

UNIT 2

CULTURE REMIX

The BIG question

How does today's culture draw on stories from other times and places?

Key learnings

- Stories are universal to all cultures, past and present.
- Stories can be retold in many different ways and formats.
- Technology can change and enhance old and new stories.

Knowledge, understanding and skills

Students will:

- understand the structures and features of a range of print, visual and multimodal texts
- understand how language can be specific to a text type
- investigate how multimodal texts can transform stories.

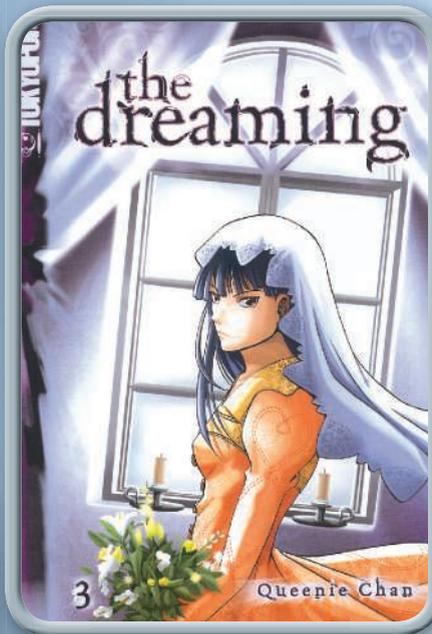


Mix and match ...

Saturday, 15th July 1944

It's really a wonder that I haven't dropped all my ideals, because they seem so absurd and impossible to carry out. Yet I keep them, because in spite of everything I still believe that people are really good at heart. I simply can't build up my hopes on a foundation consisting of confusion, misery, and death. I see the world gradually being turned into a wilderness, I hear the ever approaching thunder, which will destroy us too, I can feel the sufferings of millions and yet, if I look up into the heavens, I think that it will all come right, that this cruelty too will end, and that peace and tranquillity will return again.

— from *The Diary of Anne Frank*
Frank



@LadyGaga: Just performed Born this Way at Bambi Awards. Won International Pop Artist award. Thanks, Germany! #bambiawards

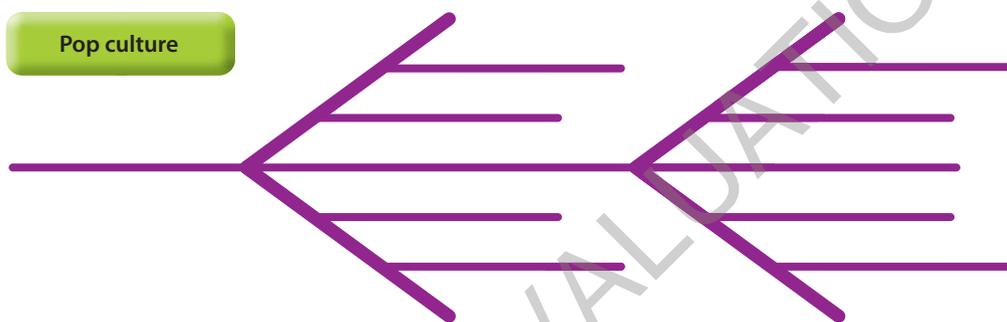


What is popular culture?

The term *popular culture* (or *pop culture*) refers to the types of entertainment and lifestyle that most people enjoy within a society. Pop culture includes music, films, television, advertising, sport, fashion, toys and comics, as well as **cyberculture**. The development of **mass media** has resulted in popular culture being an important part of many lives, particularly those of teenagers and young adults. Much of this revolves around technological phenomena such as ipods, YouTube, computer games and blockbuster movies, but also includes brand names and celebrities. Technology is the powerful means that has enabled people from different cultures to share their stories in ways never before possible, and to have them 're-mixed' in many different formats to reach different, global audiences.

Tuning in

- 1 Think and share:** Develop a list of the types of pop culture that are most important in your life. Move around the classroom with your list in a Give One, Get One activity so that you can add any new examples of pop culture to your list.
- 2 Organise and record:** Choose two different kinds of pop culture from your list and use a fishbone graphic organiser like the one below to record examples of each; for example, celebrities (Lady Gaga).



- 3 Find out:** Compose four questions about one of your examples above. Conduct an internet search to find the answers. Record the URLs of each site you visit. How many sites do you have to visit to find your answers? Do any of the sites contradict each other? Rate each site for its ease of navigation and presentation of information.
- 4 Write:** Now write your own meaning of the terms *culture* and *popular culture*. Include a graphic that illustrates your definitions.

LITERACY link

Communication technologies such as Twitter, SMS and email have had a huge influence on written language. Twitter, for example, is a 'microblogging service' whereby users can send and read text-based posts or messages limited to 140 characters. These posts are known as 'tweets', and are often designed to amuse. The length restriction means that 'tweeters' have to use a type of shorthand, often using sentences without a subject or sentence fragments without a verb, instead of complete sentences.

For example: @Sherlock Holmes: Just saw Watson wearing my deerstalker hat. Walking stick and pipe missing too. #elementarymydear

Write a fictitious tweet from a popular culture celebrity or literary character that you have read about or admire. Make sure you restrict your message to fewer than 140 characters.



NEED TO KNOW

cyberculture a set of social expectations, etiquette, history and language used by the people who are active on the internet

mass media media technologies such as television, newspapers, radio, film and the internet that are used to communicate with large numbers of people

eBook plus

eLesson:
The English is ... team explores today's culture and draws on stories from other times and places.

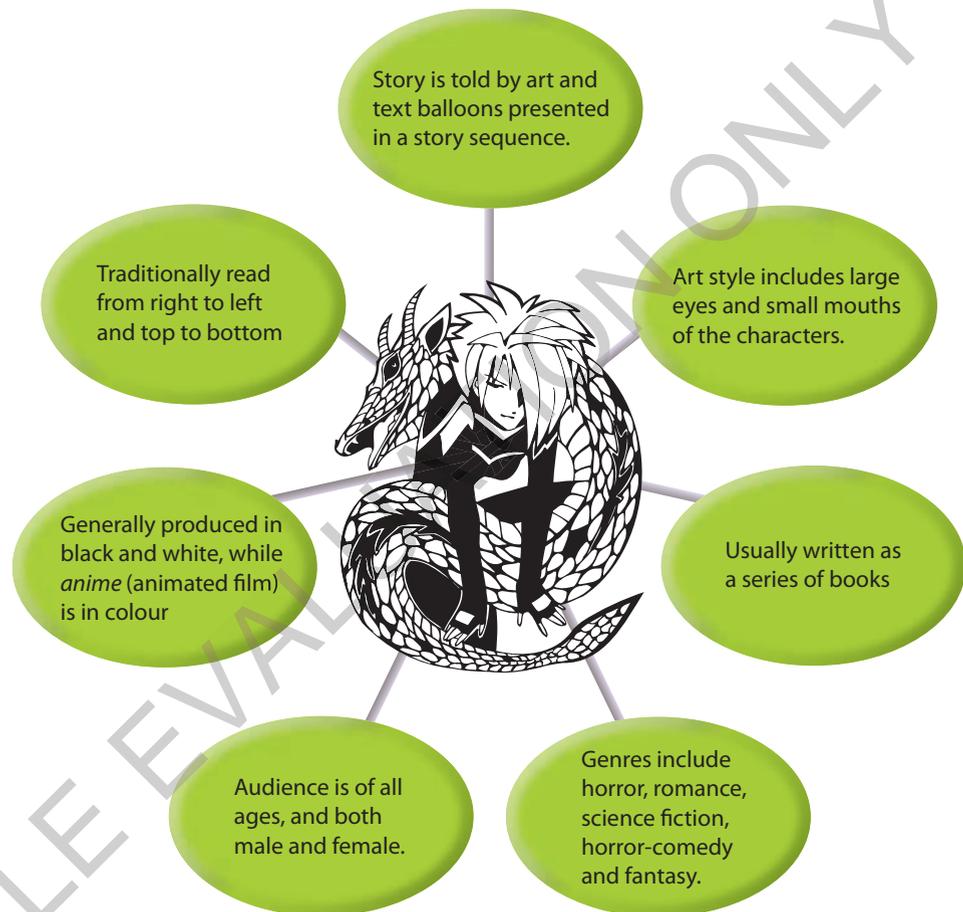
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2.1 STORIES AND CULTURE

How does manga tell stories?

All cultures have texts that are popular expressions of that culture; that is, many people read or view them. In Japanese culture, for example, manga is a very popular text type. *Manga* is the Japanese word for print comics and cartoons. The Japanese use this word for all print comics and cartoons (including foreign ones). In English, the word *manga* refers only to Japanese-style comics, cartoons and animated films.

Features of manga



NEED TO KNOW

graphic novel a story told in comic-book format

trilogy a group of three literary works. Although each volume is complete in itself, all are related.

Gothic horror a genre of literature that combines horror and romance

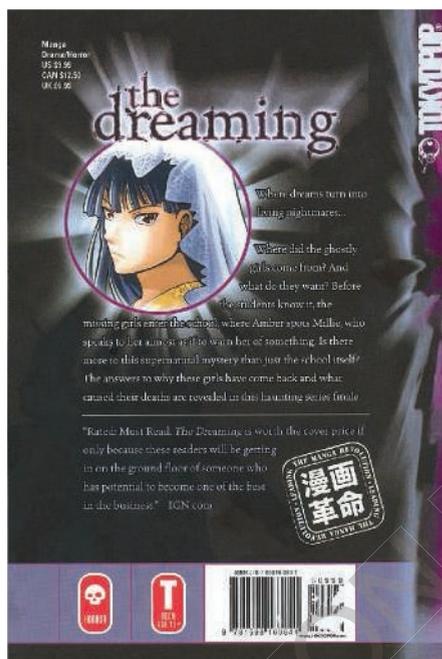
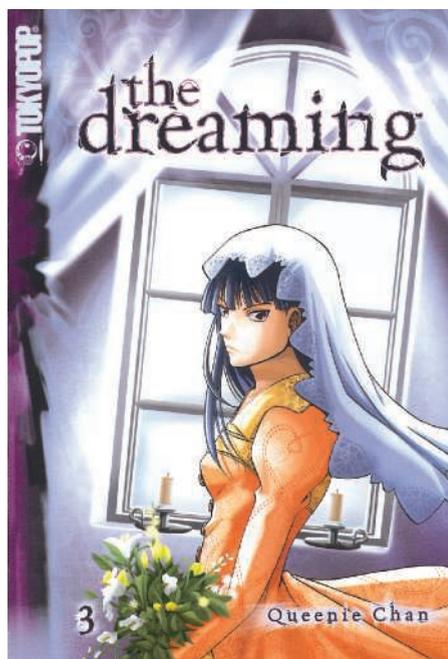
the Dreaming also referred to as the Dreamtime, this refers to the time of creation when ancestor spirits came to Earth to create the land, people and animals. A person's Dreaming is their set of personal beliefs or spirituality. An Aboriginal person might have, for instance, a Shark Dreaming or Kangaroo Dreaming.

