

Examiner's commentary

As an exemplar, this essay's strengths lie in the qualities of its interdisciplinary approach. The analysis of the characters and the way they are associated to mythical narratives both within western and aboriginal cultures is extremely impressive. The grace and acuity with which the student uses the critical terminologies of language and film to open out the powerful significance and messages of the work is also impressive and sustained. An example is the image (Film) of the bridge linking urban and rural worlds and cultures (White Australian and Aboriginal) as well as textually (Language), and how Nana embodies this bridge in her reconciliation with white society. The subtlety of the reference of the two protagonists "sheltering under the bridge" captures in one image the vulnerable nature of indigenous people in their struggle to survive. Nevertheless, there are significant weaknesses in this essay. There is no synopsis of the film which is the subject of the work; rather the reader is pitched straight into the argument. There is also a reliance on the primary text as the only research focus; given the immersion of the student in the film, a more distanced academic understanding might have initiated a discussion within the body of the work.

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SAMSON AND DELILAH: EXPERIMENTS IN FORM AND CONTEXT

RESEARCH QUESTION:

How does 'Samson and Delilah' by Warwick Thornton deviate from the biblical story with regards to cultural context and audience in order to serve the director's purpose?

Book of Judges in the Old Testament

Samson and Delilah (2009) by Warwick Thornton

World Studies Extended Essay

Global Themes: Culture, Identity and Language

Academic Subject Areas: English and Film

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INTRODUCTION

Oppression and maltreatment of indigenous societies occurs globally, both throughout history and today. Although a topic that has long been discussed, in many parts of the world social reform is no longer receiving the resources it requires. A local manifestation of this issue is the case of Aboriginal people in Australia, for whom the standard of living is far lower than the average Australian, especially those in remote communities, who often receive no healthcare at all. As the world's oldest civilisation, Aboriginal culture is incredibly rich and varied, with individual identity firmly rooted in land and 'community'. Enduring stereotypes and race-based prejudices prevent the provision of basic aid, with geographical and social isolation of Aboriginal communities meaning their issues are often neglected.

'Samson and Delilah', released in 2009 by Warwick Thornton for Scarlett Pictures, is an example of efforts made to change the approach to Aboriginal affairs. One of the first of its kind in Australia to use stark realism via film, Thornton's work consistently focuses on the similarities and differences between Australian Indigenous and western societies, with the ultimate aim of unity through understanding. As a film and literary text type, it must be analysed using background knowledge from both fields in order for its complete comprehension, as so many factors come together to convey its message, and to view it from the perspective of just one discipline would limit it in its aim. Background knowledge of Australian film and social culture, as well as literary knowledge especially regarding the bible is required. Thornton's use of omissions and

inclusions, imagery, sound and camera work, create one of the most accurate representations of a social sector in Australian film history, thus demonstrating negative aspects of the society and suggesting potential routes to improvement. Thornton presents the story as a film as opposed to a different media or text type for a variety of reasons, and each way in which the content of the story deviates from the bible is significant, from changes as superficial as Samson killing a kangaroo as opposed to a lion, to more pertinent changes such as the reason for Delilah first cutting her hair being to honour aboriginal traditions of mourning, and later Samson cutting his hair when he loses Delilah, indicating both that he draws strength from Delilah, as well as the sense of betrayal he feels occurred of black Australians by white Australians.

THE EFFECT OF AUTHORS INTENT AND CULTURAL CONTEXT ON FORM

It is highly significant that Thornton chose this mode of film to convey his message. Media is a more prevalent method in which to gain information than it has ever been before, and Thornton was aware of this, acknowledging that coverage of aboriginal affairs is inadequate.

We gave Australians access to a place they'd never been before. The only time they'd ever been to that community or met kids like Samson and Delilah was on the five o'clock news! It's made me so proud and so happy that people were watching this film and getting access to information they didn't have before.

