the following outcomes:

By the end of this unit, students:

- understand the ways in which ideas and attitudes are represented in texts
- examine the ways texts are constructed to influence responses
- create oral, written and multimodal texts that experiment with text structures and language features for particular audiences, purposes and contexts.

Music Curriculum

Although the current draft of the Arts Curriculum is still in review and consultation, there is a strong focus upon the use of Australian Music across all component areas. Because of this current status of the Arts Curriculum, these activities are aligned with the Senior Courses that are currently available for study in High School.

Most closely referenced is the **Music 1 Course in the NSW Stage 6 syllabus**, where *Paul Kelly - Stories Of Me* could easily fit into a multitude of topic areas including:

- Australian Music
- Popular Music
- Rock Music and
- Music of the 20th and 21st Centuries

Using the learning experiences of Listening, Performing and Composing, these activities have been designed to link with both the study of the music while also having clear links to the English Syllabus, particularly through the study of the lyrics and writing of Paul Kelly.

In the **Music 2 Syllabus** *Paul Kelly - Stories Of Me* could be studied within the context of Australian Music, examining popular composers and performers.

The series of activities explores the key musical dimensions of Paul Kelly's compositions, unpacking various devices, techniques and approaches, while also developing an ongoing awareness of his work through aural analysis and discussion. It is hoped that this resource will encourage students in their composition, performance and musicology study, providing them with a clear context through which to explore the music of Paul Kelly in a number of ways.

Using the learning experiences of Listening, Performing and Composing, these activities have been designed to link with both the study of the music while also having clear links to the English Syllabus, particularly through the study of the lyrics and writing of Paul Kelly.

HOW TO USE IT

The resource is structured to enable “cherry-picking” of elements suitable to particular students. Some suggested approaches to the material are below.

English

The resource is made up of a series of sequenced activities that can be taught:

- as an entire unit: *Portraying the Artist* in an exploration of the nature and processes of representation
- through selecting and compiling sections to form the basis of units based on other texts such as:
 - a documentary study
 - biography and narrative
 - an Australian voice?
 - characterisation
- by choosing smaller sections to incorporate as extensions or points of comparison for other units such as:
 - identity and a sense of self
 - construction of celebrity
 - perspective and opinion
 - intertextuality: theft or creativity?
 - reading critically
 - cultural value
 - poetry (lyric and ballad)
- by focusing on particular songs for enriching work on texts
 - about place
 - for social action
 - that explore relationships.

Each section of the resource is headed by introductory remarks which contextualise the learning within a broad understanding of the discipline of English and with the list of content descriptors addressed by the subsequent activities. Activities in the resource may be given directly to students.

This resource provides the teacher with

- A range of approaches that allows for choice to meet the needs of your own students
- Varied student activities with built-in pedagogy.

PAUL KELLY - STORIES OF ME

HOW WE READ AND WRITE STORIES

This section of the resource shows students how we construct our identities through the stories we tell about ourselves. It goes on to explore the nature of documentary and its relationship with reality and invites students to consider how a documentary of themselves might be created.

Students address the Australian Curriculum content by:

- **comparing texts in a variety of contexts, mediums and modes by**
 - explaining the relationship between purpose and context
 - analysing the style and structure of texts including digital texts
- **investigating the representation of ideas, attitudes and voices in texts by**
 - analysing the ways language features, text structures and stylistic choices shape points of view and influence audiences
 - analysing the effects of using multimodal and digital conventions
 - analysing how attitude is created
- **creating a range of texts by**
 - using imaginative, interpretive and persuasive elements for different purposes, contexts and audiences
 - experimenting with text structures, language features and multimodal devices
- **reflecting on their own and others' texts by**
 - analysing the values and attitudes expressed in texts
 - evaluating the effectiveness of texts in representing ideas, attitudes and voices.

The challenge in making the documentary film is how to tell a story and make it an engaging piece of cinema. Some stories are told chronologically, some use continuity threads – for example in music documentaries this could be a record of a tour. In the case of this documentary the structure can be described as non-linear. Viewers are able to create their own meaning spaces by exploring threads such as the compositional process, the influence of family, the nature of love, areas of contrast, for example the love of Kelly's own parents for each other and Kelly's personal relationships.



Student Activity: Writing my own story

We have all heard many stories, stories which give us some insight into the way people are, societies are and the world is. Stories like this are constructions of identity.

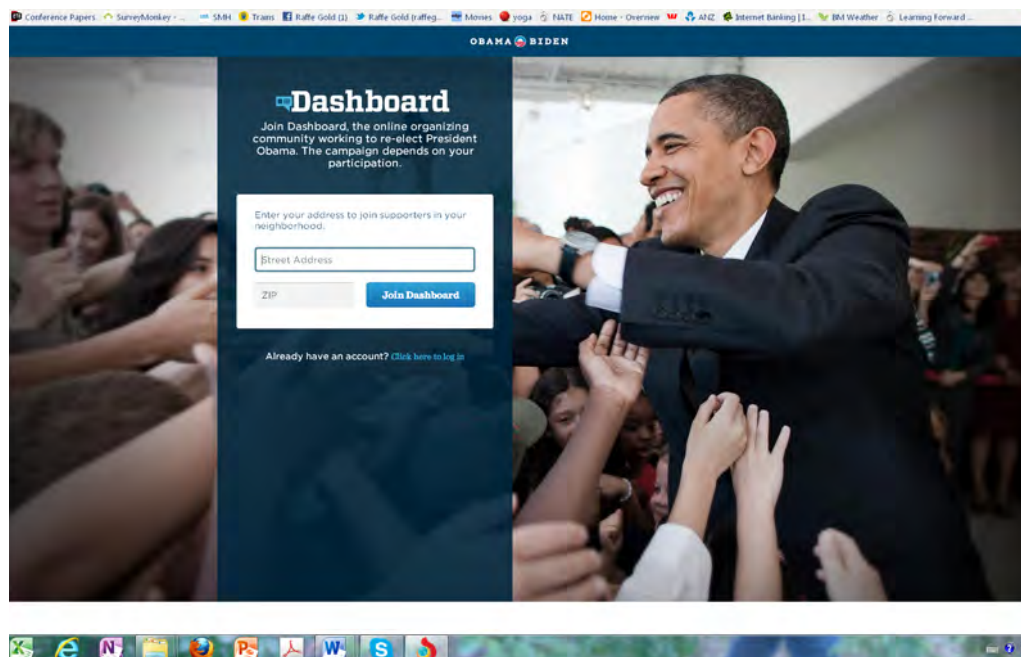
Some of the ways we communicate a sense of who we are by:

- what kind of story we tell
- how we use the first person (singular / plural; frequency)
- the nature of our personal voice, its tone (assertive? energetic? desultory? etc) and tenor of our interpersonal relationships (submissive, insistent, easygoing, guarded etc)
- the kind of persona these combine to create.

Increasingly in the digital world, people curate stories of themselves. A curator is a custodian of a collection of objects for a specific representation. Curators negotiate the tension between history and popular memory and consider questions about who has the authority to interpret people, places and events to the public.

More and more people are curating (or perhaps should be) digital representations of themselves. This is seen in both personal and public domains. In his political career Barack Obama has used a range of digital media to curate his story. See these links and the screenshot below::

- <http://www.youtube.com/watch?v=m-N3dJvhgPg> - Speech on death of Osama Bin Laden
- <http://www.youtube.com/watch?v=ddx8t6zGWxA> - Obama's Victory speech 2012 campaign
- <http://www.youtube.com/watch?v=TtHoRBIXvvs> - Obama slow jams



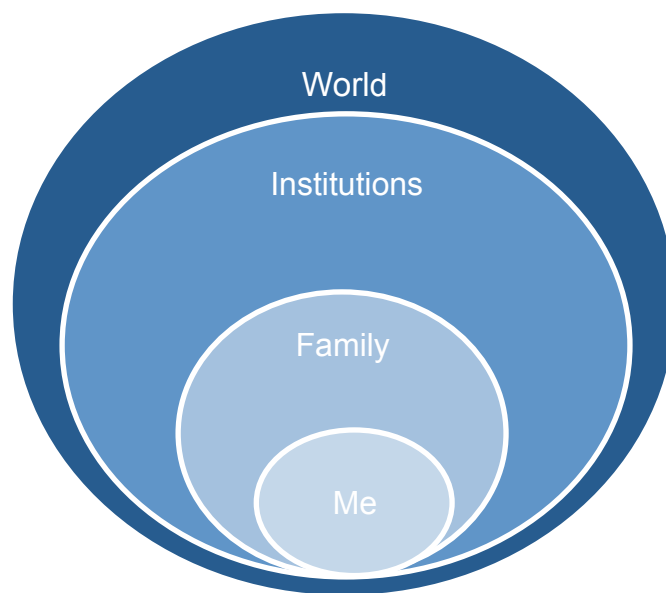
In groups evaluate the *story* of Obama and discuss what it says about him. In what ways are there a “multiplicity of selves” represented here?



Relationships and the self

Part of being human is about the way we connect to others. Think about your connections and what they say about you. Use the diagram that follows to respond to the following questions:

- What are the systems of relationships in your life?
- How do you act in each of these different groups?



Creating

Using digital media create a portfolio of images that tell stories of you. The stories should not just be something that happened to you but stories that tell us something about the kind of person you are.

In groups of 3 tell your story and then discuss what

- the story and
- your use of language (visual and verbal) to tell it

indicate about you.

If you want to develop the idea of construction of identity now, continue at p15.

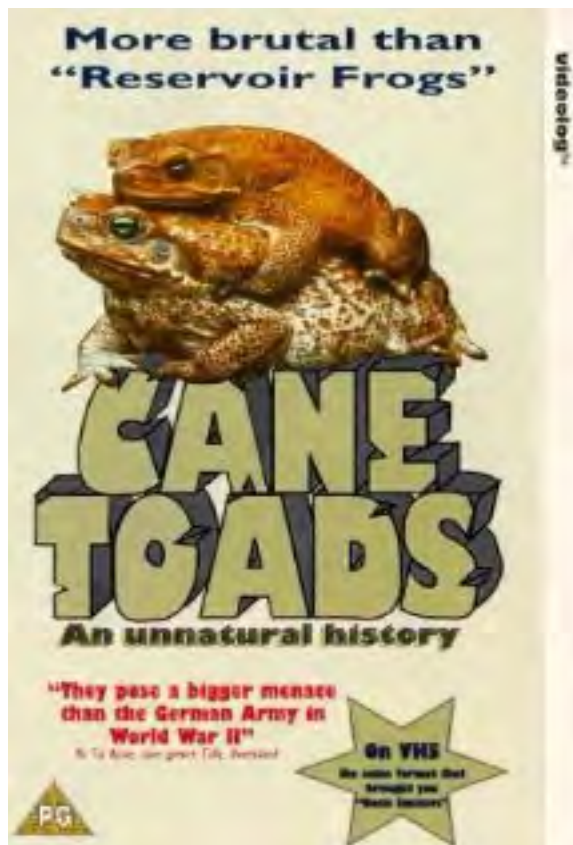
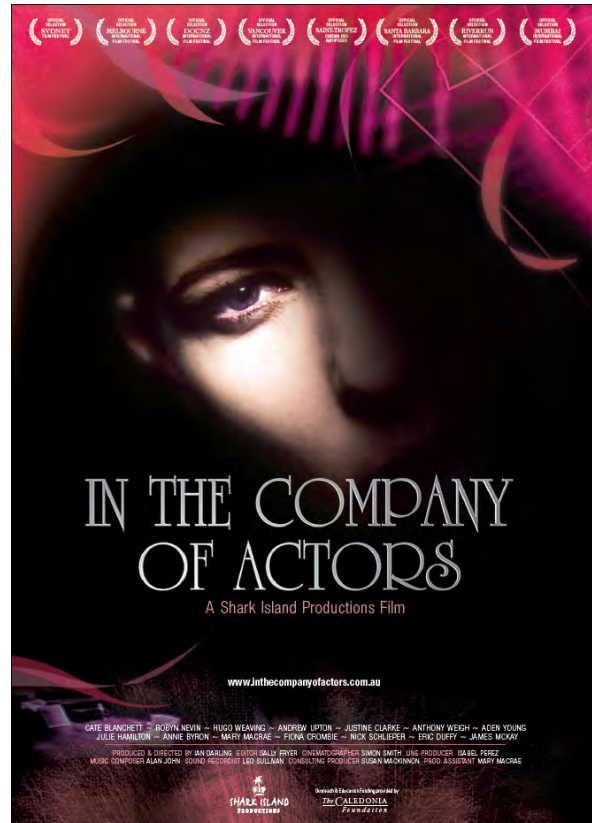
REPRESENTATION OF A PERSON

- what does the title PAUL KELLY - STORIES OF ME suggest?
- what are the connotations of the word 'story': truth or fiction?
- what are the connotations of the word 'documentary' - do you expect truth or a story?

EXPECTATIONS OF DOCUMENTARIES

How does a documentary represent the world?

What do you think a documentary is? Look at the posters below and from them determine the conventions for a documentary. How do these posters confirm or challenge your expectations of the genre?



The statements below are based on various sources.¹ Tick which statements you agree with. If you agree, try to think of an example of a documentary that fits in with this view of representation.

Agree? (tick)	Statements
	Documentaries often cross between fact and fiction so they aren't real.
	Documentary makers use all their skills to manipulate the audience towards their own views.
	In a documentary we see only the view of the world that the filmmaker chooses to show.
	Documentaries are important ways of understanding social issues and problems and possible solutions.
	Documentary film is a type of public memory.
	Documentary gives an interpretation on historical issues.
	Documentary is "perpetual negotiation between the real event and its representation" with the "ultimate aim to be the authentic representation of the real".
	Documentary "is unable to give an undistorted purely reflective picture of reality".
	A documentary is a creative treatment of actuality.
	Documentary presents facts for examination.
	Documentary is not ever objective but takes a side.
	A documentary film is about factual events.