Manga has become so popular outside of Japan that it is now drawn and written by artists and authors in many parts of the world. The rise of the **graphic novel** has seen many of these stories use elements and features of manga.

The Dreaming is a manga **trilogy** written by Chinese-Australian comic artist, Queenie Chan. This is an example of the **Gothic horror** genre, which combines both horror and romance. It also brings in themes from **the Dreaming**, thus mixing manga with Indigenous culture. The story is set at an old, private boarding school, Greenwich Private College, on the edge of bushland north of Sydney. Twins, Amber and Jeanie, enrol at the school but soon find it is not quite what they expected. It is not long before the girls experience strange dreams and it is at this time that one of the students wanders off and is never found.

Amber and Jeanie discover that girls have disappeared into the bushland on a regular basis every year or two. In fact, some years before, a party of ten girls and a school mistress vanished from the school. Amber and Jeanie soon realise that their dreams might hold the clue to solving the mystery disappearances.

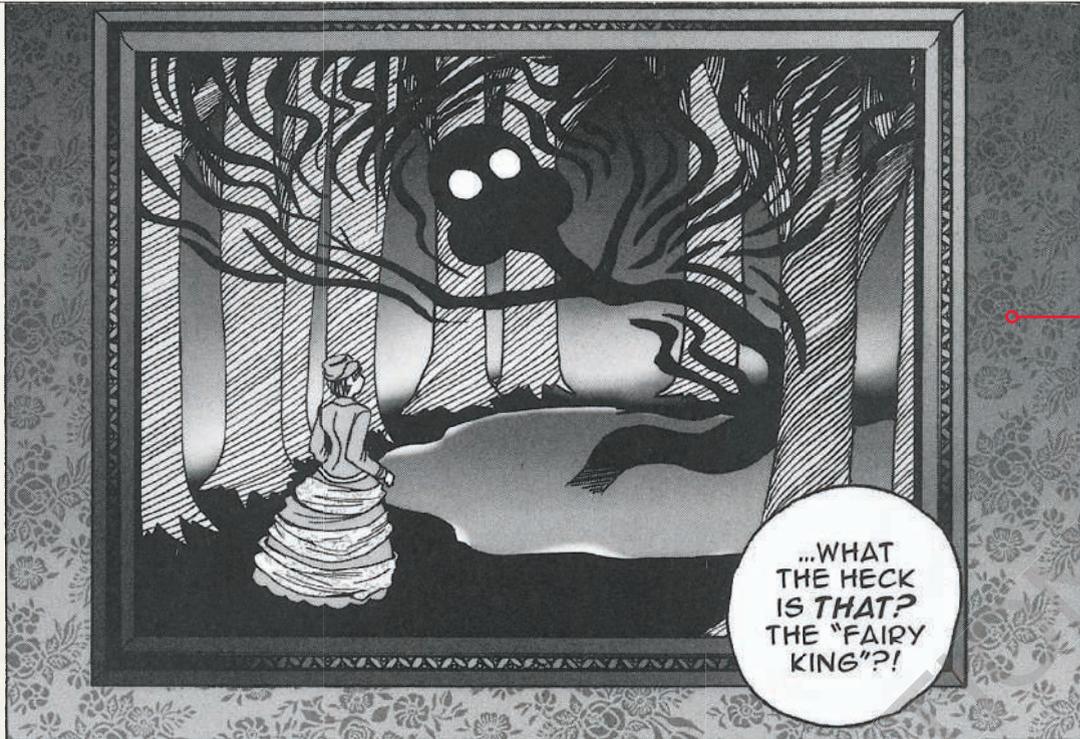
Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities that are based on the cover.



READY TO READ ...

- Look carefully at the front cover above and identify:
 - the title
 - the author
 - the artist
 - where this book fits in the trilogy.
- What elements are on the back cover?
- Remember that this manga was written in Australia so, unlike those from Japan, it is read from left to right.
- Now read through the statements in the Anticipation guide below and say whether you agree or disagree with each statement before reading. Revisit the Anticipation guide after you have read the extracts to check your predictions.

Anticipation guide		
Before reading: agree/disagree	Statements	After reading: agree/disagree
	<i>The Dreaming</i> is set in the past.	
	<i>The Dreaming</i> is a story about a wedding.	
	The story of <i>The Dreaming</i> will be told using speech bubbles and illustrations.	
	The audience for this manga is teenagers.	
	The story of <i>The Dreaming</i> is a mystery.	



Like traditional manga, this is in black and white.

Unlike traditional manga, this is read from left to right.

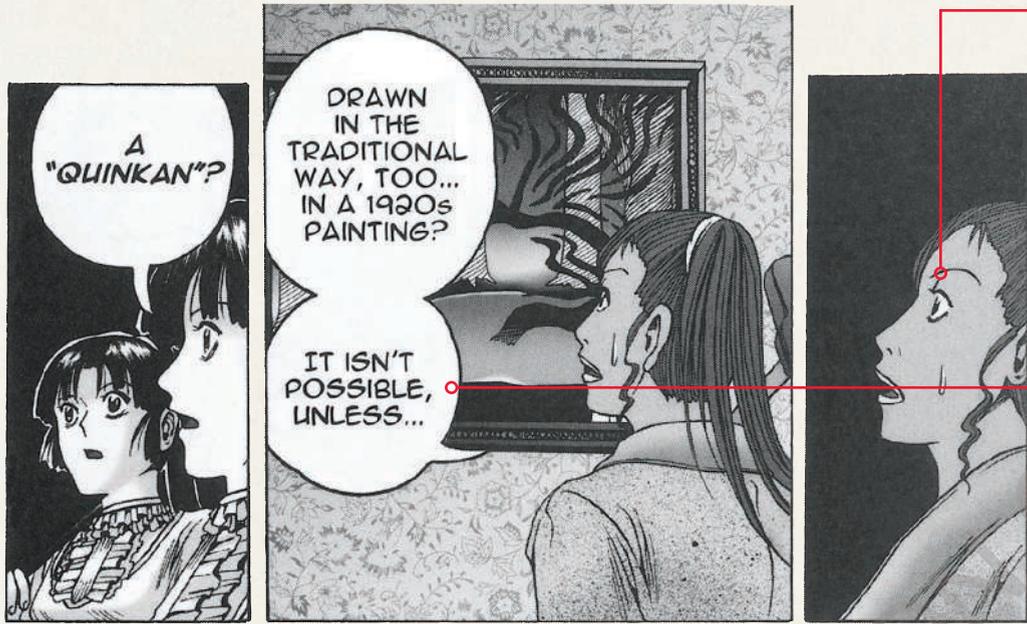
Each page is made up of a number of panels.



The gutter is the space between the panels.

Italics and bold type show emphasis.

A Quinkan is an Aboriginal spirit that hides in cracks in rocks and comes out at night. Quinkans use black magic to catch humans and devour them.



Most manga characters have large eyes to help to show emotions.

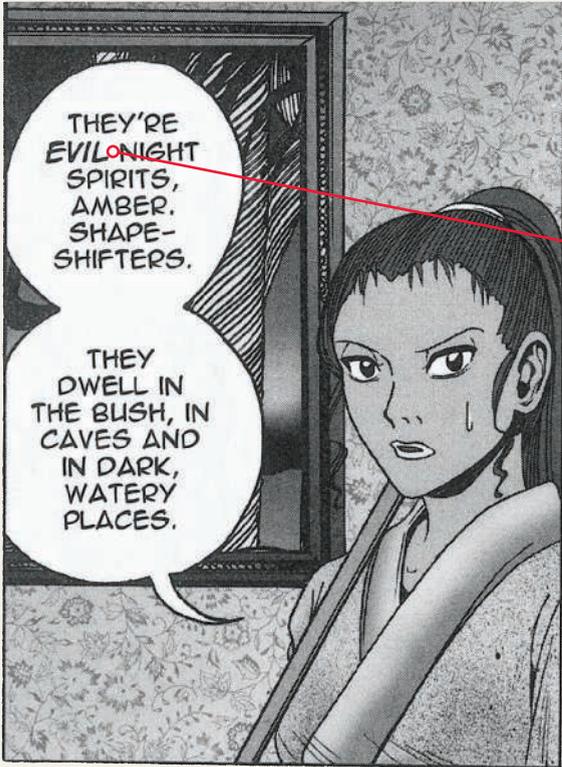
Point of view is through speech balloons so that the reader sees through each character's eyes.



Speech or dialogue balloons contain the characters' direct speech. The tail of the balloon shows who is speaking.

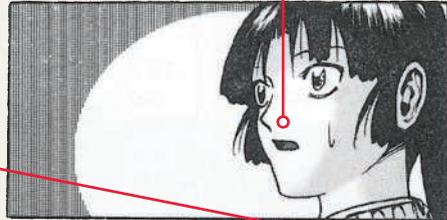


Drops of sweat on the face can represent a wide variety of emotions, such as shock, confusion or embarrassment.

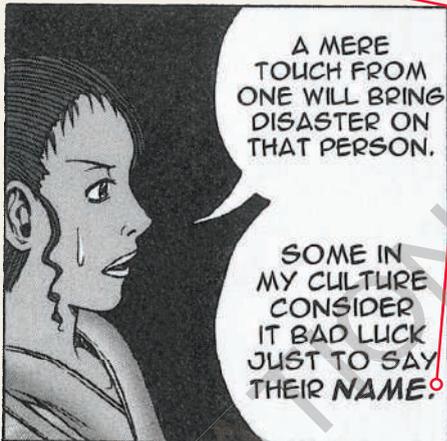


THEY'RE **EVIL NIGHT SPIRITS, AMBER. SHAPE-SHIFTERS.**

THEY DWELL IN THE BUSH, IN CAVES AND IN DARK, WATERY PLACES.



