LEVELS AND FORMS OF BELONGING
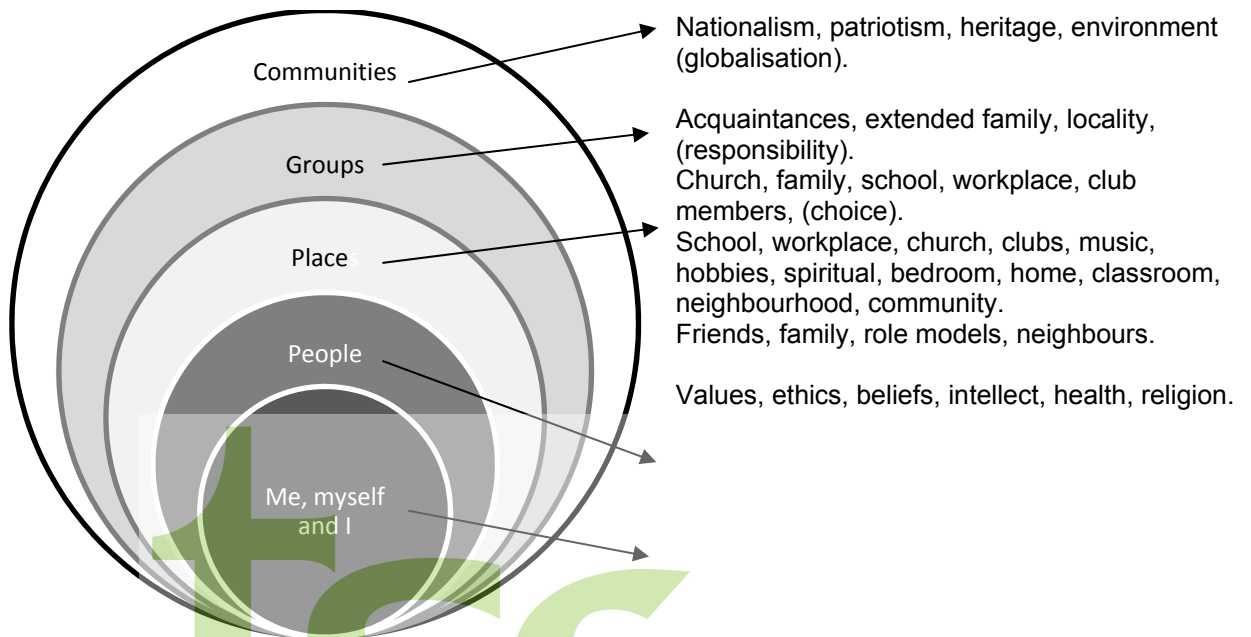
Impact of fears and concerns: Controversy such as terrorism, natural disasters, inequality, political powers, change.

Communities → Nationalism, patriotism, heritage, environment (globalisation).

Groups → Acquaintances, extended family, locality, (responsibility).
Church, family, school, workplace, club members, (choice).

Place → School, workplace, church, clubs, music, hobbies, spiritual, bedroom, home, classroom, neighbourhood, community.
Friends, family, role models, neighbours.

People → Values, ethics, beliefs, intellect, health, religion.

Me, myself and I

Attitudes to belonging are modified over time (Consider labels – teenagers/y generation etc.)
What are our choices not to belong, or barriers which prevent belonging?

CHOICE

Texts may also represent choices not to belong or barriers exist which prevent belonging.

To belong or not to belong?	They won't let me belong?
Philosophical Ideologies	Financial
Political / Religious Beliefs	Educational
Traditions	Image
Fear	Physical
Humanitarian	Prejudice
Bigotry	Bigotry
Prejudice	Fear
Sense of justice / Morality / Honour	Commitments
Time	Language
Expectation	Geographical
Absence of Gratification	Health
Language	

Perceptions and ideas of belonging in texts can be constructed through a variety of language modes, forms, features and structures.

In engaging with the text, a responder may experience and understand the possibilities presented by a sense of belonging to, or exclusion from the text and the world it represents.

(Consider: Being unable to belong to text simply from finding it inaccessible / language features / thematic concerns or not sufficient life experience to appreciate text, different personal taste, and emotional maturity in belonging to a text). This engagement may be influenced by the different ways perspectives are given voice in or are absent from a text.

(Consider: How are perspectives given a voice or silenced in a text?)