Now work in pairs and write an explanation of how documentaries represent the world.

.....

.....

.....

In 1926, the term documentary was coined by John Greerson who defined documentary as the 'creative treatment of actuality'². Most people would regard a documentary as being based on real or factual events but the definition is rapidly changing as 'creative treatment' and changes in technology allow us to represent reality to the point where the representations themselves can become a reality.

¹ From: Nichols, Bill (1991), *Representing Reality: Issues and Concepts in Documentary*, Indiana University Press, page ix and Bruzzi, Stella 'New Documentary: a critical introduction' http://books.google.com/books?id=OPyZ0sb1k_kC&printsec=frontcover#v=onepage&q&f=false

² Stewart C and Kowaltzke A (2007) *Media: New Ways and Meanings*, Jacaranda



Small group activity:

Place these types of text in order of 'reality', 1 being the closest representation of reality and 6 being the furthest away from reality.

Type of text	Reality ranking 1-6
Interview	
Historical re-enactment	
Reality show such as 'Big Brother'	
Documentary	
Current affairs show	
News report	

Does the order of your list differ from the order decided by other groups in the class?

What issues were raised in reaching your decisions?

Purpose of a documentary

Every documentary maker has a purpose in mind. The following have all been purposes for certain documentaries. Which do you think is the most valid reason for a documentary? Again, rank them in order of validity.

Are there any you would eliminate? If so, which one(s)?

Purpose	Validity ranking 1- 8
To inform	
To attack a perspective	
To persuade	
To entertain	
To educate	
To defend a perspective	
To critique	
To observe real life	

If you had a documentary made about you, how could people find out about your life and who you are?

- Who would speak for you?
- What might they say?
- What proof would they use?
- How consistent would the characterisation be?
- How would you organise the stories of you? (chronological/linear, circular, fragmented, flashback, by relationships, by ideas)

To explore the practicalities of making documentaries, continue at p52

MAKING THE DOCUMENTARY

The idea of documentary relates to the methods of historians who rely on written documents and manuscripts as primary sources of evidence. Using all the tools of film-making: camera, sound, actors, images and words, documentaries create a sense of authenticity within the narrative form.

REPRESENTING THE ARTIST

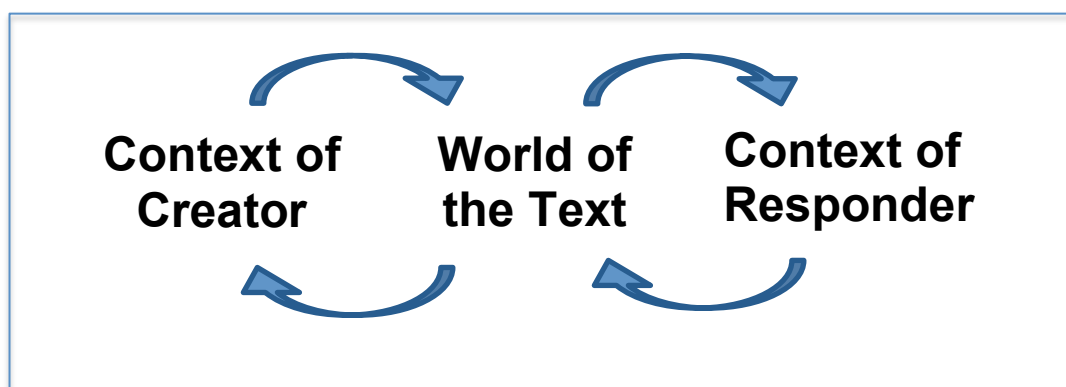
This section introduces students to the idea of representation and how a person may be represented in different ways through selection of detail, of form and medium and through the nature of texts,

Students address the Australian Curriculum content as they

- **investigate the representation of ideas, attitudes and voices in texts by**
 - analysing the ways language features, text structures and stylistic choices shape points of view and influence audiences
- **create a range of texts by**
 - using imaginative, interpretive and persuasive elements for different purposes, contexts and audiences
 - selecting and applying appropriate textual evidence to support arguments
 - using strategies for planning, drafting, editing and proofreading
- **reflect on their own and others' texts by**
 - evaluating the effectiveness of texts in representing ideas, attitudes and voices
 - explaining how and why texts position readers and viewers.

The concept of representation is a critical understanding for senior students as representation is what gives meaning to the things in the world. The words and images that stand for phenomena and experiences, that re-present the information and ideas we are trying to convey, are our access to understanding what is happening. In fact one could say that an event has no meaning until it is represented. But that is *not* to say that there is no existence or material reality outside of our representation of it but that it is we who ascribe *meaning* to it in our experience or perception of it.

The meanings we ascribe are shaped by situation, experience, culture and by language itself. These form the context in which each of us interprets signs and images. So experience is a very subjective thing and communication of an experience involves two complex subjectivities, the creator of the text and its responder.



The creator of the text and the responder enter into a relationship through the text, are influenced by it and affect its meaning for each.

The movie, *Paul Kelly - Stories of Me*, is a representation of the artist and his artistic processes and in this resource students will be examining how this representation was constructed.

REPRESENTATION OF A PERSON

We are a part of a wider world and take ideas from the people around us. We sometimes translate these ideas into action and these actions influence the way people see us.

An artist takes in the elements from the world around them and translates these into texts that can be read by people beyond their immediate circle. These texts set new boundaries and create new connections, reinventing the world of the people who listen, read or view them.

- What does the title, *Paul Kelly - Stories Of Me*, suggest?
- What are the connotations of the word 'story': truth or fiction?
- What are the connotations of the word 'documentary'?

To say that the self is a construction may seem an artificial way of referring to the process that goes into texts about real people and real events. You may think that because the person is real, the story must be real and that therefore a documentary is not a construct. But this fails to take into account

the deliberate choices made as the text is created.

There are many types of texts that are about real people including biographies, autobiographies, memoirs, documentaries, reality shows. These don't simply recount the events of a person's life; the author carefully selects details from that life and constructs a story that is believable and that projects a powerful message. The process can therefore be regarded as a construction, building up a picture from different elements.

The title of the documentary, *Paul Kelly - Stories Of Me*, immediately suggests the relationship between the self and story. We are all made up of the different stories that we tell about ourselves and that others tell about us. The documentary maker uses the skills of a filmmaker and the techniques of a researcher to trace the life story of Paul Kelly. Like a historian he questions different people to find out the facts, he uses archival material, photos, newspapers, old films. All of this is juxtaposed with what Paul Kelly says himself.

No life story is told without some sense of creativity. We all filter reality through our own perception of the world, perceptions which are not entirely objective but shaped by our experience, our culture and our language. Even an expert observer like Patrick White asks of himself, "is the novelist in me taking over?" Carmel Bird writes that it is difficult to stop fact and fiction merging and that "non-fiction runs into trouble when it starts inventing things". All of these are considerations for the documentary filmmaker who needs to balance the 'real' with the 'story'.

In the documentary, Paul Kelly is represented as many selves:

- an everyday person
- a performer
- a story teller
- a family man
- a 'loving' man
- a celebrity
- an Australian

Can you see other ways in which he is represented in the film?

BIOGRAPHY

A biography is the representation of someone's life, charting the influences of childhood, place, mentors and defining experiences. The genre is commonly seen as non-fiction as it is based on evidence (writing, memories, images, comments by people who know the person). However, this evidence is interpreted through the perspective of the biographer, or in this case, the film maker.

Biographies about artists and writers can be a very complex version of the form. Because an artist's work can be so much an expression of the self, biographers must consider the nature of the artist's work and the ways it has been received by audiences and critics. In fact, the life is often less important than the work and is considered in terms of how it influences the work.

Elements of biography

Childhood, growing up and family

Even in ancient times and the Renaissance period biographers wrote about famous people. They were interested in showing that promise was evident even in childhood. It is said, for example, that Alexander the Great had the power to subdue even the most savage horse in his childhood. More recently, some biographers and autobiographers have been more concerned with showing that success can emerge against adversity. Success in adulthood is achieved after a struggle against extreme poverty or disability. Others however, portray childhood as a magical age which leaves one with a sense of loss. Childhood, therefore, becomes a memory which one carries throughout one's life.

- What aspects of Paul Kelly's childhood influence what he becomes?
- How significant was education in Paul Kelly's life?
- What are Paul Kelly's reflections on his growing into an adult?
- Choose one song and explain how a specific event from his childhood is represented in the lyrics.
- To what extent does the film conform to biographical conventions of portraying childhood?
- How does the film deal with the change from childhood to adulthood?

Bringing it together:

How does the focus on and representation of Paul Kelly's childhood and family shape our attitudes towards him? What "Australian values" are being represented here?



In the opening scene, Paul Kelly reflects about his Nonna's notion of singing stating "thinking about singing – all the different ways of singing, and singing for me not just meaning singing but moaning, crying, pleading, praising, whooping, shouting, talking, whispering, calling, cajoling, defying".

Write your own definition of what singing means to you.

There are many different definitions of singing that exist such as

- "make musical sounds with the voice"
- "perform words in this way"
- "to utter a series of musical words or sounds in musical tones"
- "to produce musical tones by means of the voice"



Then listen to the opening track of 'Dumb Things' and write a description of how Paul Kelly sings this song. Which of the words from the text above and your reflections upon the different definitions of 'singing' would best describe his style of musical delivery?



In music, instruments can take on different roles or functions in the music, they may present the main tune or melody (voice), they may provide an accompaniment which supports the melody (keyboard), or provide a form of rhythmic drive and support throughout the song (drum kit).

List the different instruments that you can see and hear being performed on stage and briefly outline their function in the song 'Dumb Things'.

- 1.....
- 2.....
- 3.....
- 4.....

Place

The place of birth or growing up is often imbued with powerful memories. The home can be a place to escape or a place of refuge. Often the subject will return to face the memories.

- Consider which places are mentioned in the documentary, how they mark stages in his life and career and what they bring to his composition and musical success. You may find it helpful to organise your information in a table.

Place	Life and career stage	Effects on music and success

- Write a page explaining how place can be significant in biography using this documentary as an example.

Memory

The only way we can make sense of our lives is with the use of memory but even memory is not completely reliable. In looking back over our lives we reinterpret that life in the light of present knowledge. Some authors make it clear that they are reinterpreting their lives but others claim they are delivering their life seamlessly.

- How significant are memories in this text?
- In what ways are they introduced? To what extent do you think the detail of a memory is an act of deliberate selection and emphasis for particular purposes?
- How do we assess these memories for reliability?

Deciding moments in a life story

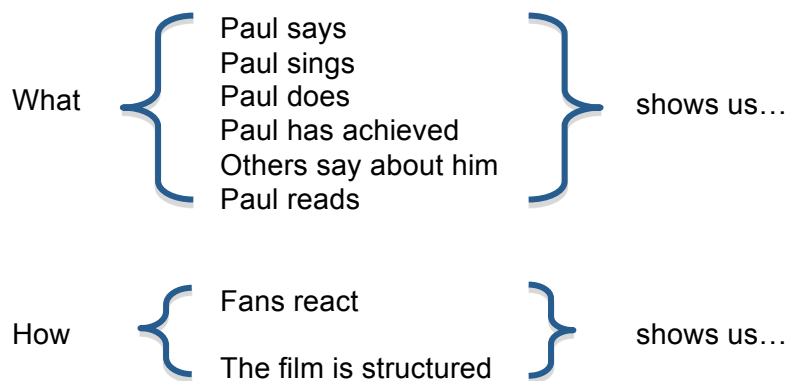
In any stories about the self we try to find patterns. Often we locate certain moments in our lives which become turning points altering the previously established pattern.

- Is there such a moment or moments in Paul Kelly's life? Explain your answer.
- How does this affect the impact of the film as biography?

The portrayal of character

We find out about people in different ways. It can be from what they say, from what they do / don't do, from whom they associate with, from what others say / don't say about them.

Use the graphic below to analyse the different ways the documentary reveals "Paul Kelly".



Voices speaking:

- Do all the interviewees agree with each other about Paul Kelly?
- How do you weigh up the information when there are conflicting stories?
- What kind of person are the interviewees revealing?
- How different would the story be if a fan were speaking?
- What kind of person is the filmmaker trying to reveal?
- What kind of person does Paul Kelly reveal in his talks about himself?
- Does this confirm or challenge the views presented by others?

Voices singing:

- What other voices do we hear singing?
- How does this add to the documentary and our perception of Paul Kelly?

Despite this multifaceted presentation of a personality, we often try to bring this together into a coherent image of a person. We ask ourselves such questions as:

- What is it that motivates Paul Kelly? Why?
- What are the forces that shaped his life?

The fundamental question is the one he avoided answering himself: who is he?

Biography and narrative

A documentary biography has the same intent in trying to explore someone's life objectively and again, it creates a story by selecting parts of someone's life and organising these into a narrative. In a coherent narrative only those parts that develop the story are necessary. There is a sense of causation that is that one thing happens to lead to another and influence the outcome. The main character is the person being studied and the setting is the places he/she has been.



Student activity:

Most biographies tend to adhere to certain conventions. They like to follow a chronological pattern from childhood to fame, often a variation of the hero's journey. They try to suggest that there was always something about that person that distinguished him/her from others. Consider whether *Paul Kelly - Stories Of Me* responds to all or any of the biographical elements listed below.