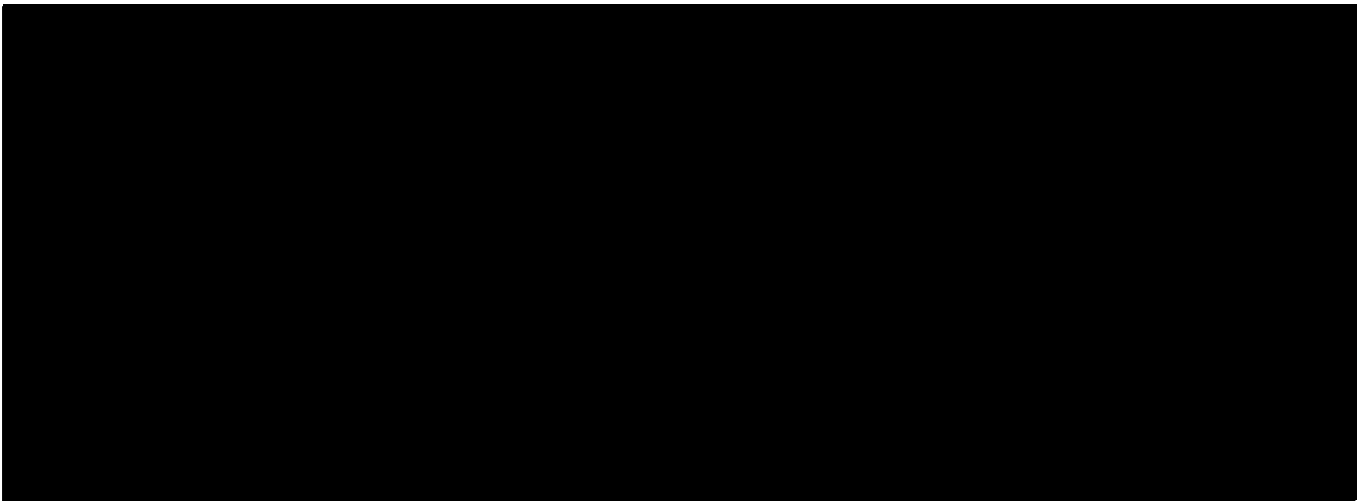
– Warwick Thornton, 2009, *The Age*

He claimed it as his duty as an aboriginal man, writer and filmmaker to illustrate a realistic idea of aboriginal culture. As film is more easily and economically consumed by a modern, time-poor audience, it expands his potential audience demographic, and his utilisation of the visual and only a small amount of auditory text further extends his audience to include non-Anglophonic populations in which the message is also applicable. Thornton himself explained that as oral storytelling is integral in traditional aboriginal culture and filmmaking is a form of this, there was an unprecedented aboriginal turnout at the release of the film. The film allowed emotion to be evoked in the audience to an extent impossible with a different text type, and his unique perspective allowed him to provide an invaluable insight into a culture still little is known about, using film techniques to convey this more effectively.

Colour, Atmosphere and Light

Complete immersion in the narrative was essential in order to maximise the impact of the film, and Thornton did this extremely effectively by creating an atmosphere of familiarity in combination with a sense of empathy in the reader, through his uniquely personal style of cinematography. Light is used in order to immediately indicate the mood of the scene, with darkness denoting both danger and tranquillity, two seemingly dichotomous ideas which serve to sharpen the viewers attention. One of the most significant uses of light occurred when Delilah in the darkness watched Samson dance in the light, signalling the shift in her view of Samson, and the subsequent change in their relationship. His flowing movements in the blue lights lent his salient form an ethereal quality which could be viewed as religious imagery, and applicable to the various belief systems of the audience. Blue is not traditionally Aboriginal, however it is increasingly used in modern aboriginal art especially when

depicting gods, and this other-worldly characterisation of Samson is likely referential to him being Delilah's link to a different reality (western society). Colour is a technique that Thornton maximises throughout, in that it consistently highlights the binary opposition he establishes between Aboriginal and white Australian culture. In the community only natural colours are used, however when they reach the city the colour palette changes to tones of grey, with the only vibrant colours coming from the fire which warms and feeds them and a tree in the distance, symbolic of the lack of nature in the urban landscape.



