A writer's voice reveals a character and his or her attitudes to people and the world.

Perspectives of Youth
Year 10

Resource Booklet

Exploring the Concept – Perspectives of Youth

When exploring all of your texts in this module consider this **key question**: How do different composers use narrative voice/s to convey a sense of youth perspectives?

Essentially, you need to analyse the techniques (aspects/ways/features/tools/devices) a composer uses to create a sense of voice (perspective) in a text.

We will be exploring a number of perspectives –

The characters/personas in the text-   what is their individual perspective/voice?

The perspective of the composer-   what is their intention in conveying the voice?

The perspective of the responder-   how do we interpret and gain meaning from the perspectives in the text?

What is Perspective?

Our perspective is how we regard or judge situations/experiences and importantly how react/respond and then place importance on them. Other words for perspective include: *perception, understanding, outlook, view, opinion, response, position, attitude.*

Analysing Texts Core and Related Texts

This module requires students to explore the uses of a particular aspect of written, visual and filmic devices. It develops students' awareness of how composers communicate meaning and helps us understand how our perceptions of and relationships with others and the world are shaped in written, spoken and visual language.

In your responding and composing you will consider various types and functions of voices in texts. You will explore how various devices are used to create voices in texts, and how context also affects interpretation and shapes meaning.

You will study FOUR core texts in class. These will consist of an image, song lyrics, prose fiction extract and a film extract. You will also source your own related texts which you will analyse comparatively to your core texts.

Understanding that a voice presents us with perspective

A voice in a text can convey multiple meanings. It is so much more than just a tool telling a story. A composer uses narrative voice to communicate:
- character traits (aggressive, confident, mischievous),
- context such as cultural background (class, education, gender, ethnicity),
- tone and emotions,
- relationships with others (authority, submission),
- attitudes and beliefs(rebellion, arrogance, common sense),
- purpose of a text (entertainment, cultural illustration).

Consider this statement: ***A writer's voice reveals a character AND his or her attitudes to people and the world.***

What is Narrative Voice?

Voice is the author's style, the quality that makes his or her writing unique, and which conveys the author's attitude, personality, and character;
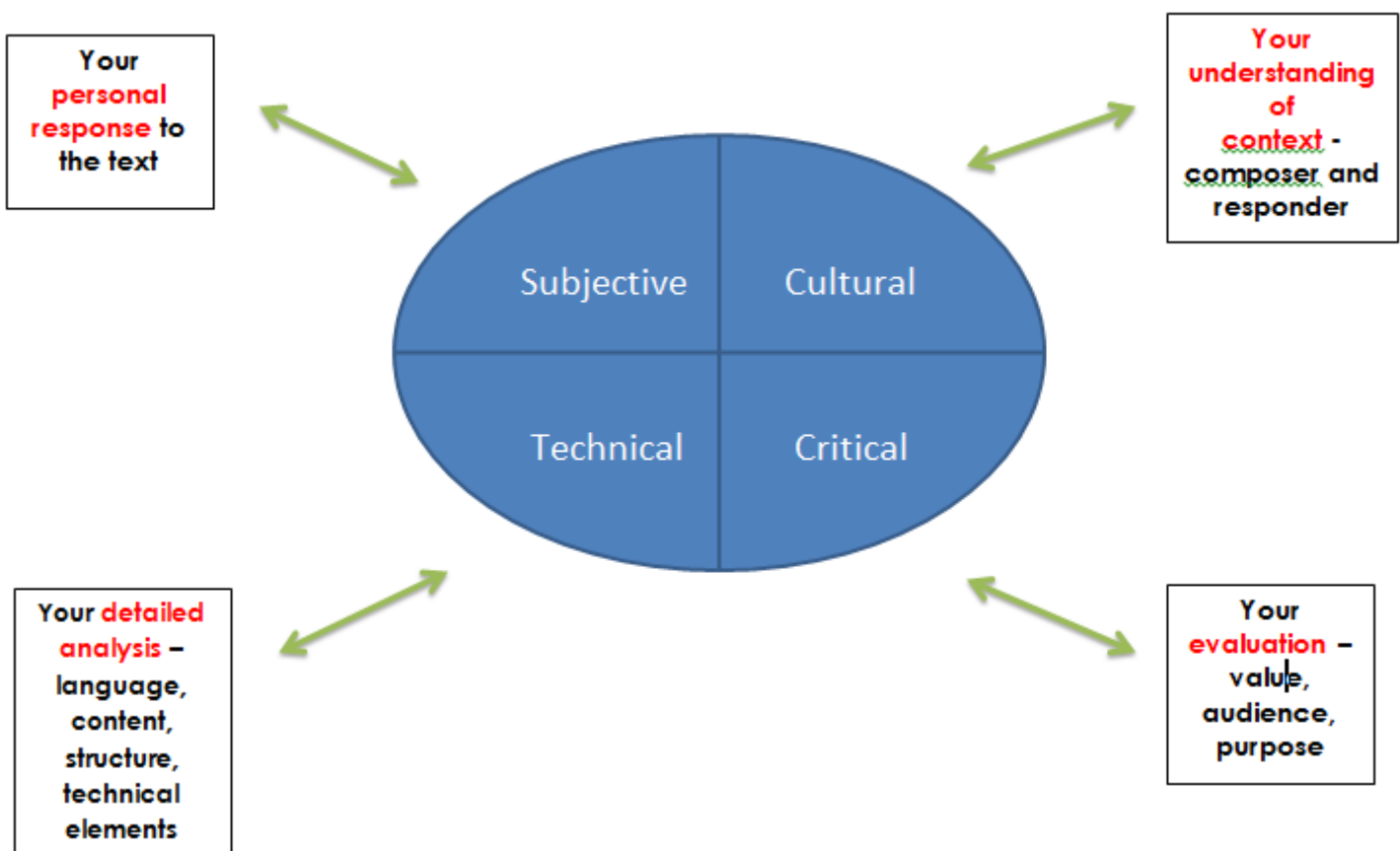
or

Voice is the characteristic speech and thought patterns of a first-person narrator; a persona. Because voice has so much to do with the reader's experience of a work of literature, it is one of the most important elements of a piece of writing.

Why is Narrative Voice Important in Texts?

Voice indicates perspective, it is how a composer can raise awareness of an issue in responders, voice can be a composer's literal perspective or be created for effect, voice may include the tone of the text, voice can be what makes a text unique.

In written forms the reader hears the narrator's voice both through the choice of language devices and the style — the author can create voices for different emotions and situations, and the voices can reveal clues that reveal the narrator's beliefs and perspectives, values and ideological stances, as well as the author's attitude towards people, events and things.

Forming a Response to a Text
A Snapshot

Your personal response to the text

Your understanding of context - composer and responder

Subjective   Cultural

Technical   Critical

Your detailed analysis – language, content, structure, technical elements

Your evaluation – value, audience, purpose

The Daily Telegraph Front Page
'Playing With Fire'
Published Wednesday 9th January 2013

Paragraph on front page of newspaper reads:

'A GANG of "kiddie" arsonists are being blamed for starting a bush blaze which burnt out of control in Sydney's west yesterday, only metres away from houses.

As fire fighters battled the fire in Shalvey, three boys on pushbikes- believed to be aged 12 to15- were stopped by police.

CONTINUED PAGE 2'.

Background and Context

The Firestorm

It is important to understand context in relation to any visual text. When looking at the geographical context a responder gains further insight into the dangers associated with the act of lighting a fire. Geographically on the day of this incident there were over 122 fires burning across Australia. Record temperatures aligned with strong winds led authorities to label this day as, 'catastrophic and potentially Australia's worst climatically day for fires on record'. With most Australians being aware of the conditions and the warning of 'worst conditions than black Wednesday' in the back of their minds, The Daily Telegraph was able to sensationalise the role of the youth represented.

The Daily Telegraph proudly displays on its cover that it is 'Sydney's Biggest Selling Newspaper'. Socially, this fact alone tells a reader how many people this paper is reaching and potentially influencing. Historically people's perceptions are influenced and shaped by the media. Personally in a time of a potential national disaster, people were seeking media outlets for information on the firestorm. To devote a whole front page when readership was at a high to shaming three 'kiddie' arsonists, potentially enraged a lot of Australians and reinforced a socially bias opinion of youth. Historically Australia has a high rate of destructive and fatal fires on its hands. With this contextual information and a dominant photograph with a metaphoric headline once again labelling Australia's youth as 'childish' in their actions it is easy for the newspaper to influence and shape their own perceptions of youth.

Four components that make a photograph effective:

1. **Good photographs are well composed.**

The subject is framed in a certain way to emphasise the subject matter. The "frame" doesn't have to be perfectly focused. Framing is essential to effectively capture people and situations. The way the teenagers have been framed within the foreground of the image, brings them to the viewers' attention.

2. **Good photographs evoke feelings.**

A good photograph stirs up emotions. From a good laugh at a silly kitten tangled in thread to a feeling of horror over an image of war, photographs make the viewer feel something strongly. So when analysing a photograph you should ask yourself what emotion the composer of the image wanted to evoke from their audience.

