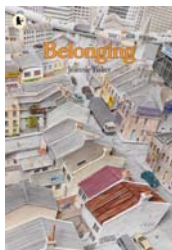


HSC Belonging: Foundation, consolidation & revision rap

Teachers' guide

Guide to the online discussion and resources at
<http://www.schools.nsw.edu.au/raps/hscbelonging/index.htm>



Print out student worksheets to see
the activities at one glance

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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*

For key dates and preparatory reading, go to the site...

**** Students & classes can join at any time

Nadia Wheatley online: week of 2 March 2009, Week 6 Term 1, 2009

Jeannie Baker Videoconference on 4 March 2009, Week 6 Term 1, 2009

DET schools - book for videoconference by 27 February. Ph: 68840241

Matt Ottley online: week of 9 March 2009, Week 7 Term 1, 2009

Contents of this guide:

1. How to do a rap – website layout
2. How to join the blog
3. Weekly blog tasks overview
4. Activities and student sheets for each blog task
5. Credits and resources

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Doing a Rap on the School Libraries & Information Literacy Site

What is a rap?

Raps are online units of work about books, films or websites, which support syllabus outcomes and *Quality Teaching*. Each week, classes go into the **blog section** of the rap to post their comments.

Who can join a rap?

In Term 1, 2009, individual Year 12 students, as well as class groups, can participate in the HSC Belonging Rap. Teachers and students **ONLY HAVE TO SIGN UP IF THEY JOIN THE WEEKLY BLOG – *otherwise they can pop into the rap in their own time and use the resources freely for revision of the concept of belonging.***

How do you do this rap in Term 1, 2009? What is the layout of the website?

Layout

***** All the side menu topics up to the end of the Stage 6 Syllabus Outcomes are BACKGROUND INFORMATION. Key dates are given so you know when the authors are online. *****

*** The **rap starts** on the side menu at **Introductions and focus questions** – that's Session 1. All the next sessions follow in order, Rap point 1, 2, 3 and the Wrap up. You post a response to the HSC Belonging Blog each week at rapblog4.edublogs.org/

Preparation:

1. Go to the **HSC Belonging Rap** at schools.nsw.edu.au/raps/hscbelonging/index.htm
2. Click on **joining the rap** in the side menu and get a **blog password** with edublogs, ***if you intend to blog each week. The blog is at rapblog4.edublogs.org/***
3. Get copies of the picture books used in the rap – see the **prescribed texts**. *Primary libraries hold these picture books – perhaps they can help out?*
4. Read the Programming and Planning Activities attached to each next Rap Point

Doing this rap – JUMP IN AT ANY TIME - EVERYONE IS WELCOME

1. Use the **Programming and planning activities** and the **Rap sheets**
2. **Time commitment:** 1-2 periods a week – it takes time to reflect on the focus questions and then post a response to the blog.

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Signing up to HSC Belonging rap blog

Step 1: Go to <http://edublogs.org/> to sign up.