Traditional Aboriginal Visual Art

Left: Wati Kutjarra (Lane, 2019)

Right: (Emu Man who had Two Wives (Wallace, 2019)

Traditional Aboriginal Dance

(Dark Emu, 2019)

Cross Cultural Communication and Inequality

Nana's colourful paintings themselves served as a uniting factor between various social groups and individuals, and the collective fascination with the paintings although the

provided the clearest link between the community and white society, also were an effective way in which to demonstrate various imbalances and disparities. They emphasised a lack of communication between the communities, as there were at least two middle-men between nana and her customers, both of whom showed the family blatant disrespect, with the difference between the money Nana received and the retail price further displaying economic disparity between the groups. In this, Thornton alludes to the misappropriation of credit to white Australians in terms of the country, in that aboriginal ownership and guardianship of the land for hundreds of years before settlers arrived and claimed its 'discovery', consistently is not acknowledged. As she becomes increasingly frustrated, the audience sees Delilah's sales technique becoming far more aggressive and the paintings increasingly using violent black and red images.



Thornton's use of colour in characterisation

Inclusions and Omissions; the role of Dichotomy in Characterisation and Contextualisation

Thornton also used colour in individual characterisation, with Samson consistently wearing black and Delilah wearing only a white hooded sweatshirt at the end of the film, which not only highlighted the dichotomy between the two who serve as opposites, but also contributed to the angelic quality of Delilah as she was illuminated by light behind her as she rescued Samson. Thornton's interesting use of composition in minimalist props and background images served to draw attention to each significant object, most notably in the opening scene in which Samson awoke in a room containing only him, his bed, his radio and his petrol can – the items which held most value in his life. The barren nature of his room and the deliberate omissions made by Thornton not only reflect the harsh Australian landscape, but also the extent of Samson's poverty, and thus contributes extensively to setting the scene and tone of the piece. Thornton also employs the thirds rule, by placing the teenagers in the lower third of the shot when in the presence of white Australians, indicative of their lack of agency and low ranking social status, but as the salient image in the centre when in the community. The peripheral placement of the characters contributes to their identity as a marginalised social group, in both a metaphorical and physical sense, perhaps in reference to the way in which Aboriginal people throughout Australia's history have been forced out of their own land in order to create space for settlers.



Samson and Delilah wait at the Health Centre

Contrastingly, Samson and Delilah when in the same scene are always placed next to each other on the same level, which contributes to the idea that while opposites, they are also equals (and further to this, complements), regardless of Delilah's perceived higher moral standing due to Samson's substance abuse problems. A key example of this occurs when Samson raises himself on a chair in imitation of Delilah, demonstrating his respect for her, with the row of chairs between them creating a vector symbolic of equivalence and drawing the audiences' eyes directly from one character to the other, perhaps alluding to the fact that although apparently different, much like black and white societies, they are far more similar than they appear.

The importance of mutual respect and interdependency is demonstrated in the community in the way that Delilah cares for her grandmother, who even as a respected figure, places herself on the same physical level as Delilah as they work to achieve the shared goal of completing the painting, possibly indicative of Thornton's belief that it is imperative that both Australian societies work together in the interests of the nation. Instead, white Australians were often depicted with their backs to the teenagers or in a sedentary position, which effectively portrayed the inactive and often reproachful stance much of Australia takes when it comes to improving Aboriginal conditions. The only times when white society was shown to take interest in Delilah was when she was assumed dead in a very public setting, and when she became violent. In these two instances, Thornton appeals to the audience by asking at what point an effective change will be implemented, and asks that action be taken before it is too late. The fact that Delilah was eventually forced into more violent sales methods is reflective of the attitude of many people who have been driven to violence in order to try to provoke a change, as historically violence has often shown to be an integral part of social reform, after attempts at change had long been peaceful but ineffective. In this way, Thornton elevates the

issue to that of globally significant revolutions of the past, which began peacefully but were finally changed through violence, such as M.L King Jr and Malcolm X in the US and the Suffragists and Suffragettes in the UK. Through this equivalence he is able to elevate the perceived significance of the issue, while assisting foreign audiences in comprehending its extensiveness. Samson and Delilah as characters who can only be understood in conjunction, represent the two halves of the media-coined 'Aboriginal Issue', with a humanity which another text type would not convey.