3. **Good photographs tell stories.**

A good photograph always tells a story wherever it is about people, places or events. This photograph is about "who" are accused of starting a fire in catastrophic conditions. The close-up shot of teenagers with their faces blurred and body language which has a child-like tone emphasises their vulnerability and youth. The framing of the photograph to include a wall of armed police around the boys also enhances one's perception of the idiotic and inexperienced youth.

4. **Good photographs say something about life.**

Memorable photographs tell the viewer something more than just how something looks. They show more than the subject which is captured. A truly good photograph says something about life itself. It makes the responder stop and think. Photographs can communicate things that people know about life to be true. In this case a negative perception of youth is once again reinforced in people's minds.

Activity One: Deconstructing a Visual Text Revision

Using the 'Visual Literacy Glossary' in your booklet, brainstorm a mind-map that includes features of a visual text relevant to this image. Be sure to include purpose, tone, a variety of techniques, context and audience.

Activity Two: Individual Response

Complete the following questions in your workbook or using your laptop. Write in detailed sentences and use references/examples from the text whenever possible.

1. Who is the target audience? How do you know this is the target audience? Give TWO reasons.

2. What is the purpose of this text? How do we know this?

3. Briefly outline the context of the text. Consider personal, social, historical and geographical context in your answer.

4. Explain the meaning of the metaphor 'Playing with Fire'. How is the headline both metaphorical and literal?

5. Outline five other visual or language techniques used in the text - include an example and describe their effect.

6. Describe the structure of the sentences used in the opening paragraph. How do they help create atmosphere? Describe the tone/atmosphere of the text.

7. What impression of youth is depicted in this text? Support your impression with reference to the photograph and the language used.

8. Is the story subjective or objective? Whose perspective is being conveyed? Explain your choice by referring to the photograph and language used.

9. Who is the narrative "voice" in this text? In other words, who is conveying the perspective of youth?

10. Is this text effective in shaping a specific perception of youth?

Write 200 words in which you respond to this question. In your discussion refer to the photograph and its use of colour, composition (layout and positioning), object/image, body language, facial expression, tone, symbolism, the subject, audience, vectors and language features and form.

Example of what to include in each paragraph:

Outline what perception of youth you believe the newspaper has depicted and then analyse HOW techniques were used to convey this point of view. Ensure that you outline the EFFECT of the techniques on meaning. Use the following scaffold when analysing techniques:

- **Identify** the technique (it must be a device that shapes perspective)
- Provide at least one **example** (textual reference)
- Explain the **effect** (how effective is the technique in conveying the perception?)
- **Link** the analysis to the question *or* the concept. (preferably both)

Hip Hop Origins

Hip hop: is a subculture that originated from an African American community during the 1970s in New York City. Hip hop music first emerged with contemporary disc jockeys and imitators creating rhythmic beats by looping breaks (small portions of songs emphasizing a percussive pattern) on two turntables, more commonly referred to as sampling. This was later accompanied by "rap", a rhythmic style of chanting or poetry often presented in 16-bar measures or time frames, and beatboxing, a vocal technique mainly used to provide percussive elements of music and various technical effects of hip hop DJs.

Hip hop is simultaneously a new and old phenomenon, revolving around the idea of updating classic recordings, attitudes, and experiences for modern audiences and also takes additional inspiration regularly from soul music, funk, and rhythm and blues. At its best, hip hop has provided a voice to oppressed and "poverty-stricken" particularly in inner cities and neighborhoods suffering from urban blight.

The development of hip hop linguistics is complex, with a distinctive associated slang, also known by alternate names, such as "Black English", or "Ebonics". Academics suggest its development stems from a rejection of the racial hierarchy of language, which held "White English" as the superior form of educated speech. Many of these words have been assimilated into the cultural dialect with *homie* being a notable example.

Hip hop lyricism has gained a measure of legitimacy in academic and literary circles emphasising the potential power of hip hop music to promote social change. Some academics compare hip hop to the satirical works of great "canon" poets of the modern era, who use imagery and mood to directly criticize society.

Hip hop texts are rich in imagery and metaphor and can be used to teach irony, tone, diction, and point of view. Hip hop texts can be analyzed for theme, motif, plot, and character development. Both Grand Master Flash and T.S. Eliot gazed out into their rapidly deteriorating societies and saw a "wasteland." Both poets were essentially apocalyptic in nature as they witnessed death, disease, and decay.

Ernest Morrell and Jeffery Duncan Andrade

Australian hip hop: Australian hip hop first appeared in the early 1980s and was originally primarily influenced by hip hop music and culture from the United States. However, since the 1990s, a distinctive local style has developed. There is an opinion that Australian hip hop is an example of how the country has been Americanised, however the conflicting perspective is that Australian hip hop has been localised with the use of the Australian accent, Australian slang, political views, references to localities and exploration of an Australian cultural identity. This is demonstrated in the lyrics of early Western Sydney artists favored by the non-Anglo immigrants of these areas who were attracted to hip hop because it features, in lyrics and content, the theme of racial opposition

As it progressed, Australian hip hop has taken on a greater diversity, developing its own unique flavour with a focus on the Aussie battler, jovial, larrikin lyrics and the heavy use of samples and sound bites. There are, however, many instances of artists who use their lyrics to analyse and discuss society, politics and how Australian suburbia interacts with the Australian culture. A theme that is becoming more and more prevalent throughout the work of various Australian MCs is that of their individual emotional struggles throughout life.

Change is Gonna Come Context

Sam Cooke - *A Change Is Gonna Come* is a 1964 single by R&B singer-songwriter Sam Cooke, which came to exemplify the 1960s' Civil Rights Movement. Known for his polished image and light-hearted songs, Cooke had long felt the need to address the situation of discrimination and racism in America. However, his image and fears of losing his largely white fan base prevented him from doing so. *A Change is Gonna Come* reflected two major incidents in Cooke's life. The first was the death of is 18-month-old son, Vincent, who died of an accidental drowning in June of that year. The second major incident came on October 8, 1963, when Cooke and his band tried to register at a "whites only" motel in Shreveport, Louisiana and were summarily arrested for disturbing the peace. Both incidents are represented in the weary tone and lyrics of the piece.

Police shoot two teens in Kings Cross 21 Apr 2012, 1:29 pm   -   Source: AAP

A 14-year-old driver and an 18-year-old passenger were shot by police after driving a car onto a crowded footpath in Sydney's red light district to escape pursuing officers who had recognised the vehicle and its young male occupants.

Police say a stolen Honda Civic sedan was driven onto the crowded footpath and struck a female pedestrian, pinning her under the car.
 "Police pursued that vehicle on the footpath by foot, they attempted to stop the vehicle. "In an attempt to protect that person they discharged a number of shots into the vehicle. Four other males, aged between13 to 24, were in the back seat of the car at the time. They were unharmed.

National Reconciliation Week (NRW)

National Reconciliation Week (NRW) is celebrated across Australia each year between 27 May and 3 June. The dates commemorate two significant milestones in the reconciliation journey.

May 27 marks the anniversary of Australia's most successful referendum and a defining event in our nation's history. The 1967 referendum saw over 90 per cent of Australians vote to give the Commonwealth the power to make laws for Aboriginal and Torres Strait Islander peoples and recognise them in the national census.

On **3 June**, 1992, the High Court of Australia delivered its landmark Mabo decision which legally overturned the myth that Australia was empty of people *(terra nullius)* before colonisation and recognised that Aboriginal and Torres Strait Islander peoples have a special relationship to the land—that this relationship existed prior to colonalisation and still exists today. This recognition paved the way for land rights called Native Title.

Launched by the Council for Aboriginal Reconciliation which started in 1998, it has been celebrated every year since. The National theme for Reconciliation Week 2012 was: **Let's Talk Recognition**.

Like A Version: The Herd & Friends - A Change Is Gonna Come 1 June 2012

Happy National Reconciliation Week, everyone! 45 years after the 1967 referendum that saw Aboriginal and Indigenous Australians included in the national census and 20 years after the Mabo decision, NRW is about celebrating and recognizing the culture and history of the first Australians and working towards a reconciled and egalitarian future.

Here on the ol' breakfast show, we celebrated by getting outspoken Aussie hip hop collective The Herd on the show to have a chat about what this week means to them and, of course, to play some live music.

Urthboy, Ozi Batla, Jane Tyrell, Traksewt, Sulo, Unkle Ho and Rok Poshtya invited their friends and label-mates Sky'High, Yung Nooky and Radical Son to the microphone to perform their very original take on the classic Sam Cooke civil rights anthem, 'A Change Is Gonna Come'.

I was born by the river in a little tent
and just like that river I've been running ever since.
It's been a long time coming
but I know a change is gonna come, oh yes it will.

