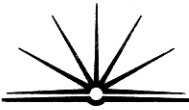


## Different Perspectives

In today's ~~modern~~ society, composers use different genres to chart how people respond to change, and how the consequences of change are determined by our perspectives. John Bell describes how our <sup>response to change is determined</sup> ~~perspectives are determined~~ by our perspective.

Change is a process, a transition or alteration that affects all aspects of life. A close examination of Melina Marchetta's Looking for Alibrandi, Miroslav Holub's 'The door', Peter Weiss's Deep Poets Society & Brian Caswell's 'What Price a Unicorn?' reveal how ~~to~~ our perspective, <sup>on change</sup> determines the manner in which we respond, ~~accept~~ embrace or reject it. The composers reveal how changes in perspective can be charted with time, circumstances and greater knowledge. The composers use characterisation, narration, language and structure to convey the diversified ways in which people deal with the process.



The concept of changing perspectives in Melina Marchetta's Looking for Alibrandi, is presented through the protagonist, Josie, an illegitimate 17-year-old Italian girl. Marchetta's employment of first person narration is critical in establishing rapport between the character & her intended teenage audience. Marchetta, explains Josie's changing perspectives through alteration in altitude through key episodes that occur in her life, such as the impact of getting to know her previously absent father, the tragic suicide of her friend John Barton and greater knowledge & understanding of her family. For example, the notion that change will enlighten our perspectives resonates in the annual walkathon event. This is evidenced in the confessional tone following Josie's abdication of school responsibilities as school vice captain. She acknowledges her past irresponsible behavior & reflects, "I knew deep down I was wrong, and I think my emancipation began at that moment." This is further evidenced in her open rejection of her peers approval "what I did was wrong". As such it is evident that our vision of change is determined by



our perspective to it, whether we brace or denounce change is dependant upon our perspective.

The strength of LFA, lies in its use of characterisation to depict various responses to change. The character of John Barton focuses the responder on the need for acceptance of change and the dangers of suppressing a desire to change. John's decision to commit suicide is a derivative of change, an attempt to effectively escape his father's restrictions. Although John's death is a catalyst to Josie's change in perspective of other characters, his death in itself highlights the other negative consequences of change. For Josie, John's death causes her to re-evaluate her relationship with other characters, namely "Posion Ivy". After his death, Josie's perspective of her arch rival radically changes, "To me she wasn't posion Ivy now, just Ivy." ~~It's again a perspective upon change~~  
~~our responses are determined~~

'The door' from changing, further reflects on a

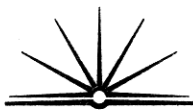


conveys to the responder the many forms change can take, depending upon our perspective. The poem is dominated by the existence of an unknown person, who speaks directly to the responder. Through metaphorical language, the reader is urged to 'go & open the door'. Use of the imperative 'go' is ~~has~~ repeated throughout the piece, highlighting a sense of frustration with those unwilling to accept change, emphasising the notion that any change is superior to no change. The redemptive line structure, 'Even if

nothing

is there'

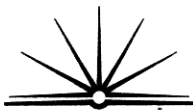
~~highlights a sense of frustration~~ conveys the necessity of risking ~~change~~ change, effectively overcoming any fears that sadly encourage stagnation. The final word 'draught' is deliberately employed - it evokes the concept that no matter how unpalatable or unwanted the mechanics of change may be, the responder will come to appreciate that change is a necessary, integral characteristic of change. Most importantly, change allows for a



wide diversified perspectives, determined by the responder. These range from 'a magic magical city to -- to a dog running'. ~~But~~ Change change change allows for a wide range of perspectives that are ultimately ~~determined~~ determined by the responder.

Holub in 'The door' uses a sense of intimacy to urge readers to 'go and open the door', the resistive barrier to change. As in John's death in LFA, the concept of a change in perspective being thwarted by a ~~rest~~ refusal to consider new opportunities is also explored in Peter Weir's 1987 film "Dead Poets Society". The film explores the difference between personal growth & stagnation & the diversified ways in which people deal with the process in accordance to present morals & standards.