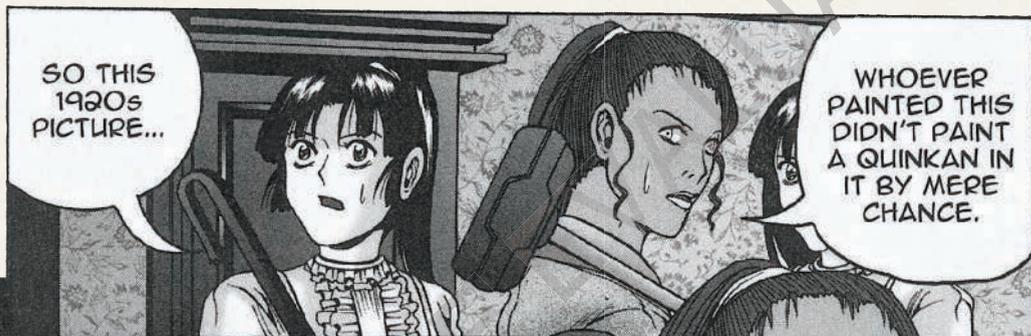
Manga characters typically have small mouths.



A MERE TOUCH FROM ONE WILL BRING DISASTER ON THAT PERSON.

SOME IN MY CULTURE CONSIDER IT **BAD LUCK** JUST TO SAY **THEIR NAME.**

Italics and bold type show emphasis.



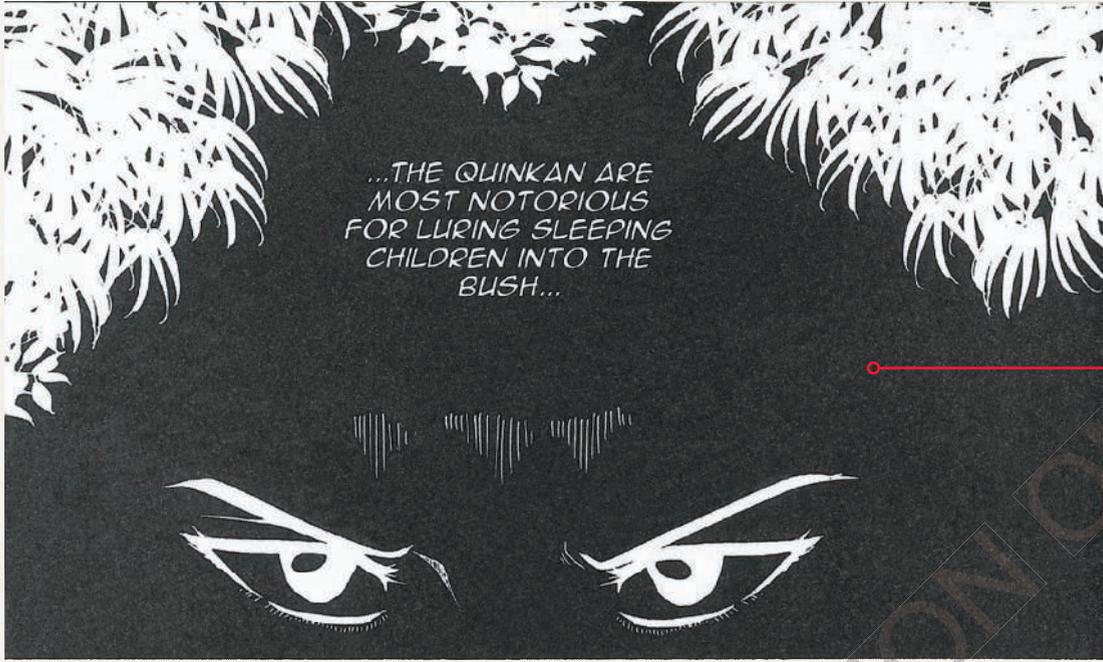
SO THIS 1920s PICTURE...

WHOEVER PAINTED THIS DIDN'T PAINT A QUINKAN IN IT BY MERE CHANCE.

Text and pictures together paint a picture of how the girls are dealing with the discovery about the quinkan.



THERE ARE ALL SORTS OF VARIATIONS IN THE DREAMTIME MYTHS, BUT...



...THE QUINKAN ARE MOST NOTORIOUS FOR LURING SLEEPING CHILDREN INTO THE BUSH...

The drama of the story builds in this atmospheric panel.

...WHERE THEY VANISH AND ARE NEVER FOUND.



SO THE FAIRY KING IN MILLIE'S STORY IS A QUINKAN?

I DON'T KNOW. WHO WOULD'VE THOUGHT? BUT ANNE...

IF A QUINKAN IS REALLY INVOLVED WITH THIS--

WHAT HAPPENS TO THE CHILDREN WHO VANISH INTO THE BUSH?

HUH? UM...

I HEAR THEY EITHER TURN INTO QUINKAN THEMSELVES...

...OR THEY'RE TURNED INTO TREES.

Most of the panels show close-ups to emphasise the horror at the discovery that the quinkan might be responsible for the disappearance of the girls.

This thought bubble is specially shaped for dramatic effect.



LITERATURE link

Language and images working together

In graphic texts such as comics, manga and graphic novels, words and pictures must work together to create plot, character and themes. Because the number of words in graphic texts is few compared to a conventional novel, storylines and characters may appear oversimplified or stereotypical. In poorer examples of the genre, this is particularly true. The task for the critical reader/viewer is to process the story by taking in all the visual elements along with all the words. Comparing manga and Charles Dickens' *Oliver Twist*, for example, is a bit like comparing apples and pears: they are both fruit but each has its own special characteristics and they are both a matter of preferred taste.

Many classic novels, such as *The Hobbit*, *Treasure Island*, *Jane Eyre* and *The Adventures of Tom Sawyer*, have been transformed into graphic novels, making them accessible to a younger and wider audience of readers.

See if you can locate and read a graphic novel version of a classic novel you have already read. How different were the two reading experiences? Which do you prefer?

Activities ...

UNDERSTANDING manga

Getting started

- 1 List three features of traditional manga that Queenie Chan has used in her story.
- 2 What are italics and bold type used for in manga? Provide one example of the use of each from the extracts.
- 3 The panels help to divide the story into sections. Do you find these helpful? Why or why not?

Working through

- 4 How many characters are shown in these extracts from *The Dreaming*? How can you identify the twins?
- 5 In the panel where Catherine says, 'Wait a second!' her eye colour has changed from a dark to a very light shade. What does this tell us about her thoughts and feelings when she realises that the painting features a quinkan?
- 6 The last panel features a thought bubble containing an exclamation mark. What does the exclamation mark represent?

ANALYSING manga

Getting started

- 7 What are some of the ways Queenie Chan shows the emotions of the characters? How effective are these ways from your viewpoint as a reader?

Working through

- 8 Complete the following table showing how the characters have been portrayed in visual language.

Character	Amber and Jeanie	Catherine
Eyes		
Nose		
Mouth		
Head and face		

Going further

- 9 Do you have to be an Indigenous Australian to appreciate the story of *The Dreaming*? Explain why it may appeal to a much wider audience.

RESPONDING to manga

Getting started

- 10 Is manga an effective way to tell a horror story? Discuss with a partner and then, in a paragraph, say why you agree or disagree, referring to the features of manga as shown in the diagram on page 30 and the extracts on pages 32–5.

Working through

- 11 Why might Queenie Chan, a Chinese-Australian, have chosen to tell a Gothic horror story about an Aboriginal spirit using the manga genre?

Going further

- 12 Do you consider graphic stories like *The Dreaming* to be examples of good literature?

Wordsmith ...

STEPS IN CREATING MANGA OR A COMIC BOOK

Comic book production is usually a team effort, involving:

- scriptwriters
- editors
- pencillers
- inkers
- colourists
- letterers.

Let's assume you already have your edited script and are ready to start on the layout of your manga or comic.

Layouts and pencils

The layout for a comic book is similar to a storyboard for a film script. Film techniques such as voiceovers become captions or thought balloons. While a film is restricted to one screen shape, a comic book can use a wide variety of panel shapes. Your layouts will consist of rough pencil sketches that allow for the positioning of the pictures and word balloons. A pencilled page is generally much larger than the final product. An original art page is closer to A3 size. It is then reduced to the size of a comic book. This gives an artist space to create detail without cramming. When the final art is reduced, it tightens up the image. Remember if you are drawing manga-style, your panels will read right to left.

Inking

After the layouts are completed, the pencil sketches need to be inked. Inking is used to add greater depth and contrast and is not just simple tracing. Pens of varying thicknesses will help you with shading and outlining. Inking the pencil sketches may require some areas of solid black, while other lighter sections may need fine, parallel lines drawn closely together (a technique called *hatching*) to create texture and shading. You can see many examples of this technique in the pages from *The Dreaming*.

Lettering

Next you need to draw and fill in the word balloons and any caption boxes. Neat, consistent lettering is needed, or you can use computer fonts that mimic handwriting, such as Comic Sans. The positioning of word balloons is important: the balloons must zig-zag from left to right (or right to left if you are drawing authentic manga) and from top to bottom.