Biography	Narrative	<i>Paul Kelly - Stories Of Me</i>
Focuses on a person	Focuses on a character	Focuses on Paul Kelly
We find out about that person from the way others speak about him/her	The other characters are used to illustrate aspects of the protagonist's personality	
Mentors and other influences such as defining events are described and explained		
Different places are seen as influences on the person	The setting and the character's relationship to the setting reflects an aspect of the character.	
The trials faced by the person and the way they are overcome become the focus of an examination of the power of the person	The plot follows a series of complications and resolutions which further illustrate aspects of the character	
Only those events that lead to a change in the person are explored	All the actions lead to a result (cause and effect)	
The significance of the person and importance of contribution is analysed and appraised	Actions build to a climax, a turning point which then resolves into some kind of solution	

Bringing it all together:

- To what extent is *Paul Kelly - Stories Of Me* a biography and to what extent is it a narrative?
- What do you think are the differences between stories and real life?



Framing the subject

Student Activity: Analysing Visual Techniques.

The documentary, *Paul Kelly - Stories Of Me*, opens with dramatic action and intent that shape the text. Watch the first five minutes from 00:00 to 05:10 and consider how Paul Kelly is framed through the opening sequence.

Using the jigsaw technique³ students focus on one of the dot points below and then explain their findings to a new group consisting of students who have worked on the other two:

- the choice of characters and their placement, costume, movement
- the landscape, soundscape, set contrast and mise-en-scene
- camera angles, shot length and size, focus, light and lighting.

Bringing it all together:

The arrangement of narrative and filmic elements results in the composition, pace and effect of the movie. It involves a high degree of artifice and shapes the representation of the subject of the text and meaning for the spectator.

- Brainstorm the documentary maker's intention in beginning the movie this way? In your class there are likely to be several different answers to this question.
- Consider each of these answers and, using as evidence the details gathered in the jigsaw exercise, debate whether the introduction is successful in engaging the viewer's interest in the subject and in the film.



Artist and image (13:23 – 16.40)

For many musicians their image has been critical to their success, as it has often accompanied their music and become connected to their success.

1. Briefly outline how Paul Kelly represents himself as a musician, and discuss how his image is portrayed.
2. Research some other Australian artists that were around in the early eighties and find some recordings and if possible, footage of them. You may even find some pictures of them performing. Select one other artist and look at the image they presented to accompany their music.
3. Compare Paul Kelly's image to this artist you have selected and discuss how this representation is typical of that era in Australian Rock Music.

³ <http://www.youtube.com/watch?v=bM6QaKcwIV4&feature=related>

THE RELATIONSHIP BETWEEN STORY AND STORYTELLER



Stories can be true or false, fact or fiction. What they always are is a representation of events. In this activity students investigate the distance between the storyteller and the story, how the documentary represents Kelly through its manipulation of story-telling techniques and how viewpoints operate in stories.

Student activity:



View the documentary, making particular note of the personal details included from Kelly's life.

1. In groups, choose a song from those included in the documentary that relate to Paul Kelly's life. Closely examine the lyrics and identify the possible connections between his life experiences and the subject matter of the songs.
2. Read the following dialogue extracts from the documentary and in your group discuss whether they comply with your observations.
 - *Paul would of course say and he said many times that his songs are not about himself, that they are stories. He's, he's an artist and he's making stories. However, his songs have tracked his life so closely that no one but no one can believe that.*
 - *Paul is a fiction writer in the medium of songs and he writes very personal songs so he draws from his life but he crafts the songs in the same way that a fiction writer does in that he creates a new story.*
 - *You can, you can smell the, the canvas and the sweat and the, the hay and it takes you back, it does. Words, words, that's the, that's the, that's the, that's what's what's deadly about words you know?*
3. Share your findings with other groups and discuss as a class: *Exactly whose story does Paul Kelly tell?*
4. Ian Darling uses a range of different storytelling devices in this documentary to present his viewpoint. He offers a variety of ways of seeing Paul Kelly and his body of work. These include:
 - dramatic devices such as dialogue or interview
 - lyrics
 - memorable images and digital footage
 - anecdote
 - performances
5. Select two or three of these storytelling devices and identify:
 - who is representing whom, what, where, when, how and why
 - who or what is misrepresented, under-represented, or unrepresented
 - how else the same information might be represented
 - the relationship between the textual form and its meaning.⁴
6. As a class discuss the effects of the combination of these storytelling devices and how they shape the overall documentary to establish Darling's viewpoint.

⁴ Pope, Rob (2001), *English Studies Book. An introduction to Language, Literature and Culture*. p229

CONSTRUCTION OF CELEBRITY

The celebrity documentary

The celebrity documentary is a genre of its own and even within this category there are sub-categories depending on the type of celebrity (for example the music celebrity, the film celebrity, the intellectual). The style of the celebrity documentary is also influenced by its purpose.

Celebrity documentaries often try to

1. create links between the celebrity's private life and their public life
2. explore notions of identity
3. praise and reinforce the greatness of the celebrity (panegyric)
4. look for what is authentic in a world where the public face is often discredited
5. use the power and influence of celebrity to support a cause
6. use the celebrity as a commodity for merchandising.



Student activity: Class challenge

- In small groups choose one of the points above to explore.
- Develop a case to support the position that your chosen purpose is *the primary* purpose of the Paul Kelly documentary.
- Speak to a PowerPoint presentation to put forward your group's case, making sure that
 - you explain the concept you are addressing (eg authenticity, identity etc).
 - you have prepared an elaboration of key points in a summary
 - the PowerPoint contains stills or footage from the documentary.
- At the end of the challenge vote on which presentation was the most convincing.

What is celebrity? A theoretical perspective

According to Paul Dyer celebrities are 'elevated individuals'. Any biographical and autobiographical writing on the public personality focuses on:

- what makes the individual unique
- key events that led to recognition
- Traits that promoted stardom.

Audiences are looking for "the core of the individual and the roots of a causal relationship between the celebrity's actions and the successful consequences of those actions". Dyer believes that in many ways star images "correspond to novelistic notions of character ... with regard to roundness, development, interiority, motivation and consistency".⁵

Dyer also talks about their becoming "figures of identification" in that we want to identify with the look, behaviour and products associated with the star. This identification is achieved principally through the star's relation to social types (the rebel, the smooth operator, the glamour queen, the mogul). So there is a strong tension between the star's uniqueness and the star as a part of the recognizable fabric of society, outstanding yet normal.

⁵ Dyer, Paul, *Stars as Signs* p.243

In the star we “look for transparency, sincerity, authenticity to find the true person” who is a real person in private. There is a tension here: while texts surrounding the celebrity aim to create a coherent image through

- actions which logically lead to stardom through traceable cause and effect
- a rounded and consistent character with whom we can build a stable identification

the biography purports to be an attempt to uncover the “true person” who is usually the product of circumstance, often beyond personal control, and may be like most of us, inconsistent and to some extent erratic and unexplainable.

Consider these oppositions that Dyer discusses.

★ as person	vs	★ as image
★ as image	vs	★ as character
★ as auteur (creator)	vs	★ as text
★ as star	vs	★ as actor
★ as self	vs	★ as role

1. What does each pairing mean?
2. How does the documentary deal with the divide between private and public self?
3. Does the documentary deal with all these pairings? In what ways?



Complete the table below to consider how *Paul Kelly - Stories of Me* attempts to resolve the tension between the celebrity image and the “true” Paul Kelly.

Social type	The extent to which Paul Kelly is represented in this way	How this is conveyed? Consider: speakers, statements, actions, filmic techniques.
The family man		
The loving husband		
The battler		
The quintessential Australian		
The loser		
The advocate		
The everyday person		
The ambitious achiever		
The perfectionist		

- Using the information you have collected in the table above, have a class discussion in which you consider how successful the documentary is in appearing to resolve the tension between the man and the image.



Celebrities as signs

Paul Kelly isn't the only celebrity in this film. The interviewees include many different celebrities who know Paul professionally and personally. Each of the celebrities is like a sign. For example if a writer talks about Paul Kelly's lyrics as stories then the kind of authority that person has, endorses Paul Kelly as a writer.

Think about the celebrities and what they say – how does their status validate the point of view being shared?

Celebrity	Celebrity's audience	Comment	What attitude to Paul Kelly does this celebrity convey?	How does the celebrity status affect the audience?
Renee Geyer	Soul singer from 1970's attracts a Baby Boomer audience			
Richard Flanagan	Mainstream Australian novelist who appeals to an educated well read audience			
Fiona McGregor	Australian novelist and performance artist attracts people interested in experimental art which at times has been confronting			
Archie Roach	A child of the stolen generations, as a singer, songwriter and guitarist, he is a powerful voice for Aboriginal Australians. His career was helped along by Paul Kelly			
Megan Washington				
Rachel Perkins				
Kasey Chambers				
Any others you wish to add				



Celebrity as narrative arc

The rise and fall of celebrities is a common pattern that we see in the media and in art. In fact, it has become a genre and can follow a formula. Here is one formula suggested by Robert Waznak⁶.



Does this account of Paul Kelly's life follow this pattern? Complete the table below and then try to map his life based on the information we are given in the documentary. Use dates and specific detail.

Stages	Evidence from the documentary
A star is born with unconventional talent	
News of the star's success	
Questioning the star's ability to stay	
The star has "feet of clay"	
The star has a comeback	

Are the stages that Waznak has given sufficient?

Explain how this representation of Paul Kelly's life differs from the model?

Creating:

Write an essay in which you discuss:

To what extent does the departure from narrative structure affect dramatic tension in the documentary? What is gained and what is lost by approaching Paul Kelly - Stories of Me through the exploration of influences on Paul Kelly's work?

⁶ Waznak, Robert, "The media as saint maker and devil's advocate" in *America*, October 1997, Retrieved on November 11, 2012 at: <http://business.highbeam.com/410107/article-1G1-19898091/media-saintmaker-and-devil-advocate>

AN AUSTRALIAN VOICE?

This section examines Paul Kelly's expression of Australian experience through his songs. Students compare his interpretation of Australian life with those in other texts so that they may appreciate a range of stylistic choices and their effects on the responder.

Students address the Australian Curriculum content by

- **comparing texts in a variety of contexts, mediums and modes by**
 - explaining the relationship between purpose and context
 - analysing the style and structure of texts including digital texts
- **investigating the representation of ideas, attitudes and voices in texts by**
 - analysing the ways language features, text structures and stylistic choices shape points of view and influence audiences
 - evaluating the effects of rhetorical devices
 - analysing how attitude and mood is created
- **analysing and evaluating how and why responses to texts vary through**
 - the ways ideas, attitudes and voices are represented
 - analysing changing responses to texts over time and in different cultural contexts.
- **creating a range of texts by**
 - using imaginative, interpretive and persuasive elements for different purposes, contexts and audiences
 - experimenting with text structures, language features and multimodal devices
 - selecting and applying appropriate textual evidence to support arguments
- **reflecting on their own and others' texts by**
 - analysing the values and attitudes expressed in texts
 - evaluating the effectiveness of texts in representing ideas, attitudes and voices
 - explaining how and why texts position readers and viewers.

Often when we write about authors we frame our own expectations about the relationship between authors, texts and place. We might think that because an author writes about a social concern, a particular place or event, they create a sense of national identity. Another way to think about this is that the reader, viewer or listener layers his/her own experience on the text, sometimes a shared experience, sometimes a contrasting experience. Paul Kelly's songs create story spaces for audiences to bring their own experiences and make their own connections, exploring their own definitions of universal ideas about love, family, social justice and identity.

The selection of songs provides a snapshot of Kelly's interests and experiences with a view to considering the extent to which he may be said to reflect Australian life.



PAUL KELLY'S SONGS

Songs about Place

Richard Guilliat, in his essay *Songs Were The Problem* writes that Paul Kelly's use of Australian locations gives a universal experience an Australian flavour.

Then in 1984, word spread that [Paul Kelly] had done the unthinkable: moved to Sydney.

*From St Kilda to King's Cross is thirteen hours on a bus
I press my face against the glass and watch the white lines rushing past
And all around me felt like all inside me
And my body left me and my soul went running...*

('From St Kilda To Kings Cross')

...here was a song about exile and regret, perennial themes of folk music, yet rooted in the here and now of a contemporary Australian setting. Other songwriters had used local reference points before, as anyone who had heard Cold Chisel or Skyhooks (or Slim Dusty or Banjo Paterson) could tell you. But 'From St Kilda To Kings Cross' had the protean lyrical detail of experience actually lived, dropping you instantly into a wholly realised world. The song's 14 lines sketched a tale of its narrator leaving Melbourne for Sydney, swapping one seedy red-light district for another, arriving in soft rain to see the streets shining like a postcard, only to discover that 'everything goes on just the same'. His grasping friends circle him with hands outstretched, and the closing verse finds him longing for the ragged palm trees and tired vistas of the home he's just left. The closing line—'I'd give you all of Sydney Harbour/(All that land and all that water)/For that one sweet promenade'—was a wry provocation only an Australian could fully appreciate.

The places in the song ground this universal story of fear and longing to Australian specifics as does the following – a very different view of an Australian city.

Adelaide

The wisteria on the back verandah is still blooming
And all the great aunts are either insane or dead
Kensington Road runs straight for a while before turning
We lived on the bend it was there I was raised and fed
Counting and running as I go
Down past the hedges all in a row
In Adelaide, Adelaide

Dad's hands used to shake but I never knew he was dying
I was thirteen I never dreamed he could fall
And all the great aunts were red in the eyes from crying
I rang the bells I never felt nothing at all
All the king's horses all the king's men
Cannot bring him back again

Find me a bar or a girl or guitar
where do you go on a Saturday night?
I own this town
I spilled my wine at the bottom of the statue of Colonel Light
And the streets are so wide everybody's inside
Sitting in the same chairs they were sitting in last year
(This is my town!)