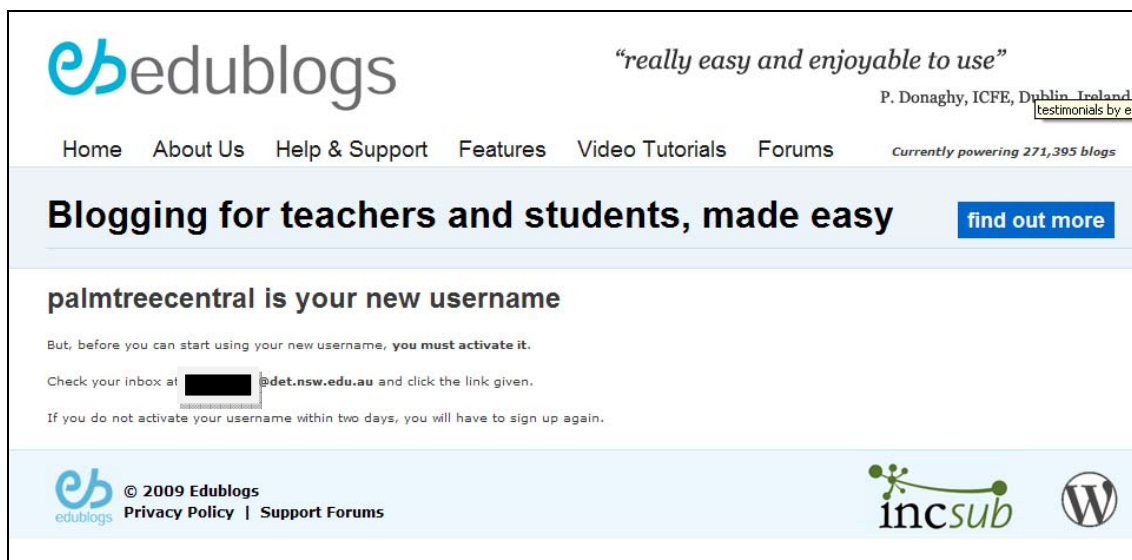
The screenshot shows the edublogs.org homepage. At the top left is the edublogs logo. To the right, a quote says "really easy and enjoyable to use" attributed to P. Donaghy, ICFE, Dublin, Ireland. Below the quote is a navigation menu with links: Home, About Us, Help & Support, Features, Video Tutorials, Forums. A status bar indicates "Currently powering 270,910 blogs". The main heading is "Blogging for teachers and students, made easy". Below this is a list of four benefits: 1. Effortlessly create and manage students blogs, 2. Packed with useful features and customizable themes, 3. Ready made for podcasting, videos, photos and more, 4. Step by step support with our helpful video tutorials. To the right of this list are two boxes: "Get started in seconds for free SIGN UP HERE" and "Edublogs Campus the school solution FIND OUT MORE". Below the main heading are sections for "How Edublogs can help you and your students" (with icons for "Edublogging starts here", "Teaching and blogging", "Amazing support", and "Packed with features"), "Your Edublogs Info." (with links for "Your dashboard", "Write a post", "Upload new avatar", and "logout"), "The latest Edublogs news" (with recent posts like "Audio and video comments", "Edublogs and Supporter", and "The University of Blogs"), and "Edublogs Supporters" (listing various educational institutions and blogs).

Step 2: Enter a username e.g. palmtreecentral; your email address; read conditions of use then tick I Agree: ; choose Just a username, please; then NEXT

The screenshot shows the sign-up form on edublogs.org. The form has the following fields and options: Username: palmtreecentral (with a note: "(Must be at least 4 characters, letters and numbers only.)"); Email Address: judy.engall@det.nsw.edu.au (with a note: "We'll send you a confirmation email to this address, so triple-check it. Also, please use a personal email account (e.g., gmail, yahoo, hotmail etc.) please use that instead of an institutional email (some school spam filter)"); TOS: A scrollable text area containing the terms of service. Below the TOS is a checkbox for "I Agree:" which is checked. There are two radio buttons for account type: "Gimme a blog!" (unselected) and "Just a username, please!" (selected). A large "Next »" button is at the bottom of the form. The footer contains the edublogs logo, copyright information "© 2009 Edublogs", links for "Privacy Policy" and "Support Forums", and logos for "incsub" and "WordPress".

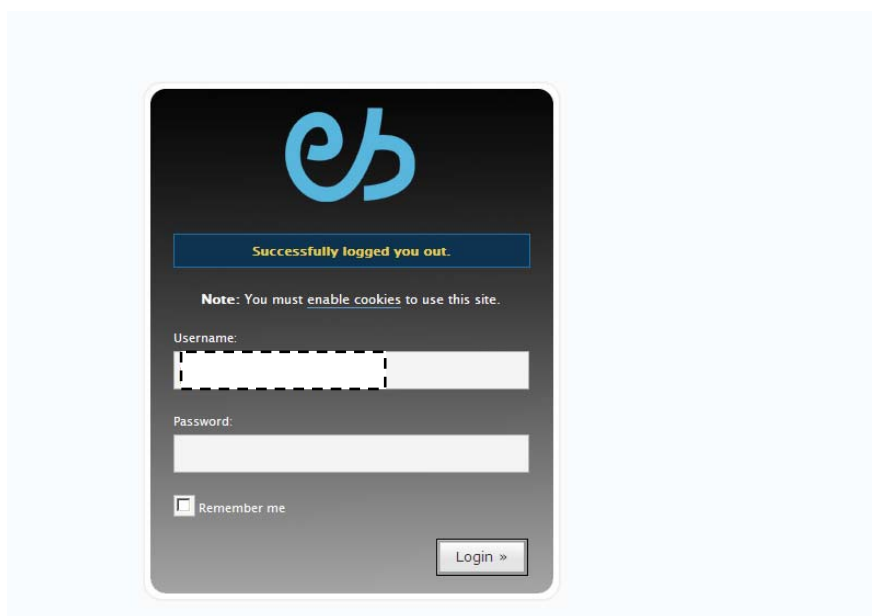
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Step 3: This screen instructs you to check your email's inbox and click the link to **activate your account**.