1: Yung Nooky
I was born by the river in a small coastal town
Where the smell of the strange fruit still floats around. [1]
I was shown that tree where the fruit used to swing
They were strung up as string slips, swaying in the wind
With the blood on the water
Trees whiplashed the slips
I turned away and then cringed
Mum said listen to them sing.
Then I heard the priests bring the most terrible thing.
All that's changed now is that rope's a tyre-swing.

2: Ozi Batla
Change - it won't happen in a day
They said "eventually";
how many
Weeks, decades or centuries?
Mistakes made,
they can't be washed away so simply,
and symbolism's weak medicine for grievous injury.
False smiles frontin' false idols hiding discrimination,
a feel-good slogan plus some self-congratulation.
Empty statements, while the hangman ghost is still waiting
In the lockup, the paddy wagon, twelve shells on the pavement.

It's been too hard living, but I'm afraid
to die 'cos I don't know what's out there beyond the sky.
It's been a long, a long time coming
but I know a change is gonna come, oh yes it will

3: Sky' High
It's all about history but that's his story
and I'm trynna to tell ya bout mine.
Still coppin' chases from the bacon
my brother taken by swine.
If the biggest gang in my country are the ones that pack the Glock 9
then them guns be with the gunjies [2]
who say they're here to stop crime?
Now that ain't that ironic, no Alanis [3]
"but you oughta know" the truth.
The Queen was boss when they stole us,
now the Kings Cross so they shoot.
Surrounded by abuse
lemme tell what I'mma do.
Rep for all my youth

with the big F.U. to the boys in blue.
They picked the wrong time.

I go to the movie and I go down town
somebody keep telling me don't hang around.
It's been a long time coming
but I know a change is gonna come, oh yes it will.

4: Yung Nooky

We thought the war was over
but, nuh, we have to fight more.
We got the right to vote
but I don't see no-one to vote for.
Devoted to the cause I live for,
everything I die for.
In my shoes take a walk
try to understand my life and my dreamin'.
The government is schemin'…
oops, I mean they intervenin'.
Want the land, why aren't we leavin'?
But we ain't leavin'.
These words are my last dare.
The past can't be changed but the future can.
Then I go to my brother
and I say brother help me please.
But he winds up knockin' me
back down on my knees

5: Sky' High

First up, change the flag.
Southern Cross? Leave that.
Exchange the Union Jack for that red, yellow and black.
Sick 'n tired of waiting for change,
so I'm making a change today
'n I beg that my people out beggin' be given a new begginin' okay!
Long time,
too long if you asked me.
Said a change gon' come.
Long gone,
long gone has been.
Only way to move on is to get along,
better not get it wrong
cos after it all, aren't we all one under the sun?
I'm done.

There were times when I thought I couldn't last for long
but now I think I'm able to carry on.
It's been a long, a long time coming
but I know a change gone come, oh yes it will

Cooke, S (1964); Webster,C, Kennedy, S & Gerrey, S (2012)
www.abc.net.au/triplej/tomandalex/blog/s3515211.htm-

Social	Identify Technique	Provide Example	Explain Effect	Link to Context

Political	Identify Technique	Provide Example	Explain Effect	Link to Context

Cultural	Identify Technique	Provide Example	Explain Effect	Link to Context

Personal	Identify Technique	Provide Example	Explain Effect	Link to Context

Activity Three – Personal Response to a Text

Complete the following questions using details from your readings, class discussion and your technical analysis. Please ensure you provide examples from the text to illustrate your answers:

1. Discuss the medium of this text and why it is particularly relevant to a youth perspective.
2. What is the major theme explored in this text?
3. Discuss one of the perspectives of youth explored in this text.
4. In your opinion, what is the value of this text?
5. **TEACHER DISCRETION** – COMPLETE ONE OF THE FOLLOWING **a or b**:

   a) Write an extended response (400 - 500 words), and discuss how language, structure and tone have been used in this text to create meaning specific to a youth perspective.
   Examples of what you should consider including in your response:

   - themes explored through language devices: metaphor, symbolism, colloquialisms
   - synthesis and how it has been used to illustrate historical, social and cultural contexts
   - the change in tone throughout the text and how this conveys emotion and meaning

Structurally, your response should follow the I.E.E.L format as follows:

- **Identify** the technique (it must be a device that shapes perspective)
- Provide at least one **example** (textual reference)
- Explain the **effect** (how effective is the technique in conveying the perception?)
- **Link** the analysis to the question *or* the concept. (preferably both)

OR

   b) In small groups, compose your own Hip Hop text, which explores a social issue or concern from a youth perspective. These could include:

- your future	- gender equality
- family	- spirituality
- friends	- cultural identity
- racial equality	- living in a violent
- responsibility	world
- the HSC	

As a group, brainstorm your concept then decide on a song or beat to use as your hook. Next, write down in dot-point form what it is that you want to say then use the glossary and the examples we have explored to help you put it all together.

The Poetics of Hip Hop - Glossary

alliteration: use of repeated consonants or stressed syllables, especially at the beginning of words. An example is the following line by Samuel Taylor Coleridge in "Kubla Khan": "Five miles meandering with a mazy motion."

assonance: repetition of similar vowel sounds, often close together; the effect is usually one of euphony, a sweet or pleasant sound created by the acoustics of words. An example is the following line from Langston Hughes's "The Weary Blues": "He did a lazy sway."

diction: vocabulary used by a writer end rhyme; occurs when two or more lines end in words that rhyme. An example is the following line from Shakespeare's "Shall I Compare Thee to a Summer's Day": "So long as men can breathe or eyes can see / So long lives this and this gives life to thee."

iamb: a unit of rhythm in poetry, consisting of one unstressed syllable followed by one stressed syllable. Composers of hip hop use the basic idea of the iamb to create the distinctive rhythm and beats of the genre. Look at these lines from Eminem's "Lose Yourself":

His PALMS are SWEATy, KNEES weak, ARMS are HEAVy
There's VOmit ON his SWEATer alREADy, Mom's spaGHETTi

iambic pentameter: five-beat line consisting of five iambs in each line. Shakespeare's "Shall I Compare Thee to a Summer's Day" is written in iambic pentameter. So, William Shakespeare would probably have made an excellent MC!

imagery: how writers appeal to our sensory perceptions – sight, feelings, hearing and touch - through a range of language features. These features create mental pictures so that you can imagine what is being described and appreciate the layers of meaning.

internal rhyme: occurs when two or more words rhyme within a single line. An example is the following line from Nikki Giovanni's "Ego Tripping": "I am so perfect so divine so ethereal so surreal."

irony: There are several types of irony, but the types most used in the hip hop genre are: Sarcasm - Understatement, mocking overstatement, or heavy-handed irony, stating the flat opposite of the truth, where both parties are aware of the difference between what's said and what's actually happening; Situational - When the opposite of what you would expect to happen, happens. A vegan who wears leather shoes would be a good example!

metaphor: used to create dramatic impact in a statement. Compare "he was sad" to "he was drowning in a sea of grief." The aim is to convey a thought more forcefully than a plain statement would.

poetic meter: how we determine the number and placement of stressed and unstressed syllables in a line, or to ascertain whether a line is written in iambic pentameter.

slang: words or phrases used by a particular social or cultural group.

slant rhyme: occurs when rhymes are not true or exact, such as "other" and "ponder", or "desert" and "feather".

synthesis: how a composer successfully blends the old – blues, jazz, r&b – with the new to create a contemporary text.

theme: Love and desire, wealth and poverty, power and politics – it's all there in hip hop…and Shakespeare.

tone: the attitude you feel in a text - the writer's attitude toward the subject or audience. a satire, you feel irony. In an antiwar song, you may feel protest or moral indignation. Tone can be playful, humorous, regretful, anything, and it can change as the narrative progresses.

Core Text Three – Prose Fiction Extract
'Raw" by Scott Monk

An Overview of the Author – Scott Monk

Born on 14th June 1974, in Macksville, NSW and now living in Adelaide, Scott Monk is the author of three novels. His first book, **Boyz'R'Us** was published in 1996. Scott began writing at the age of 13 as a class assignment set by his Year 8 English teacher. Little did she expect that he would produce a 220-page manuscript - then ask her to mark it!

After several failures, he wrote **Boyz'R'Us** when he was 19. It was published by Random House when he was 21 and won the Royal Blind Society's Talking Book of the Year Award for younger readers.

His second novel, **Raw**, published when he was 23, is one of very few young adult novels listed for study for the 2001 Higher School Certificate in NSW.

His latest offering, **The Crush**, is about a 15-year-old rugby league player who falls in love with his enemy's girlfriend.

Not content on just being an author, Scott joined *The Advertiser* newspaper in 1996 as a cadet journalist. He has written several hundred stories since about murders, shootings, celebrities, the nude Olympics and a pig that went to council.

In 1999, he won South Australia's Young Journalist of the Year Award for his commitment to youth affairs. He currently works as the Education Editor at *The Advertiser*, where he produces a weekly four-page section and manages three staff.