All the king's horses all the king's men
Wouldn't drag me back again to Adelaide,
Adelaide, Adelaide, Adelaide...



Student activity: close study

1. The three stanzas of this song relate to 3 phases of one's early life and, in fact, reflect Paul Kelly's own childhood.

How does each stanza characterise the persona's early years? You will need to consider the

- image of childhood created
- feelings arising out of this portrayal and
- language techniques for achieving these.

What is Kelly saying about the relationship of the past to the present? How can the verbs help us to see this?

2. Repetition is a feature of most songs, both in the body of a stanza and in the chorus. What is the effect of the repetition of "never" in the second stanza and the repetition of the place name "Adelaide" in the chorus?
3. In this song, Kelly alludes to nursery rhymes. Why do you think he does so and what is the significance of his movement from "Mary, Mary quite contrary" to "Humpty Dumpty"?
4. Identify the rhyming pattern of each stanza. When you notice a technique in any poem you have to think of how this connects to the meaning of the poem and its ideas. In this case, the change in rhyme is accompanied by change in the music and structure. How do these changes evoke the persona's attitude to Adelaide?
5. How does the music reflect the emotional landscape of the song?

Creating:

Using Paul Kelly's technique of sequencing associations, describe a place, person or event to evoke a strong sense of longing. You can write in prose or in verse but keep the length to 160 words or fewer.

Everyone remembers places in different ways – here are two other peoples' memories of the same place – Adelaide.

I've lived in Adelaide for little less than half my life, but it has always been my city. When I was a child, everyone in my family, like the rest of our small South Australian farming community, referred to Adelaide as 'Town'. The word always had an audible capital as though 'Town' were Adelaide's real name; from the vantage point of the farm, Town was the archetypal metropolis, the place where all human needs and desires could be met. Town was a place of traffic and bright lights, of department stores, medical specialists, movies, buses, and the newfangled discount supermarkets where you could buy a carload of non-perishable groceries in bulk for a fraction of their country cost: three months' supply of cornflour and cornflakes, ...crammed into the back of the station wagon for the three-hour drive home. Town meant the paternal grandparents, the orthodontist, the Royal Adelaide Show, the crowded beaches, the buying of shoes and winter clothes. Town was where the sporty kids from school went to compete at higher levels, and where the clever kids went away to do fifth year of high school as sad but stoic boarders.

Kerryn Goldsworthy, Adelaide UNSW Press, 2011 page 5-6

... When I remember the Midlands, it is almost always serene, windless and sunlit. It has a kind of enchantment. Yet I know we arrived in winter, that the frosts and winds can be bleak and bitter. In contrast I remember Adelaide in much darker hues. Although I know its reputation as a beautiful, graceful city, all my memories of it are imbued with the emotional texture of my early childhood. The past rises up ... distorting my memory of the climate. I spent many blistering, suffocating summers there visiting our father, my cotton dresses soaked with sweat. Yet when I conjure up a memory of Adelaide it is always cold, a permanent winter.

This is because my parents split in that dark winter after so many years of turmoil, and we left on a wintry night.

So this is Life: Scenes from a Country Childhood by Anne Manne Melbourne University Press, 2009, pp5-6

Read the extracts and then compare these to the song. You may find it useful to build on the following scaffold.

Point of comparison	Paul Kelly	Kerryn Goldsworthy	Anne Manne
Attitude to the city			
How this is conveyed by what is said			
How this is conveyed in choice of language and structure			
Effect on person responding to these texts			

Creating:

Use the information you have gathered above to write an explanation of the way we view place in our lives and in texts.

Write your own description of a place that means a lot to you. This can be as a song or as a memory.

Songs about social change⁷

One of the most significant events in Australian history has been the recognition of Aboriginal land rights. What began as a strike about wages and living conditions (Aboriginals were paid less than white men doing the same work) soon spread to address the more fundamental issue about a claim by Aboriginals for their traditional lands.



Student activity:

Read and view the following representations of this incident

1. A web page containing a fact sheet about the Wave Hill walk-off from the National Archives <http://www.naa.gov.au/collection/fact-sheets/fs224.aspx>
2. A Short film from Screen Australia's National Treasures series http://www.nfsa.gov.au/digitallearning/heritage/wattie_creek.html
3. The Youtube clip of Gough Whitlam giving leasehold title to Vincent Lingiari, representative of the Gurindgi people <http://www.youtube.com/watch?v=FdpVBHxpArl>

In small groups, take one of these texts and analyse its rhetorical qualities, considering

- who has created the text for what purpose(s) and for which audience(s)
- how it has been structured to achieve its purpose and engage the audience and
- its use of language.

Share your findings with the class.

Ballads have been an important form of cultural expression since the convict era. In modern times they have been seen as the poetry of the people through their connections with folk songs. They usually involve a story and have clear rhythm and rhyme schemes.

In small groups, prepare and present a readers' theatre⁸ rendition of one of the ballads below. Make sure that you cover both ballads across the class.

The Gurindji Blues	From Little Things Big Things Grow
Poor bugger me, Gurindji My name is Vincent Lingiari, came from Daruragu, Wattie Creek station. Me bin sit down this country Long time before the Lord Vestey Allabout land belongin' to we Oh poor bugger me, Gurindji. Poor bugger blackfeller; Gurindji Long time work no wages, we, Work for the good old Lord Vestey Little bit flour; sugar and tea	Gather round people I'll tell you a story An eight year long story of power and pride British Lord Vestey and Vincent Lingiari Were opposite men on opposite sides Vestey was fat with money and muscle Beef was his business, broad was his door Vincent was lean and spoke very little He had no bank balance, hard dirt was his floor From little things big things grow From little things big things grow

⁷ Further reading about Paul Kelly's involvement in Aboriginal Australian issues may be found in Rachel Perkins essay *Songman* in the book PAUL KELLY – THE ESSAYS published by Shark Island Productions available on iTunes.

⁸ MyRead website: http://www.myread.org/guide_theatre.htm

For the Gurindji, from Lord Vestey
Oh poor bugger me.

Poor bugger me, Gurindji,
Man called Vincent Lingiari
Talk long allabout Gurindji
'Daguragu place for we,
Home for we, Gurindji:
But poor bugger blackfeller, Gurindji
Government boss him talk long we
'We'll build you house with electricity
But at Wave Hill, for can't you see
Wattie Creek belong to Lord Vestey'
Oh poor bugger me.

Poor bugger me, Gurindji
Up come Mr: Frank Hardy
ABSCHOL too and talk long we
Givit hand long Gurindji
Buildim house and plantim tree
Longa Wattie Creek for Gurindji
But poor bugger blackfeller Gurindji
Government Law him talk long we
'Can't givit land long blackfeller, see
Only spoilim Gurindji'
Oh poor bugger me.

Poor bugger me, Gurindji
Peter Nixon talk long we:
'Buy you own land, Gurindji
Buyim back from the Lord Vestey'
Oh poor bugger me, Gurindji.
Poor bugger blackfeller Gurindji
Suppose we buyim back country
What you reckon proper fee?
Might be flour, sugar and tea
From the Gurindji to Lord Vestey?
Oh poor bugger me.

Oh ngaiyu luyurr ngura-u
Sorry my country, Gurindji.

Gurindji were working for nothing but rations
Where once they had gathered the wealth of
the land

Daily the pressure got tighter and tighter
Gurindji decided they must make a stand

They picked up their swags and started off
walking
At Wattie Creek they sat themselves down
Now it don't sound like much but it sure got
tongues talking
Back at the homestead and then in the town

From little things big things grow
From little things big things grow

Vestey man said "I'll double your wages
Seven quid a week you'll have in your hand"
Vincent said "Uhuh we're not talking about
wages
We're sitting right here till we get our land"
Vestey man roared and Vestey man thundered
"You don't stand the chance of a cinder in
snow!"
Vince said "If we fall others are rising

From little things big things grow
From little things big things grow"

Then Vincent Lingiari boarded an airplane
Landed in Sydney, big city of lights
And daily he went round softly speaking his
story
To all kinds of men from all walks of life

And Vincent sat down with big politicians
"This affair", they told him, "it's a matter of state
Let us sort it out, your people are hungry"
Vincent said "No thanks, we know how to wait"

From little things big things grow
From little things big things grow

Then Vincent Lingiari returned in an airplane
Back to his country once more to sit down
And he told his people "Let the stars keep on
turning
We have friends in the south, in the cities and
towns"

Eight years went by, eight long years of waiting
'Til one day a tall stranger appeared in the land
And he came with lawyers and he came with
great ceremony
And through Vincent's fingers poured a handful
of sand

From little things big things grow

	From little things big things grow That was the story of Vincent Lingiari But this is the story of something much more How power and privilege cannot move a people Who know where they stand and stand in the law From little things big things grow From little things big things grow
--	---

These songs are both ballads about the same event and yet their effect is quite different. Analyse the contrasts in these songs considering

- their approach to telling the story
- the treatment or meaning of 'place'
- their choice of language and syntax
- the effect of the rhyme
- their tone.



Now listen to

- the *Gurindji Blues* <http://www.youtube.com/watch?v=EdLllyhLewI>
Written in 1969 by Ted Egan and recorded then by Galarrwuy Yunupingu, this recording of the song sold 20,000 copies and it financed the tent embassy in Canberra for its first six months.
- *From Little Things Big Things Grow*, first played in 1991.

Ballads traditionally use tunes reminiscent of folk melodies.

- How are audiences (Aboriginal and non-Aboriginal) positioned to be accepting of the message of these songs? Consider the balladic form, their tune and point of view.



Student activity:

Class parliament: the issue: which is the more effective as a protest song?

- Students who think that *The Gurindji Blues* is the more effective protest, move to the right side of the room and those preferring *From Little Things Big Things Grow* move to the left.
- Take turns (alternating the right side and the left) to present a point to support your case. Any class member can make a point as long as he or she stands to make it and each point is backed up by evidence from the text. Try to convince as many people as you can to "cross the floor" through the strength of your argument.
- At the end of the discussion cast another vote.



Student activity:

Watch the advertisement for Industry Superfunds

<http://www.youtube.com/watch?v=dWMLIJ6QOKw>

Note: Superannuation is the money you put away during your working life to ensure you have enough for your years of retirement. Your employer is obliged to pay an amount of money, broadly based on your salary to supplement these savings if you retire over a certain age.

Class discussion:

- Why do you think Paul Kelly's song was chosen as the signature tune for this group of companies?
- How does the advertisement keep to and/or work against the original intention of the song?
- To what extent does changing the purpose and context of art damage its message?

Creating:

Your class is producing one episode of a television series called "Behind the Scene" in which iconic images from Australian history are fleshed out with the actions and motivations of people associated with the event.

Your group will choose one of the following

- Gough Whitlam
- Vincent Lingiari
- Lord Vestey
- workers from the Gurindji
- the photographer of this image, Mervyn Bishop.

Use the information you have gained from the texts above, develop a photomatic presentation (a series of stills presented in sequence with a voice over) to show how your section of the program could be shot and edited together.



⁹ Acknowledgement of image: <http://www.powerhousemuseum.com/collection/database/?irn=344580>



Songs about relationships¹⁰

CARELESS

How many cabs in New York City, how many angels on a pin?
How many notes in a saxophone, how many tears in a bottle of gin?
How many times did you call my name, knock at the door but you couldn't get in?
I know I've been careless

I've been wrapped up in a shell nothing could get through to me
Acted like I didn't know I had friends or family
I saw worry in their eyes, it didn't look like fear to me
I know I've been careless (I took bad care of this)

Like a mixture in a bottle, like a frozen-over lake
Like a longtime painted smile I got so hard I had to crack
You were there, you held the line, you're the one that brought me back

I know I've been careless (I lost my tenderness)
I've been careless (I took bad care of this)

How many cabs in New York City, how many angels on a pin?
How many notes in a saxophone, how many tears in a bottle of gin?
How many times did you call my name, knock at the door but you couldn't get in?
How many stars in the milky way, how many ways can you lose a friend?

Student activity: close study

1. In pairs, consider each question in lines 1 to 3 one at a time and in order. What is the effect of each on the listener?
2. What is the effect of all of them together?
3. Note the use of caesura, the pause between the two parts of each line. What is the relationship between the two questions on each line?
4. What do you imagine the question: *How many angels on a pin* means? Now look up the phrase on the Internet. Does the information change your reading of the line? What is Paul Kelly saying about the persona in the song by using this expression?
5. How does the music and Paul Kelly's voice capture the punctuation in the song? Consider the brackets in particular.
6. Each stanza of the song has a similar structure but modifies the pattern as the song progresses. Graphically represent the structure to demonstrate its development, noting its repetitions and variations. Compare your representation with others in the class. Which is able to communicate the structure most clearly and accurately?
7. Listen to the performance again and describe how the music varies for different parts of the argument.
8. What do you think is the purpose of the persona's argument in the song? How effective is it? Would you let him get away with it?

¹⁰ Further reading about how Paul Kelly's relationships influence his songs can be found in David Leser's essay *Love is the Law* and Alex McGregor, *My Cousin the Songwriter* in the book PAUL KELLY – THE ESSAYS published by Shark Island Productions available on iTunes.



‘Careless’ (26:28)

In music, the use of harmony and texture is integral to the success of the song, and in this performance, Paul Kelly’s band uses different techniques such as falsetto background vocals, the use of harmonica and a tight blend of tone colour to bring the song together.

Specifically listen to the backup singer who sings in a very high voice called falsetto. Do some research on this type of singing and see if you can find other artists who used this musical technique as part of their performance.