The screenshot shows the edublogs website. At the top left is the edublogs logo. To the right is the tagline "really easy and enjoyable to use" and a testimonial from P. Donaghy, ICFE, Dublin, Ireland. Below this is a navigation menu with links for Home, About Us, Help & Support, Features, Video Tutorials, and Forums. A status bar indicates "Currently powering 271,395 blogs". The main heading reads "Blogging for teachers and students, made easy" with a "find out more" button. Below this, a message states "palmtreecentral is your new username" and provides instructions to activate the account by checking an email at [redacted]@det.nsw.edu.au. It also notes that if activation does not occur within two days, the user will need to sign up again. The footer contains the edublogs logo, copyright information for 2009, and links to Privacy Policy and Support Forums. Logos for incsub and WordPress are also present.

Step 4: Return to the *Belonging HSC rap blog* <http://rapblog4.edublogs.org/> to read the comments. To **Leave a Reply** the instructions say: You must be **logged in** to post a comment. Click for the log in page (below) and ignore the 'enable cookies' note. Make a note of your **Username** and **Password**.



The screenshot shows the edublogs login page. At the top is the edublogs logo. Below it is a blue notification box that says "Successfully logged you out." A note below that states "Note: You must enable cookies to use this site." There are two input fields: "Username:" and "Password:". Below the password field is a checkbox labeled "Remember me". At the bottom right is a "Login »" button.

Step 5: Happy blogging!

Weekly blog tasks overview [just a taster – not the full versions]

Go to http://www.schools.nsw.edu.au/raps/current_plannedraps.htm

Weeks 2-8: Term 1	Full BlogTasks at http://rapblog4.edublogs.org/	Worksheet
Week 2, Term 1, 2009 2 February Introductory rap point	Introduce yourselves & what you hope to get out of the rap.	Use Rap sheet 1 to brainstorm notions of belonging
Week 3, Term 1, 2009 9 February Rap point 1	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 1, 2009 16 February Rap point 2	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 1, 2009 23 February Rap point 3 <i>DET schools - Register for video conference by 27 February</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 1, 2009 2 March Nadia Wheatley online	Ask Nadia questions about her book, <i>My place</i> .	Video conference with Jeannie Baker on 4 March at 10.30 am for registered DET schools
Week 7, Term 1, 2009 9 March 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 author's comments
Week 8, Term 1, 2009 16 March Wrap rap 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 - Introductory rap point

Term 1, Week 2: week beginning 2 February, 2009

Blog task:

Write a short introductory message about your class (or yourself if participating individually), including brief information about your school, and any initial thoughts on the concept of belonging.

Preparation:

- The **Planning and program activities** will help you with this.
- The composers of the texts included in this rap convey ideas about belonging or not belonging through *a variety of language modes, forms, features and structures*.
- During this week, read and enjoy the rap texts and review concepts of belonging. Discuss and complete the introductory sheet on belonging, **Rap sheet 1**.

Post your introduction to the rap blog once you have proofed the final message. You or your class group might like to respond to the introductions from other rappers via the rap blog.

Focus question: optional (This requires an extended response and could be completed as a follow up activity after engaging with Rap points 1, 2 and 3).

Referring to your prescribed text and at least **one** of the texts presented in the rap, respond to the following question:

One of the greatest diseases is to be nobody to anybody. ~ Mother Theresa

How has study of your prescribed text and your chosen text(s) expanded your understanding of the significance of belonging?

*In your response, consider the ways in which composers convince us of the significance of belonging.