Colouring

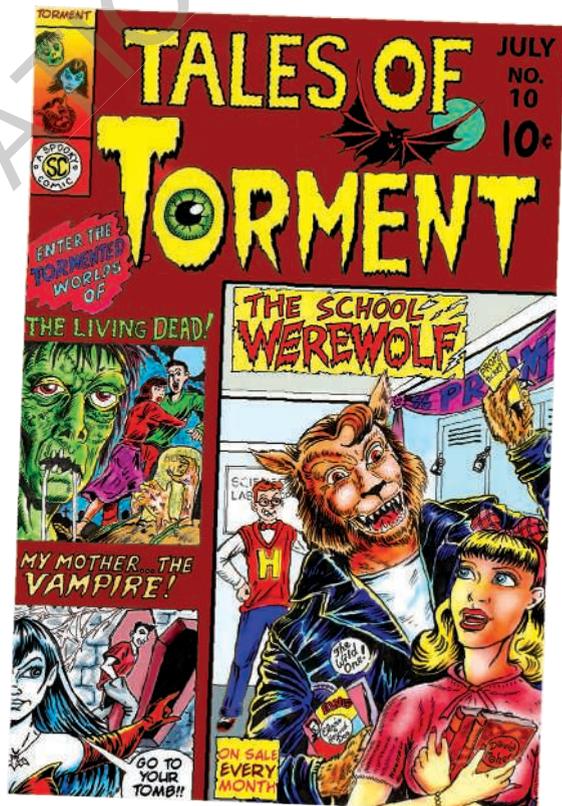
If you are drawing manga-style, you can leave your work in black and white. Otherwise, after the inking and lettering are finished, the page can be photocopied onto art paper suitable for colouring, or scanned into a computer to be coloured digitally. You can colour using a program such as Photoshop by splitting the artwork into layers. Keep the original scanned image on a separate layer to the colours and effects that you are adding digitally. For example, you could keep skin colouring to one layer while the colouring of a costume may be kept to another layer. Any outlined blocks of colour can be shaded using the airbrush tool in the digital program. However, if you do not have access to such a program, you can colour by hand, using coloured pencils or felt pens.



OVER TO YOU ...

Study as many examples of comics as you can, and photocopy examples of pages that you particularly like. Look for examples of interesting panels, fonts, word balloons, and drawing techniques such as use of hatching. Keep these in a folder to use as inspiration for any comics you may decide to draw. Use the **Manga** weblinks in your eBookPLUS to see some tutorials on drawing manga.

eBook plus



My view ...

Why do graphic texts such as manga and other comics have such universal appeal across cultures and age groups? What do you see as their main attraction to you and your peer group? What do you think such texts can reveal about the culture in which they are created? Does it work when a story from one culture is told using a genre from another culture?

2.2 POPULAR CULTURE RETELLS OUR PAST

What is the significance of stories from the past?

It has been said that we will never understand the time we live in or what the future may hold if we do not understand the journey that brought us to this point. The past is a rich resource that writers, film-makers, playwrights and digital storytellers mine for stories that will engage today's readers and viewers. Through stories, particularly those from the more recent past, we are able to understand our cultural **heritage** and develop **empathy** for others. Many of modern society's values, for example, are based on movements or events from the past. These events from the past are often remixed into popular-culture formats such as novels, films or digital stories. **Non-fiction** stories are the result of detailed research and remain true to historical facts. Other stories create fictional characters that exist within a generally accurate historical background.

A Holocaust story

Hana's Suitcase was originally a radio **documentary** that became a book and later a film and an interactive website. It is a story within a story: one story tells of Hana Brady, a young girl who lived in Czechoslovakia during World War II, and the other is of Fumiko Ishioka, a teacher and the director of the Holocaust Education Resource Centre in Tokyo. The stories are told in alternating chapters. Events in Tokyo help to reveal Hana's story as a young **Holocaust** victim who lived 60 years ago during the period when the **Nazi Party** ruled Germany and neighbouring countries. Hana's story is revealed in 2000 when her suitcase arrives in Tokyo at Holocaust Education Resource Centre. Here, visiting Japanese children find out what happened to Hana all those years ago through the artefact (a human-made object) of her suitcase.

Before you read the extract from *Hana's Suitcase*, your teacher may ask you to complete the following Ready to Read activities.

NEED TO KNOW

heritage all the things that we value from the past, including events, traditions, places and experiences

empathy the ability to understand how another person feels, to 'stand in their shoes'

non-fiction something written about real people and facts, rather than made-up stories

documentary a factual presentation of a real event or person's life in a television program or film

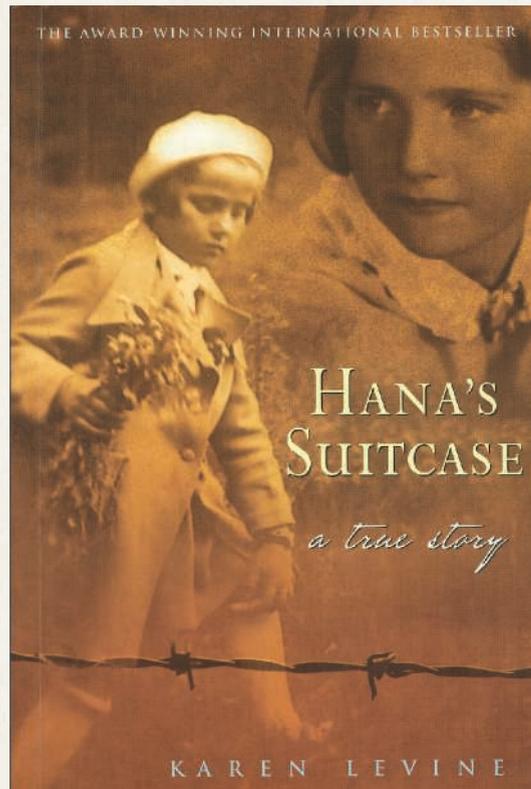
Holocaust the genocide (attempted murder of an entire ethnic group) of Jews by the Nazis during World War II

Nazi Party the Nationalist Socialist German Workers' Party. In 1933, under Adolf Hitler, this party gained political control of Germany. As a dictatorship, it controlled all cultural, political and economic activities. It was anti-Semitic; that is, it expressed hatred of Jewish people, many of whom lived in Germany and surrounding countries that Germany controlled.



READY TO READ ...

- This is an extract from a non-fiction work. What does this mean?
- What do you already know about the persecution of the Jewish people by Hitler before and during World War II? Have you seen any movies, read any books or heard any stories about this period of history?
- Look at the cover of the book. What predictions can you make about Hana and her story from what you see there?
- Think about what you would put in a single suitcase if you were leaving home and did not know when or if you might return.



from *Hana's suitcase*

by Karen Levine

1 TOKYO, JAPAN, Winter 2000

Really, it's a very ordinary looking suitcase. A little tattered around the edges, but in good condition.

It's brown. It's big. You could fit quite a lot in it — clothes for a long trip, maybe. Books, games, treasures, toys. But there is nothing inside it now.

Every day children come to a little museum in Tokyo, Japan, to see this suitcase. It sits in a glass cabinet. And through the glass you can see that there is writing on the suitcase. In white paint, across the front, there is a girl's name: Hana Brady. A date of birth: May 16, 1931. And one other word: *Waisenkind*. That's the German word for orphan.

The Japanese children know that the suitcase came from Auschwitz, a concentration camp where millions of people suffered and died during the Second World War between 1939 and 1945. But who was Hana Brady? Where did she come from? Where was she travelling to? What did she pack? How did she become an orphan? What kind of girl was she and what happened to her?

The children are full of questions. So is the director of the museum, a slender young woman with long black hair named Fumiko Ishioka.

20 Fumiko and the children gently take the suitcase out of the glass case and open it. They search the side pockets. Maybe Hana left something that would be a clue. Nothing. They look under the polka-dot lining. There are no hints there either.

Fumiko promises the children to do everything she can to find out about the girl who owned the suitcase, to solve the mystery. And for the next year she becomes a detective, scouring the world for clues to the story of Hana Brady...

TOKYO, March 2000

...The suitcase was the only object they had at the Center that was linked to a name. From the date on the suitcase, Fumiko and the children figured that Hana would have been thirteen years old when she was sent to Auschwitz...

35 Fumiko wrote back to the Auschwitz Museum. Could they help her find out anything about the girl who owned the suitcase? No, they replied. They knew no more than she did. Fumiko reported back to the children. 'Try somewhere else,' Maiko urged. 'Don't give up,' said Akira. The kids chanted encouragement like a chorus: 'Keep on looking.' Fumiko promised to do just that.

40 Fumiko wrote to Yad Vashem, Israel's Holocaust museum. No, we have never heard of a girl named Hana Brady, the director wrote...

Then, out of the blue, Fumiko received a note from the museum at Auschwitz. They had discovered something. They had found Hana's name on a list. It showed that Hana had come to Auschwitz from a place called Theresienstadt...

Present-day setting is established through headings. (1)

These are the first words in the book. Fumiko's search to uncover Hana's story begins. (2)

Short sentences using pronoun 'it' help create a mood of expectation. (4)

This sentence suggests something significant to follow about the suitcase. (5-6)

Factual details indicate non-fiction nature of story. (10)

This simple sentence is very dramatic in effect. (12)

A series of questions add to the mystery surrounding Hana's life during World War II. (14-17)

Present tense makes the reader feel as if they are there too. (20,21,22)

Ellipsis shows some text has been omitted. (29)

One of the most notorious concentration camps in Nazi Germany. (32)

Past tense narration as the story is recounted. (33)

Another concentration camp, sometimes called Terezín (44)

45 NOVE MESTO, 1939

On March 15, 1939, Hitler's Nazi troops marched into the rest of Czechoslovakia and the Brady family's life was changed forever. The Nazis declared that Jews were evil, a bad influence, dangerous. From now on, the Brady family and the other Jews in Nove Mesto would have to live by different rules.

Jews could only leave their houses at certain hours of the day. They could only shop in certain stores and only at certain times. Jews weren't allowed to travel, so there were no more visits to beloved aunts, uncles, and grandmothers in nearby towns. The Bradys were forced to tell the Nazis about everything they owned — art, jewellery, cutlery, bank books. They hurriedly stashed their most precious papers under the shingles in the attic. Father's stamp collection and Mother's silver were hidden with Gentile, non-Jewish friends. But the family radio had to be taken to a central office and surrendered to a Nazi official.

60 One day Hana and George lined up at the movie theater to see 'Snow White and the Seven Dwarfs'. When they got to the ticket box they saw a sign that read 'No Jews Allowed.' Their faces red, their eyes burning, Hana and George turned on their heels and headed for home. When Hana walked in the door, she was furious and very upset. 'What is 65 happening to us? Why can't I go to the movies? Why can't I just ignore the sign?' Mother and Father looked grimly at each other. There were no easy answers.