Consider how the concepts of music are used in the song. Provide a brief description of these aspects in your own words. *e.g., the melody is sung at a high pitch and is a very repetitive shape which can be easily sung.*

- pitch (melody and harmony)
- duration (rhythm and metre)
- texture (layers of sound)
- performing media (instruments)
- tone colour (quality of sound)

Using the outline below, plot out the structure of *Careless*, using clearly devised indicators for sections of the music such as introduction (I), Verse (V), Chorus (c) etc and try to describe what is happening for each concept.

	Section	List of Instruments used
Eg	I – Introduction	Guitar plays accompaniment, solo vocal line etc
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____



Understanding the importance of a memorable melody in music

As you listen to the performances of 'To Her Door' and 'Deeper Water' you will need to describe the way that Paul Kelly has composed each song and the ways that he has created the melody of each. The importance of this task is to understand that most successful popular rock songs have very catchy choruses which can be easily sung and performed. These TWO songs are presented for study in this context. Although both are different in their lyric and focus, they utilize similar musical characteristics throughout.

To Her Door (10.02 – 13.30) and Deeper Water (40:12)

'To Her Door'

1. What instruments are used to accompany the vocal of Paul Kelly?
2. How would you describe the structure of the lyric and the way that the melody is composed and related to this? Is there a sense of repetition used?
3. The three words resonate like an Anthem, with three notes descending easily, but combined with the words 'out the door' or 'to her door' they have become both iconic musically and lyrically. What makes such a simplistic but effective juxtaposition of music and text so powerful?
4. What are the other instruments used as the piece progresses and how do these add to the musical performance?
5. Look at the scansion of the text and the importance of rhyme and metre. Using the terms, *verse*, *chorus*, *bridge* etc, outline the structure of the song. Do you see similarities in the way Paul Kelly designs and scans the lyrics?

TO HER DOOR

They got married early, never had much money
Then when he got laid off they really hit the skids
He started up his drinking, then they started fighting
He took it pretty badly, she took both the kids
She said: "I'm not standing by, to watch you slowly die

So watch me walking, out the door"
She said, "Shove it, Jack, I'm walking out the fucking door"

She went to her brother's, got a little bar work
He went to the Buttery, stayed about a year
Then he wrote a letter, said I want to see you
She thought he sounded better, she sent him up the fare
He was riding through the cane in the pouring rain
On Olympic to her door

He came in on a Sunday, every muscle aching
Walking in slow motion like he'd just been hit

Did they have a future? Would he know his children?
Could he make a picture and get them all to fit?
He was shaking in his seat riding through the streets
In a silvertop to her door

Student activity:

Write your own verse and chorus that would work with the melody from the song. If you have a piano or guitar in class, play the chords to accompany the song and get the rest of the class to sing and perform it.



Songs about life¹¹



Deeper Water

1. Listen to the delivery of the main verse and try to work out the rhyme and scansion – metre of the text.
2. How is it similar or different in structure to the song 'To Her Door'?
3. Is there a similar use of musical repetition? If so, why do you think this is such an important component of being a successful songwriter?
4. Why is the phrase 'Deeper Water' so easy to sing and so memorable musically?
5. How many different notes are used in the composition of the melody of the chorus over the words 'Deeper Water'?

DEEPER WATER

On a crowded beach in a distant time
At the height of summer see a boy of five
At the water's edge so nimble and free
Jumping over the ripples looking way out to sea

Now a man comes up from amongst the throng
Takes the young boy's hand and his hand is strong
And the child feels safe, yeah the child feels brave
As he's carried in those arms up and over the waves

Deeper water, deeper water, deeper water, calling him on

Let's move forward now and the child's seventeen

¹¹ Further reading about Paul Kelly's family can be found in Alex McGregor, *My Cousin the Songwriter* in the book PAUL KELLY – THE ESSAYS published by Shark Island Productions available on iTunes.

With a girl in the back seat tugging at his jeans
And she knows what she wants, she guides with her hand
As a voice cries inside him - I'm a man, I'm a man!

Deeper water, deeper water, deeper water, calling him on

Now the man meets a woman unlike all the rest
He doesn't know it yet but he's out of his depth
And he thinks he can run, it's a matter of pride
But he keeps coming back like a cork on the tide

Well the years hurry by and the woman loves the man
Then one night in the dark she grabs hold of his hand
Says 'There, can you feel it kicking inside!'
And the man gets a shiver right up and down
his spine

Deeper water, deeper water, deeper water, calling him on

So the clock moves around and the child is a joy
But Death doesn't care just who it destroys
Now the woman gets sick, thins down to the bone
She says 'Where I'm going next, I'm going alone'

On a distant beach lonely and wild
At a later time see a man and a child
And the man takes the child up into his arms
Takes her over the breakers
To where the water is calm

Deeper water, deeper water, deeper water, calling them on



After this watch the section of *Paul Kelly - Stories of Me* again and this time, discuss how the lyrics of the song are reflected through the type of music that is presented.



Stories and Paul Kelly (28.00)

The film producer and good friend talk about Paul Kelly's songs and how they have become reflections of his life. The quote 'the songs are not about himself, they are stories' is an interesting way to view his catalogue of songs over the years.

1. Choose one of the remaining songs in the documentary of your own liking and select a portion of the lyrics used.
2. Consider how this extract may be representative of Paul Kelly's own journey.

What the extract is about	Ways it reflects Paul Kelly's journey	Ways it is different

3. Listen closely to the music used to accompany the song. Describe the music and the instruments used.
4. Paul Kelly has the ability to use well-crafted repetitive chord patterns as the basis of the harmony and structure of many of the great songs he has written.
 - a. Select several related chords from a key such as A minor, E minor, C, D, G etc and try to create a simple but well-structured pattern of music.
 - b. If you have access to computer composition software or an instrument, compose a chord pattern as the basis of the song.
Think in 4 bar phrases of 4/4 time, perhaps changing chords once or twice a bar.
 - c. Write down the chord progression.
5. Now you have written this, try to create a stanza of lyrics that tell a brief tale of something you have done or experienced in your own life. Think about how this story can become a melody and then work with the accompaniment you have created. Think back to the anthem like melodies of 'To Her Door', whereby the catch of the song or 'hook' is what makes it work.
If possible share your work in class, and then record different versions of the song to make it work as a composition.

CREATING TEXTS

The documentary *Paul Kelly - Stories Of Me* deals with writing and performing songs but there is more to creating texts that can be explored through the film. This section deals with how texts are created, the forms they take, their codes and conventions and how they are influenced by other texts. Students are asked to analyse how texts are created, create their own texts in different modes and media, and reflect on the nature of story-telling and creativity itself.

Students address the Australian Curriculum content by

- **comparing texts in a variety of contexts, mediums and modes by**
 - explaining the relationship between purpose and context
 - analysing the style and structure of texts including digital texts
 - evaluating similarities and differences between hybrid texts.
- **investigating the representation of ideas, attitudes and voices in texts by**
 - analysing the ways language features, text structures and stylistic choices shape points of view and influence audiences
 - evaluating the effects of rhetorical devices
 - analysing the effects of using multimodal and digital conventions
 - analysing how attitude and mood is created.
- **analysing and evaluating how and why responses to texts vary through**
 - the impact of language and structural choices on shaping own and others' perspectives
 - the interplay between imaginative, persuasive and interpretive techniques
 - the ways ideas, attitudes and voices are represented
 - analysing changing responses to texts over time and in different cultural contexts.
- **creating a range of texts by**
 - using imaginative, interpretive and persuasive elements for different purposes, contexts and audiences
 - experimenting with text structures, language features and multimodal devices
 - developing and sustaining voice, tone and style
 - selecting and applying appropriate textual evidence to support arguments
 - using accurate metalanguage.
- **reflecting on their own and others' texts by**
 - analysing the values and attitudes expressed in texts
 - evaluating the effectiveness of texts in representing ideas, attitudes and voices
 - explaining how and why texts position readers and viewers.

WRITING THE SONGS

Poetry and song lyrics

Poetry has been sung from ancient times; King David's psalms were sung accompanied by the lyre. Troubadours in the Middle Ages roamed the country singing ballads and other poetry to royal courts and in the homes of nobles. But contemporary song lyrics arise more directly from the lyrics made popular by the Romantics.

We can recognise the features of lyrics of popular music in William Wordsworth's *Preface to Lyrical Ballads* (1800):

THE FIRST volume of these Poems ...was published, as an experiment, which, I hoped, might be of some use to ascertain, how far, by fitting to metrical arrangement a selection of the real language of men in a state of vivid sensation, that sort of pleasure and that quantity of pleasure may be imparted, which a Poet may rationally endeavour to impart.

The principal object, then, proposed in these Poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible in a selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect; and, further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement.



Student activity

Highlight any statements about Wordsworth's motivation for writing the *Lyrical Ballads* which resonate with your own experience of song lyrics.

Lyric poetry is expressive and tends to focus on feeling. Poetry and song lyrics share certain qualities. Both

- engage the reader and listener emotionally
- benefit from evocative and compelling diction
- use effective imagery
- can benefit from the clear rhythm and rhyming pattern
- can also be made up of verses (stanzas) and refrains.

A refrain is more commonly a feature of song lyrics rather than poetry and is used to vary the rhyming pattern, to emphasise an idea (usually the logical conclusion of a verse) and carries the most tuneful part of the song, bringing it to a satisfying musical close.

Student activity: writing a refrain

Below is one of the Lucy poems from Wordsworth's *Lyrical Ballads*.

She dwelt among the untrodden ways
Beside the springs of Dove,
A Maid whom there were none to praise
And very few to love:

A violet by a mossy stone
Half hidden from the eye!
Fair as a star, when only one
Is shining in the sky.

She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and oh,
The difference to me!

Write a refrain for this poem that could be sung after each stanza. It will need to

- be the most "catchy" line/s of the poem
- bear repeating and
- convey the essential idea or feeling of the poem as a whole.



Patterns and repetition

Here are excerpts from 'To Her Door' and 'Deeper Water', using full manuscript. Have a look at the way that the melody is structured and the use of repetition which is evident in both the chord progression and the shape of the melody and rhythmic ideas with the text.

Try to sing and play these melodies and then describe how they have been created, particularly looking at the use of repeated ideas throughout.

Comparison of Verse Structure and Design

To Her Door - Verse

1. They got mar-ried ear - ly, Nev-er had no mon - ey.
2.3. See additional lyrics

Then when he got laid off They real-ly hit the skids,

Deeper Water – Verse

crow-ded beach in a dist-ant time at the height of summi-er see a
man comes up from a-mongst the throng takes the young boy's hands and his

boy of five strong At the wat-ers' edge so nim-ble and free jump-in'
hand is strong And the child feels safe yeah the child feels brave As he's

o-ver the ripp-les_ look-ing way out to sea. carr-ied in those arms_ up and Now a

Look at the very similar musical shape of the short phrases for both songs, as well as the same type of repeated chord pattern, which makes the song very memorable.

Write a brief description of the melody and accompaniment for each song below.

Comparison of chorus structure To Her Door – Chorus

She_ said: "I'm_ not stand - ing by_ to watch you slow - ly die, _

So watch me walk - ing out the _ door," _

out the _ door, _

out the _ door, _

out the _ door, _

Deeper Water – Chorus

The musical score for the chorus of 'Deeper Water' is presented on three staves. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in treble clef. Chord diagrams for D/F#, G, and C are provided above the staff. The lyrics are: 'o - ver the waves Deep - er wa - ter', 'Deep - er wa - ter', and 'is call - ing him on'.

Sing the choruses from both songs and discuss their use of repetitive patterns to make the song memorable and easy to sing. Write out some similarities and differences.



Theft or creative inspiration?

From *Paul Kelly - Stories Of Me* (16:38 - 17:20)

Interviewer: *There's a classic saying: good poets borrow, great poets steal... that seems to apply to your songs particularly, Paul.*

Paul: *Yeah, well we all steal a lot. Well yeah if you borrow something it's quite obvious that you've borrowed it but if you steal something, a good thief will, will hide it, or you know absorb it somehow.*

Alex: *Paul steals a lot. He's a really good thief. He steals from lines and words and phrases... from family and friends, from what he's reading, what he's hearing. It's all out there in the ether and he's the one with the butterfly net trying to catch them.*

Compare the statements above with Roland Barthes' idea of composition

*We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture.*¹² (Page 11)

This "tissue of quotations", this intertextuality, enriches our response to a text. It places the text within certain cultural contexts for us and, when we respond to it, carries echoes of other texts we have experienced. This overlaying of meanings makes one's response to a text more intricate and potentially more individual.

¹² Roland Barthes, "Death of the Author" from *Image, Music, Text*, 1977

Intertextuality is about the connections from one text to another and “describes the way texts of all kinds are bound together by the broader reading and writing practices of a culture”¹³. Sometimes intertextuality is explicit as in the case of allusion when another text is drawn upon overtly but mostly it is implicit. In these instances intertextuality echoes the language of certain types of text (such as archaic or particular forms of street slang), forms of other texts or genres and their conventions.

By using an idea or a line from another text the author, speaker or film maker is able to create a more complex connection with the reader.

In her essay *Words Matter*, Sophie Cunningham (author and publisher) says:

[I]t's worth remembering that Kelly doesn't always tell the truth—or, more to the point, truth changes. My stepfather, an English teacher, put it to me this way: "Writers often say they're influenced by one person or other, by one thing or other, after the event. But they're often making it up." Think of Kelly as an unreliable narrator and a shameless one at that. A man who's not afraid to assemble songs from the bits and pieces of other people's lives as well as his own. All Kelly's friends probably wonder if they've been used in a song some time or other. They probably have been, along with people he's been watching on the tram, or met after gigs, or heard speak at weddings and funerals. But by the time some fleeting moment or conversation has been forged to suit the purposes of the song, it has been transformed.

