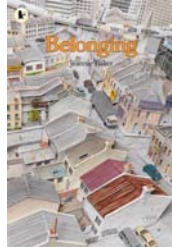


Term 4 HSC *Belonging* rap

Student worksheets

Online discussion and resources linked from
<http://www.schools.nsw.edu.au/raps>



Print out student worksheets for
revision of concepts about
belonging.

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Rap texts - picture books

Baker, Jeannie. *Belonging* and *Window*

Gaiman, Neil & McKean Dave. *Signal to noise* [graphic novel]

Ottley, Matt. *Requiem for a beast*

Tan, Shaun. *Tales from suburbia*, *The arrival*, *The lost thing*, *The red tree*

Wheatley, Nadia & Rawlins, Donna. *My place*

The rap starts in Week 2, on 26 October, 2009. For preparatory reading, go to the site... **** Students & classes can join at any time.

Nadia Wheatley online: week of 23 November 2009, Week 6 Term 4, 2009

Nadia Wheatley Videoconference on 25 November 2009, Week 6 Term 4, 2009

DET schools - book for videoconference by 20 November. Ph: 68840241

Matt Ottley online: week of 30 November 2009, Week 7 Term 4, 2009

Find the **Term 4 HSC *Belonging*** rap at <http://www.schools.nsw.edu.au/raps/> Rap goes live in Term 4; see also Term 1 **HSC *Belonging*** rap.

This guide contains:

1. Weekly blog tasks summary – Blog is at <http://rapblog7.edublogs.org/>
2. Student worksheets for each blog task

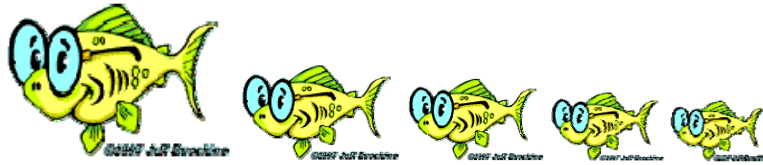
Tasks summary: Weekly *HSC Belonging* blog

Go to *Term 4 HSC Belonging* rap from <http://www.schools.nsw.edu.au/raps/>

Weeks 2-8: Term 4	Full BlogTasks at http://rapblog7.edublogs.org/	Student worksheets
Week 2, Term 4, 2009 26 October Task 1	Introduce yourselves & what you hope to get out of the rap. What is belonging?	Use Rap sheet 1 to brainstorm notions of belonging
Week 3, Term 4, 2009 2 November Task 2	Write about 3 examples of belonging or not belonging in your chosen text, & the techniques used.	Use Rap sheets 2 and 3 + <i>Reading graphic fiction</i>
Week 4, Term 4, 2009 9 November Task 3	How are in-groups and out-groups represented in your text?	Use Rap sheet 4 and the <i>Social Identity Theory</i> sheet
Week 5, Term 4, 2009 16 November Task 4 <i>DET schools - Register for video conference by 20 November on ph: 68840241</i>	What is the dominant reading which can be made of your text? An alternative reading?	Use <i>Different readings of texts</i> . Prepare questions for authors online next week
Week 6, Term 4, 2009 23 November Task 5 Nadia Wheatley online	Ask Nadia questions about her book, <i>My place</i> .	Video conference with Nadia Wheatley on 25 November for registered DET schools
Week 7, Term 4, 2009 30 November Task 6 Matt Ottley online	Ask Matt questions about his book <i>Requiem for a beast</i> .	Make notes for your HSC revision , using highlights from the authors' comments
Week 8, Term 4, 2009 30 November Task 7: Wrap up	What have you learned about the concept of belonging through doing this rap? What have you learned by reading other people's blog posts?	

Blog task 1 – Rap sheet 1

Defining and mapping parameters for *Belonging*



Perceptions and ideas of belonging, or not belonging:

Using the table below, highlight and/or add your own perceptions and interpretations of the concept of belonging.