Every week seemed to bring a new restriction. No Jews in the playground. No Jews on the sports fields. No Jews in the parks. Soon 70 Hana could no longer go to the gym. Even the skating pond was declared off limits. Her friends — all of them Gentiles — at first were as mystified by the rules as Hana. They sat together in school as they always had, and still had good times making mischief in the classroom and in private backyards. 'We'll be together forever, no matter what,' promised 75 Hana's best friend, Maria. 'We're not going to let anyone tell us who we can play with!'

But gradually, as the months dragged on, all Hana's playmates, even Maria, stopped coming over after school and on the weekends. Maria's parents had ordered her to stay away from Hana. They were afraid the 80 Nazis would punish their whole family for allowing Maria to be friends with a Jewish child. Hana was terribly lonely . . .

In the more than half a century since George learned the terrible fates of his parents and sister, much had happened. At seventeen, George had left Nove Mesto. He moved from city to city in Europe, carrying his 85 only treasured possession — the box of family photographs that Uncle Ludvik and Aunt Hedda had hidden for him. Then, in early 1951, he moved to Toronto and set up a plumbing business with another Holocaust survivor. It was very successful. George married, became the father of three sons and, much later, of a daughter . . .

90 And now, here he was, with a letter from half-way around the world, telling him how his sister's suitcase was helping a new generation of Japanese children learn about the Holocaust.

Historical setting is established through these headings. (45)

The date orients the reader to the time period. (46)

The story comes alive as this anecdote is described or recreated. It is more like a novel in its style of narration. (60–67)

This reminds us how young the children are and creates empathy in the reader. (60–61)

Repetition of 'no' at the beginning of the sentences stresses how restricted life had become for Hana and other Jews. (68–69)

A statement which shows the children have no idea of the forces at work (75–76)

Here we learn of Hana's brother George's life journey since World War II. His story is recounted and the reader is brought up to date. (82–83)

The two stories come together in the present. (90)

NEED TO KNOW

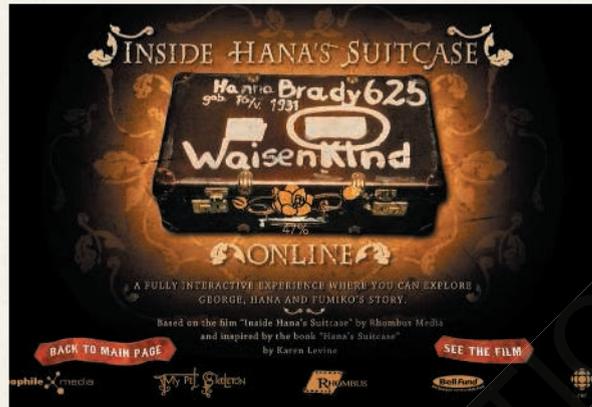
multimodal text a text that combines two or more modes of communication such as text, images, sound and movement. Some examples of multimodal texts are picture books, web pages, photo stories and live performances.

Inside Hana's Suitcase — an interactive web story

Reading the book or viewing the film about Hana Brady enables the reader or viewer to become engaged in the story. However, technology allows the story of Hana Brady to be told in a more interactive and multimodal way. **Multimodal texts** are designed to engage the reader and use many senses to understand and respond to the text. We call the reading of a multimodal text *non-linear*. The reader can choose different pathways and there is no beginning and no end.

Inside Hana's Suitcase is an interactive web story that is based on a film of the same name.

A suitcase is used as the central image on the home page.



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This web story is designed to allow the viewer to explore each page with either the cursor or arrow keys.



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There are many links to other pages, which you must discover as you move around the screen.

The blue and green sparkles provide background information.

The web story uses original photographs, mostly from the Brady family; footage from the film; music; and a voiceover.

There is a system of checking, using flowers on a vine, to show that you have found all the clues before you move on to the next level.



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Links, shown by gold sparkles, guide you through the story.

Activities ...

UNDERSTANDING stories from the past

Getting started

- 1 Is Hana real or fictional? Write one sentence stating who Hana is.
- 2 Did Hana live in (a) Tokyo (b) Germany or (c) Czechoslovakia?
- 3 Describe Hana's suitcase, including as much detail as possible about size, shape, colour, condition and the materials from which it was made.
- 4 The suitcase gives some clues about the owner. What are these?
- 5 List the restrictions placed on Jewish people by the Nazis.

Working through

- 6 List the names of everyone mentioned in the extract and write a brief description of who they are and their role in Hana's story.
- 7 Draw up a table with two columns like the one below, either in your notebook, using a ruler, or on your computer using the 'Insert table' function of your word processor. Use the information in the extract presented to fill the columns.

Hana's life before Hitler's persecution of the Jews	Hana's life after Hitler's persecution of the Jews

- 8 Why do you think it was necessary to write *waisenkind*, or orphan, on Hana's suitcase?
- 9 The Japanese children had lots of questions about Hana. What other questions could be asked?
- 10 Use an online or print atlas to find the location of every place name mentioned in the extract.

Going further

- 11 How do we know Hana really existed?
- 12 Hana's suitcase was big and could take enough clothes and belongings for a long trip. Now, however, it was empty. What does this imply or suggest about Hana's fate?
- 13 The suitcase begins as a symbol of great sadness and despair but becomes one of hope. Explain how this change occurs.

EVALUATING the multimodal version

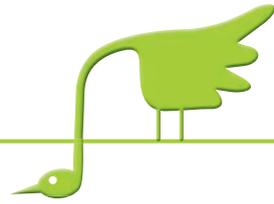
Go to the first level of *Inside Hana's Suitcase*, which is set in Fumiko's office: www.insidehanassuitcase.com or <http://www.cbc.ca/documentaries/doczone/hanassuitcase/experience/index.html>.

Getting started

- 14 Did you find it difficult to navigate around the site? Why or why not?
- 15 List any new information that you learned here. Was this information helpful in understanding how Fumiko investigated Hana's story? Why or why not?

Working through

- 16 What features of the interactive site encouraged you to explore it? Were there any limitations to the website? Can you think of any ways of improving the website?



LITERATURE link

Constructing narratives based on real events

Real stories about the past must be well researched in order to make the characters, plot and setting authentic. To help construct their narratives, authors must look at primary sources, such as artefacts, letters, diaries, photographs and eyewitness accounts, as well as secondary sources, such as textbooks. The author then needs to find an interesting way to tell the story.

In *Hana's Suitcase*, the author, Karen Levine, uses an alternating chapter structure to tell the two stories. One chapter focuses on Fumiko and her story of investigating the mystery suitcase. The next chapter moves the reader back in time as Hana's story unfolds. We learn factual details of life for Jewish people during World War II in a third person narrative point of view.

What information about World War II did you learn as you read the extract from *Hana's Suitcase*? How could you check whether it is accurate?

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17 Which version of the story did you find more interesting: that presented by the interactive site or that presented by the book? Explain your answer. Does the website help you to better understand Hana's experiences during the war? If so, how does it do this?

Going further

18 Fumiko's office showed images that were old, new, static and moving. Give an example of each, and outline what information was provided by each image. Use the 'Insert table' function in your word processor to make a table using the headings 'Image', 'Type' and 'Information provided by the image'. At the end, indicate which type of image provided the most information.

RESPONDING to stories from the past

Getting started

19 Whose story is it that we don't hear fully in *Hana's Suitcase*? Write four questions you would like to know the answers to about this silent voice.

20 Do you prefer stories from the recent past or from the ancient past? Write a short paragraph explaining your preference, using examples if possible.

Working through

21 People often need to tell sad stories about the past. Why do you think this is? Are we as readers or viewers more moved by sad or happy stories? Write a short paragraph explaining your view.

22 Write the letter George might write to his sister Hana if he had just discovered she had survived the Holocaust.

Going further

23 After the arrival of Hana's suitcase in Tokyo, it was discovered that it was not the original suitcase that had belonged to Hana. Does this matter? Explain. Research what happened to the original suitcase before you answer.

24 Why is the Holocaust the source of so many stories? What does this tell us about its importance and relevance today? Will it still be important in a generation or so? How does telling these stories help us collectively as a society?

LANGUAGE link

Tweeting history

Recent popular uprisings in the Middle East have used social networking sites to send their message to the world. This is how history is being captured by today's technology.

In a similar way, an Oxford history graduate has begun a six-year project to tweet everyday events from World War II as if they are happening now. Using the eyewitness accounts from the time period, he has translated their words into 140-character tweets.

Here is one of the messages from the project:

Nazi authorities in Poland have chosen a site for a new concentration camp. It's near the town of Auschwitz.

Choose a period of history you are studying at present and tweet a message as if you were an eyewitness. Remember to use the present tense and use no more than 140 characters (including spaces). How difficult was this given the length restrictions?



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For more of these tweets, use the **Real time** weblink in your eBookPLUS.

Wordsmith ...

UNDERSTANDING CONCRETE AND ABSTRACT NOUNS

Concrete nouns name things that we can see and touch; for example, *car, rock, cloud, dog*. *Abstract nouns* name things that we cannot see, hear, smell, feel or touch. These include feelings, qualities and ideas; for example, *strength, kindness, day, love, justice*. Abstract nouns are used in more academic texts because these text types often present and discuss ideas and specialised knowledge.

If we look at Karen Levine's introduction to *Hana's Suitcase*, we can see a combination of concrete (green type) and abstract (purple type) nouns:

Between 1939 and 1945, the **world** was at **war**. Nazi **dictator** Adolf Hitler wanted Germany to rule the **globe**. At the **centre** of his **vision** was the brutal **elimination** of the Jewish **people** from the **face** of the **earth**. To get rid of his '**enemies**', he set up **dozens** of prison **camps** — called concentration **camps** — across Europe. Jewish **women, men** and **children** from almost every **country** were deported: they were torn from their **homes** and sent to the **camps**, where they endured terrible **suffering**. Many **people** died of **hunger** and **disease**. Most were murdered. In these death **camps** and elsewhere — where Hitler's **followers** carried out his terrible **plan** — six million Jews were killed. One-and-a-half million Jewish **children** were among them.

Knowledge Quest 1

Quest

Concrete nouns
Abstract nouns



OVER TO YOU ...

Here's a passage from a history textbook about Rameses II, an Egyptian pharaoh.

Highlight all the common nouns in green and all the abstract nouns in purple. Which noun type occurs most often?