Words can be a form of punishment or they can be offered as a gift but nobody owns them (to put, for a brief moment, endless arguments about copyright aside). The trick is to take the songs back and make them your own. It's what happens in the space between the writer and the reader, the singer and the listener, where things get interesting.

¹³ Moon, Brian, *Literary Terms: A practical Glossary* Chalkface Press, 1999, p.69



Exploring the influence of other texts¹⁴

Implicit intertextuality: Blues for Skip (23:32 - 25:10)

In this song, Paul Kelly talks about the difficulty of not being able to write a song over a long period and the subsequent use of other performers to assist in the act of creating music.

Watch and listen to 'Blues for Skip' and note the connections between this song and the singing of Skip James. Observe and discuss how Paul Kelly has modelled aspects of his song on both the lyric structure and music of Skip James.

In 'Blues for Skip', he uses the traditional Blues structure, whereby the opening stanza is repeated and then one additional stanza completes the verse. The story is often one of sadness or remorse, which is typically why this type of song is referred to as 'The Blues'.

Babe, there's no water in the well
Babe, there's no water in the well
I gotta funny feeling, we're in for quite a spell

How do you think that the lyric reflects Paul's state of mind at the time of writing this song?

Using this structure write your own lyric about something, perhaps even 2-3 stanzas. Try to sing this in class using a simple accompaniment.

Explicit intertextuality

Obvious references to other texts are also called allusions. When the reference is to the Bible it is called a Biblical allusion; references to Greek and Roman texts are called Classical allusions; references to a particular historical period are historical allusions; references to TV shows or other popular texts are called popular culture allusions.

In the song 'Adelaide' Kelly alludes to the nursery rhymes, *Mary Mary*, *Quite Contrary* and *Humpty Dumpty*. The reference to "all in a row" reminds us of childhood and childhood memories and suggests the orderliness of childhood innocence. Moving to *Humpty Dumpty* introduces the disintegration of that happy world as Humpty Dumpty falls and cannot be put together again. When we hear this rhyme we bring our knowledge of the poem and we know that this indicates the end for his father who is sick and also indicates the end of Kelly's childhood innocence.

¹⁴ Further reading about the influence of other texts on Paul Kelly's compositions can be found in the following essays from the book PAUL KELLY – THE ESSAYS published by Shark Island Productions on iTunes: Sophie Cunningham, *Words Matter*; Nicholas Tonti Filippini, *Paul Kelly and God*; Toby Creswell, *Jukebox Baby*



PAUL KELLY - STORIES OF ME CREATING TEXTS

Student activity: understanding intertextuality

In the song 'Dumb Things' Kelly writes about life and he says: "I melted wax to fix my wings". This is a classical allusion to the myth about Icarus and Daedalus. Look up the myth to understand what this reference means and consider how it works in the context of the song.

I melted wax to fix my wings
I've done all the dumb things

Meet Me in the Middle of the Air – (55:50 – 57:28)

Paul Kelly has composed this song, with reference to Psalm 23 from the Bible.

I am your true shepherd
I will lead you there
Beside still waters
Come and meet me in the middle of the air
I will meet you in the middle of the air

I will lay you down
In pastures green and fair
Every soul shall be restored
I will meet them in the middle of the air
Come and meet me in the middle of the air

Through the lonesome valley
My rod and staff you'll bear
Fear not death's dark shadow
Come and meet me in the middle of the air
I will meet you in the middle of the air

With oil I shall anoint you
A table shall I prepare
Your cup will runneth over
Come and meet me in the middle of the air
I will meet you in the middle of the air
In my house you'll dwell forever
You shall not want for care
Surely goodness and mercy will follow you
Come and meet me in the middle of the air
I will meet you in the middle of the air

Psalm 23

Psalms are songs of praise and were originally sung. King David, the purported author, was a poet and musician as well as a warrior and king.

- 1: The LORD is my shepherd; I shall not want.
- 2: He maketh me to lie down in green pastures: he leadeth me beside the still waters.
- 3: He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.
- 4: Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.
- 5: Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.
- 6: Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the LORD for ever.

King James Version <http://etext.virginia.edu/toc/modeng/public/KjvPsal.html>

Student activity:

1. Highlight the metaphors in Paul Kelly's song that are taken directly from the King James' version of Psalm 23.
2. What are the differences in the wording of the two texts?
3. Who is speaking in each text? How does this affect the meaning?
4. What is the hymn inviting you to feel? What is the song inviting you to feel?
5. Both texts are strongly metaphorical. Which metaphor is your favourite in each text? Explain your choice.
6. What do you think is intended by meeting "in the middle of the air"?
7. How does intertextuality contribute to the effects of this contemporary song?
8. What is the effect of the chorus and its frequent repetition?
Come and meet me in the middle of the air
I will meet you in the middle of the air



Listen to the song 'Meet Me in the Middle of the Air' and examine the structure of the music used to support the lyrics and intent of the song.

As a class, have a go at listening to, then singing this song with others. Experiment with different interpretations to understand how the personal delivery can influence the intent of the song.



In representing the emotion and meaning of text and the story that often hides in the lyric of the song, different performers elicit different emotions as they sing.

- Listen to the TWO contrasting representations of this song and create your own interpretation of the intent and meaning behind each performance.
- As you watch each performance, list any words that come to mind in the boxes below, trying to find similarities and differences in the quality of vocal delivery.

Paul Kelly	Megan Washington

- Describe why the melody is so haunting yet memorable? Describe the way that pitch has been used to create such an effective song.
- Megan Washington sings this live and unaccompanied at the link below. Go to this link and watch her performance. Why does the song work so well unaccompanied?
<http://www.abc.net.au/triplej/media/s2821389.htm>

Melody – In music, melody refers to the way that the tune is delivered and the range of different pitched (high or low notes) that the instrument uses.

Tone – refers to the quality of the sound and is often dependent upon the instrumental type and the control of the performance.

- As you listen to Megan Washington’s performance what are some of the additional things that she does as she sings to create and develop the emotion attached to the text?

Class discussion: How original is “originality”?

- Is creativity only about doing something no one else has done or is it about taking a spark from somewhere else and changing it in an original way?
- On the other hand does borrowing lines, words or ideas mean that you breach copyright?

The exchange in the film about thieving may be delivered as a joke and it may be that we expect creative people to borrow but the reality is that plagiarism breaches copyright law.

In 2011 the band Men at Work was accused of breaching copyright in their song *Down Under*¹⁵ which partly used the tune of *Kookaburra sits in an Old Gum Tree*. Was this a fair decision¹⁶? Or was the song so well known that it had gone “public”?



Student activity: On the shoulders of giants

In the documentary there are many associations established between Paul Kelly and iconic literary authors and musicians. The documentary establishes a strong link between key male figures drawn from popular culture and canonical literary contexts.

- In groups, take a section of the documentary and track through it to find references to canonical musicians and authors, noting who they are, what they have created and what discernible influence they have had on Paul Kelly’s work. You may find it helpful to organise your notes in a table such as the one below.

Musician / author	Work	Influence on Paul Kelly’s work.

- Why do you think the documentary places the work of Paul Kelly within the textual network that makes up a cultural tradition?
- How do these references add to the cultural value of Paul Kelly’s work?

¹⁵ Official video: <http://www.youtube.com/watch?v=xhnn6yb4Mmc>

¹⁶ Sydney Morning Herald, February 4, 2010, *Men at Work’s Down Under ripped off Kookaburra: court*. <http://www.smh.com.au/small-business/men-at-works-down-under-ripped-off-kookaburra-court-20100204-nfiq.html>



Student activity: think, pair, share...and think again.

1. Respond to the comment by Paul Kelly from the documentary where Kelly states:

Yeah well I yeah we all steal a lot. Well yeah if you borrow something it's quite obvious that you've borrowed it but if you steal something, a good thief will, will hide it, or you know absorb it somehow. (16:40)

What does this tell you about his process of composition? To what extent does it shed light on your own? You may want to draw connections between the challenges you face when creating your own texts, especially the desire to create *original texts* of your own.

2. Write a brief reflection on how you approach "creative" writing. What helps you get ideas and how do you try to develop them?

MAKING THE DOCUMENTARY

The idea of documentary relates to the methods of historians who rely on written documents and manuscripts as primary sources of evidence. Using all the tools of film-making: camera, sound, actors, images and words, documentaries create a sense of authenticity within the narrative form.

Codes of the documentary

Documentary, like all texts, tends to follow certain codes and conventions which shape our responses. We respond in particular ways to the way information is relayed through sight and sound. Information is not accidentally collected but often orchestrated. This idea is particularly important to remember when considering reality documentaries.

The ingredients from which all documentaries are made are picture and sound. Rabiger¹⁷ explains that these are

Picture

- Action footage of people, landscape and objects
- People talking to each other, in an interview or as a monologue
- Re-enactments of real or hypothetical events
- Library footage (archival or recycled from other films)
- Blank screen so that we can reflect on what we have seen or to give attention to sound.

Sound

- Voice-over
- Narration by narrator, author or participant
- Synchronous sound
- Sound effects
- Silence to give heightened awareness of the image.

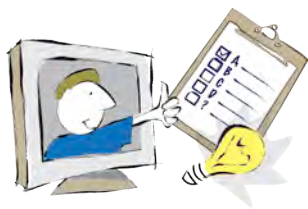
Student activity: close study

In groups choose one of the above ingredients of documentaries and

- track its use in *Paul Kelly - Stories of Me*
- explain why it is used at particular points in the film and its effects.

Present your findings to the rest of the class using extracts from the movie as evidence.

Class discussion: How does the documentary interweave objective and subjective elements? Is the final effect more objective or subjective?



Student activity: developing a post-production script

A post production script is the film on paper, every aspect of it transcribed and aligned. Here is an extract from the Post Production Script of the film *Paul Kelly - Stories of Me*.

- View the section of the movie transcribed here and as you do so, annotate these pages to label the conventions of this kind of text, including layout, formatting and abbreviations.

¹⁷ Rabiger, Michael (2004), *Directing the Documentary*, Focal Press, Oxford, UK

<u>Vision:</u>	<u>Spot No.</u>	<u>Dialogue/SFX:</u>	<u>Dialogue In:</u>
PAUL KELLY TO CAMERA.		(SYNC) thinking about that.	01.48.56
TONY KELLY TO CAMERA.	227	TONY Well she came into the room and said, ah your father died one o'clock last night, had a heart attack. You need to get out of bed, get dressed and come and have breakfast and get to school.	01.48.58
<u>Super Title:</u> 01.48.59 Tony Kelly BROTHER			
PAUL KELLY TO CAMERA.	228	PAUL Yeah mum just thought well what's the point of you know no point moping around the house so off to school we went.	01.49.13
B & W PHOTO OF PAUL'S FATHER.	229	PAUL (SINGING) (V/O) <i>I woke up one summer morning He was gone</i>	01.49.23
PAUL PERFORMING: "GOING ABOUT MY FATHER'S BUSINESS".		(SYNC) <i>Soft light through the window breaking for my son Going about my father's business Doing my father's time What's done to me I'll do to mine</i>	01.49.31
B & W PHOTO OF PAUL AS A CHILD.	230	KAARIN (V/O) I think that would've had a major effect on a boy at that age about to come into being a, you know, on the brink of being a ...	01.49.56
KAARIN FAIRFAX TO CAMERA..		(SYNC) man and to lose, lose your father.	01.50.04
ARCHIVAL FOOTAGE: PAUL KELLY SITTING IN A ROOM.	231	HILARY (V/O) One day he was in his piano room working and I, I knocked on the door and went in and I found him ...	01.50.07
HILARY KELLY TO CAMERA.		(SYNC) uncontrollably weeping over the keyboard.	01.50.15
<u>Super Title:</u> 01.50.15 Hilary Kelly FORMER WIFE			
ARCHIVAL FOOTAGE: HILARY LOUNGING AROUND WITH PAUL.	232	(V/O) And then I put my arms around him and said you know, 'Paul, what's wrong? What's happened?' and he, he sort of after a moment he pulled himself together and he said, 'I'm, I'm remembering what the feeling was when my father died'.	01.50.19
B & W PHOTO OF PAUL AND HIS FAMILY.	233	KAARIN (V/O) He cares so much about his kids Declan,	01.50.41

Vision:	Spot No.	Dialogue/SFX:	Dialogue In:
Super Title: Declan	01.50.41	Maddy and Mem. And I think part of that too comes from not growing up with a dad.	
Super Title: Memphis Maddy	01.50.44		
KAARIN FAIRFAX TO CAMERA.	234	(SYNC) But I'm not sure if he was ever given proper time to grieve his dad. I sort of feel like he was kind of forced to just get on with it and I can kind of see that as the way he runs his life a bit, just get on with it.	01.50.53
Super Title: Kaarin Fairfax Former Wife	01.50.53		
ARCHIVAL FOOTAGE – 1964: THE BEATLES IN ADELAIDE.	235	ANNOUNCER (V/O) There they are. The Liverpool lads have taken Australia by storm. Adelaide gives them the greatest welcome in its history. The city of churches wants the Beatles yeah yeah yeah.	01.51.10
Super Title: Adelaide 1064	01.51.14		
B & W PHOTOS OF PAUL AND HIS BROTHERS.	236	PAUL (SINGING) (V/O) <i>I was standing in the schoolyard</i>	01.51.24
Sub Title: I was standing in the schoolyard	01.51.24		
Sub Title: I guess it was sometime in 1965	01.51.32	<i>I guess it was sometime in 1965</i>	01.51.31
ARCHIVAL FOOTAGE: A FOOTY MATCH BEING PLAYED AT AN OVAL.		<i>Just me and my friends listening to the radio</i>	01.51.38
Sub Title: Just me and my friends listening to the radio	01.51.39		
Sub Title: A song came on called I feel fine	01.51.45	<i>And a song came on called "I Feel Fine".</i>	01.51.45
ANNE KELLY TO CAMERA.	237	ANNE He was dux of Rostrevor, his school.	01.51.51
B & W PHOTOS OF PAUL AND HIS SPORTS TEAMS.	238	(V/O) Sports mad and he got into the first eighteen which is the AFL footy code. The first eleven for cricket. Apparently he was the tennis champion.	01.51.55
ARCHIVAL FOOTAGE: BOYS RUNNING.	239	DECLAN (V/O) When it comes to sport, he is, there's a ...	01.52.04
DECLAN KELLY TO CAMERA.		(SYNC) a hidden competitor under there that's not immediately obvious but fierce.	01.52.07

- This script represents about three minutes of footage. Consider the complexity of the editing process by completing the table below

Content	Number	Film technique
People interviewed		
Questions asked		
Music included		

- Take another section of the documentary and, working in pairs, watch three minutes of the film and write the production notes. Write a reflection on the process: How easy or difficult do you find the task?