Activities for Blog task 1

Introductory rap point

Stage 6 English outcomes relevant to introductory activities

HSC English *Standard*

5. A student analyses the effect of technology and medium on meaning.

HSC English *Advanced*

5. A student explains and evaluates the effects of textual forms, technologies and their media of production on meaning.

HSC English *ESL*

7. A student analyses the effect of technology on meaning.

Possible activities

1. Introduce the book rap and outline expectations and purpose.
2. Note that the composers of the texts included in this rap convey ideas about belonging or not belonging through *a variety of language modes, forms, features and structures*.
3. Explain that this rap supports an exploration of the concept of belonging, or not belonging, for the Stage 6 HSC English *Standard, Advanced, and ESL* Area of study. It could complement the class work of HSC students, and also assist with consolidation and revision work, for example as study or homework activity.
4. Explain how each week students can discuss and respond to the rap texts with their classmates and students in other schools.
5. ***During this week rappers could read and enjoy the rap texts and review concepts of belonging. Discuss and complete the introductory sheet on belonging, Rap sheet 1.***
6. Introduce students to the *Board of Studies NSW* website. Show and discuss with them the *English Stage 6: prescriptions: area of study, electives for Belonging 2009-2011*.
7. Explore the English pages, including resources for the Area of study: *Belonging*, on *NSW HSC online*.
8. Explore the Resources pages for this HSC *Belonging* rap.
9. If time is available, consider the optional Focus question activity.
10. During this week, rappers send a short introductory message about their class (or themselves if participating individually), including brief information about their school, and any initial thoughts on the concept of belonging.
11. In discussing the purpose and conventions of a book rap, teachers and students could also refer to appropriate Book rap FAQs, and examples of posts in previous rap blogs (see any of the 2008 raps in the Archives).

12. Students identify the ways purpose, audience and context affect their writing for the book rap introductory message.
13. Inform students that they will communicate their ideas to other students by uploading to the *Comments* section of a moderated blog.
14. You may like to discuss or explore:
 - a. the process of joining the rap and **registering a username** for the class group or individual Stage 6 HSC students if desired.
 - b. conventions and etiquette of using a blog for sharing ideas with other schools. Is it different from personal blogging activities? See examples of introductory posts in previous rap blogs.
 - c. the rap web site, read selected sections such as **Rap lingo**, discuss the purpose and relevance of rap lingo.
15. Facilitate a brainstorm, a deconstruction, and joint construction of a group or class introductory message for the rap.
16. In order to construct your introductory comment, clarify the purpose of the introductory comment, identifying the audience and the detail required to achieve the purpose. List appropriate voice, modality, greeting and email signature, for example. The blog post would include the school's name, location, size of group and any initial thoughts on the concept of belonging. Using correct blog and Book rap etiquette (see **Book rap FAQs** on the site for further details), post the introduction to the **rapblog**.
17. Access, read and discuss introductions from other rappers. Students might wish to respond to other rappers' introductions on the **rapblog**.

Focus question: optional activity (This requires an extended response and could be completed as a follow up activity after engaging with Rap points 1, 2 and 3).

Referring to your prescribed text and at least **one** of the texts presented in the rap, respond to the following question:

One of the greatest diseases is to be nobody to anybody. ~ Mother Theresa

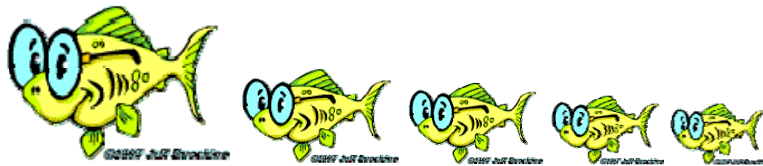
How has study of your prescribed text and your chosen text(s) expanded your understanding of the significance of belonging?

*In your response, consider the ways in which composers convince us of the significance of belonging?

Rap sheet 1 for Introductory activities

Blog task 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 point 1: Term 1, Week 3: week beginning 9 February, 2009

The composers of the texts included in this rap convey ideas about belonging or not belonging through *a variety of language modes, forms, features and structures*. In the light of the concept of belonging, read and evaluate at least one of the texts set for the rap. You will get more out of the rap if you work on a few of the texts.