Rameses saw himself as the protector of his people, and during his reign he continued the 'golden age' of Egypt's New Kingdom period. He brought prosperity to his people and gave them the certainty of law and order in their society.

Some historians consider Rameses II to have been a 'show-off' who was fond of self-promotion. As well as organising the building of many great monuments to himself, Rameses II had his name added to many of those monuments created to honour the leaders who had come before him. At the same time, the Egyptian people seem to have liked him as their ruler. He was a good manager, and under his rule Egypt increased its wealth.

from *Retroactive 7 for the Australian Curriculum* by Anne Low

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Interactivity:

You be the writer:
Concrete nouns and
abstract nouns

Searchlight ID: int-3007



My view ...

Do you feel that it is important for our cultural heritage to record the stories of everyday people who have lived in the past? What part do such stories play in our popular culture? Which type of text enables you to best understand and appreciate such stories?

2.3 POPULAR CULTURE RETELLS OUR PRESENT

NEED TO KNOW

autobiography an account of a person's life written by that person

Li Cunxin (pronounced Lee Schwin Sing) grew up in northern China. At the age of eleven he was chosen to attend ballet school in Beijing, the capital of China. His life in Beijing was the complete opposite of the poverty he had experienced in his home village. Li became an outstanding ballet dancer, and in 1979 he was selected to take part in a cultural exchange to Texas. While there, he met and fell in love with an American woman. Two years later, he defected from China. He now lives in Australia with his wife and children.

How can a story from China be transformed from one form to another?

Stories are part of all cultures. This is true of traditional cultures and of today's technological modern world. Our lives are made up of stories. We tell stories about anything, anyone, anywhere, any time. A good story can be told in many ways. It could be part of an oral tradition, never written down, but passed on from generation to generation around the campfire. It could be drawn as a cartoon or graphic novel; turned into a film or a song; written as a novel, play or picture book; or told digitally as a multimodal text. Stories are endless and essential: through them we imagine, create, share and enrich. Stories say who we are, who we have been, and who we want to be.

The amazing **autobiography** of **Li Cunxin** is told in three very different texts: a picture book, *The Peasant Prince*; a novel for young readers, *Mao's Last Dancer*; and a film of the same name. His story has been transformed from prose to picture book, where illustrations work with the text to tell the story. It has also been transformed into film, where scripts, storyboards, music and drama all combine into a multimodal text. The novel, picture book and film show how a story from another culture can be transformed for different audiences all over the world.

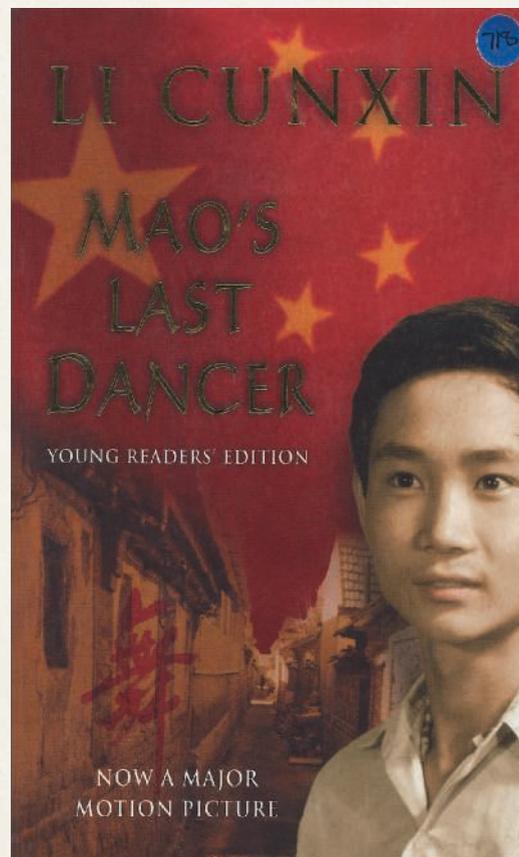
Before you read the extracts, your teacher may ask you to complete the following Ready to Read activities.

The novel form



READY TO READ ...

- Scan the text and rate its difficulty level for you as a reader (with 1 being very difficult and 5 being very easy). Does it, for example:
 - a contain many unfamiliar words
 - b contain easy enough words but long sentences
 - c contain old-fashioned or foreign words that interfere with understanding
 - d have lots of dialogue?
- Choose a paragraph that illustrates how you have rated this text, and read it aloud to a partner. Together, try to work out why it deserves this rating.
- Look at the cover of the novel as shown above. What part of the cover gets your attention first? Discuss with a partner to see if they agree.
- Can you remember what school was like for you when you were eleven?



from *Mao's Last Dancer*

by Li Cunxin

1 I was nearly eleven years old when one day at school, the headmaster
— came into our freezing classroom with four dignified people.

— I immediately thought of the incident about the writing on the
— wall. What was wrong this time? But to my surprise, the headmaster
5 introduced them as Madame Mao's representatives from Beijing. They
— were to select talented students to study ballet in Beijing and to serve in
— Chairman Mao's revolution. He asked us all to stand up and sing 'We
— Love Chairman Mao':

— The east is red, the sun is rising.

10 China's Mao Zedong is born.

— Here to give us happiness.

— *Hu lu hai ya.*

— Our lucky star who saved us all.

— As we sang, the four representatives came down the aisles and selected a
15 girl with big eyes, straight teeth and a pretty face. They passed me without
— taking any notice, but just as they were walking out of our classroom,
— Teacher Song hesitated. She tapped the last gentleman from Beijing on
— the shoulder and pointed at me. 'What about that one?' she said.

— The gentleman from Beijing glanced in my direction. 'He can come
20 too,' he said in an off-hand manner, in perfect Mandarin dialect.

— The girl with the big eyes and I followed Madame Mao's people into
— the headmaster's office.

— There were eight other children already in the room when we arrived.
— We all wore our thick, quilted homemade coats and pants and looked
25 like little round snowballs.

— 'Take all your clothes off except your underwear! Step forward one by
— one! We are going to measure your body and test your flexibility,' a man
— wearing glasses ordered.

— Everyone stood there nervously. Nobody moved.

30 'Didn't you hear? Take your clothes off!' our headmaster barked.

— 'I'm sorry,' one of the boys answered timidly. 'I don't have any
— underwear.'

— To my surprise, I was the only child who had underwear, hand-me-
— downs from several older brothers, patchworked with mending by my
35 niang. All ten of us during that audition had to share my one set of
— underwear.

— The officials measured our proportions: upper body and legs, neck
— length, even our toes. I watched the students being tested before me;
— they cried out and winced. One of the officials came over to me and bent
40 both my legs outwards. Another official held my shoulders to stabilise
— me and a third pushed his knee against my lower back, at the same time
— pulling both my knees backwards with great force to test the turnout of
— my hip joints. It was so painful I wanted to scream, but for some reason I
— didn't. I had a stubborn thought: I didn't want to lose my dignity; I didn't
45 want to lose my pride. I clenched my teeth.

— By the time they'd finished testing everyone, only one boy and one
— girl were selected to go to the next level. I was that boy. I was excited but
— frightened. The officials mentioned ballet; all I knew about ballet was
— what I'd seen in the movie *The Red Detachment of Women*. I had no idea
50 what ballet was all about.

Orientation to what is
happening in this scene (1)

The wife of Chairman Mao,
China's leader (5)

The communist revolutionary
leader of China from 1949–76
(7)

Indicates the physical qualities
they were looking for (15)

Introduces a development in
the action (18)

Mandarin is the official
language of China today. There
are many regional dialects or
versions based on it. The official
spoke the appropriate version
for this region of China. (20)

Chinese word meaning 'mother'
(35)

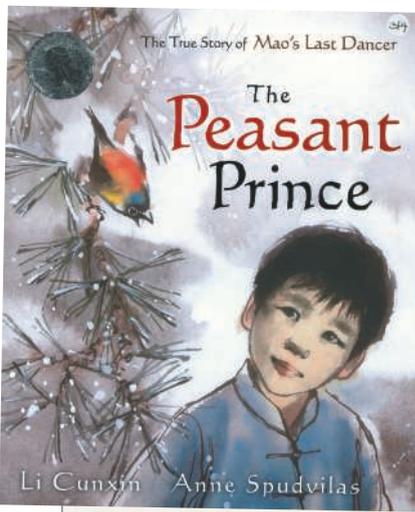
Shows character of the boy and
his determination (43–45)

Single short sentence tells the
reader the outcome. (47)

Mixed feelings are shown in
this short sentence. (47–48)

An old Chinese film that
included ballet scenes (49)

Simple statement shows
that the boy has no
control over what is
happening to him
or any awareness
of his destiny. (49–50)



The picture book form

Now let's look at how this scene was transformed in the picture book version. In the picture book, the text and the pictures work together to tell the story, making it a multimodal text. The story is made up of 18 double-page spreads. The pictures complement (add to or help to complete) the narrative elements of plot, setting, character and theme.

Before you view the double-page spread from the book, your teacher may ask you to complete the Ready to Read activities on page 49.

from *The Peasant Prince*

by Li Cunxin and illustrated by Anne Spudvilas

Wide, eye level shot makes the viewer an observer of the scene, rather than a participant.