Similarities in Dichotomy; Audience

Although Thornton places emphasis on the perceived negative aspects of the community and its contrast with the western population, he ensures the film includes commonalities between the two societies, so as not to alienate any demographic to the extent that it would negatively affect his aim of ingratiating the audience to his cause. He does not neglect to highlight the overwhelmingly positive attributes of the Aboriginal demographic, many of which he exemplifies in the production of the film itself, and it could be argued that he conveys his message just as effectively in this way as he does through content. He calls his camera his 'weapon', specifically choosing a singular, small, handheld camera, with which he shot the entirety of the film by himself, as he thought this would contribute to the personal sense of the film. In this way and others, he wrote and directed the film in a traditionally aboriginal manner, with emphasis on reliance within the community. To extend this statement, Thornton stuck to a tight production budget, and thus his film also served as a critique on the government handling of issues of poverty within the Aboriginal community. It is widely broadcast in the media across Australia that obscene amounts of government budget each

year is allotted to aboriginal communities, which instead of actually serving to mitigate the issue, only perpetuate the stereotype of aboriginal people being lazy and dependent on the state, and thus further deepens societal rifts. However, upon inspection of the actual government figures, analysts have noted that it is impossible that the entirety of the contribution is going directly to aboriginal people, when compared to the actual number of aboriginal Australians, a population of slightly over half a million, considering no significant improvements are visible (The Conversation, 2019). By sticking to a comparatively miniscule budget of \$1.6 million, Thornton managed to raise more awareness of the issue both internationally (with prestigious international film awards) arguably nationally, than the government achieved over the course of many years and at much greater expense. This mocking critique of policy not only highlights the inherent shortcomings in Australian governance, but also completely invalidates the notion that indigenous people are incapable of action or agency and are heavily reliant on the state.

Thornton's Directorial Philosophy and its Implications

Thornton also appeals with this argument to his aboriginal audience, many of whom are not reached by Australian media, empowering Aboriginal people to take the issue upon themselves. By producing the film in a traditionally Aboriginal way he establishes the work as one of the first feature films with truly Aboriginal origins and ensures it is more accessible to a larger amount of Aboriginal people, many of whom would lack sufficient education to read an equivalent message in the format of a traditional western text. He extends this traditional way of operating even into the crew and actors he worked with in the film, as very few people were involved and those who were, were already known on a personal level in some capacity by Thornton's family. Both R.Mcnamara (Samson) and M.Gibson (Delilah)

were teenagers near Alice Springs where the film was set, which lent the production a sense of authenticity. Thornton successfully achieved accuracy in all aspects of the film as a result of his own personal experience of many of the issues expressed in the film, which was largely reflective of his experience of being Aboriginal, young and homeless in Alice Springs. Having grown up predominantly in Community, he was able to use his proficiency in Aboriginal communication, and thus instructed the actors more in body language than speech. As a result, the self-expression of the characters occurs predominantly through body language and by encouraging the audience to reach their own conclusions as to why this may be, he forces the continued engagement of the audience in the hopes that they will think more extensively about the issue after the film finishes.

Use of Dialogue

Although there are multiple reasons as to the lack of dialogue, perhaps the most pertinent implicit suggestions again relate to Aboriginal oppression. Although an emphasis on body language in place of spoken word is a common characteristic of indigenous languages, in many Aboriginal societies hand signals and body language would be employed when entering the land of another society, both in order to protect those who are communicating by not alerting the owners of the land, but also as a sign of respect upon entering another society's land. Thornton contrasts this implicit communication with the comparatively brash expression of white Australians, likely symbolic of the way in which settlers invaded Aboriginal land displaying a complete lack of caution or respect for its owners. This holds the disturbing underlying message that indigenous Australians no longer feel at home on their own land, and feel as if it is owned by somebody else. Further implications of this technique

are that the audience is unable to discern whether Samson can speak or is mute, indicating either a lack of education or healthcare. The only word Samson speaks is his own name, halfway through the film. It is a significant moment which serves to connect the audience to Samson on an emotional level, achieved through the use of visual and auditory imagery, revealing Samson potentially has a stutter. Perhaps the darkest interpretation of all as to the lack of dialogue from the Aboriginal characters is the implication that even if they were to speak, they would not be heard.

