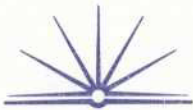


(a) (i) One way in which the father changes is his apparent decision to stop his work which was preventing him from participating in activities with his son, evidently to partake in these activities. Therefore, the father's priorities have essentially changed, and this is the foremost change identified in the father.

(ii) Perhaps the most prominent feature that is used by the composer to represent change in the father is his facial expressions. The father's expression varies from an explanatory, somewhat disappointed expression, to a dull and concentrated expression. The father then takes on an unjustified tone employed by the such an expression, and finally in last scene, the father has a look of contentment.

Another feature that is utilized by the composer is the body language of the child, which is representative of the change experienced by the father. The child's initial excitement at viewing snow is initially quelled by his father's refusal to speculate with him. ~~that~~ By the final scene, the child is also content and the kiss to his father represents his appeasement, and evidently an altered perception of his father compared with the 6<sup>th</sup> frame, as a result of the change he perceives in his father.



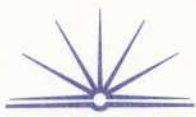
(b) The speaker represents his vision for change predominantly in the first stanza. The first sentence is representative of the ~~present~~ changed social values that are presently evident. This is then reiterated through the prospective prose that the composer adopts, explaining the further need for change, and especially HER vision for change.

Another major component of expressing his vision for change is addressing the retrospective problems the country has faced, such as the derogatory reputations of the youths and political cynicism, and somewhat pledging a change as an amendment to these problems.

The composer also utilises ~~the~~ subjects for change as areas which everybody has some attachment to, such as the environment and the job front, which hopefully can represent change in everybody, therefore unifying the people.

Perhaps another major representation of change for his vision of change, is the emotive language utilised to evoke a sense of ~~our~~ purpose for such change.

Another technique to represent ~~change~~ his vision is the use of an imperative voice, such as 'we want...', which is a chain of commands that challenges or dares the responder to commit change. The composer also does not silence voices, and attempting to include many cross-sections of society



(c) Perhaps the most prominent technique for the representation of change in the children is the juxtaposition of the two scenes. The first scene is a traditional dance, emphasised by the neologisms, or descriptions of their movements, e.g. 'whirled', 'twirled', 'step and shake'.

The second scenario involves more up-beat prose, with neologisms in direct comparison to the first scene, such as 'twisting', 'turning', 'jinking', 'kicking their heels'. The responder can sense the quickened pace of the prose in the second scenario, which is representative of the change in children.

A major technique utilised by the composer to convey change is the dialogue used, which directly identifies to the responder that a change has, or is about, to take place. e.g. "We've shown them the way we do it ... They've tried it our way. They're starting to grow up. Now it's their turn to <sup>choose</sup> change."

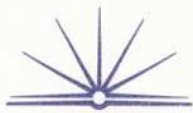


(d) All three texts demonstrate connections between youth and change, all with varying aspects and techniques.

The first text, a cartoon, emphasises youthful exuberance of the young, and how this state of mind can be influenced by the actions of those they see as role models as 'hero' figures. This text exemplifies the way in which ~~the~~ youthful perspectives can be dramatically influenced or altered by the perspectives of an older individual, in this case a father's changed perspective influenced a change in the child's attitude. ~~Therefore~~ Therefore, the connection between youth and change is one that can be altered by a valued perspective.

Text two demonstrates that the youth is inevitably a major avenue of change. This is apparent, as the composer singles out Youth as a ~~to~~ section of society that can benefit the most from her vision of change. She identifies the youth as a major area of social change, and also an area of society which has the power and influence to instigate major changes. Perhaps a major aspect of this is the direct address to the ~~people~~ youth, directly stating, albeit clichéd, that essentially changes can be made and everyone working together can make a change.

Text three demonstrates the adaptability of youth to change, and this



is seen as they participate in traditional, as defined, social activities, however they reverted back to the more contemporary social activity. It also highlights the fact that youths are more accepting to change, as they ~~accepting~~ accepted the practice of the parents and teachers in the 'Prise of Erin'. This is juxtaposed to the fathers who had not been exposed to the 'techno' music and dancing, and could not understand the change, which again demonstrates the ability of youth to willingly experience change and then respond accordingly.

'They had been practicing for weeks', is almost evidence to the fact that the youth, though not always seeking an experience of change, ~~also~~ did not resist such an experience when it arose.