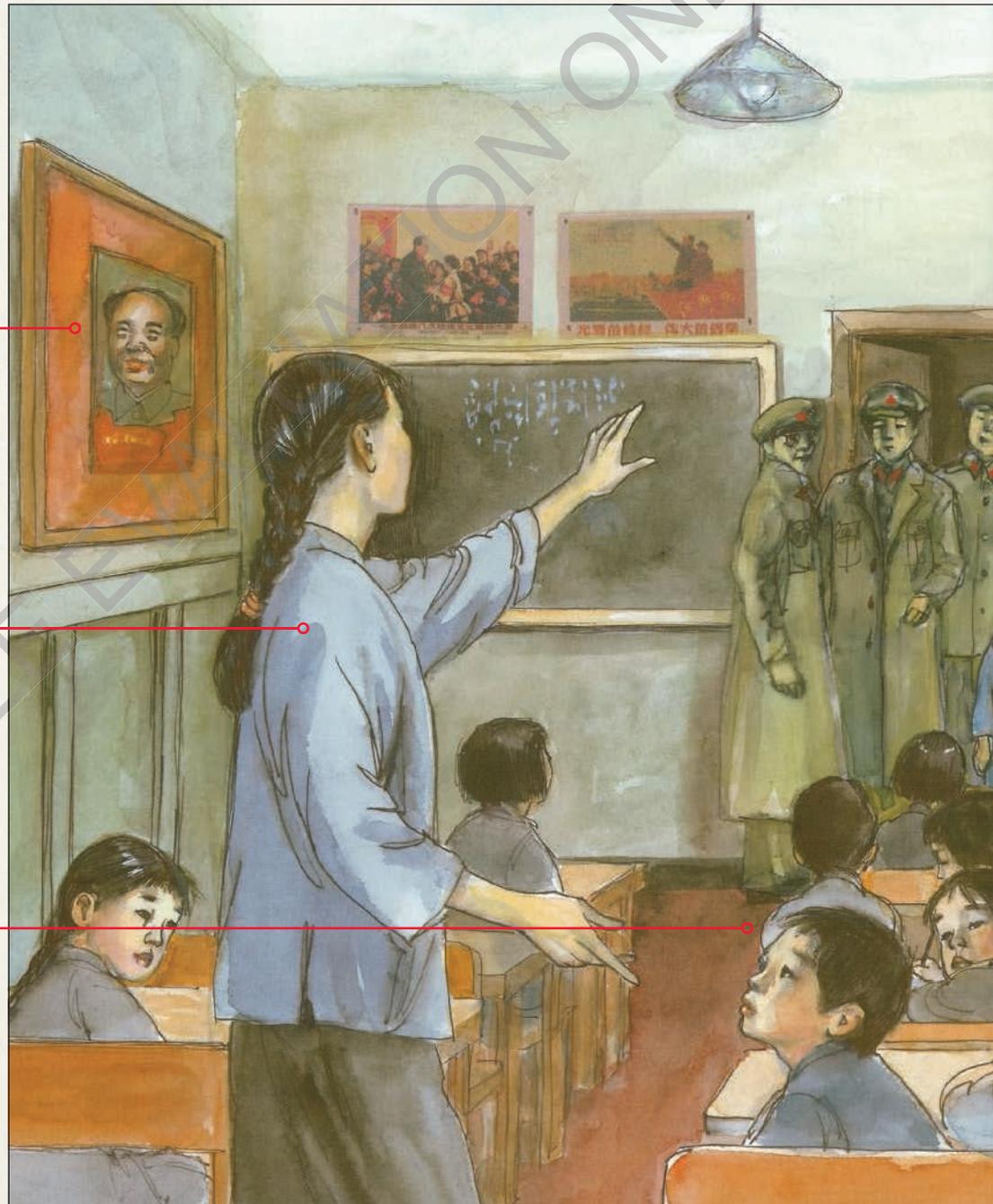
Portrait and other images of Chairman Mao on wall show the importance of the Chinese leader in Chinese life.

Furniture, clothes and single light show simple way of life.

Sombre colours — olive, brown and grey — to create mood

The focal point is Teacher Song in the foreground with hand held out to officials and other hand pointing to Li.

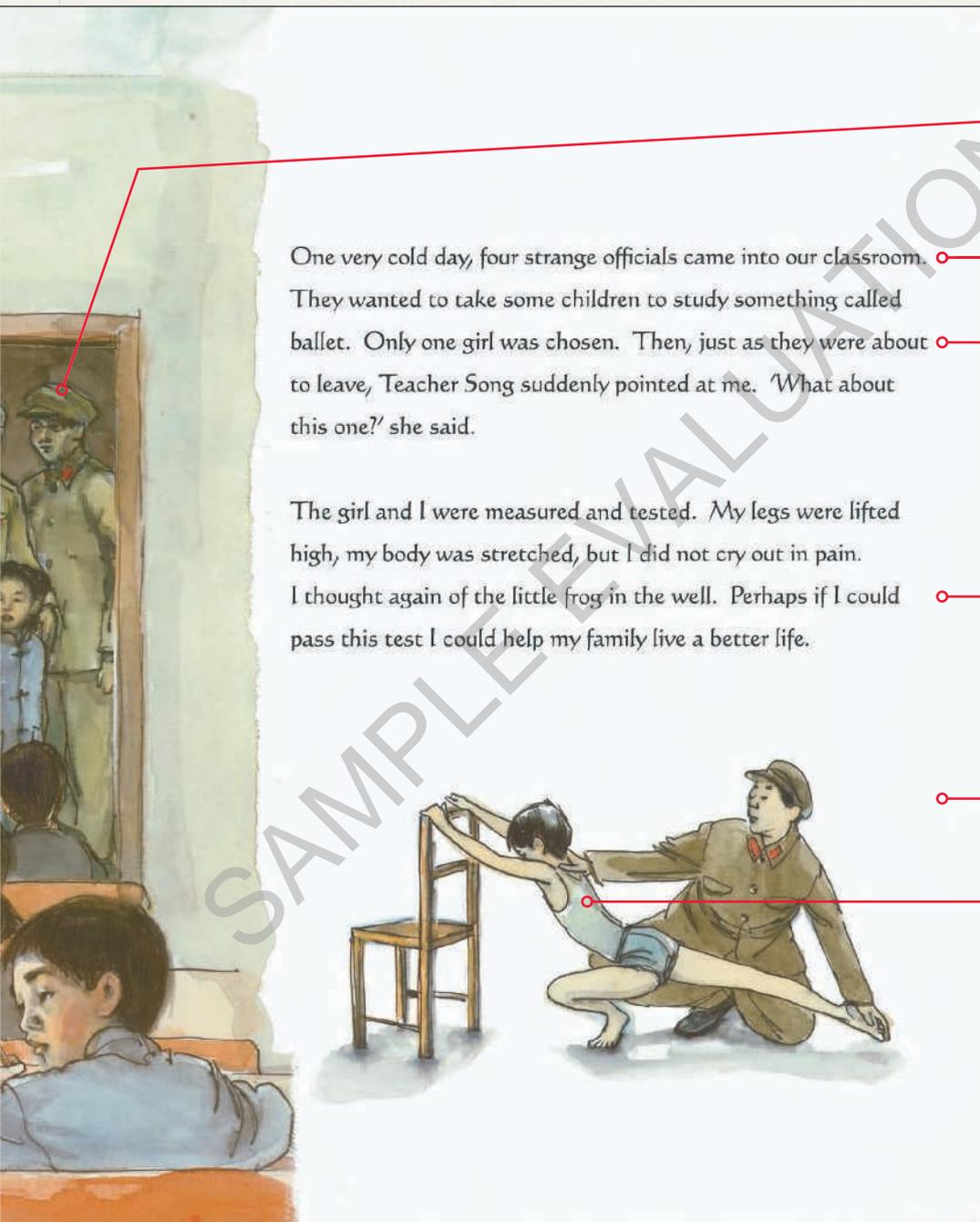
Li is looking at Teacher Song, not the viewer/reader.





READY TO READ ...

- Look at the cover of the picture book shown at left. What part of the cover gets your attention first? Discuss with a partner to see if they agree.
- Look up the meaning of the words *peasant* and *prince* in the title. These words contradict one another. Make your prediction about the story, taking into account your thoughts about the contradiction contained in those two words.
- Look at the double page from the book as it is reproduced here and think about how it makes you feel.
- Read the text on the page and look at the pictures before you read the annotations.



One very cold day, four strange officials came into our classroom. They wanted to take some children to study something called ballet. Only one girl was chosen. Then, just as they were about to leave, Teacher Song suddenly pointed at me. 'What about this one?' she said.

The girl and I were measured and tested. My legs were lifted high, my body was stretched, but I did not cry out in pain. I thought again of the little frog in the well. Perhaps if I could pass this test I could help my family live a better life.

Officials are framed in the doorway and contrast in size with the teacher.

One very cold day: Sets the scene

Then: Sequence of events

Little frog in the well: Reference to a fable about a frog trying to escape from a well told earlier in the picture book. This is used as a symbol.

Li's motivation to succeed in the test

Deep-etched picture (no background) to make viewer focus on this alone

Only Li is shown being tested; he is the main focus of this picture and the story.

NEED TO KNOW

visual grammar the rules, elements or patterns of visual language that allow us to understand an image or multimodal text. For example, we all understand what these symbols mean:



We also know how to navigate our way around a web page and a comic strip, because their creators have usually followed the rules of visual grammar for those visual texts.

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The film form

The novel *Mao's Last Dancer* was also transformed into a feature film. In order to do this, the novel had to be converted into a script or screenplay. The work of a screenwriter is a difficult task: transforming a novel of 322 pages to a film of 116 minutes is not easy. It requires making choices about which elements of the original story will work best on film. This is why films of books are often described as 'based on the novel' or 'adapted for the screen'. The **visual grammar** of films includes music, script, costumes, camera angles and framing.

Just as Li Cunxin did when writing the picture book version of the longer novel, the screenwriter had to make major decisions about what to include and what to leave out when developing the scenes and dialogue for the film version.

Before you attempt the activities below, use the ***Mao's Last Dancer*** weblink in your eBookPLUS to watch the trailer and clip from the *Mao's Last Dancer* website.

Activities ...

UNDERSTANDING story texts in different forms

Getting started

- 1 For each text presented in this sub-unit, write one sentence stating the text type and the intended audience and purpose. Follow this structure:

The first text type presented is a _____, and its intended purpose is to _____ an audience of _____.

- 2 Who is the main subject of each of the three texts?
- 3 From which country and culture does the subject come?

Working through

- 4 This story in all its forms is an autobiography. Explain this statement.
- 5 What point of view does the narration of each text use? Consider first, second or third-person points of view. How does the narrative choice made by the writer, illustrator or director help involve the reader/viewer in the story?
- 6 Draw up a table like the one below, either in your notebook or on your computer using the 'Insert table' function of your word processor. Review each text type presented on pages 46–9 and choose aspects of Chinese culture shown (in words or still/moving images). Then indicate whether they are familiar or unfamiliar to you within your experience of Australian culture.