Sound and Music

The lack of speech employed by the characters not only focuses the audiences' attention when it does occur, but it also places more importance in the other sounds in the work, and Thornton uses it to further depict social divisions and instill in the viewer traditional Aboriginal views of nature. In the community, the only sounds are natural noises of people and animals, whereas in the city, there is a constant auditory backdrop of urban noises, which likely wouldn't even be noticed by city populations as they are constantly exposed to it, which is in itself a significant realisation. This is shown when sitting under the bridge, Samson and Delilah periodically hear a crash above them which appears to be separate to the normal noise of the cars driving above, which visibly shakes them in the beginning, but less and less as the film progresses, while Gonzo the homeless man doesn't even seem to be aware of it. These noises occur almost as a drum beat punctuating the film and contribute to the overarching sense of foreboding. It could be viewed as a countdown to Delilah's injury, or alternatively as a form of warning against excessive urbanisation, as Thornton is also a prominent environmental campaigner, and human impact on nature is a theme he often references. Similarly, it is important to note that the film begins with entirely natural noises,

but is soon interrupted by western music and urban noises, emphasising his earlier point, that there is an extensive Australian history that existed before settlers. The music each character listens to extends their characterisation (necessary due to the lack of speech), symbolic to an extent of what they each desire. This is most clearly demonstrated by Samson's brother's band only playing one song seemingly continually throughout the film, which could be interpreted as Thornton commenting on the stagnation of elements of Aboriginal societies, as he has expressed the belief that there are some aspects of culture which he believes need to evolve, such as the traditional beatings of Delilah by the Aunties. Alternatively, it could represent the men's contentment in their life as it is, and their wish to preserve Aboriginal culture as it has been for centuries. When Samson had the opportunity however he played a different type of music, which although still Aboriginal also had modern western elements, indicating his boredom and desire for change. Delilah's music taste was different to an even greater extent: it demonstrated her desire for entirely new experiences as it was both in a foreign language (Spanish), and of a typically more respected genre (operatic), the grandiosity of which may imply that she had greater aspirations for herself.

THE EFFECT OF AUTHOR'S INTENT AND CULTURAL CONTEXT ON CONTENT

Choice of Text

It is interesting to consider the reasons for which Warwick Thornton chose the story of Samson and Delilah for adaptation to his purpose beyond more superficial aspects such as the symbolism of Samson's hair, however arguably more significant in terms of his message is the ways in which he dramatically changed the original story. Of the two main reasons for this choice, the first is the fact that he knew that his primary audience would be from traditionally Christian countries, so would likely have some prior knowledge of the story. Thus, by creating an analogy to a story already known to much of the audience it allows for focus on the themes, imagery as well as the similarities and differences between the two renditions, and viewers are able to relate it to their own prior knowledge. As a result, viewers will more quickly be able to draw out the comparisons Thornton is making, such as the way in which white Australia represents the Philistines and Aboriginal Australia represents the oppressed Nazarenes, which would lead a white Australian viewer to look at their community's position in the country in a different light, achieving Thornton's main aim. As religious knowledge is such an inveterate form of knowledge and so closely linked to the most fundamental human emotions, it is likely to have a larger impact upon the viewers.

Foils and Themes

The second most pertinent reason for Thornton's story choice is likely to be the fact that both renditions share a set of fundamental themes, including: lust, greed and desires; injustice, inter- and intra-societal power dynamics; as well as tragic flaws, vices and misdirection of thought. Of these, perhaps most interesting to examine is each character's primary flaws and the reasons for the small yet significant ways in which they differ between the versions of the story due to their context, meaning they act as intertextual foils for their respective characters in the alternate rendition, as well as foils of their opposing character within their rendition.