WHAT IS REQUIRED IN SECTION III

SECTION III: EXTENDED RESPONSE

In Section III of Paper 1 of the HSC examination you are required to compose an integrated response - linking and considering the ideas and concepts of texts and arriving at a better understanding of the concept of belonging. The key ideas you should demonstrate understanding of are:

- How the concept of belonging is conveyed through the representations of people, relationships, ideas, places, events, and societies in your prescribed text and texts of own choosing.

- The assumptions underlying the representations of the concept of belonging.

- How the composer's choice of language modes, forms, features and structures shapes and is shaped by a sense of belonging.

- Your own experiences of belonging, in a variety of contexts.

- The ways in which you perceive the world through texts.

- The ways in which exploring the concept and significance of belonging may broaden and deepen your understanding of yourself and your world.

THESIS OR LINE OF ARGUMENT

A thesis or line of argument should reflect your perspective and understanding of what you have been studying in relation to belonging. It should be used to shape and direct your integrated response and should be supported and/or challenged by your prescribed text/s and texts of own choosing.

The Prescription's rubric requires you to:

Consider aspects of belonging in terms of experiences and notions of identity, relationships, acceptance and understanding. You could use these notions to begin developing your theses or lines of argument.

EXAMPLES OF THESES OR LINES OF ARGUMENTS

Experience:

- Our life experiences teach us that when you stop trying to belong you realise that you have always belonged.

- We search for a place to belong, not realising that it is our perceptions and attitudes and not the place that allow us to belong.

Notions of Identity:

- When your cultural identity is marginalised you can feel dislocated and displaced, and believe that you do not belong to your culture or the dominant culture.

- Our search for who we are is fuelled by a need to find a place in the world where we belong.

Relationships:

- The need to belong to a group or a community shapes our behaviour, attitudes and actions.

- An individual has the potential to damage relationships and ensure that others do not belong.

- When humanity experiences a strong (spiritual) connection to a place the notion of belonging is strengthened and enriched.

- When our relationship with a place is shaped by a narrow and biased view of the world, our notion of belonging can be questionable.

Acceptance:

- The basic human need to be accepted and belong can cloud our judgments and direct our actions.

Understanding:

- When we begin to understand the forces that drive us to belong we develop empathy for others and personal insight.

SUGGESTIONS

- Respond immediately to the question or statement. You could agree or challenge it.

- Develop a thesis or concept that relates to the question or statement and sustain this line of argument throughout the response.

- Use your prescribed text/s and texts of own choosing to support or challenge your thesis or concept.

- Give a brief overview of the composer's context and perception of belonging, values and attitude, and how this shapes the underlying assumptions.

- Examine the relevant aspects of the texts in relation to belonging.

- Focus on how the texts shape meaning by discussing and comparing HOW this is done in all of the texts.

- Demonstrate an understanding of how you are positioned by texts.

- Select the texts of your own choosing that you are enthusiastic about.

RESOURCES FOR SECTION III

SUGGESTED SCAFFOLD FOR AN INTEGRATED RESPONSE

- The question must drive and shape your response.

- Your thesis or line of argument must be developed and sustained through your exploration of the concept of belonging and your analysis of textual features and details.

- Integrate your discussion of the ideas and the textual features and details of your texts using your thesis to shape the analysis.

- Discuss whether the texts have invited you to belong or not belong through the ideas, textual features etc.

- Select texts of own choosing that connect and contrast with how the concept of belonging or not belonging has been explored and represented.

- Your personal response to how belonging is represented and how your way of thinking has been challenged is valued! It is always best to allow the question provided to shape your response; however a scaffold has been included if you need the support. You do not have to start with your prescribed text, but remember if you are pushed for time this text must be dealt with in your response.

STUDENT'S COMPOSITION

Students must address the relationship between the writer and the reader and how this has been articulated in the text. (Consider the tone of the text: Inviting the reader to be cynical, optimistic or simply sharing experience, projective particular views).

In their responses students **examine, question** and **reflect** and **speculate** on:

1. How the concept of belonging is conveyed through the representations of people, relationships, ideas, places, events and societies that they encounter in the prescribed text and texts of their own choosing related to the Area of Study.

2. Assumptions underlying various representations of the concept of belonging.

3. How the composer's choice of language modes, forms and features and structures shapes and is shaped by a sense of belonging.