Belonging	Not belonging
<ul style="list-style-type: none"> ▪ Linked with; affiliated 	<ul style="list-style-type: none"> ▪ Alienated; disconnected
<ul style="list-style-type: none"> ▪ Dependent 	<ul style="list-style-type: none"> ▪ Independent; autonomous
<ul style="list-style-type: none"> ▪ Secure 	<ul style="list-style-type: none"> ▪ Insecure; adrift
<ul style="list-style-type: none"> ▪ Empathy 	<ul style="list-style-type: none"> ▪ Antipathy; aversion
<ul style="list-style-type: none"> ▪ Connected 	<ul style="list-style-type: none"> ▪ Disconnected; different
<ul style="list-style-type: none"> ▪ Being a part of; accepted 	<ul style="list-style-type: none"> ▪ Being alien; ostracised
<ul style="list-style-type: none"> ▪ Included 	<ul style="list-style-type: none"> ▪ Excluded
<ul style="list-style-type: none"> ▪ Insider; member 	<ul style="list-style-type: none"> ▪ Outsider; outcast

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Blog task 2: Rap sheet 2

Use this to assist making notes about aspects of belonging in your chosen rap text(s).



Text(s)	Examples of belonging or not belonging
<p>Text 1</p> <div data-bbox="145 501 481 1025" style="border: 1px solid black; padding: 10px;"><p>Title:</p> <p>Composer:</p></div>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p>Text 2</p> <div data-bbox="134 1238 469 1704" style="border: 1px solid black; padding: 10px;"><p>Title:</p> <p>Composer:</p></div>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>

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Blog task 2: Rap sheet 3 Select three or more examples of belonging from the rap text(s) to explore the effectiveness of the **techniques** used. Print or download as many copies of this sheet as you need.



Title:
Composer(s):

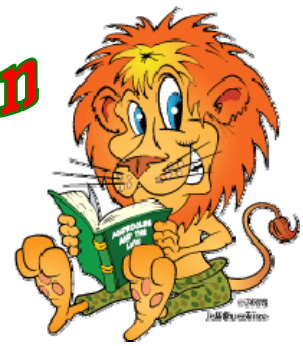
Example	Techniques used	What is the effect?	How effective?

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Reading graphic fiction



Use this to help you consider similarities between picture books and graphic novels.

The skill of visual storytellers lies in their ability to create anticipation, tension and suspense through both written and illustrative text. There is a great similarity between the elements involved in conveying the narrative in picture books and graphic novels.

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The ability to read, comprehend and critique visual texts is enhanced by an understanding of the elements and devices used. A number of these important elements are outlined in the table below.

Picture Book	Graphic Novel
<p>Definition</p> <p>A picture book is one in which pictures predominantly tell the story. Some picture books are wordless and some use pictures and written text to contribute to the narrative.</p>	<p>Definition</p> <p>A graphic novel may be classified as a picture book, but graphic novels employ some other elements that distinguish them. In particular, they use sequential frames of pictures, with or without written text, to tell a story. Predominant sequences of panels and gutters throughout a narrative, indicate that the text is a graphic novel.</p>
Elements of Picture Books	Elements of Graphic Novels
<p><i>Frame format</i></p> <ul style="list-style-type: none"> ▪ often a whole page, or a double page ▪ sometimes smaller panels within a page are used to show a sequence ▪ pictures may have borders or frames around them ▪ sometimes the pictures have no frames ▪ pictures may <i>bleed off</i> the page 	<p><i>Frame format</i></p> <ul style="list-style-type: none"> ▪ regular panels (5-7 per page) ▪ splash page (full page; opening page with title, credits, etc.) ▪ floating panels over a background (designating outside/inside ideas) ▪ depth and size of panels – represents significance or pace ▪ overlapping panels ▪ 2 page spread ▪ zooming in/crops ▪ Panels give POV (point of view) <i>shots</i>.

Elements of Picture Books

Framing devices

- page borders
- ornate frames
- no frames
- a mixture of frames and no frames
- picture composition drawing the eye to focal points – vectors

Elements of Graphic Novels

Framing devices

- frames used to draw attention – different sizes, angles, outlines, not outlined
- architectural panels
- picture composition drawing the eye to focal points – vectors
- asides (presented as an insert within a panel)
- gutters (spaces between the panels)
- transitions
 - observing parts but seeing the whole is called *closure*. The spaces between panels are ‘the gutters’ – the human imagination transforms separate images into a single idea. Closure allows us to connect the movements.
 - readers make panel to panel transitions which include:
 - moment to moment
 - action to action
 - subject to subject
 - scene to scene
 - aspect to aspect
 - non-sequitur (not in sequence).