Both the original biblical and film versions of the story use Samson to embody the theme of vices, and the biblical incarnation of Samson, demonstrates his main vices to be lust, greed, and pride interfering with utter obedience to God. The authors of the Book of Judges place great emphasis on this, as these characteristics constitute three of the Seven Deadly Sins, thus in its writing the book contributes to the wider religious aim of social reform, by categorically prescribing the way in which individuals should lead their lives. Thornton strives for the perhaps more achievable goal of equality as the main premise behind social reform, defining it in a way that promotes Aboriginal Mob (communal) mentality, instead of focus on improvement of each individual. In place of the prescription of rules to follow, it derives a nontheistic, although similar in intent, message as to the areas in which social improvement could occur, suggesting more sympathetically the society in which Samson lives to be the ultimate cause of his downfall, and thus transfers the majority of the onus onto the Australian audience, appealing to fundamental human compassion.



Art Vendor mistreats Nana

Cultural Appropriation and Exploitation with reference to History

Another key theme present in both versions are the ideas of misapplication of both language and credit, which occurs in conjunction with the more modern idea of misappropriation in the film. In the same way that the Philistines applied labels and identities to Samson in an attempt to demean him, the painting vendor also applies the name 'Kittie' to Nana, which he uses before appropriating her art for personal gain. The implication that he believes he has the authority to rename Nana as he pleases is in reference to the historical way in which invaders would rename Aboriginal people in an attempt to force them to conform to western society. Similarly, it makes reference to the 1967 declassification of the last Aboriginal people as 'flora and fauna', so it appears additionally insensitive that he would label her with the name of an animal. Although a less critical standpoint may excuse his behaviour as innocent ignorance, in the context (2009), it is impossible for him to not be at least to some extent aware of his wrongdoing, and thus Thornton demonstrates that misunderstanding can no longer be accredited as the sole cause of intersectional conflict, instead a persisting lack of respect is a far larger issue.



Nana encourages Delilah to speak to Samson; the Bridge linking the country and the city

Nana

Although an eponymous text, Thornton's characterisation of the secondary character Nana is extremely significant in terms of his aim. Nana is portrayed as the embodiment of traditional aboriginal society and yet she demonstrates positive evolution of culture, even though she exists as one of the most neglected demographics in Australia, meaning she demonstrates both social and generational conflict. Not only does she protect and encourage the formation of a relationship between Samson and Delilah which changes the course of their lives, much like the recurring imagery of the bridge between the two communities which they later shelter under, she seems provide a civil link between their community and western society. She exemplifies Thornton's idea of how social reform should occur and acts as a mouthpiece for many of his views regarding society. She appears to have an admirably objective viewpoint as to her situation, interacting with outsiders when it results in gain for them both, but calmly rolling her eyes when she doesn't receive the respect she deserves. It is also

significant that she attended a Christian church, as this demonstrates that she saw the need for cultures to evolve in unison, not attempt to obscure one another, and recognised that improvement would only occur with mutual trust and understanding. The only occasion of assistance the children received from European Australians occurred when Delilah was almost killed, furthering Thornton's point that pre-emptive action needs to be taken before the situation can no longer be rectified, however like her grandmother, Delilah graciously cared for Samson even before he needed it.

CONCLUSION

Although Thornton can be credited with further raising awareness of societal inequality in Australia and the disparity between populations, and thus was successful in his aim, there remains the issue of reducing this inequality, both on a local and global level. Thornton's talent in film and the effective techniques he employed served to inform and remind the population of the existence of the issue, however little concrete progress was visible. Alone, the film may not achieve significant social reform, but in conjunction with various other movements and charities along with the dedication of Australian artists and influencers to the cause, rapid reform of attitudes is possible.

At the end of 'Samson and Delilah', Delilah is shown to soundlessly hang a cross in the house, before taking off Samson's black shirt and bathing him, in a scene reminiscent of a religious baptism. This is a clear display of acceptance and understanding of western culture by two children, even after the suffering they have experienced at the hands of white society, and thus should experience similar respect in return. The bath seems to cleanse Samson of his experiences, and parallels the presiding recent message from the Aboriginal community that

the past cannot be changed, but regret must be demonstrated in changing the future of 'Aboriginality'.