4. Their own experiences of belonging, in a variety of contexts.

5. The ways in which they perceive the world through texts.

6. The ways in which exploring the concept and significance of belonging may broaden and deepen their understanding of themselves and their world.
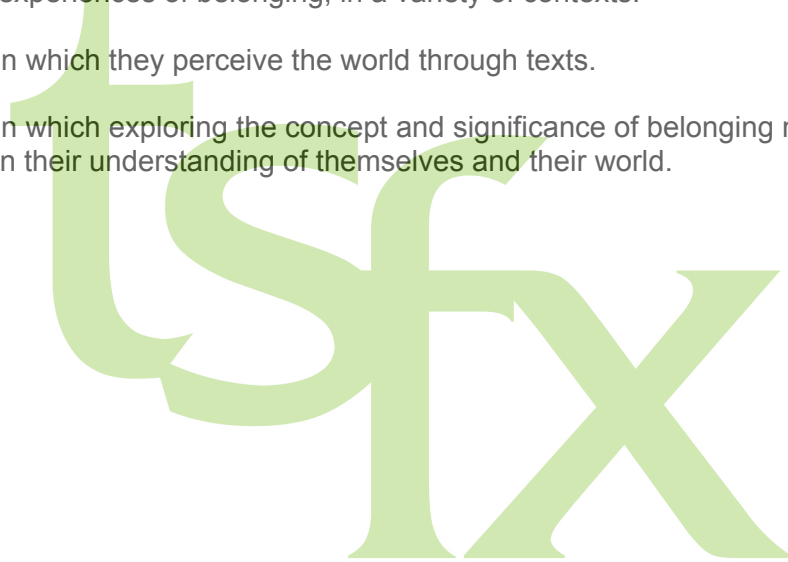
Trying to memorise your prescribed texts is the greatest mistake students make. Students **are not** required to re-tell the story of within any of the texts. The purpose of the prescribed texts to compare and contrast how composers represent belonging effectively and how through studying this concept of belonging students gain new insights and understanding of the world and themselves.

Purpose: Reason for using language is to inform, persuade, argue, amuse or entertain.

Composer or Writer: Education, background, prejudices and biases, abilities and moods.

Audience: Who is the target audience of text; general, peer group, self. Consider age, gender, educational level, culture.

Text Type: Poetry, film, novel, advertisement, report, feature article, essay.

Level of Language: Formal, informal, technical, emotive, imaginative, personal, factual.

Publication Point: Speech, cinema, textbook, political speech, bookstore.