Scott Monk answers the following questions:

Why do I write young adult fiction?
Because when I was younger, most novels I was taught at school were out dated. Some story-lines were set in World War 2. With respect, that is an important part of world history, but modern teenagers struggle to identify with many characters not from their own time. I was one such teenager. I was a good student, but a bored one. I wouldn't read, although I could read. Many books were written by females for females. As a teenage guy, I found little connection with such books. I wanted to change all that. After being inspired to start writing, I aimed to write teenage fiction for Australian teenagers. The characters had to be flawed, not superhuman and struggle with the same problems every teenager faces.

What is your opinion on modern boys' literacy problems?
A lot of blame is unfairly placed at the feet of teachers. However, I believe this is wrong. Good reading habits are inherited from parents. Parents need to be good reading role models. If a young male doesn't see their father read, then they won't either. The only time they will see their father read is usually when he's flipping through an instruction manual or come tax time. So a teenage guy sees reading as a chore or work. However, if a father is a good reading role model and reads regularly in front of his children, then they will develop the same reading habits. There is another aspect too. Some books for teenagers are just plain boring. I don't like read boring books, so why should they?

Should young adult books be popular or quality fiction?

Neither and both. If a teenager, especially a guy, reads a book then that's a great thing. However, there shouldn't be just pulp fiction or high class quality fiction. Young adult fiction should be both. In other words, something that is interesting and exciting but challenging. Students and young people should walk away from a book, ready to argue its good points and its bad points. Let's create more critical readers.

The tricky concept of morality - should books have moral messages?

Books should not preach. Teenagers will turn away from such books. However, authors should show the consequences of a character's actions. If a character shoots a bad guy, then they cannot just end the book on a happy ending. There are laws of the land to obey. Also, characters cannot "win" at everything in the end of a novel. They have to lose a few too. Life's like that. Seeing the hero win the girl, the footy grand final and the best and fairest medal, as well as save the world in his spare time makes me cringe. It's that "superhuman" ending that action films are infamous for.

Background and Context

The novel deals with the life of Brett Dalton who has been sent to the detention centre of The Farm, for three months, for committing various crimes. The book follows Brett's life and how he changes during this period.

Youth and crimes are the central issues of the novel. All of the boys at The Farm are there because they have committed a crime or because their parents cannot look after them. As the book opens the reader is faced with a crime being committed – that of Brett breaking into the bottle shop. As the novel develops the reader recognises that Brett's relation to the law is cyclical. The novel is partly about Brett developing strategies to break this cycle although the ending of the novel does not make it clear whether he is successful or not.

The majority of the novel is set around the juvenile detention centre or "halfway house" of The Farm which raises questions about the perceptions of young offenders and the way they are perceived by society. Monk uses the character of Brett to demonstrate the enormity of the challenge facing young people as they try to construct a purposeful and independent life.

Juvenile detention is for people, normally 16 or 17 years of age, who have committed serious crimes or through established behaviour are now detained inside one of these facilities. According to the *Statistics on Juvenile Detention in Australia* published by the Australian Institute of Criminology, the number of non-Indigenous juveniles is decreasing although the numbers of indigenous juveniles remains the same. Males are more likely to end up in detention than females.

The NSW Department of Juvenile Justice has as its motto, "Striving to Break the Juvenile Crime cycle". This implies that there is a tendency for young offenders to re-offend. On their website they give an overview of the type of people who end up in juvenile detention. In many cases, they have experienced difficulties with their family which in some instances has led to periods of homelessness. A large proportion of these juveniles, have suffered some form of abuse and often turn to the use of illegal substances or to a "delinquent peer group" or gang.

Monk uses various characters to symbolise the range of attitudes and responses adopted by young people of today and the different stages they go through to transform these attitudes.

The character of Brett Dalton symbolises the common attitudes and behaviours of teenagers in particular, that have trouble co-operating with other people and find it hard to feel any real sense of self-worth and feel the need to prove themselves to others.

Monk uses Brett to demonstrate the extent of the challenge some have to reach to reconstruct their lives with determination, and find the right spot between independence and conforming to society, a challenge that is only beginning to be met at the end of the novel.

Introduction to "Raw"

Why the title *Raw*?

- Scott Monk Interview – 'To me, 'raw' means exposed, raw meat, raw recruit, sunburnt raw, the truth, and stripped back of all pretensions. All these things happen to Brett.'
- Raw feelings – getting in touch with emotions
- Raw recruit – Brett on the Farm for the 1st time
- Raw meat – Brett being picked on
- Raw – uninitiated, defenseless, stripped of power and status
- Raw skin – exposed, sunburnt
- Raw knuckles – physical violence
- Raw beginning – shedding of the old, replacing with the new

What kind of text is it?

- psychological novel
- 'young adult fiction'
- 'coming of age' text
- 'rites of passage' novel
- moral drama
- 'social issues' novel
- a 'bildungsroman'
- a journey text

Brett Dalton's journey from anti-hero to integrated personality:

- Angry, alienated teenage delinquent
- 'imprisonment' in compulsory youth detention center
- continued acts of rebellion, resistance to change & authority, avoidance of responsibility
- despite anger and resistance, learns lessons concerning right & wrong; trust & friendship and accepting the consequences which flow from one's choices and actions

Style, Structure and Themes

3rd Person Narrative – Brett is the protagonist; we learn about events and characters through his insights and feelings.
Prologue and Epilogue frame the text – the prologue throws us into the novel; the epilogue acts as a denouement, or un-raveling.
Three Strands in the Plot – Brett's adaptation to the Farm and acceptance of Sam's reforming influence; Love story involving Caitlyn; Conflict with Tyson.
The Social Purpose of 'Raw':

- Contributes to the culture of social debate
- Didactic – it has a moral lesson to teach
- It reflects on and examines contemporary life in Australia
- It focuses on youth culture in Australia
- Alcohol and drug abuse; violence; sex, juvenile delinquency, peer pressure, crime; unemployment; broken families; family values
- Urban and Rural
- Universal and Local
- Crime, Punishment or Rehabilitation
- Tension between personal experience and a particular institution

Focus on the Choices/Perspectives in a Youth's Life

Monk positions us to see that:

- A negative life can be turned around by various kinds of care and love;
- People are responsible for themselves – 'the decisions you make determines the person you become';
- Personal responsibility supersedes coercion, enforcement, punishment;
- Individuality and hope, rather than despair collectivity aids rehabilitation;
- The role of understanding, compassion, empathy is crucial.

Themes and Issues

- The nature and role of Institutions
- Power and authority
- Choices and self-responsibility
- Love vs lust
- Second chances
- Relationships
- Empathy, compassion, understanding

Stylistic Devices (Techniques / Aspects / Tools)

- Vigorous use of social realism;
- Third person narrative;
- Minimalistic, compressed; hard-nosed dialogue which is colloquial, conversational
- Symbolism (use of storm, rain, flood, animals);
- Predatory, animal imagery;
- Short, clipped, elliptical sentences
- Oxymorons – scenery and conflict

Activity One – Getting to Know the Text and Composer

View the interview clip and answer the following questions in pairs:

1. Why would young fathers recommend Scott's novels to their children?
2. What drives Scott Monk to write fiction?
3. Would you be able to read Scott's novels without linking them to Christianity? Explain your answer.
4. What inspired Monk to write the novel "Raw"?
5. Where did Monk work as a Journalist?
6. Why would a novel help a teacher "reach out" to a student in their class?
7. What is "young angry man syndrome"?

Activity Two – Questions for Extract (Prologue – Page 7)
Refer to extract provided as a *separate handout*

1. What role does the prologue play?
2. How does the start of Chapter One begin in an exciting way? What features of this chapter make the reader read on?
3. What do the following words and phrases show about Brett? Can you find more words and phrases that show his perspective/attitude and personality?
   > "..pigs…"p2
   > "As if…"p3
   > "hanging for a cancer stick"p3
4. From whose perspective is the story written? What is the effect of this use of narrative voice?
5. Describe The Farm. Why does Brett's perspective convey that it's a 'pushover'? (p3).
6. The story starts and ends with a paddy wagon. The cage is a symbol of something else. What could it represent?

Activity Three - Individual Response Questions

Complete the following questions in your workbook or using your laptop. Write in detailed sentences and use references/examples from the text whenever possible to support your responses.

1. Who is the target audience? How does the narrative voice give you a sense that this is the target audience? Give TWO reasons.
2. Outline THREE language techniques that are used effectively to convey a perspective of youth in the extract. Use the I.E.E.L scaffold to analyse each device.
3. Describe the tone/atmosphere in the prologue. How does the sentence structure used in the prologue help to create this atmosphere?
4. Is the story subjective or objective? How does this help to shape our perspective, as the responder? For example, explain how Monk has used different narrative techniques to position the reader to gain further insight into the central persona.
5. Write down THREE quotations from this extract that you believe convey a strong sense of youth perspective. For each quotation explain why you have chosen it and how it relates to the concept of youth.

Activity Four - Descriptive Response

From your perspective, write a narrative style description of the "Man" and "Woman" from page 7, using the same style and tone employed in the extract. Your response should be around 250 words.