Blog task 2

- ✚ *Note examples from the narrative that relate to notions of belonging.*
- ✚ *Select three or more examples and outline the techniques used by the composer to convey a sense of belonging, or not belonging, commenting on how effective these are.*
- ✚ *Write a summary of your examples and techniques, evaluating their effectiveness in conveying ideas about belonging.*
- ✚ *Compose and post a response of approximately 200 words in one or more paragraphs.*

Focus question: optional (This requires an extended response and could be completed as a follow up activity after engaging with Rap points 1, 2 and 3).

Referring to your prescribed text and at least **one** of the texts presented in the rap, respond to the following question:

One of the greatest diseases is to be nobody to anybody. ~ Mother Theresa

How has study of your prescribed text and your chosen text(s) expanded your understanding of the significance of belonging?

*In your response, consider the ways in which composers convince us of the significance of belonging.

Activities for Blog task 2

Rap point 1

Stage 6 English outcomes relevant to Rap point 1

HSC English *Standard*

6. A student engages with the details of text in order to respond critically and personally.

HSC English *Advanced*

6. A student engages with the details of text in order to respond critically and personally.

HSC English *ESL*

9. A student engages with the details of text in order to develop a considered and informed personal response.

Possible activities

1. Note that the composers of the texts included in this rap convey ideas about belonging or not belonging through *a variety of language modes, forms, features and structures*.
2. Discuss different perceptions and interpretations of *belonging or not belonging*. Students could compile their own list using the introductory **Rap sheet 1**
3. Select and read one or more of the picture books presented for the rap.
4. Using **Rap sheet 2** make notes on the different facets of belonging or not belonging that are evident in the text(s).
5. Study at least one of these texts in depth. Use the **Reading graphic fiction** guide to assist your analysis. The guide will also help you consider similarities between picture books and graphic novels and lead into contrasting the defining characteristics of picture books and graphic novels.
6. **Select three or more examples of belonging in the rap texts. Outline the techniques used by the composer to convey a sense of belonging, or not belonging, commenting on what effect these have and how effective they are.** **Rap sheet 3** will assist you.
7. If time is available, consider the optional **Focus question** activity.
8. In order to construct your Rap point 1 response (approximately 200 words in one or more paragraphs), clarify the purpose of the rap blog post, identifying the audience and the detail required to achieve the purpose. Consider appropriate voice, modality, greeting and email signature, for example. Using correct blog and Book rap etiquette (see **Book rap FAQs** on the site for further details), post the introduction to the **rapblog**.
9. Access, read and discuss responses from other rappers. You may wish to respond to other rappers responses to rap point 1 on the **rapblog**.

Rap sheet 2 for Rap point 1

Blog task 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="145 512 483 1037" 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 1249 472 1715" 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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Rap sheet 3 for Rap point 1

Blog task 2: 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.

Clip art by kind permission Jeff Bucchino, *The Wizard of Draws*
www.wizardofdraws.com.

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.

Blog task 3

Rap point 2: Term 1, Week 4: 16 February, 2009

Blog task 3

We are Them to Them, as They are Them to Us. ~ R.D. Laing (1967) *The politics of experience*. Penguin, UK. P.83.

Comment on this quotation in relation to the way that belonging is represented in your chosen text. Use the following questions as a guide.

- *Does your text have in groups and out groups?*
- *Name the various groups or perspectives in your text*
- *In your chosen text, which forms, features and structures convey ideas about who belongs to the in group and who is in the out group? In other words, how are these ideas REPRESENTED in your text?*
- *What do you believe that Laing means in this quotation?*
- *How is this division represented in your text?*

Optional Activity

One of the greatest diseases is to be nobody to anybody. ~ Mother Theresa

How has study of your prescribed text and your chosen text(s) expanded your understanding of the significance of belonging?

*In your response, consider the ways in which composers convince us of the significance of belonging.

Activities for Blog task 3

Stage 6 English outcomes relevant to Rap point 2

HSC English *Standard*

Refer to outcomes 2, 4, 5, 6 and 10.

HSC English *Advanced*

Refer to outcomes 2, 4, 5, 6 and 10.

HSC English *ESL*

Refer to outcomes 2, 6 and 9.