Context: "Context refers to the relationship between the text and the cultural, social and political framework in which it was created. It can reflect or challenge the prevailing attitudes and values of the day or reinforce the competing values and beliefs of the time. The text may embrace other contexts such as those of the past or those of the future.
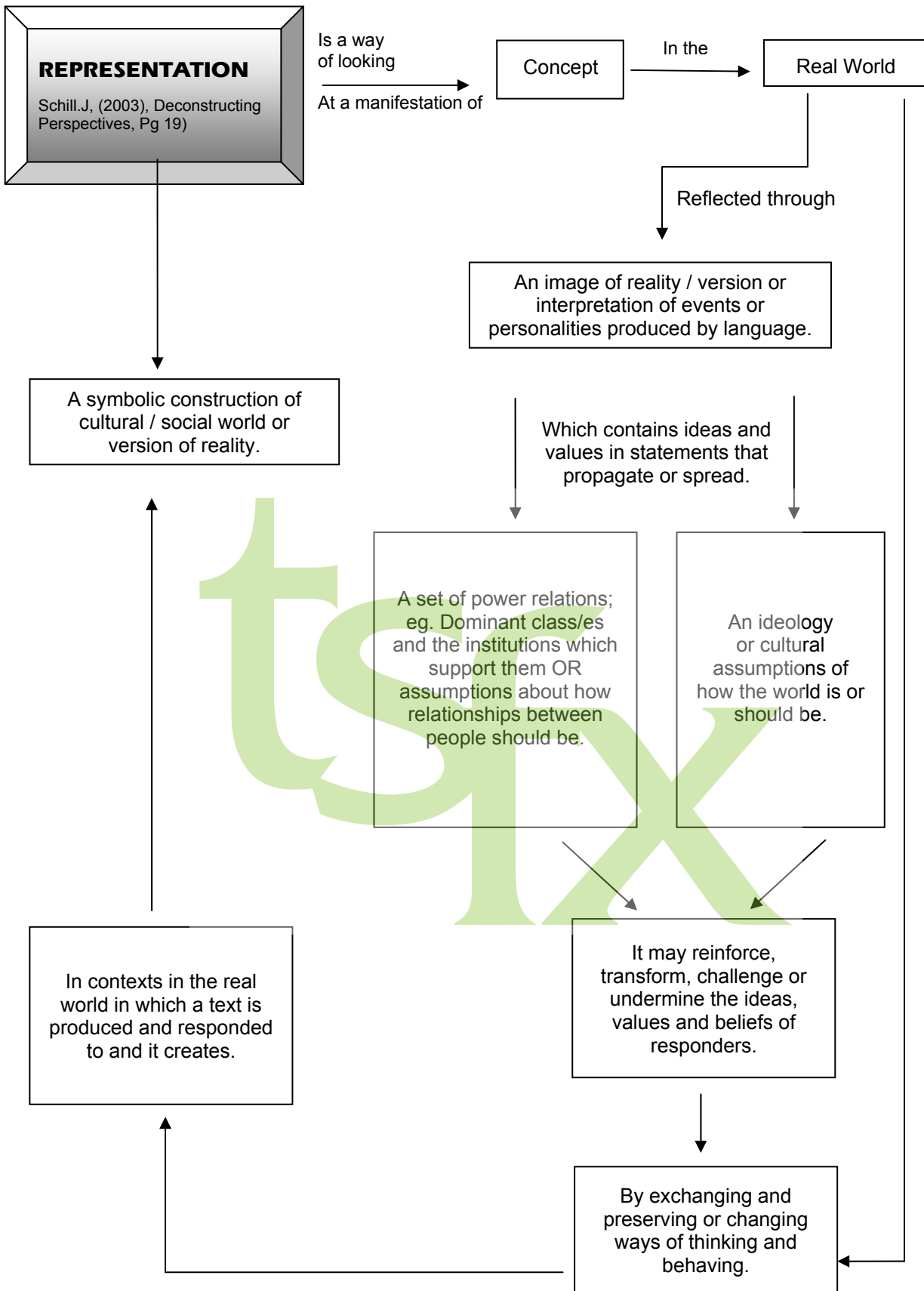
Context is important, as it is a way of placing a text within the framework of the society from which it came. Above all, context is shaped by the competing beliefs and values of the present, that is, the time the text is read or viewed. The individual brings his or her own contextual framework to search out meaning". (Helleman.B (2006), *Demysitfying Text, pg 3)*

WHAT IS REPRESENTATION?

Representation is textual constructions that reflect the way members of a particular society or culture think about beliefs and values. Texts can represent different groups based on gender, class, race, religious beliefs, age or other factors. The representations can be either positive or negative or the group may be completely silenced as they have been omitted from the text. How they are represented often reflects the social, cultural, and language conventions that enshrine the dominant political, cultural force of the day.

In order to gain meaning from a text we need to deconstruct the representation of different groups to reveal the prevailing beliefs and values and to understand the constructed view that has been presented. We must also acknowledge that we are a part of a different cultural context and thus hold beliefs and values that have been constructed as a result of the society where we live. It is how we position ourselves in relation to these representations that will reflect our reading of a text and the messages we take from it.

(Helleman. B (2006), *Demysitfying Text, pg 3)*

REPRESENTATION

Schill.J, (2003), Deconstructing Perspectives, Pg 19)

Is a way of looking

At a manifestation of

Concept

In the

Real World

Reflected through

An image of reality / version or interpretation of events or personalities produced by language.

A symbolic construction of cultural / social world or version of reality.

Which contains ideas and values in statements that propagate or spread.

A set of power relations; eg. Dominant class/es and the institutions which support them OR assumptions about how relationships between people should be.

An ideology or cultural assumptions of how the world is or should be.

In contexts in the real world in which a text is produced and responded to and it creates.

It may reinforce, transform, challenge or undermine the ideas, values and beliefs of responders.

By exchanging and preserving or changing ways of thinking and behaving.

WHAT TECHNIQUES COMBINE WITHIN TEXTS IN ORDER FOR REPRESENTATION TO BECOME EVIDENT?

NOVELS

(Lutrin.B & Pincus.M, (2003), English Handbook and Study Guide, pg 40).

COMPARISONS

(a) A simile is a direct comparison that always contains the words as or like, eg. He is as slow as a snail.

(b) A metaphor is a comparison without the use of as or like. It refers to one person or object as being like another. The comparison is implied rather than stated directly, eg. He is a slow snail. A metaphor becomes extended if the analogies are recurring throughout a passage or poem.