The boarding school in which the film is largely set, is a powerful image of stagnation. In a situation where traditional moral codes upheld & strict rule to be abided by, change is regarded as evil. But



dull colours, dim lighting and an often melancholy soundtrack, suggest the repression of change negative & unhealthy. ~~What~~ Once again the responder considers change a necessary part of change. Much like Holub's poem, radiant images of nature are used as a ~~great~~ backdrop to scenes portraying change. Mr Keating often taught the value of self perception in the outdoors, and with this encouraged change as a positive, confident reassessment of others and self.

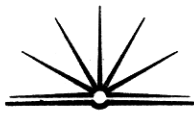
But accompanying this process is a long and painful journey that not everyone can accept. When focal character Neil Perry encores & pursues a passion for acting, he is much like Barton in LFA, predicated by the closing of opportunities in the face of his father's restrictions. Neil's father, much like Barton's, is ~~characterised~~ characterised as the 'barrier at the gate,' resisting another desire to explore the range of possibilities that lie behind the door. Of freedom

he swears, 'You Neil, are going to be a doctor', sternly refusing to change his perspective according to his son's desire. The camera pulls away, ~~and~~ and the shot from above shows Neil small, helpless & defeated. From this the viewer is reassured that it is not Neil's change in perspective that led to his tragic suicide, ~~but~~ the primary cause was not his father's refusal to accept change.

However our different perspectives to change are also explored in the film. Todd Anderson's positive perspective to change ~~leads~~ leads to his progressive change from a solemn, extremely ~~quiet~~ introverted young boy to an inspirational echo of Mr Keating. This is evidenced ~~as~~ at the end ~~of~~ of the play, as he stands on on his desk proclaiming "Carpe diem".

~~On different perspective~~

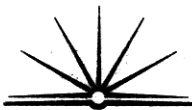
The cyclical structure of LEO, highlights the changes in perspective that come about with ~~perspective~~ experience. Maraditta uses echoes of



statements made by Josie in the earlier part of the novel to ~~highlight~~ illustrate her changed perspective. One of the obvious motifs is 'tomato day'. Initially Josie sees 'tomato day' as a shameful ritual. She mocks the idea of making pasta sauce: "I wonder how many poor unfortunate, our age are doing this." This witty self-depreciation is contrasted to her proud stance at the end of the novel, "Made by our own hands". It is an introspective Josie that ~~reassesses~~ reassesses her perspective on the world at the end of the novel. Sarah, the protagonist in "What Price a Unicorn?", a dystopic short story by Brian Caswell, which warns of the dangers of unquestioned & rampant change, explores the process of change of a young girl whose perspective is also altered by experience.

The opening of the short story ~~text~~ focuses on the predicament of Sarah who is told, "I'm really sorry... but we're gonna have to let you go". The speaker uses merchantile language such as



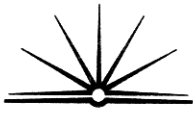


"~~marketable~~ market dictates," "economically rational" and "fiscal predictions" to justify his actions.

The responder attention is then drawn to Sarah as she responds, "But dad, I'm only 15 years old". In doing so, Caswell has changed the perspective of the reader. This is no business, yet a futuristic society, where business principles have overwhelmed a family, where parents can 'rationalise' and 'terminate' their children as though they were products or workers.

Sarah's decision to consider her reality and contact Daryl, an ~~untouchable~~ "untouchable", who studies subjects such as "ent" and "chrona" and whose habits such as "sniting", simply because he likes to, and not because 'he is obliged to' set him apart.

Through their relationship, Daryl's family offer Sarah a home, which she gladly accepts. The process of change is uncomfortable, and Caswell's use of a futuristic society points this out. Macalatta uses a more realistic genre to chart a similar process.



These texts ~~allow~~ allow for a more complete development of the ~~surrounding~~ concepts of change, and the attendant perspectives that naturally follow. The process allows for new opportunities of growth & development, which highlight the different responses to change.