In Australia, it is only relatively recently that laws regarding the respect of Aboriginal people have been imposed, and the majority of 'The Stolen Generation' have not be recompensed or reunited with their families, meaning the trauma of these experiences are passed to future generations, with no conclusion in sight. Societal rifts in Australia and abroad continue to cause social disarray and violence, the most recent high-profile example of this being the verbal abuse of an elderly Native American man by a group of white youths, who were filmed mocking and intimidating the man while he performed traditional music, proving that not only is this still a significant global issue, but that it will continue to be for generations to come.

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Candidate personal code: _____

Extended essay - Reflections on planning and progress form

Candidate: This form is to be completed by the candidate during the course and completion of their EE. This document records reflections on your planning and progress, and the nature of your discussions with your supervisor. You must undertake three formal reflection sessions with your supervisor: The first formal reflection session should focus on your initial ideas and how you plan to undertake your research; the interim reflection session is once a significant amount of your research has been completed, and the final session will be in the form of a viva voce once you have completed and handed in your EE. This document acts as a record in supporting the authenticity of your work. The three reflections combined must amount to no more than 500 words.

The completion of this form is a mandatory requirement of the EE for first assessment May 2018. It must be submitted together with the completed EE for assessment under Criterion E.

Supervisor: You must have three reflection sessions with each candidate, one early on in the process, an interim meeting and then the final viva voce. Other check-in sessions are permitted but do not need to be recorded on this sheet. After each reflection session candidates must record their reflections and as the supervisor you must sign and date this form.

First reflection session

Candidate comments:

Having recently moved from the UK to Australia, I was interested in Australia's complex relationship with its own identity, crucially regarding its treatment of indigenous people in contrast with those who had settled in the country far more recently, like me. This focus allowed the exploration of distinct cultures within the country in a structured way, involving pulling from a range of sources. I researched Australian history and was shocked by the lack of attention the issue received globally, before looking to films made by aboriginal cinematographers for a more personal perspective. I initially settled on 'Rabbit-Proof Fence', however later changed my focus to 'Samson and Delilah', as its added biblical subject matter interested me. I had some difficulty arriving at a question, however I reduced the focus on the original story which I had previously planned, with a view to better understanding how and why Thornton chose this story in particular, and the ways he used and adapted it for his purpose.

Date:

Supervisor initials: _____

Interim reflection

Candidate comments:

As I become increasingly interested in the subject matter, I have struggled to focus my research on answering the question, and have lots of notes which will not be pertinent to my final submission. My passion for the subject which I had initially viewed as a strength instead became a limiting factor, and my supervisor highlighted that I had undertaken nearly four distinct projects. I have forced myself to stop researching further and started to condense my work by adapting each crucial thesis to the question, however this has damaged the clarity of the essay. My supervisor helped me greatly with approach to structure, which although I wasn't able to implement much of this in my essay, has noticeably helped my writing in other subjects. The excess work undertaken in belatedly changing my film choice and the continual adaptation of my research question, could have been avoided if I had narrowed my focus from the outset.

Date: April 8, 2019

Supervisor initials:

Final reflection - Viva voce

Candidate comments:

I aimed to demonstrate how the content and form of every story changes respective to its context, to explore how Thornton employs these to achieve his aim. I wanted to do his skill and message justice which I found impossible in such few words. Reading responses by others around the world helped me realise the film's true global significance lay in its extensive applications. A conversation with a friend revealed Canada's historic relationship with its indigenous citizens echoed Australia's recent history, but provided inspiration in that it was being handled more effectively, whereas in Germany, reviewers compared recent immigrants to the aboriginal protagonists and native Germans as oppressors, demonstrating the globally transferable message to be the prominence and dangers of exclusion. If I rewrote my essay, I would pick a topic I was less emotionally invested in as I would feel less pressure to accurately represent it, however I appreciated having my interest renewed in aboriginal affairs and I am currently planning an immersive Aboriginal culture trip next year, to complement the university course in anthropology I hope to study.

Date: June 27, 2019

Supervisor initials