Possible activities for Rap point 2

1. Note that the composers of the texts included in this rap convey ideas about belonging or not belonging through *a variety of language modes, forms, features and structures*.
2. Access the rap blog and explore or discuss responses to Rap point 1.
3. Teachers may wish to share the strategies they are using with class groups and individual HSC students using the HSC *Belonging* rap blog. Teachers seeking additional ideas could ask such questions on the teacher page.
4. To help you reach your conclusions for your Rap point 2 response consider the following:
5. Notions of belonging or not belonging often operate on the basis of an *in group/out group* dichotomy (opposing views). Use the **Social identity theory** sheet as a discussion starter. Read and discuss the ideas outlined.
6. **Focusing on your chosen text, establish who is included and who is excluded, in terms of in group/out group divisions. Does it change? How? Why? You may wish to use mind map software to note ideas.**
7. Use the questions in **Rap sheet 4** to focus your thinking and discuss your chosen text. Make notes on Rap sheet 4 or a mindmap, electronic or otherwise, of your choice.
8. Compose a class (or individual) summary (approximately 300 words) of your findings and send it to the rap.
9. If time is available, consider the optional **Focus question** activity.
10. In order to construct your Rap point 2 response (approximately 300 words), clarify the purpose of the rap blog post, identifying the audience and the detail required to achieve the purpose. Consider appropriate voice, modality, greeting and email signature, for example. Using correct blog and Book rap etiquette (see **Book rap FAQs** on the site for further details), post introduction to the rapblog
11. Access, read and discuss responses from other rappers. You may wish to respond to other rappers responses to rap point 1 on the rapblog.

Focus question: optional activity

One of the greatest diseases is to be nobody to anybody. ~ Mother Theresa

How has study of your prescribed text and your chosen text(s) expanded your understanding of the significance of belonging? *In your response, consider the ways in which composers convince us of the significance of belonging.

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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Rap sheet 4 for Rap point 2

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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Thanks to Cathy Sly.

Blog task 4

Rap point 3: Term 1, Week 5: week beginning 23 February, 2009

Blog task 4

Consider one or both of these quotations:

... you'll find that many of the truths we cling to depend greatly upon our own point of view. ~ Obi Wan Kenobi, *Return of the Jedi*

... That is part of the beauty of all literature. You discover that your longings are universal longings, that you're not lonely and isolated from anyone. You belong. ~ F. Scott Fitzgerald

Explain how the composer of your text POSITIONS THE READER in relation to notions of belonging. Comment on:

1. To what extent does the reader belong, or not belong, to the text? What do you believe the author intended the DOMINANT READING of your text to be? As a reader, do you feel positioned by the author to sympathise with one of the main characters, or not?

2. Is there value to be gained from ALTERNATIVE READINGS of the text? Is YOUR perspective on the text different from the one implied by the author? Which world view is absent from the text? Which gender, racial, family, socio-economic, religious or political assumptions are made? Are there other ways of seeing the world? Send us an alternative reading which does not take the same line the author has taken.

REMEMBER!!!!

This week, prepare QUESTIONS for the authors online from 2 March for a fortnight – Nadia Wheatley in Week 6, Matt Ottley in Week 7.

Focus question: optional

One of the greatest diseases is to be nobody to anybody. ~ Mother Theresa

How has study of your prescribed text and your chosen text(s) expanded your understanding of the significance of belonging?

*In your response, consider the ways in which composers convince us of the significance of belonging.

Activities for Blog task 4

Rap point 3

Stage 6 English outcomes relevant to Rap point 2

HSC English *Standard*

Refer to outcomes 1, 4, and 6.

HSC English *Advanced*

Refer to outcomes 4 and 6.

HSC English *ESL*

Refer to outcomes 1, 5 and 9.