(c) Personification gives human qualities to inanimate objects or abstract ideas, eg. The door beckoned me to enter, waving two and fro with a quiet murmur at the hinge.

(d) Allusion is either a direct or an indirect referral to a particular aspect. Many texts refer to biblical stories or themes.

SOUND DEVICES

(a) Alliteration is the repetition of consonant sounds at the beginning of words and often highlights the expression of movement, eg. *Baby bounces the ball.*

(b) Assonance is the repetition of vowel sounds. Short vowel sounds may create a mood of speed, vitality, joy or suspense. Long vowel sounds slow down the pace and temper the mood.

(c) Onomatopoeia uses words that imitate and reproduce real-life sounds and actions. The sound effect heightens the visual effect.

(d) Rhyme depends on sound, rather than on the written word.

CONTRADICTIONS

(a) Antithesis compares and contradicts ideas or statements within a sentence, eg. Don't underestimate him; he's a *mouse* in stature, a *lion* in strength.

(b) An oxymoron places two seemingly contradictory words next to each other, eg. Painful pride, angry relief.

(c) A paradox is a seemingly absurd or contradictory statement which, when analysed, is found to be true, eg. You will kill him with your kindness.

(d) Irony implies the opposite of what is said, eg. I can't wait for my detention on Friday afternoon.

(e) Dramatic Irony is when the audience has knowledge of something of which the actors are unaware. This technique heightens tension and expectation.

(f) Sarcasm occurs when one thing is said but something else is intended or understood, eg. Are you always the heart and soul of the party?

(g) Satire is sharp wit, irony or sarcasm used to highlight, expose or ridicule human, social or political weaknesses or stupidities. The aim of satire is to educate, entertain and humour.

(h) Parody is the imitation and /or exaggeration of other text types in order to satirise.

(i) Appropriations are similar to parodies in that parts of an original text are used in a different context for a different audience. Fairy tales and myths are often burrowed and reconstructed.

(j) Epigrams are a brief and pointed statement which often contains humour or irony. There is usually a deeper underlying meaning. 'Friendship is what one expects from others.'

EXAGGERATION AND UNDERSTATEMENT

(a) Hyperbole is an over-exaggeration not meant to be taken literally. It aims to create humour or emphasise a point, eg. She cooked enough to feed an army.

(b) Litotes uses a negative and an opposite to understate what is intended. The gruesome sight was far from pretty.

(c) Euphemism expresses unpleasant or uncomfortable situations in a more sensitive, kind or tactful manner, eg. He passed away.

(d) Innuendo is a disapproving remark which hints at something, without stating it directly. "Oh happy horse to bear the weight of Antony".

(e) Climax is the build-up of ideas, but the final statement is often flat and unexpected.

THERE ARE MORE

(a) Puns are a clever play on words, alike in sound but different in meaning. The double meaning is used to convey humour.

(b) Rhetorical Questions expect no answer. It is a powerful tool that allows the reader or audience to focus on and consider the posed question and implications.

(c) In synecdoche, a part is used for a whole, or a whole is used for a part, eg. Australia won the cricket.

(d) In metonymy, something associated with the object represents the object, eg. That hotel has an excellent table.

(e) A malapropism is the unintentional use of incorrect, similar sounding words, eg. The cannonballs ate the missionaries. (Cannibals)

(f) Spoonerism is the transposition of mixing up the initial sounds of the spoken word. eg. He hissed the history lesson.

ACTIVITY

Your lecturer will provide an excerpt from a novel. List as many literary techniques you can that convey belonging. How effective is each technique?

FILM

(Lutrin.B & Pincus.M, (2003), English Handbook and Study Guide, pg 104-109).

Films will always be viewed subjectively and individual responses will differ.

Many cinematographic effects combine in order to create an impression or deliver a message.

ANALYSIS OF FILM

- Film Title: Identifies and becomes synonymous with the film.

- Genre: Consider the type of film (comedy, suspense, horror, musical, drama, and western or sci fi).

- Plot – Scenes and Sequences: The plot is the storyline with its different threads. In visual literature, the essential events of the story are arranged into scenes. Scenes provide a skeleton for the film. Each scene is filmed in a sequence of shots. The sequences fit together like pieces of a puzzle. The opening sequence is of vital importance- as it sets the tone and mood for what is to follow.