The interviews

Ian Darling, the director, writes in *Who is Paul Kelly*, an essay on making this film

Many of my favourite moments involved the intense discussions with...[cinematographer] Simon Smith before the interviews started. On one occasion I dug my heels in when it came to filming Deborah Conway in her blood-red kitchen. To me, it was a wonderful evocation of love. Simon argued that we could achieve the same result with greater subtlety in the living room, if we placed a pink cushion strategically in the background. That way the camera would bring out the red in Deborah's sensual lips. Simon prevailed and Deborah ended up owning the screen!



Student activity: analysing filming techniques

Create a new section of the web site <http://www.paulkellythemovie.com.au/home/> that

- explains how the interviews were filmed and
- invites comments from viewers on the interviews themselves and their filming.



The first page of your section will have hyperlinks to some of the following:

MARTIN ARMIGER	RICHARD GUILLIATT	JOHN KINGSMILL
MICHAEL BARCLAY	SPENCER P. JONES	CHRIS LANGMAN
KEV CARMODY	ANNE KELLY	DAVID LESER
LEE CASS	DAN KELLY	PETER LUSCOMBE
KASEY CHAMBERS	DAVID KELLY	ALEX MCGREGOR
DEBORAH CONWAY	DECLAN KELLY	FIONA MCGREGOR
STUART COUPE	HILARY KELLY	JOHN O'DONNELL
KUTCHA EDWARDS	MARTIN KELLY	RACHEL PERKINS
KAARIN FAIRFAX	MARY JO KELLY	ARCHIE ROACH
RICHARD FLANAGAN	SHEILA KELLY	JON SCHOFIELD
ROBERT FORSTER	TONY KELLY	NICHOLAS TONTI-FILIPPINI
RENEE GEYER	JOHN KELLY	MEGAN WASHINGTON

Work in small groups to develop your pages of the web site, each group taking a different interviewee to analyse. You will need to address the questions below and you may include sections of the movie to illustrate any points you are making. If you are unable to use web development software, use an application such as PowerPoint to simulate the effect.

- What film techniques are used to engage the audience? What is their effect?
Consider the choices of composition including
 - the interviewer placed off-screen and editing out of questions
 - use of the rule of thirds
 - the direction of the subject's gaze
 - what the location/mise-en-scene might indicate about the interviewee and the nature of the interview
 - how the interview relates to its surrounding film footage.
- How is the subject filmed?
The interviews were filmed using 2 cameras set in the same position but with different lenses – one for wide shots and one for close-ups.
Consider
 - the effect of using wide shots and close-ups
 - how the interplay of these shot types reflect the content.

Composition and editing for effect

The most crafted part of the film is its opening. Beginning with a shot of beribboned barbed wire, it moves to the cane cutting scene and the opera in the fields. The expectations of the documentary are subverted at the outset by a scene that reads as a dream sequence or idealised memory.





How does the film-maker achieve this?

Consider set design, sound, lighting and shot composition, the use of colour and costume, point of view and editing.

The contrast, the following scene of Paul Kelly singing *Dumb Things* at a pub concert brings us back to reality. How is stark contrast achieved? Consider the same points as above.

You should also consider aspects of the filming process:

- The opening scene uses 2 cameras with boom arm rig and jib plus dolly
- The pub scene uses 7 cameras, some stationary and others hand held. All cameras are on Paul Kelly and the band on stage.

To what extent does the film's opening succeed in engaging the audience?



Creating a documentary text

Stories take many shapes. The same story may be told in different modes and media, with resoundingly different impacts. Stories may be told mimetically, *showing* or *revealing* the story, or diegetically, *telling* the story. In this activity students create an additional piece of footage suitable for inclusion in the documentary.

A documentary is shaped by

- its *kairos* - the timeliness of its publication to coincide with particular social events,
- its relationship between speaker, audience and subject,
- the ways it uses appeals to *logos*, *pathos* and *ethos* to engage readers and viewers (*Logos* refers to its appeal to clear, reasonable premises and proofs for the views and positions it offers; *ethos* refers to how the text relates to readers' own ethical or moral beliefs; and *pathos* refers to how writers draw on the emotions and interests of readers).



Student activity:

Using the scaffold *logos*, *pathos* and *ethos* find examples where the documentary film technique combines specific language techniques to persuade its audience. You should consider:

- | | | |
|----------------------|-----------------------------------|---------------|
| ▪ Settings | ▪ Counterpointing | ▪ Dialogue |
| ▪ Anecdote | ▪ Drama | ▪ Interviews |
| ▪ Archival footage | ▪ Historical and cultural context | ▪ Text |
| ▪ Contrasting images | ▪ Performances | ▪ Song lyrics |
| | | ▪ Voiceover |

Class discussion:

How are these different kinds of textual forms combined?

What effects do they generate?

How do they appeal to logic, values and feeling?

Group activity:

1. Using a part of one of the texts below as a stimulus for the basis of a scene in a documentary write the script for a new film, selecting and adapting material from it to form the dialogue of your film.
 - one of the ten essays written to accompany the documentary (Paul Kelly – The Essays)
 - the radio interview: http://blogs.abc.net.au/victoria/2012/04/the-album-that-defines-the-musician-paul-kelly.html?site=gippsland&program=gippsland_mornings
 - the *Culture Mulcher* article: <http://blogs.crikey.com.au/culture-mulcher/2011/02/24/me-and-paul-kelly-buy-an-original-print-of-his-portrait-for-a-literary-cause/comment-page-1/#comment-715>

Use your annotations on the post production notes as a guide, or an application such as CELTX.

You should also include information about how the scene should be shot.

2. Present your script to the class and comment on how you have used documentary techniques to appeal to logic, values and feeling.

ANALYSING AND EVALUATING RESPONSE

This section of the resource explores the reception of the text, a student's own reception and reception of the text by the public and valuing by cultural institutions.

Students address the Australian Curriculum content by

- **comparing texts in a variety of contexts, mediums and modes by**
 - explaining the relationship between purpose and context
 - analysing the style and structure of texts including digital texts
- **investigating the representation of ideas, attitudes and voices in texts by**
 - analysing the ways language features, text structures and stylistic choices shape points of view and influence audiences
 - evaluating the effects of rhetorical devices
 - analysing how attitude and mood is created
- **analysing and evaluating how and why responses to texts vary through**
 - the impact of language and structural choices on shaping own and others' perspectives
 - the ways ideas, attitudes and voices are represented
- **creating a range of texts by**
 - using imaginative, interpretive and persuasive elements for different purposes, contexts and audiences
 - experimenting with text structures, language features and multimodal devices
 - developing and sustaining voice, tone and style
 - selecting and applying appropriate textual evidence to support arguments
- **reflecting on their own and others' texts by**
 - analysing the values and attitudes expressed in texts
 - explaining how and why texts position readers and viewers.

One of the most important things students learn in their senior years of English is how to develop and refine their personal response to texts – moving their spontaneous first response to something more considered, grounded in the text, and ultimately to a critical reading, one that recognises how our own experiences and perspectives influence the ways we understand the world and how silences in a text can be given voice.

Evaluation of texts extends beyond consideration of texts in isolation and invites students to assess cultural value. Cultural value has been a contentious issue in the past and in some arenas continues to be so. As students are about to graduate from secondary education, the consideration of cultural value in this resource is in the context of educational institutions.

PERSONAL RESPONSE TO THE DOCUMENTARY



Student Activity: refining a personal response

Use the table below to chart your journey from an initial response to *Paul Kelly - Stories Of Me* to a response that recognises social and cultural influences that can shape your attitudes and tastes.

Key questions	Details	Reasons or elaborations
Am I able to identify with a character or situation?	Who?	
	What?	
	What elements of the text invite this?	
What aspects of my context influence this?	Experience? Situation? Age? Gender? Culture? Needing to respond for an English lesson?	
How have my listening, reading and viewing practices influenced my response?	Ability to become involved in the world of the text? Its aesthetic, complexity or variety?	
Is my response consistent with a particular reading community?	The English class? Teenagers? Females/Males? Theoretical position?	

READING CRITICALLY

This activity is designed to explore the role of silence in the representation of Paul Kelly. The opening interviews characterise him as an observer, a great listener, “*not an open book*”. He is also described as a bard or a kind of everyman whose voice covers a vast range of people. The opening of the documentary establishes the central concern of the documentary: who exactly is Paul Kelly. Kelly’s hesitant, unelaborated response – “*I mean, I’m inside him so I can’t describe him*” – demonstrates how silence can be used to amplify meaning.



Student Activity: Exploring the concept of silence and how it operates in texts.

- In class, read Carol Duffy’s poems *Mrs Darwin*¹⁸ and *Mrs Sisyphus*¹⁹
- Discuss the poems focusing on
 - why Duffy would write portraits of Mrs Darwin and Mrs Sisyphus in her anthology *The World’s Wives*
 - why she would choose to represent the wives of these men
 - how the satire operates in these poems
 - what Duffy hopes to achieve by breaking the silence of these wives of historical figures
 - what role does the reader play in supplying meaning to the silencing of Mr Darwin and Mr Sisyphus.
- Find examples of silence represented in a range of texts such as visual images, extracts of dialogue in texts, examples of language that silences particular perspectives and bring them to class. In small groups share these texts explaining how they relate to the idea of silence.
- As a class, view the opening sequence of the documentary (00:00 – 05:50) and:
 - Contrast Kelly’s opening comments about the meaning singing has for him with his remarks to the director Ian Darling in response to the question: who exactly is Paul Kelly?
 - List the verbs – *shouting, singing, moaning, crying, pleading, praising, whooping, shouting, talking, whispering, calling, cajoling, defying* – and discuss the shades of intensity they represent.
 - Compare these elaborations with the unelaborated answer he offered in the interview. In your class discussion, explore the paradoxes and conclusions that can be drawn from the different responses considering how composing music gives expression and celebrates voice.
- In groups, view the remainder of the documentary to
 - identify and evaluate stories from Paul Kelly’s life which illustrate how silence shapes the portrayal of Paul Kelly as a character in this documentary
 - analyse the reflections the song lyrics offer on how silence shapes relationships
 - reflect on the relationships between audiences, performance and silence.

Creating: The sounds of silence

- Using this investigation, create a text that explores the complex relationship between silence and voice. This could be a feature article, an imagined letter, a reworked song or an interview.

¹⁸ <http://www.freewebs.com/carolannduffypoems/Mrs%20Darwin.htm>

¹⁹ <http://www.freewebs.com/carolannduffypoems/Mrs%20Sisyphus.htm>

THE REVIEWS

Once a text goes into the public domain and faces an audience, the process of criticism begins. This may be formal (in a newspaper, magazine, journal, etc.) or informal (conversations, Facebook blogs etc.). This is referred to as the reception of the text, that is, *how* it is received by the public.

Class discussion:

- How often have you read reviews of texts?
- Where do you find these?
- Do you always trust the review?



Student activity: understanding and writing reviews

- In groups, choose one of the reviews below, ensuring that all are covered by the class and complete the table below.

<http://www.filmink.com.au/reviews/paul-kelly-stories-of-me-film/>

<http://www.theage.com.au/entertainment/movies/kellys-gang-20120804-23m60.html>

<http://www.sbs.com.au/films/movie/14319/paul-kelly-stories-of-me>

<http://splendidandlovely.blogspot.com.au/2012/08/miff-review-paul-kelly-stories-of-me.html>

<http://johnmcdonald.net.au/2012/paul-kelly-stories-of-me/>

<http://www.smh.com.au/entertainment/movies/meatier-than-gravytrain-docos-20121027-28bwk.html#ixzz2EoV3iukF>

Additional reviews may be found at <http://www.paulkellythefilm.com.au/news/>

Features of a review		Your comments
Does the review	name the film and director	
	give an overview of the film	
	discuss what was liked	
	discuss what wasn't liked	
	refer to the film craft?	
Are there examples of	a personal comment	
	film techniques	
	plot summary	
	research	
	opinion	
	comment on the director	
	purpose of the film	
	reference to target audience?	
How does the title of the review position the audience?		
Find a statement that makes you want to see the film.		
Find a statement that makes you think twice about seeing the film.		
List the positive words and phrases used in the review.		
List the negative words and phrases used in the review.		
What is the tone of the review?		

- Report your group's findings to the class.
- Make sure you have read at least two of the other reviews. Using these and your knowledge of the conventions of reviewing films, write a review of a film, television show or video game that you have seen recently.