Possible activities

1. Note that the composers of the texts included in this rap convey ideas about belonging or not belonging through *a variety of language modes, forms, features and structures*.
2. Access the rap blog and explore or discuss responses to Rap point 2.
3. ***This week students prepare questions to ask Jeannie Baker at the videoconference (NSW government schools only) in Week 6, and questions for Nadia Wheatley (online in Week 6) and Matt Ottley (online in Week 7).***
4. To help you reach your conclusions for your Rap point 3 response consider the following:
5. ***Re-read your chosen text(s) carefully to consider the blog questions and***
 - a. ***How does the composer position the reader?***
 - b. ***Am I being encouraged to belong to the text or not?***
 - c. ***Are there different ways of reading this text?***
6. In relation to notions of belonging presented in your chosen texts), consider or discuss:
 - a. Which group, if any, am I being made to feel a part of, or sympathy towards?
 - b. How and why is this done?
 - c. What devices are used to achieve this?
7. Read and discuss the information in the ***How texts can be read in different ways*** sheet.
 - a. Is there room for alternative readings of your chosen text(s)?
 - b. What are some of the possibilities?
8. Compose a class (or individual) response of your conclusions and send it to the rap.
9. If time is available, consider the optional Focus question activity.
10. In order to construct your Rap point 3 response (two paragraphs for each part of the question), clarify the purpose of the rap blog post, identifying the audience and the detail required to achieve the purpose. Consider appropriate voice, modality, greeting and email signature, for example. Using correct blog and Book rap etiquette (see Book rap FAQs for further details), post the introduction to the rapblog.

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.

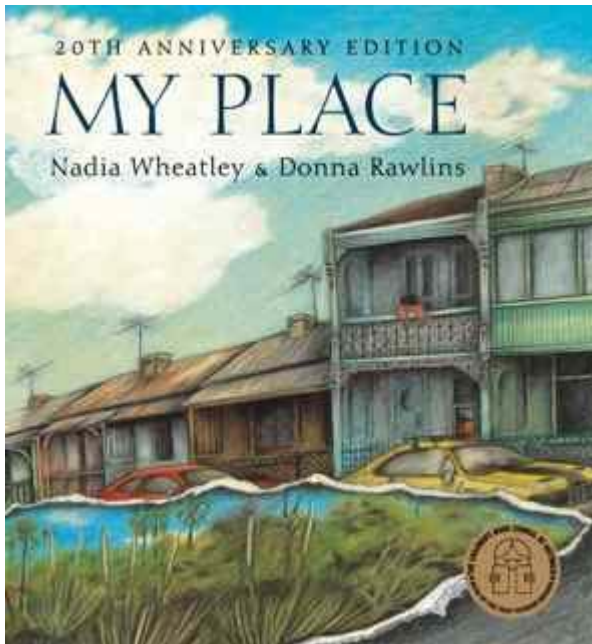
In recent times there has been greater focus on different readings leading to varied and interesting interpretations of the same text. Alternate readings may include a:

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?

Blog tasks 5 and 6

Authors online: Term 1, Weeks 6 and 7: fortnight beginning 4 March



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Nadia Wheatley: week of 2 March 2009, Week 6 Term 1

Matt Ottley: week of 9 March 2009, Week 7 Term 1

Blog tasks: questions for authors

The Planning and programming activities up to this point will help you prepare your questions, which should focus on ways in which elements of the rap text by the author help develop our understanding of the concept of belonging. This is an opportunity to apply the knowledge you have gained from participating in the rap so far.

Blog task 7

Rap wrap up

Term 1, Week 8: week beginning 16 March, 2009

Blog task 7

Post a final message to the rap, indicating what you have learned and enjoyed through the rap. You might like to consider some of the following in your final response.

- ✚ ***What have you enjoyed about participating in this rap?***
- ✚ ***During this rap, what have you learnt about***
 - ✓ *the concept of belonging?*
 - ✓ *how composers position responders?*
- ✚ ***During this rap what skills have you developed in***
 - ✓ *using technology to read, write and communicate?*
 - ✓ *reading texts?*
 - ✓ *any other skills you improved?*
- ✚ ***Has the rap helped you with your class work, study or revision for the Area of study: Belonging?***
- ✚ ***What was the highlight of this rap for you?***

Credits

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Resources – useful weblinks are available at the HSC Belonging Background readings

<http://www.schools.nsw.edu.au/raps/hscbelonging/index.htm>

Articles from *Scan* can be supplied by your teacher librarian.

Fingerroth, D. (2008) *The rough guide to graphic novels*, Penguin Group.

Keane, C. (2008) 'An interview with Queenie Chan: Aussie queen of manga', *Scan* 27(4), pp. 8-12

Lewis, D. (2001) *Reading contemporary picturebooks: picturing text* Routledge/Falmer, UK.

McCloud, S. (1994) *Understanding comics*, HarperPerennial, USA.

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Murray, M. (2007) 'Exploring the potential of graphic novels', *Scan* 26(1), pp. 19-23.

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