- Themes: The main theme is the message imparted by the film. Common themes include life, death, war, peace, friendship, romance, marriage, fantasy or tragedy. Symbolism and imagery help to create the main themes. For instance blood may be a recurring image in a film dominated by a theme of death.

- Characterisation: Each character may be analysed – facial expression, vocal modulation and body language. The actors may also be discussed for their suitability in the roles they play.

- Sets, Costumes and Setting: These combine to provide the visual context of the story.

- Mood: The atmosphere is created by cinematographic effects such as sound effects, visual effects, lighting and camera shots.

CINEMATOGRAPHIC EFFECTS

Sound effects:

Voices, music and technical sound effects create or enhance atmosphere. Consider what is realistic and natural, dramatic and unreal, as well as would sounds are absent? How do the sound effects add atmosphere and contribute to mood?

Visual effects:

Consider the composition of each frame. The director composes the setting and characters within each frame. This positioning affects the way you respond to the scene. Each composition contains a focal point or main subject. The object is to alert the audience to this focal point. Consider the proximity between characters as this will prove insightful regarding the relationships between characters.

Lighting:

Lighting may be natural or artificial and can stem from many different angles. Lighting from above portrays the character in a positive light, lighting from behind or below creates a sinister impression. A bright light may portray daylight or happiness and a dim light reflects sadness or night. Notice the colour of lighting; white is often symbolic of innocence and purity, black for darkness and evil, red for danger, anger or passion and blue for aloofness or coldness.

CAMERA SHOTS

1. Extreme Long Shots are establishing shots as they set the scene. The camera is at its furthest distance from the subject. The setting is emphasised while only revealing certain details of the subject. These shots introduce the context at the beginning of a scene.

2. Long Shots show all or most of the subject giving an overall picture, placing the characters in their setting.

3. Medium Shots film characters from the waist upwards against their background. These allow closer observation of facial expressions and body language. They are therefore able to show emotions and reactions between characters. They simultaneously reveal details of the characters' surroundings.

4. Close Up Shots move in and focus on detailed aspects of the characters and scenes, revealing little or no background. This emphasises emotions or reactions to various scenarios.

5. Extreme Close Up Shots focus on fine details such as an eye or insect. They capture emotions such as surprise or shock.

6. Wide Shots show the characters in full, as well as other characters in the foreground and the background. They create a sense of space for the characters within their environment.

7. Point Of View Shot are taken from the perspective of one of the characters. The director may want you to identify with this point of view.

CAMERA MOVEMENTS

1. Fading is used to indicate the end of a scene or to suggest the passage of time.

2. Dissolve is when one frame fades out and is gradually replaced by another so that at the midpoint of the dissolve, both frames can be seen on the screen. It suggests a close relationship between the scenes that dissolve into each other and can indicate flashbacks, dreams and thoughts of a character.

3. Zoom is used to draw attention to details of the subject or the background. Zoom is when the camera focuses but does not move position. The depth and focus change from wide angle to close-up shots.

4. Panning is when the camera moves horizontally from side to side creating a feeling of space of vastness.

5. Tracking is when the camera moves with the actors or action always keeping the subject in view. This involves the audience in the action.

6. Dolly is when the camera is mounted on a trolley moves with the subject or characters by means of a track. This ensures the viewer's involvement.

7. Tilt is when the camera moves up and down vertically from a fixed position. This can emphasise the speed or size of an object, create feeling of tension or imbalance for the viewer.

CAMERA ANGLES

1. High Angled Shots are taken from above. These shots detract from the character making them less significant, unimportant or vulnerable at that moment.

2. Aerial Shots are taken from directly above. They are similar to high angled shots, but have a more extreme effect.

3. Low Angled Shots are taken from a low perspective upwards. The intention is to make the character appear more powerful and important.

4. Underhead Shots are taken from directly below and are similar to low angle shots, but have a more extreme effect.

5. Eye-Level Shots are the natural filming and viewing of characters and scenes. The effect is usually neutral.

6. Focus of the camera lens can give the picture soft or sharp lines which is achieved by means of different filters and lenses. Soft focus is a slightly blurred shot used to create romantic, peaceful, gentle or surreal atmospheres. Sharp focuses reflects reality.

Differentiated focuses combines confused detail with an unfocused background. Freezing of camera shots forces the audience to focus on a particular scene.

ACTIVITY

Your lecturer will provide a scene from a film. List as many film techniques you can that portray belonging. How effective is each technique?