Japanese sequential art, *Manga*, makes great use of aspect to aspect transitions (sometimes giving different views of the same moment).

Colour

- black & white or colour
- symbolic significance of colours or tones
- light or dark is used to create mood, atmosphere, drama.

Colour

- black & white or colour
- symbolic significance of colours or tones
- use of lighting
- light, dark, shadows, silhouettes, colour is used to create mood, atmosphere, drama.

Elements of Picture Books	Elements of Graphic Novels
<p><i>Background / Landscape</i></p> <ul style="list-style-type: none"> ▪ can be simple or can be elaborately detailed ▪ incorporate focal points, or vectors for the eyes to follow ▪ create atmosphere ▪ complement foreground elements. 	<p><i>Background / Landscape</i></p> <ul style="list-style-type: none"> ▪ create a believable/convincing world ▪ indicates movement of characters ▪ create atmosphere <p>Iconic figures are often combined with realistic backgrounds encouraging readers to identify with the abstracted characters because they are set against realistic backgrounds.</p>
<p><i>Line</i></p> <ul style="list-style-type: none"> ▪ quality – may be thick or thin, heavy or light ▪ direction <ul style="list-style-type: none"> ○ horizontal suggests peace; distance; monotony; submission ○ vertical suggests strength; power; uprightness; conviction ○ angular suggests movement; action; conflict ○ jagged suggests anger; madness; turmoil ○ curved suggests gentleness; light movement; comfort. 	<p><i>Line</i></p> <ul style="list-style-type: none"> ▪ quality – may be thick or thin, heavy or light ▪ direction <ul style="list-style-type: none"> ○ horizontal suggests peace; distance; monotony; submission ○ vertical suggests strength; power; uprightness; conviction ○ angular suggests movement; action; conflict ○ jagged suggests anger; madness; turmoil ○ curved suggests gentleness; light movement; comfort.
<p><i>Written text</i></p> <ul style="list-style-type: none"> ▪ may be set in block sections ▪ may interweave with illustrations ▪ different typeface and size of text is used for particular effects ▪ amount of written text is significant ▪ can support or contest the messages in the illustrations. 	<p><i>Written text</i></p> <ul style="list-style-type: none"> ▪ font style and font size – represents stress, volume, accents, etc. ▪ <i>emanata</i> are symbols that are used to depict feelings (c.f. emoticons) ▪ amount of written text is significant ▪ use of focusing on letters or documents so the reader of the text sees what the character is reading ▪ representations of volume.
<p><i>Dialogue</i></p> <ul style="list-style-type: none"> ▪ evident in the written text ▪ in wordless picture books it is evident through facial expressions, body language and proximity of characters. 	<p><i>Speech bubbles</i></p> <ul style="list-style-type: none"> ▪ regular speech bubbles ▪ thought bubbles ▪ bursts ▪ whisper bubbles (using broken lines) ▪ caption boxes.

Elements of Picture Books	Elements of Graphic Novels
<p><i>Sound effects</i></p> <ul style="list-style-type: none"> word emphasis is created by fonts, e.g. bold, capitals, italics, etc. sound effects may be represented through a combination of written and visual text. 	<p><i>Sound effects</i></p> <ul style="list-style-type: none"> word emphasis is created by fonts, e.g. bold, capitals, italics, etc. sound effects use onomatopoeic picture writing.
<p><i>Characterisation</i></p> <ul style="list-style-type: none"> body language facial expressions dress accessories how characters think and communicate what other characters reveal. 	<p><i>Characterisation</i></p> <ul style="list-style-type: none"> use of photo realism body language facial expressions dress accessories Abstracted or iconic figures allow for a wider audience.
<p><i>Narrative voice</i></p> <p>First person</p> <ul style="list-style-type: none"> first person POV (point of view) involves the main character as the narrator an observer as first person narrator takes the role of a story teller recollections involve first person inner monologue. <p>Second person</p> <ul style="list-style-type: none"> second person is rarely used but engages the reader in terms of <i>you</i> e.g. <i>You take a holiday and discover things you never knew existed ...</i> <p>Third person</p> <ul style="list-style-type: none"> an author tells the story an omniscient author tells the story and knows what characters think and feel. 	<p><i>Narrative voice</i></p> <p>First person</p> <ul style="list-style-type: none"> first person POV (point of view) involves the main character as the narrator an observer as first person narrator takes the role of a story teller recollections involve first person inner monologue. <p>Second person</p> <ul style="list-style-type: none"> second person is rarely used but engages the reader in terms of <i>you</i> e.g. <i>You take a holiday and discover things you never knew existed ...</i> <p>Third person</p> <ul style="list-style-type: none"> an author tells the story an omniscient author tells the story and knows what characters think and feel.