Use figurative language in order to convey a sense of narrative voice and to create a vivid image in the responder's mind.

When Reading Prose Fiction – Consider N.E.C.T.A.R.S

When you are asked to analyse prose fiction, use the following scaffold as a guide to ensure you consider all elements of the text:

N **Narrative/plot** (narrative voice/perspective)

E **Emotion** (tone/atmosphere/mood)

C **Characters** (personas)

T **Themes**

A **Aspects/techniques**(language/style/structure)

R **Relationship to the concept/s**

S **Setting / Symbolism**

Core Text Four – Film Extract
'When Will I Be Free?" from the "Freedom Writers" by Richard LaGravenese

Overview

Watch behind the scenes doco - http://www.youtube.com/watch?v=m0PRB4YsXn4

Freedom Writers is a film about a young, idealistic teacher, Erin Gruwell (played by Hilary Swank) and her class of racially mixed students at Wilson High School in Long Beach, California. Gruwell, whose passion is to become a teacher, is soon challenged by a group of Black, Latino and Asian gang members who hate her even more than each other. When Erin begins to listen to them, she begins to understand that for these kids, getting through the day alive is enough – they are not delinquents but teenagers fighting 'a war on the streets' that began long before they were born. Erin gives them something they never had from a teacher before – respect. For the first time, these teens experience a hope that maybe they might show the world that their lives matter and they have something to say...

Erin Gruwell's students are partly the product of a long history of racial and social inequity. With one exception, the white student Ben, they are from African-American, Latino, Asian, and Mexican backgrounds.
They are described as under-privileged and under-educated, with a history of criminal activity and/or drug dependency, family members in jail and involvement in gang-life and violence. Self-segregation seems to dominate their behaviour and ethnic tribalism becomes their means of survival.

Historical / Social Context

- **True Story** - Freedom Writers is a true story inspired by real teenagers and the diaries that they wrote after the LA riots. The film is set in 1994 following the 1992 race riots in Los Angeles which were sparked by the televised police bashing of Rodney King. The film's title refers to a book of the students' writing, published in 1999, on which the film is based – *The Freedom Writers Diary*.

- **Challenging bus segregation** – in 1955, a black woman, Rosa Parks was arrested for refusing to give up her seat on a bus to a white person in Montgomery, Alabama. Blacks had to sit in the back rows and give up their seats to whites. Her arrest for violating Alabama's bus segregation laws galvanized Montgomery's blacks, who boycotted the city's buses for 381 days. A federal Government ruling had declared segregated transport was unconstitutional in 1955. In 1956 the United States Supreme Court declared the bus segregation laws unconstitutional.

- **Freedom Riders** – the title of a film (and of a book on which it is based) is a tribute to the activities of those who fought for civil rights for black Americans, including 'the freedom riders'. In 1961, as part of the battle for equal rights, a group of black and white protesters, including Dr. Martin Luther-King, rode segregated buses across the southern states of America to protest against racial segregation. When they reached their destination, usually a heavily segregated town, they would organize sit-ins. Sometimes they were ambushed and attacked by white youths and by the Ku Klux Klan, a white supremacist organization that often engaged in violence to achieve their ends. The freedom riders gained a lot of publicity for the Civil Rights cause.

- **Busing** – starting in 1971, following a controversial court judgement to integrate students into public (government) schools, students were bused into schools with predominantly white or black students to assist in the desegregation of schools. Early in

Freedom Writers, Margaret Campbell, the teacher who has been at Wilson High school for many years, talks about some students spending 90 minutes being bused across town from their homes to attend Wilson High School. She claims that the school's integration program has cost it 'seventy per cent of its scholastic record'. School integration programs, while having widespread support in the community, are still opposed by some groups. While opposition is sometimes based on the time taken to bus students to a more distant school outside their neighbourhood, others attribute declining academic standards to the busing program.

- **Rodney King** – In 1991 a young black man, Rodney King, was bashed by a number of Los Angeles Police Department (LAPD) officers on the street after being stopped in his car. The incident was captured on video and shown around the world on television. In March 1992, the four police officers charged over the beating appeared in court and were found not guilty of using undue force. The verdict triggered massive rioting in Los Angeles which lasted for three days.

- **The Los Angeles Riots** – In March 1992, massive race riots erupted in Los Angeles and other American cities. More than fifty people were killed, 2000 injured and hundreds of businesses were looted and damaged. The King incident and subsequent acquittal of the police involved fuelled underlying existing racial tensions which were already running high in an area of high unemployment.

Activity One - Initial Impressions Mind-Map

View the extract 1:52 "When Will I Be Free?" - http://www.youtube.com/watch?v=3c5pbePUc2g

The extract provides a snapshot of the lives of several teenagers in Gruwell's class. Cinematic techniques are used effectively to convey their narrative voice so that as an audience we are privy to their experiences through their own portrayal.

As a class, discuss the initial impact of the extract. Create a mind-map outlining the youth issues depicted in the sequence you have viewed. Use your knowledge from reading the context notes to help build your mind-map.

Activity Two – Time Coding

Create a time-line divided into 15 second increments.

View the extract several times. As you are watching, write very brief point form notes to outline the sequence of events every 15 seconds. This is called creating a time code. It will be useful for you to reference specific times when you are using examples in the following questions and activities.

Activity Three – Personal Response

Refer to the film techniques glossary in this booklet to assist with the following questions.

1. In your own words, describe what this extract is about.

2. What are the central issues/perspectives that are being conveyed in this extract?

3. What is the significance of the title of this extract?

4. Why is a sense of time passing conveyed? What effect does this have?

5.	How are the lives of the two Freedom Writers in the extract "war-like"? How do the individual Freedom Writers engage in daily "battles"?

6.	What is the atmosphere created in the extract? How is sound (or lack of sound) and lighting used to help establish this atmosphere? Refer to specific examples in your response.

7.	There are two distinct "voices" in this extract – those of the two students. But we as the responder are also given a voice, in that we form a perspective/view on their lives. How does the filmmaker draw us in and engage us in this sequence?

8.	How has the composer utilised film techniques to effectively convey multiple perspectives of youth?

9.	Choose TWO techniques from the list below and complete an IEEL scaffold for each technique. Be sure to specifically analyse how the techniques create narrative voice in your answer.

- Camera angles/shots
- Editing (including montage/fades/dissolves)
- Dialogue
- Juxtaposition
- Symbolism
- Music and sound effects
- Voiceover narration
- Flashbacks

10.	In the film extract, we hear what the characters think or write by the use of voice-over. Take the following diary entry from the original text, "The Freedom Writers' Diary" and write director's notes outlining how you would transform it into a filmic text that is appropriate for a voice-over. Think about what you want the audience to learn about this character. Consider the following:

- What would you take out? What would you add?
- What images would you have accompany the text?
- What specific camera shots/angles would you use and why?
- What music / sound effects would you use and why?
- How would you direct the actor for the voicing of the text? Consider tone, pace, pauses, pitch. If the audience sees the character, consider costuming, casting choices.
- What symbolic images/s could you use to emphasise the final words of the voiceover?
- What overall feeling are you trying to create?
- What message/perspective are you attempting to communicate to the responder?

Journal Entry 26
On the streets, you kick it in different 'hoods, depending on your race, or where you're from. And at school, we separate ourselves from people who are different from us. That's just the way it is, and we all respect that. So when the Asians started trying to claim parts of the 'hood, we had to set them straight. We had to let them know who the true O.G.s (Original Gangsters) were. We're the real O.G.'s...
Latinos killing Asians. Asians killing Latinos. They declared war on the wrong people. Now it all comes down to what you look like. If you look Asian or Latino, you're gonna get blasted on or at least jumped. The war has been declared, now it's a fight for power, money, and territory; we are killing each other over race, pride, and respect. They started the war in our hood, a land that belongs to us by nature, and by nature we will bury them...

Related Text Portfolio Homework – Assessment Preparation

Find **THREE** of your *own* related texts with strong connections to the concept of Perspectives of Youth. Choose texts of *substance* (NOTE: You will use two of these for your assessment task).

Choose a range of textual forms (each text should be a *different* textual form):

- Play or monologue,
- web page,
- novel,
- film,
- speech,
- short story,
- music video,
- feature article,
- news story,
- poem,
- song lyrics,
- photo,
- image,
- brochure,
- poster,
- advertisement,
- comic or cartoon.

- For each of these texts **create a 150-200 word overview using the Related Text Scaffold** below. You should also use the glossaries provided.

- You will use these overviews at home to create your digital folio for your assessment task which is due in Week 9.

- Your teacher will provide you with feedback on your chosen texts and will assist you to create a more detailed and sophisticated analysis of the texts. It will then be up to you to use parts of this analysis in a digital presentation.

- You should bring your texts to class if possible so you can reference them to create further analysis.

Responding to a Related Text - Scaffold
WHAT? HOW? LINKS?