POETRY

Lutrin.B & Pincus.M, (2003), English Handbook and Study Guide, pg 96.

Poetry is a composition in verse. It paints pictures by means of poetic devices such as figurative language, rhythm and rhyme.

Poetry is written purely to be enjoyed. Poetry can inspire, captivate and offer new perspectives to experiences or aspects of life. Poets reflect the events and ideas of their times and so understanding a poet's background also gives an insight into their poetry. To achieve this, poets use a variety of strategies of communication and techniques of language.

THEME OR MAIN IDEA

Each poem conveys the messages or intentions of the poet and these may be explicit or implicit.

The poem may be a narrative which tells a story, or a lyric which describes the personal feelings of the poet.

FORM

Poetry is usually written in lines that are grouped into stanzas (verses).

Poems do not necessarily have divisions of stanzas and are often written as single entities. Free verse is recognised as poets defining their own form. There are no restrictions to rhythm, rhyme or pattern in free verse.

Poets may also choose 'poetic licence'. This allows them to depart from restrictions in order to express themselves more effectively.

Enjambment or run-on lines are found frequently in poetry; recognised by no punctuation at the end of a line. The sense usually continues into the next line and the poet's thoughts remain unbroken.

DICTION

The poet's choice of words creates the mood/ atmosphere and creates a sense of context. Word choice also influences the rhythm of the poem and is crucial to the rhyming within a poem. Jargon, slang and repetition are common effective techniques to covey messages or intentions in poetry. Connotation is the associations evoked by a word beyond its literal meaning. It may be perceived by almost everyone, if it reflects broad cultural associations, or it may be recognised by a select few who have certain knowledge or experience.

FIGURATIVE TECHNIQUES

Figurative language or connotative language makes use of comparisons and suggestive ideas. Figurative techniques are creative and imaginative devices that are metaphorical or representational. Consider how similes, metaphors, personification, symbolism, alliteration, onomatopoeia and assonance shape meaning.

TONE

The tone of the poem reveals the poets' subjective views and attitudes. This is achieved by word choice as well as consideration of the rhythm and sounds of the words. Tone can be described as friendly, sharp, sarcastic, ironic, angry, humorous or condescending.

IMAGERY

Imagery, often involving the senses, conjures up word pictures. These affect us emotionally and intellectually. Poetry may use metaphors, similes or personifications for comparisons. If the same metaphor is woven throughout the poem, it becomes an extended metaphor.

The creative use of the sound devices such as alliteration, assonance and onomatopoeia enhances the imagery of the poem.

RHYTHM

Poetry has a rhythm or a flow. In this way poetry is similar to music. Rhythm is the flow of patterns of sound within verse. A slow rhythm would reinforce a sombre meaning and a quicker-paced rhythm could reflect an adventurous mood. The aim of manipulating sound is to intensify the communication of the poet's ideas and passions and to celebrate the poet's artistry by creating either pleasant or unpleasant sounds, which help to convey the poet's message. Poetic sound devices such as onomatopoeia, alliteration and assonance influence the pace and the pause of poetry speaking.

RHYME

Rhyme depends on sound not sight.

For example:

- Valentine / Mine

- Born / Dawn

- Teen / Scene

Two consecutively rhyming lines are called a couplet.

A four lined poem is called a quatrain.

ACTIVITY

Your lecturer will provide a poem. List as many poetic techniques you can that influence a sense of belonging. How effective is each technique?

IMAGES

Many visual texts offer different perspectives of belonging. Consider both verbal and visual elements within the text when considering belonging.

1. Verbal elements to be considered include:

    (a) Dialogue or word choice: reveals the purpose of the image.

    (b) Sentence structure or word structure within image.

    (c) Repetition of any words within the image.

    (d) Tense of words: past / present.

    (e) Word play: puns, satire, witty, sarcasm, ironical, allusion, hyperbole etc.

    (f) Style of print.

2. Visual elements to be considered include:

    (a) Expressions: body language and facial.

    (b) Motifs or recurring symbols.

    (c) Distortions.

    (d) Colour or black and white.

    (e) Clarity of the image (blurred or sharp?)

    (f) Lines within the image (barriers or free flowing).

    (g) Structure of image (background / horizon, centre, foreground).

    (h) Proportion (natural or enlarged / reduced).

ACTIVITY

Your lecturer will provide an image. List as many visual techniques you can that convey a sense of belonging. How effective is each technique?