Social identity theory

In group vs. Out group simplified

Use these ideas from social identity theories to consider notions of belonging, or not belonging.



In group

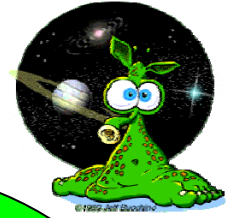
US

The group to which YOU want to belong.

The best, most important group.

The group with the best ideas, values, beliefs.

The group that has (or should have) the most power.



Out group(s)

THEM

The group(s) to which YOU do not want to belong.

The second rate, less important group(s).

The group with poor ideas, values, beliefs.

Personal and social experiences:

- Sense of belonging
- Shared experiences
- Strong sense of identity
- Accepted by mainstream culture
- Ease of access to social institutions
- Feeling of superiority
- Belief in own righteousness
- Having a political voice

Personal and social experiences:

- Sense of not really belonging, except to the Out group
- Experiences differ from the dominant In group
- Poor sense of identity
- Unaccepted by mainstream culture
- Difficult to access social institutions
- Feeling of inferiority
- Belief in own ideas but these have to be suppressed in favour of those of the dominant group
- Having little or no political voice

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Blog task 3: Textual analysis



Use these questions to focus your thinking. Make notes for the questions.

1. Does your text suggest that some characters belong? Who? Why?
2. Does your text suggest that some characters do not belong? Who? Why?
3. In what sense do characters belong, or not belong?
4. Is there any change to these aspects of belonging or not belonging in the course of the narrative? If so why?
5. Does the text suggest it is important to belong? In what ways?
6. Is there a conflict between individual and group in the text?
7. Are there voices that are neglected or silent in the story? Whose? Why?
8. What aspects of belonging or not belonging are valued in the text?
9. What techniques are used to represent ideas about belonging, or not belonging? How effective are these techniques?
10. What personal feelings do you have about the ideas expressed through the text?

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How texts can be read in different ways

Composer's context

Many factors – social, economic, cultural, historical, educational, political and so on – impact on a composer and inevitably become embedded (consciously or unconsciously) in their work.



Context within the text

As a part of its setting, every text has its own created internal context in terms of time and place.



Responder's context

Like the composer, each individual responder will have many factors – social, economic, cultural, historical, educational, political and so on that impact on her/his reading of a text. Reading a text involves engaging in a dialogue with the composer. Both composers and responders make meaning of the text according to personal **contexts**.

Composers make choices about what they want to communicate and how they want to communicate their ideas. Usually composers have an *intended reader* in mind. Thus the discourses, whether in written or visual text, will attempt to position the reader in relation to a particular *dominant reading* of the text. That is, certain ideologies related to aspects such as:

- Gender
- Race
- Culture
- Age
- Socio-economic background
- Spiritual beliefs
- Ethical values ... and so on will be dominant or *privileged*.



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A *dominant reading* positions a reader to accept the values and beliefs of the mainstream culture. *Alternative readings* and *resistant readings* are affected by the socio-economic background, sex, gender or ethnicity of the reader or by the way the author positions the reader by using particular features that reflect a particular set of values and attitudes.

In recent times there has been greater focus on different readings leading to varied and interesting interpretations of the same text. Alternate readings may include a:

feminist, post-colonial, Marxist OR psychoanalytic perspective

With graphic texts it is important to critique both visual and written elements in terms of dominant, alternative and resistant readings. Interrogate the visual and written elements to understand how the composer(s) is positioning you in relation to the text. Do you approve of this positioning or not? Why?

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