CULTURAL VALUE

One of the features of the late twentieth century that is being carried into the present is the blurring of the boundaries of 'high' and 'low' culture. Negative attitudes to 'low' or popular culture are not a new phenomenon. The Romantic poet Coleridge was just as disdainful of popular texts as some modern critics, believing that popular texts such as those gothic horror stories written by Anne Radcliffe followed formulaic responses and failed to develop the reader or challenge their assumptions. This same anxiety about the power of popular texts to displace canonical texts can be seen in the influential work of Frederic Jameson on Postmodernism. He writes that

The line between high art and commercial forms seems increasingly difficult to draw ... the erosion of the older distinction between high culture and so-called mass or popular culture. This is perhaps the most distressing development of all from an academic standpoint, which has traditionally had a vested interest in preserving a realm of high or elite culture against the surrounding environment of philistinism, of schlock and kitsch of TV series and *Reader's Digest* culture and in transmitting difficult and complex skills of reading, listening and seeing to its initiates."

Jameson, Frederic. 1982 *Postmodernism and Consumer Society*. p.112

Paul Kelly is clearly operating as a commercial writer of popular songs which appeal to the everyday public and yet he is being studied alongside canonical writers such as Shakespeare in schools. The choice of Paul Kelly songs as texts for study in schools has elicited some interesting responses in the public domain.



Exploring attitudes about popular culture

If we look at criteria for selecting texts for study, we find that they usually demand such criteria as "literary merit" (VCE Victoria), "cultural significance" (HSC, NSW) or being "an excellent example of form and genre" (VCE Victoria). These are terms usually associated with "high culture". So when the Victorian government decided to include Paul Kelly's work on their senior study list there was a reaction across the country. Exploring these attitudes reveals a lot about what is valued in our society.

Follow the URLs below and read the articles about the attitudes to Paul Kelly's songs being placed on the Victorian Curriculum. Then answer the questions on the text.

'Paul Kelly makes grade in exam list' by Shane Green. *SMH* November 14, 2005

<http://www.smh.com.au/news/national/paul-kelly-makes-grade-in-exam-list/2005/11/13/1131816809085.html>

'Study Boost: Songs a gold mine' by Glenn Mitchell, August 20, 2007 *Sun Herald*
<http://www.heraldsun.com.au/news/learn/study-boost-songs-a-gold-mine/story-e6frf7po-1111113018861>

1. **First impressions:** What techniques are used in the headlines to attract readers? What do they make you expect to read: a positive or negative report? How are you being positioned by the words that follow?
2. **Values:** Each of the articles is conveying different values from different people. List the speakers in the articles and next to their name, identify the values stated or implied.
3. **Assumptions:** what are some of the assumptions that emerge in these articles about what should be studied?
4. **Perspectives:** Trace the different perspectives. List these under the headings: political, economic, cultural, utilitarian. Which perspective do you agree with and why?
5. **Visual:** Accompanying the article 'Paul Kelly makes grade in exam list', why do you think that the cartoon is purely verbal? What attitude is implied?
6. **Gaps and silences:** Who is not being represented in this discussion? What values may be suppressed by these omissions?
7. **Synthesis of ideas:** Identify the audience and purpose of each article. How are the difference in audience and purpose conveyed by the approach to news and by the style of writing?
8. **Conclusions:** What conclusions can you draw about Paul Kelly and cultural capital in Australia?

Speaking:

Deliver a two minute speech in which you propose a work (or body of work) of popular culture by an artist that you believe should be studied in your English class. Support your point of view using the criteria of "literary merit", "cultural significance" and "an excellent example of form and genre".

SUMMATIVE TASKS

ASSESSMENT TASK 1:

In this task you will be assessed on your ability to:

- analyse the ideas, attitudes, values and voices presented in texts
- use text structures and language features appropriate to different modes and types of texts
- use contextual and/or textual examples to support his or her own interpretation (Standards for the *Australian Curriculum: English* course.)

In this assessment task you will combine fact, interpretation and imagination to create a multimedia presentation on the documentary *Paul Kelly - Stories Of Me* and (an) artist(s) of your choosing related to one of the topics below.²⁰

- The personal is the political
- The purpose of parables
- Pop-cycle
- Women: setting the agenda or providing the content?

Using one of these focus areas create a multimedia presentation for your class in which you:

- explain how the documentary relates to the chosen topic
- analyse how language is used by Paul Kelly in his work
- analyse how language is used by the director, Ian Darling, to portray Paul Kelly
- compare how (an)other documentary maker(s) have used language to represent artists.

In this task you combine text, graphics, sound, video and animation to represent ideas and convey information for your audience. You should combine elements so that each element contributes to the meaning of your text as a whole. In this task you will present your work digitally to your class and your teacher.

Possible other documentaries for comparison might be:

- Martin Scorsese's film on Bob Dylan, *No Direction Home*
- *Searching for Sugarman* <http://www.imdb.com/title/tt2125608/>
- *Pearl Jam Twenty* <http://www.imdb.com/title/tt1417592/>
- *Michael Jackson - This is It* http://www.imdb.com/title/tt1477715/?ref=fn_al_tt_2
- *Stones in Exile* <http://www.imdb.com/title/tt1609157/>
- *Biggie and Tupac* <http://www.imdb.com/title/tt0303356/>

Other resources are also available at

<http://www.mytivo.com.au/whatistivo/moviestvmusic/music/category/?id=2675>

There are many different software possibilities for your project. A few are:

- PowerPoint
- KeyNote
- Issu
- Prezzi
- Wikis
- VoiceThread

²⁰ If you have a high level of creative and technical expertise, you might like to view Richard Grant's "*Paul Kelly: Stories of Me*" - *Graphics Reel* 2012 (<http://vimeo.com/50467102>) for ideas and approaches to combining texts.

ASSESSMENT TASK 2:

In this assessment task you will be assessed on your ability to:

- account for different interpretations of a text
- analyse the use of text structures, language features, stylistic features and types of text when considering audience
- communicate ideas demonstrating clear and controlled use of language.

In this assessment task you will write an essay evaluating one of the interview subject's comments on Paul Kelly.

In the documentary *Paul Kelly - Stories of Me* Archie Roach says:

He's a modern day, he's a modern day bard²¹ you know? Australia's own, is Paul Kelly. I, I reckon anyway. And you know we need, we need a good bard. It's been an old tradition to have a bard, you know a poet.

TASK INSTRUCTION:

Poets use language, ideas and images to present our world to us.

Choose two or three songs from your study and explain whether you agree with Archie Roach's view of Paul Kelly.

Write 750 words.

²¹ A bard is a writer – usually a poet - who is revered by his community. In today's world the words *Shakespeare* and *bard* are often used interchangeably.

APPENDIX

ADVICE TO TEACHERS OF THE VCE

VCE English: Units 1 & 2

Paul Kelly - Stories Of Me can be used successfully for the “Reading and Responding” and “Creating and Presenting” Areas of Study, for either Unit 1 or Unit 2.

The focus of Units 1 & 2 English is on the reading of a range of texts, particularly narrative and persuasive texts, in order to comprehend, appreciate and analyse the ways in which texts are constructed and interpreted.

The school is responsible for text selection for Units 1 & 2. No more than one of the set texts (for each Unit of study) may be a film text. At least one of the set texts must be by an Australian or about Australians. Further parameters for set texts are clearly set out in the VCAA’s *English Study Design* (re-accredited to 2015).

The material in the *Portrait of an Artist* Resource, available as a free download from www.englishteacher.com.au, provides many activities and ways to enter the text. This can successfully be used in support of the study of the text for VCE.

AREA OF STUDY 1

Paul Kelly - Stories Of Me can be used as the basis of a “traditional” text study. The text can be explored as a documentary film text or as a biographical narrative.

Reading and responding

This area of study includes an analysis of the ways in which structures and features of texts are used to construct meaning. In response to this documentary, students can discuss narrative structures, and features such as point of view, the use of camera angles, symbolism, images and design features, using appropriate metalanguage to facilitate their discussion. Students will also examine the ways in which viewers construct meaning from the text through awareness of context and purpose.

Outcome 1

To demonstrate knowledge of the text, students need to show an understanding of the ideas, individuals and themes constructed by the filmmaker as these are presented in the documentary. Structures, features and conventions used to construct meaning in relation to the development of ideas and themes in the film need to be explored. Different, supportable perspectives as to the interpretation of the documentary need to be considered, as well as the strategies used by viewers to make meaning from the text. Students must be able to use evidence from the text to support these readings.

All of the above needs to be addressed using the metalanguage appropriate to discuss the medium of film, with specific emphasis on the making of a narrative for a documentary.

Assessment

Students must develop and justify a detailed interpretation of a selected text. This must be in the form of an extended written interpretation of one selected text.

AREA OF STUDY 2

Paul Kelly - Stories Of Me can be used as the primary text for a Context study. This primary text can be supported through a number of easily available resources. The full text of Kelly’s lyrics are available from many sources; however, *Don’t Start Me Talking* (published by Allen and Unwin) is a particularly good resource.

Kelly’s autobiography, *How to Make Gravy*, is recommended reading, particularly for teachers of this documentary. There are invaluable insights which will support your teaching of this text.

Other supplementary material could include: the film *One Night the Moon*; a selection of poetry by the Beat poets; short stories, poetry or lyrics by Indigenous Australians; extracts from the Bible, influential philosophical texts (such as Proust), Shakespeare's plays and poetry; or historical accounts pertaining to place or history referred to in Kelly's lyrics.

Although this is a documentary film text, this text can be studied in component parts, with emphasis on a number of forms and concerned with a number of contexts.

As we know, creating a text is a particularly powerful way of coming to know and understand the topic that one writes about, especially if one uses the writing to come to understand the topic in and through the process.

There are many sections of the *Portrait of an Artist* Resource, available as a free download from www.englishteacher.com.au, which can be used to support Context exploration.

Creating and presenting

In this area of study students' writing is informed by their reading of a range of texts relevant to a Context. They are encouraged to read widely and to study at least one set text or a collection of shorter set texts in order to examine the effects of form, purpose, audience and context on the authors' choice of structure and language.

They draw on the knowledge gained from this study to create their own written and/or multimodal texts in a process which includes planning, reviewing and editing. Students can be asked to create a response to the context in any written form. This documentary invites us to explore numerous genres. Students can be invited to write: lyrics and/or poetry; a screen play; short stories; a documentary; interviews; a report on issues raised by the Context concerns.

Context studies are not mandated in Units 1 & 2; the decision is school-based. However, within this Area of Study, students are encouraged to explore the ways in which particular themes or ideas are presented in texts. Students draw on this exploration to create and present their own text/s on the same theme or idea for a specific audience, purpose and context.

Outcome 2

On completion of this unit, students will be able to create and present text/s taking account of audience, purpose and context. To achieve this, students need to be able to discuss and employ different structures, features and conventions of a range of texts created for different purposes and be able to identify the effects of form, context, audience and purpose on the author's choice of structure and language. They need to be able to articulate the visual, auditory and digital features used by the author/s to make meaning, and use the appropriate conventions to convey understanding of these elements.

Assessment

Students need to draw on ideas and/or arguments suggested by the chosen Context to create written texts for a specified audience and purpose, and discuss and analyse in writing their decisions about form, purpose, language, audience and context.

Students have two options. Students may create at least one sustained written text created for a specific audience and context, with a written explanation of decisions about form, purpose, language, audience and context. Alternatively, students may create three to five shorter texts, created for a specific audience/s and context/s, with a written explanation of decisions about form, purpose, language, audience and context.

Some Context suggestions:

A sense of self/Who am I in my world?

This Context invites exploring a sense of identity through a number of lenses.

- Relationships with oneself and how one constructs a sense of self for the outside world.
This is explored in *Paul Kelly - Stories Of Me* from the opening scenes, particularly Kelly's

bashful response to the interviewer's question: "Who is Paul Kelly". As a framing consideration, Kelly's "multitudes within me" is referred to and exposed throughout.

- Understanding oneself through childhood experiences. The documentary footage, interviews with Kelly's siblings about their childhood, and Kelly's own reminiscences about growing up in Adelaide and the influence of his parents and grandparents provide us with the individual's building blocks.
- Relationships with others. The explicit section in the documentary on love in its many manifestations is a strong starting point for this consideration. It invites consideration of friendships, intimate relationships and professional relationships and how these influence our growth as individuals. This section also could lead to considerations about one's relationship with God and religion.
- The influence of physical context. Kelly's "Australianness" is evident in the themes, words and concerns he addresses in his music. The documentary explores his context from a number of angles, not least of which is in the way Kelly works with Australia's indigenous artists.

Great poets steal

Kelly's work invites the exploration of intertextuality in work, that is, the explicit and implicit use of other existing work in the creation of new work. This could be a particularly powerful Context approach because it makes explicit to the students what they are in fact being asked to do in this Area of Study.

Throughout the documentary, we are shown how Kelly draws on the influence of other musicians, art, novels, plays, and philosophy.

Sections of particular interest for this Context include Kelly's early student days (note, for example, the Proust references, the books in his "room" under the stairs), the creation process Kelly refers to as he becomes a storyteller in song, and the section on his approach to an informal education. That the strongest influences he refers to in the documentary are the Beat poets, Shakespeare and the Bible invites the use of these texts to support development of the Context response.

Responsible citizenship

Artists influence our view on the world through both the art they create and the way they work with the world around them.

Social responsibility, the sense of "doing it if it is right", runs central to the Kelly family narrative. This opens Context responses which are concerned with the way in which we work with those in our society who are "not like us". How do we engage in issues beyond our own, small communities? How do we invite genuine engagement with social concerns and issues?

Kelly's work with indigenous artists as it is articulated in the documentary would enable a strong Australian reading of this context. A further Kelly text which would work to support this Context focus is the feature film *One Night the Moon*. Indigenous artists' work (poetry, film, music) could form the basis of additional texts for this unit.

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