When you are asked to analyse a text, use the following scaffold as a guide to ensure you provide close textual reference and a detailed response:

What?

- What is the content/subject matter?

- What is the "bigger" message? What is it saying on a symbolic level?

- What is the context (what is the wider setting of the text)?

How?

- *How* is the text conveying the above messages?

- Through what techniques is the message being delivered?

  (devices/tools/aspects/elements/features/conventions/ways)

- Use the four point IEEL techniques scaffold to write in detail about the use of techniques:

    - **I**dentify the technique.
    - **E**xamples – provide textual evidence. Explain the use of any quote/examples.
    - **E**ffect – what is the intended effect of the device?
    - **L**inks – link discussion to question and/or synthesise with other texts.

- Use close textual references in any discussion/analysis of techniques.

- Whenever the word "how" is used in a question, you are being asked to explain the effect of the techniques being used, essentially "how" a text has been built or created through these tools.

Links?

- What is the text saying about YOUTH? Is it sending positive or negative messages about youth?

- Is the perspective that of the characters or the composer?

- How does this text help to shape YOUR understanding of youth perspectives?

- How does this text link to other texts you have studied in relation to the concept (similarities/differences)?

Practice Essay

As part of this module you have studied a number of core texts reflecting the concept of Perspectives of Youth. You have also analysed your own related texts. Use the scaffold provided to write an extended response (750 words) to highlight what you have learned about Perspectives of Youth.

Essay Question

HOW have the composers of one related text and one core text effectively used narrative voice to convey a perspective of youth? Which text achieves this most effectively?

- In your comparison, you must refer to *techniques* used in both texts to highlight the creation of narrative voice.
- You should come up with at TWO techniques *per* text to analyse using the IEEL scaffold.
- You need to clearly state throughout your essay why one text is more effective than the other.
- Refer to the notes that you have already written in response to text activities from past lessons. You should also refer to your concept definition notes from early in the study of this module.
- This mini essay will be written in class *and* at home. You should aim for 750 words.

Scaffold

Introduction (100-150 words)

- Address the question (this is your *thesis* or argument) – use language from the question (but don't just repeat it!) You do this by identifying the main ideas that the composer conveys – in this case, it is how the composers have used techniques to create a narrative voice… and how this voice conveys a specific or multiple perspectives.
- Introduce the texts (use quotation marks or underline text title), composers and forms.
- Outline the techniques that are used to convey these ideas for each text.
- State which text you feel is most effective.
- **Tips!** Break down your question. Circle and underline key words. Then, consider alternative words (synonyms) for the key words to use throughout your essay.
- Your introduction is the first thing a marker reads. A clear and engaging introduction is a **key** element in all of your responses. Your intro acts as your PLAN. It should map out everything you plan to discuss.
- Use the glossaries on the Moodle to help you with your technique analysis.

Body

Text One (250-300 words)

- Outline how this text conveys a specific or multiple perspectives of youth – what are they? Outline how "voice" is used to convey these perspectives.
- Analyse the TECHNIQUE FOR THIS TEXT in detail using the I.E.E.L scaffold.
- Linking sentence to your next idea (compare/contrast this technique to the next).
- Analyse the SECOND TECHNIQUE FOR THIS TEXT in detail using the I.E.E.L scaffold.
- Where possible in ANY of the analysis, keep relating back to the concept of perspectives of youth AND outline which text is most effective.
- Linking sentence to your next text.

Text Two (250-300 words)

- Repeat structure of Text One – be sure to keep linking back to the first text. This is a comparative essay.

Conclusion (75-100 words)

- Re-state your thesis from the introduction in which you address the question (using language from the question).
- Mention your texts, composers and forms.
- Finish on a strong statement that addresses the idea that narrative voice conveys perspective and repeat which of the text did so more effectively.

	IMAGE	LYRICS	NOVEL EXTRACT	FILM EXTRACT	RELATED #1	RELATED #2	RELATED #3
TITLE FORM COMPOSER							
WHAT ARE THE PERSPECTIVES OF YOUTH CONVEYED IN THIS TEXT?							
DESCRIBE THE NARRATIVE VOICE – CHARACTER? COMPOSER? RESPONDER?							
CONTEXT Social? Historical? Geographical?							
Technique #1 that conveys narrative voice IEEL Notes?							
Technique #2 that conveys narrative voice IEEL Notes?							
MY RESPONSE TO THIS TEXT IS…							

Techniques Glossaries

Visual Literacy Glossary	
allegory	A story or visual image with a second distinct meaning partially hidden behind its literal or visible meaning. A common technique of allegory is personification; thereby abstract qualities are given human shape. An allegory may be conceived as an extended metaphor.
appropriation	Appropriation is taking an image, character or technique from one context and placing it in another. This happens quite a lot in many different text forms. Often the appropriation will occur when a character is taken out of their time. A 21st century boy, for example, might be placed in the context of the Dark Ages or conversely (the opposite) a boy from Ancient Rome might travel through time and be forced to attend a 21st century school. While this can often have humorous results, it can also be used to highlight the differences between two eras in history. Other forms of appropriation include taking a stereotyped character out of their context. An example of this is *Crocodile Dundee* or, more recently, *Legally Blonde*. Refer to the animation *Appropriation* for an example. Visual texts can also be re-composed into different formats. Examples of these include films such as the *X-men trilogy*, *Spiderman* and the *Batman* films where the plot and characters from a comic strip have been used to re-create the text in a different text form. This is an effective form of intertextuality as it uses the responder's expectations as a basis for meaning. When a responder views a film adaptation of a comic strip he/she knows more or less what to expect. What do you expect to see in a comic strip? Action, witty one-liners, good versus evil, a love interest and eventually good will overcome evil. Texts can also be re-composed into modern contexts. Some examples of these include the Luhrmann version of Shakespeare's *Romeo and Juliet*, the play *A West Side Story* which is also a modern adaptation of *Romeo and Juliet* and *Clueless* which is a modern version of Jane Austen's *Emma*. When a responder views a text that has been recomposed into modern contexts he/she will expect to see certain themes played out. The fact that it is in a modern context has the effect of validating themes as being timeless as well as expressing the importance of these themes in contemporary times.
angle	Angle is often used to convey a point of view. In order to make something look powerful and commanding the eye or the camera is positioned below the subject in a low angle shot, looking upwards. To create a sense of equality between the subject and the viewer, the camera is positioned at eye level. In a high angle shot, the camera is above the person or object, often making the person or object appear weak, inferior or under pressure.
audience / responder	Those who read, view or hear a text. Target audience is a specific audience that an author is hoping to reach.
body language and gaze	Examine facial expressions, gestures, stance or position as these features can convey the attitude, feelings or personality of the individual being drawn or photographed. Take note of the direction of the subject's eyes.
comparison and contrast	Composers of visual texts use these techniques to draw the reader's attention to differences and similarities.
Composition or layout	Composition refers to the layout or the way that the whole text has been put together and the arrangement of elements within a visual text. For example, by using images, borders and various features.

colour	The use of particular colours in a visual image may represent particular moods or feelings. Colour can change the way we think and behave, for example, making us happy or sad, irritated or enthusiastic. Colour can therefore be used in visual texts to create meaning. The symbolic meanings that we attach to particular colours may change according to context. In one visual image, red may suggest passion or suggest danger in another. Colour can also be described in terms of tone and saturation. Tone is the degree of lightness or darkness of a coloured area. Saturation is the degree of purity in a colour. Bright colours are often used to convey a sense of fun and happiness. Dull colours can convey gloom and sadness. For example, red can communicate danger and white is a symbol of purity. Typically it is assumed in Australia, and many countries around the world, that the following colours signify the following things: • Red: anger, passion, danger, stop • White: peace, purity, cleanliness, life • Black: death, sickness, evil • Green: go, nature, happiness • Blue: peace, serenity, boys • Pink: love, girls • Grey: tedium, boredom, depression, confusion Composers will use colours to indicate different meanings as above. It is also important to note that composers will often use colours that stand out in order to attract the attention of the audience.
context	Cultural, historical, social, situational and personal circumstances in which a text is composed and responded to.
deconstruct	Respond to a text in an analytical manner by pulling it apart and critically examining each component.
dialogue and word choice	Language of narrator and/or characters, or speech bubbles in cartoons.
exaggeration	Deliberately enlarge, or make effect dominate or emphatic. Exaggerated language can be described as hyperbolic.
eye level (angle)	To create a sense of equality between the subject and the viewer, the camera is positioned at eye level.
framing	This is the way that the subject is placed in the photograph, painting or film frame. What goes into a frame is carefully planned. The same camera shots and angles relevant to film are applicable to visuals. Close ups, extreme close ups, medium shots, long shots, tilted up or down shots and so on are relevant
imagery and symbolism	Relying on associations with particular colours, signs, symbols and images to enhance significance or works implicitly by intensifying our response.
intertextuality	Appropriating or referring to images or ideas from other texts to make an important point.
irony	The meaning that the audience is to understand differs from what *seems* to be shown.
juxtaposition	To differentiate ideas, attitudes or objects by placing them in proximity.
language (persuasive)	Any language that triggers an emotional response in, or attempts to change the attitudes of, a viewer reader or listener.
light and shade	This refers to the brightness and it can include elements such as shadows.
metalanguage	Metalanguage is the language of a particular subject.

mood/tone	Colour can set mood: bright colours are often used to convey a sense of fun and happiness while dull colours can convey gloom and sadness.
perspective	This refers to the angle from which you view a text. For example, some visual texts force the responder to look at the subject from a certain viewpoint or angle. Often this perspective suggests a certain attitude or tone.
positioning	The placement of a particular feature in relation to other elements.
reading paths	In general, the Australian reader will read a page from left to right and from top to bottom. This is the standard reading path. This is no different for visual texts. The next time you pick up a magazine, notice that the *logos* for the advertisements are on the bottom right hand corner of each page. This is the last place that the eyes look when they are reading a visual text. Because of this *culturally assumed* reading path, composers of visual texts, in particular graphic designers, will compose a visual text to incorporate this information.
shots and angles	Camera shots are used most often for analysing films. They are, however, also a really useful place to start when analysing any visual text. The size of the shot is determined by how much space or landscape is in a particular frame, or put another way, how closely the audience is positioned to the subject in the visual text. Let's look at some examples: **Long shot (establishing shot)** The effect of a long shot is to give the audience an idea of place. A composer of a visual text will use a long shot to establish a setting. Long shots are often used in advertising. **Full shot** Composers of visual texts use full shots to give the audience an overall impression of the people in a shot. Generally, a full shot demonstrates the type of people and general social interaction between them. This is called **proxemics**. The closer together the characters are in a frame, the closer their relationship. Consider a romantic dinner, to show the closeness of the characters you would probably place them close together. Consider then if two characters are positioned so that there is a lot of space between them. This implies that they are not closely linked **Mid-shot or Social shot** It is sometimes called a social shot because it demonstrates, in more detail than a full shot, the relationships between characters. Composers of visual texts often use mid-shots so the audience can understand and empathise with the characters in an image. **Close-up or personal shot** *I*It is sometimes called a personal shot because it reveals to the audience the emotions of a particular character and creates a direct link between text and audience. **Camera angles** Again, camera angles are also a very useful starting point for analysing a visual text. You need to ask yourself: 'How is the audience positioned to respond to the text?' **High angle** A high angle is when the audience looks down on the scene or picture. Because the audience is looking down on the subject, the effect of a high angle is to either empower the audience (make the audience feel powerful) or to make the subject seem vulnerable, or both. Imagine it like this: from the audience's perspective, you are much taller and bigger than another person. From the subject's perspective, you are much smaller than another person. **Eye-level shot** An eye-level shot is used by composers when the intended effect is to position the audience to feel equal with the subject in question. **Low angle** A low-angle shot is the exact opposite of a high-angle shot. A composer will use a low angle to make the audience feel vulnerable or in awe of the subject or to emphasise the subject's power and strength.

size	Consider the size of various features often in terms of the whole or other parts.
symbol	Picture, colour, language or diagram used to represent something else, or to evoke certain imagery.
text style	Consider the font, colour, size and placement used in the text.
texture	The roughness or smoothness of an image. Often lines are used to create depth, perspective or dimension.
title	Consider the significance of the text and language of the title.
tone	This refers to the attitude, voice or overall feeling of the composer. The overall atmosphere or mood being conveyed.
vector	The direction of the sight-lines which the eyes are drawn to follow. Vectors lead the viewer from one element to another. They may take the form of lines, visible or otherwise, created by such elements as a gaze, pointing fingers, extended arms, and an object held in a set direction, animal/foot tracks.
rule of thirds	Divide an image into thirds from the top and sides and look at the placement of people and/or objects. An object in the top third is usually empowered whereas anything in the bottom third is disempowered.
salient image / salience	The salient image in a visual text is the first image that a viewer sees when looking at an image. Salience is important as it is where the audience will begin their reading path. To correctly find the salient image when analysing a text, close your eyes when you first look at the text and when you open them take note of the first thing that your eyes are drawn to. There are a number of reasons why a feature of a visual text may be the salient feature: • The colour is bright and therefore stands out. • The image is particularly eye catching. • The layout - or where the image has been placed.

Visual Technique Brainstorm

- Colour
- Composition (layout)
- Graphics/images
- Size
- Style
- Font size / style / colour
- Use of celebrity
- Identification (facial expression)
- Use of space (rule of thirds)
- Proportion
- Symbolism (top/bottom and left/right/symbols)
- Vectors
- Balance
- Eye contact
- Logos/slogans
- Symbols and icons
- Camera shots and angles

- Product placement
- Free offers/competitions/call to action
- Language (of information / of persuasion / of description)
- Word choice
- Emotive language/images to create tone
- Rhetorical questions
- Humour (satire/irony)
- Play on words (puns/homonyms)
- Perspective/point of view
- Positioning/framing/foregrounding
- Rule of thirds
- Contrast/juxtaposition (colours, size, facial expression, shading, textures)
- Lighting and shading
- Gaze/body language/gestures/stance
- Salient object/focal point

Film Techniques and Tools of Production

When you study a film, it is important that you understand the different types of techniques the film crew used to create what you see. When you discuss scenes and sequences, try to use the correct terms for the different kinds of shots and techniques which make up the scenes. This will show your markers that you understand not only what is happening in the film, but how particular scenes have been constructed to convey meaning to you.

Director: The person responsible for making the artistic decisions on a film.

Flashback: Scene or sequence to show a past event that is inserted into a present scene.

Music: Used to create the theme, mood or atmosphere of a film.

Narrative: The story in a film.

Setting: Where the action of a film takes place (Inside? Outside? Location? Context?)

Metaphor: A sequence that represents something else. For example, a road in the background of a scene might suggest a journey or new beginning.

Symbolism: An object or image that represents something beyond the literal. For example, winter trees might symbolize death, a crucifix might mean sacrifice or a door might be a symbol of entering new worlds. Colour can be used to symbolise love or sadness, happiness or fear – or any number of other emotions.

Editing: Editing is the joining of one shot with another to create meaning in film. An editor, can enhance or disturb the narrative by manipulating both space and time by arranging shots in a particular way or by emphasising particular shades, shapes and patterns of light and dark.

Juxtaposition: Juxtaposition is when the composer uses two different things close to each other so that the responder can clearly see the differences between them. The composer could be talking about young people and old people for example – or maybe just showing the responder a photo of each which makes it easier to see the differences in them.

Camera Shots

A camera shot is the amount of space that is seen in one shot or frame. Camera shots are used to demonstrate different aspects of a film's setting, characters and themes. As a result, camera shots are very important in shaping meaning in a film. Reviewing the examples on the right hand side of this page should make the different camera shots clearer.

An **extreme long shot** contains a large amount of landscape. It is often used at the beginning of a scene or a film to establish general **location** (setting). This is also known as an establishing shot.

A **long shot** contains landscape but gives the viewer a more specific idea of setting. A long shot may show the viewers the building where the action will take place.

A **full shot** contains a complete view of the **characters**. From this shot, viewers can take in the costumes of characters and may also help to demonstrate the relationships between characters. For more information on costumes and acting refer to Chapter 4.

A **mid shot** contains the characters or a **character from the waist up**. From this shot, viewers can see the characters' faces more clearly as well as their interaction with other characters. This is also known as a social shot

A **close-up** contains just **one character's face**. This enables viewers to understand the actor's emotions and also allows them to feel empathy for the character. This is also known as a personal shot.

An **extreme close-up** contains one **part of a character's face** or other object. This technique is quite common in horror films, particularly the example above. This type of shot creates an intense mood and provides interaction between the audience and the viewer.

Camera Angles

It is important that you do not confuse camera angles and camera shots. Camera shots are used to demonstrate different aspects of setting, themes and characters. Camera angles are used to position the viewer so that they can understand the relationships between the characters. These are very important for shaping meaning in film as well as in other visual texts.

The following examples will help you to understand the differences between the different camera angles

A **bird's eye angle** is an angle that looks **directly down upon a scene**. This angle is often used as an establishing angle, along with an extreme long shot, to establish setting.

A **high angle** is a camera angle that looks **down upon a subject**. A character shot with a high angle will look vulnerable or small. These angles are often used to demonstrate to the audience a perspective of a particular character. The example above demonstrates to us the perspective or point of view of a vampire. As a viewer we can understand that the vampire feels powerful.

An **eye-level angle** puts the audience on **an equal footing with the character/s**. This is the most commonly used angle in most films as it allows the viewers to feel comfortable with the characters.

A **low angle** is a camera angle that **looks up at a character**. This is the opposite of a high angle and makes a character look more powerful. This can make the audience feel vulnerable and small by looking up at the character. This can help the responder feel empathy if they are viewing the frame from another character's point of view.

Camera Movement

Composers of films also use camera movement to shape meaning. The following are some examples of common camera movements and how they can be used to shape meaning in films.

A **crane shot** is often used by composers of films to signify the end of a film or scene. The effect is achieved by the camera being put on a crane that can move upwards

A **tracking shot** and a **dolly shot** have the same effect. A tracking shot moves on tracks and a dolly shot is mounted on a trolley to achieve the effect in the example above. This camera movement is used in a number of ways but is most commonly used to explore a room such as a restaurant. By using a tracking shot or a dolly shot the composer of a film gives the viewer a detailed tour of a situation. It can also be used to follow a character.

Panning is used to give the viewer a panoramic view of a set or setting. This can be used to establish a scene

An **Evangelion shot** is derived from the popular anime series 'Neon Genesis Evangelion'. This camera movement begins as an extreme close-up and zooms out abruptly, creating a blurring effect to emphasise the speed and size of the object

Lighting

Lighting is a very important aspect for shaping meaning in films. What kind of atmosphere is created in a room lit by candles? Have you ever heard of mood lighting? A room that is brightly lit by neon lights might seem to be sterile or a shadowy room might be eerie or scary. The lighting technicians in a film crew have the task of creating lighting to suit the mood and atmosphere of each scene in a film.

Cinematography

Cinematography is the combination of the techniques described in this chapter. This includes camera shots, camera angles, camera movement and lighting. Use the term cinematography to group all of these together, for example, 'The cinematography in that film was exceptional.'

Mise en Scene

Mise en scene refers to all the objects and characters in a particular frame. More specifically, it refers to the composition of the frame. When you use the term mise en scene, you are discussing where the composer or director has placed all the elements of the scene within the frame

Sound

Sound is added in the post- production stage. It refers to everything that can be heard on the film. Sound for film is made up of dialogue, sound effects and music. Sound shapes the viewer's interpretation of the visual images. It enhances emotional responses and can signify plot developments, character's feelings or reactions to events. In film even the absence of sound has purpose.

Diegetic Sound - Sound whose source is visible on the screen or whose source is implied to be present by the action of the film:

- voices of characters
- sounds made by objects in the story
- music represented as coming from instruments in the story space (= source music)

Diegetic sound is any sound presented as originated from source within the film's world. It can be either **on screen** or **off screen** depending on whatever its source is within the frame or outside the frame. Another term for diegetic sound is actual sound.

Non-Diagetic Sound - Sound whose source is neither visible on the screen nor has been implied to be present in the action:

- narrator's commentary
- sound effects which is added for the dramatic effect
- mood music

Non-diegetic sound is represented as coming from a source **outside** story space. Another term for non-diegetic sound is commentary sound.

Sound effects

In film the term sound effect refers to all the sounds and noises other than dialogue and music. Sound effects provide texture and detail to the soundscape of the narrative. Most sounds recorded during filming are discarded and replaced with sounds generated and recorded by a film sound specialist (Foley artist) in a Foley studio. No microphones are able to pick up and adequately record all the tiny sounds that make up the soundscape of a given scene. The Foley artist's job is not only to create a realistic-sounding door creak, but also to create just the right style of creaking that will enhance the viewers' perception of the scene. For example, the creaking door in a horror movie will sound quite different from the creaking door in a teen romance as the romantic lead sneaks into the girls' dormitory.

Music track

The music track contains all of the mood music in the film. It is used primarily to enhance or establish a film's mood and tone. It may also signal impending plot movements and give insights into the character's motivation and feelings. Music is a powerful technique for consolidating a sense of place and time within the narrative.

Dialogue Words spoken by characters on screen are dialogue. It may be captured at the time of shooting the scene or may be recorded by the actors later in the studio. Dialogue is, alongside the visual elements, the main method of developing the narrative of the film. Dialogue includes narration or voice-over.

Lighting

Lighting refers to the degree and type of light on the subject. Bright lights can be used to make a character look more trustworthy while dark, shadowy lighting is often used on the bad guy.

Lighting types

Key Lighting: The main light being used to make the subject visible.

Fill Lighting: Using only one light on a person leaves big shadows – like shining a torch under your chin – fill lights are other lights used to remove the shadows.

A Glossary of Language Techniques

Alliteration: repetition of the consonants at the start of words in a sentence or phrase.

Anachronism: against time. Inclusion of a person, place or thing which did not exist in the time the story is set.

Antithesis: the opposite or contrast – balancing one viewpoint against its opposite. Sometimes a person, place or thing is said to be the antithesis of another.

Anthropomorphism: when animals (or gods/goddesses) are given human characteristics to create vivid imagery.

Authentication: Quotations from known experts to support information in interviews, articles, extracts, speeches.

Consonance: repetition of the consonants throughout a sentence of phrase.

Contrast – paradox, antithesis, oxymoron, juxtaposition.

Dialogue/ direct speech: conversation or speech between two or more people. (Note – other forms of speech include: monologue – one person speaking, duologue – two people speaking and soliloquy – an individual person expressing their inner thoughts and feelings)

Disjunction: A conjunction such as 'but' or 'yet' that dramatically interrupts the rhythm of a sentence.

Ellipsis: a dramatic pause (…). It can create tension or even suggest that there are some words that cannot be spoken.

Emotive Language: words that stir the reader's emotions.

Exclamation: exclamatory sentence ending in an exclamation mark to convey high emotion expressions,

Figurative Language and Sound Devices – metaphor, metonymy, hyperbole, simile, personification, assonance, alliteration, consonance, onomatopoeia. These devices have a powerful impact as they work on our senses to strengthen the subject matter of the text.

Form – purpose, and features of a text influence the construction of a text and will suggest its

Fractured or Truncated Sentences: incomplete sentences that increase tension or urgency or reflect the way people speak to each other.

Gaps and Silence: what is not said; whose voice is not heard and whose voice dominates?

Humour – incongruity (out of place, inappropriate), parody, satire, exaggeration, irony, puns, etc.

Icons - a single person, object or image that represents complex ideas and feelings.

Imagery: vivid pictures are created by words. The reader can be transported to another place and time or visualise a character clearly.

Imperative Voice: forceful use of the verb at the start of a sentence or phrase.

Integrity: Provision of statistics and facts.

Juxtaposition: the placement of two images (ideas) next to each other to highlight their differences.

Level of Usage of Language (Register) – slang, colloquial (conversational), informal or formal.

Linear: sequential – in order.

Metaphor: a comparison between two objects when one becomes the other. It adds further layers of meaning about the object being compared.

Metonymy: Figure of speech. When a word is replaced with another word that is not the same but we associate it in the same way. (Suits = executives, The Crown = royalty, Newcastle Defeats Sydney = the football team defeated the other).

Mise-en-scene: what is placed in the scene by the director such as: lighting, choice of actors, props and composition.

Modality: the force the words are delivered at. High modality is forceful and low modality is gentle.

Non-Linear: non-sequential (not in sequence) narrative.

Onomatopoeia: a word that echoes the sound it represents. The reader can hear what is happening in the scene.

Oxymoron: the contradiction between two words in close connection, "parting is such sweet sorrw".

Paradox: a seemingly contradictory statement that contains a truth or opinion, " you have to be cruel to be kind".

Person: 1st (I or we), 2nd (you) or 3rd (he, she or they) (Note – also omniscient narration – all-seeing)

Personification: giving human characteristics to a non-human. Inanimate objects take on a life of their own.

Perspective: a way of looking at individuals, issues, events, texts, facts.

Plosive Consonants: using harsh sounds in a sentence or phrase.

Repetition: of words or syntax (order of words) for emphasis and persuasion

Representation: how a composer conveys meaning through textual features and details.

Rhetorical Devices: used to persuade an audience - cumulation (lists), rhetorical questions, imperatives (commands), repetition.

Sensory Imagery: appealing to the senses of the responder. (SSSTT) Sight = visual imagery, smell = olfactory imagery, sound = aural imagery, touch = tactile imagery, taste = gustatory imagery.

Setting: location of a story – internal and external.

Sibilance: repetition of the consonant 's' – can make a line sound melodious and sweet or cold and icy.

Simile: when two objects are compared using 'like' or 'as'.

Symbolism: When an object stands for one or more ideas.

Syntax: Sentence structure - short, simple sentences or truncated (fractured) sentences create tension, haste or urgency; compound or complex sentences are slower and often feature in a formal text

Tense: present tense – set in the present. Past tense – set in the past. Future tense – the events are predicted.

Theme: message or moral of a story. Themes make us ponder the big issues in life.

Tone: the way the composer or character feels – conveyed by the composer's choice of

Visual Devices: composition, angle, framing, positioning, orientation, body language, facial expression gestures, lighting, contrast, point of view, symbolism, omissions, colour, gaze, vectors and rule of thirds.

Word Choice or Diction: verbs, nouns, adjectives, words with positive/ negative connotations - emotive, forceful, factual, descriptive, blunt, graphic, disturbing, informative. Eg The writer's use of forceful verbs such as 'insist' and 'demand' can be very persuasive.