Cultural aspect as shown in <i>Mao's Last Dancer</i> texts	Familiar to me in my culture/experience	Unfamiliar to me in my culture/experience
Wearing school uniform	✓	
Having a portrait of a country's leader on the classroom wall		✓

Going further

- 7 On one level, this could be seen as a story about a ballet dancer. What other themes and issues are explored in the autobiography of Li Cunxin's life that make it of universal relevance?



ANALYSING and EVALUATING story texts in different forms

Getting started

- 8 Which of the texts presented makes you feel most interested in Li and his story? Explain why this is so.
- 9 Which of the texts would you recommend to:
- a an eleven year old
 - b a teenager
 - c an adult?
- Explain your reasoning.
- 10 Choose one of the texts and say what you would have liked to read or see more of and what you would have liked to read or see less of. Why?

Working through

- 11 Create a table to show any differences in what has been changed/left out/added in the different versions of the story. Explain how the form of the story may have made this necessary.
- 12 Make a list of the visual and film grammar displayed in the picture book and film. Refer to the Wordsmith on pages 53–5 to help with this task.
- 13 Does the setting of the beginning of Li's story make it more or less interesting to you? Explain. How might his story have changed if it had been set in another country?
- 14 How does the addition of a music soundtrack enhance the film version of the story?

Going further

- 15 In small groups, discuss the advantages and disadvantages that you can see of a story told as an autobiography. Consider setting, point of view, characters, themes and storylines. As a group, decide which text type presented deals best with any disadvantages.
- 16 Choose one of the following possible **taglines** that you think best sums up the story of *Mao's Last Dancer* and explain why you think this is so. If you don't like any of the quotes, come up with your own and explain why it is appropriate.
- a From rags to riches
 - b Peasant boy makes good
 - c East meets West
 - d An inspirational tale of one person's life journey
 - e Luck is a fortune
 - f Dancing to freedom
- 17 Which text best shows the austerity of Li's early life in China? How does it do this?

CREATING and RESPONDING TO story texts in different forms

Getting started

- 18 In pairs, combine information from all three texts to write a paragraph on 'School in Communist China'. Then write a paragraph on 'School in Australia'. Do some research to find out what school is like in present-day China.

Working through

- 19 Create a graphic organiser to show how the story of Li Cunxin has been transformed into three different forms. Include the essential features or characteristics of each form.

LITERACY link

Inferring in a visual text

To *infer* means to form a conclusion by reasoning. For example, when you see smoke, you conclude that there is a fire, even though you are not able to see it. When you read a novel or picture book or watch a movie, you infer meaning from the text. This means that you use the clues provided by the writer or illustrator to add to your knowledge about the text. In a picture book, the meaning can be inferred from either 'reading between the lines' of the written text or from the illustrations.

In the spread from *The Peasant Prince* on pages 48–9, we can see girls and boys in the classroom. We can therefore infer that children of both genders were educated in Communist China under Mao Zedong. Similarly, we might infer from the film clip that, although teachers were female, headmasters were male. That inference may or may not be accurate and we would need more evidence to test its accuracy.

What else can you infer from looking closely at the illustration from *The Peasant Prince*?

NEED TO KNOW

tagline short phrase that sums up the plot or theme of a film. Famous ones include 'Be afraid. Be very afraid' and 'A long time ago, in a galaxy far, far away...'

Going further

- 20** Choose one of the story forms and write a paragraph promoting it to a particular audience; for example, teenagers or young children.
- 21** Read the following review of the film *Mao's Last Dancer*. If you have viewed the whole film, write a short paragraph explaining why you agree or disagree with both paragraphs of this review. If you have read only the complete picture book or the novel, write your paragraph based on the first paragraph only of the review. Make sure you support your viewpoint with evidence or examples from the form of the story you have chosen for your paragraph.

Mao's Last Dancer soars, just like its subject, Li Cunxin. Plucked from the obscurity of an impoverished childhood in Communist China, Li undertakes an inspiring journey, dancing his way to fame and freedom. This is a coming-of-age story with a difference, combining the politics of East versus West with romance, sacrifice and a struggle for identity. That it is a true story makes it all the more remarkable.

Like the little frog in the well, Li escapes to a better life. The viewer accompanies Li on his journey: we wait nervously with his eleven-year-old self as Madame Mao's officials test his flexibility; we are bewildered with him as he is assaulted by the sights and sounds of Beijing railway station; we ache with him at gruelling and relentless rehearsals and share in the emotions and the intoxication of fame, love and eventual freedom. Finally, we exult in his reunion with his family and the triumph of individual endeavour over ideology. As Li Cunxin's character soars, the audience soars with him.

The themes are certainly compelling but they are equally matched by the skill of the film. The director (Australian Bruce Beresford), the scriptwriters, the actors and of course, the beauty of the classical dancing are all part of the visual feast. This is a movie for anyone who has ever dared to dream of a different life.

- 22** Study the film still below. Respond to or describe it, based on what you know of Li Cunxin's story and the visual grammar of images. Use the Wordsmith on pages 53–5 as a guide.



Wordsmith ...

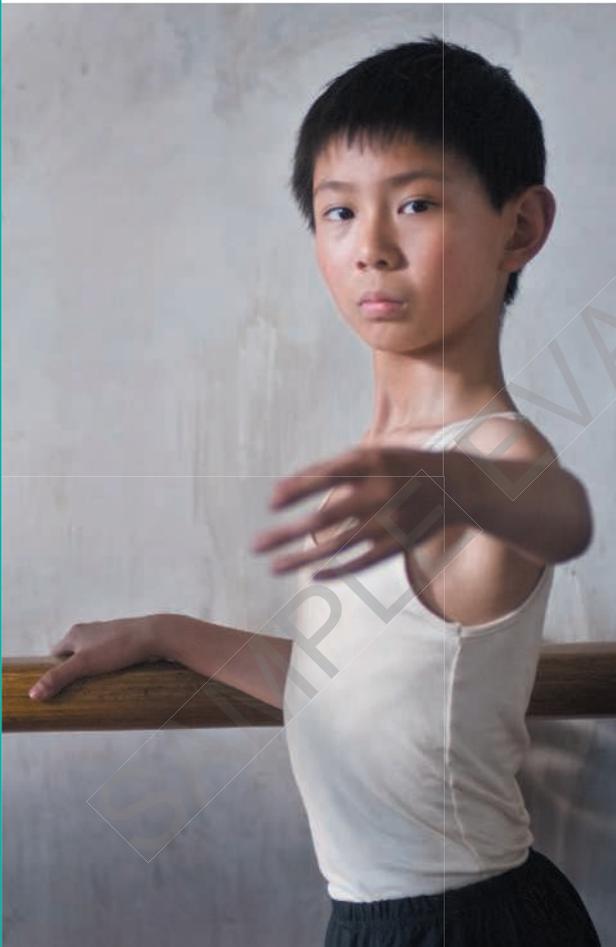
THE GRAMMAR OF VISUAL TEXTS

Visual texts, like written ones, have their own grammar or system of language. By now, you will have looked at so many photos in your life, seen so many films and read so many picture books that you understand visual grammar very well without even realising it. Even so, it's important to analyse what you know so that you can discuss visual texts and improve any visual texts that you create.

People who create images and illustrations use different techniques to make us respond in a certain way. When we understand these techniques, we can 'read' them just as we do a written text. The illustrations in picture books, for example, tell the reader more about the story and characters than just the words alone. Sometimes a picture book might have no words, so the reader understands the story solely from the illustrations.

When we view visual texts, the images *position* us: they push us to see and understand things in a certain way. How do they do this? Some techniques are described below and on the following pages.

Image A



- **Gaze:** In image A at left, the young Li is looking at the viewer. This technique is known as *direct gaze*. It demands that the viewer enter into a relationship with the subject in the image. We respond to this image differently from image B, where the young Li is not making eye contact with the viewer.

Which image, A or B, is more of an invitation into the subject's world? Why?

Which image, A or B, makes the viewer an observer of the subject's world? Why?

Image B



- **Angles:** In visual texts, angles are important for establishing the relationship between the viewer and the subject in the illustration. If the viewer looks at an image at eye level, then the two have equal power; but if the angle is a high one, then the viewer is in a more powerful position.

Bird's-eye view

This angle makes the viewer feel 'god-like' but it can also feel uncomfortable, because familiar things become hard to recognise. However, it is a good way to establish the setting.



High angle

People viewed from a high angle look smaller, less important or perhaps just part of a wider context. If one character is looking down on other characters in a film, he or she will seem more powerful.



Low angle

This angle makes a subject or character look taller and more powerful.



Eye level

This angle makes the viewer equal to the people shown. It feels natural and comfortable, instead of frightening or uncomfortable.



- **Framing:** Framing is the technique of composing a shot in film or photography, thus deciding what is important and what you want the viewer to see. The framing of an image may utilise a close-up, mid-shot or long shot.



Close-up

A close-up shows one character's face. It usually focuses on the subject's expression. This shot feels very intimate and it tells us clearly about emotion. A close-up on an object means it is very important to the story (e.g. a letter, a jewel).



Mid or medium shot

The mid shot shows part of the subject, (normally from the waist up) and some of the setting is visible. They usually contain one or two people and are good for showing body language and relationships.



Long shot

The long shot shows the entire subject and much of the setting. Extreme long shots go even further back and show a whole landscape or cityscape. Long shots and extreme long shots are often used at the beginning of a film or scene to establish setting.



Use the information that you learned from the Wordsmith to write three sentences about the visual grammar of this image. Your first sentence should be about gaze, the second about angle and the third about the framing of the shot.



My view ...

Do you think a present-day story from another culture can be successfully transformed for different audiences? What do you think are the essential features of a story that can transfer across cultures and across audiences?

COMPOSE AND CREATE

Productive focus: writing and creating

1 Creating using myths and legends

Either

Create a page for a comic book or graphic novel that retells an ancient Greek legend. Suggestions are the tales of Andromeda; Odysseus and Circe; Theseus and the Minotaur; Pandora; or Narcissus.

Or

Visit the **Dust Echoes** weblink in your eBookPLUS, which features a collection of twelve Aboriginal Dreamtime stories from Arnhem Land. Choose one of the stories to view and transform into a page for a comic book or graphic novel.

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Use the **Greek mythology** weblink in your eBookPLUS for information on this topic.

Some key points to remember

- Choose a part of the myth or story and make a list of the characters involved. Write a short paragraph describing these characters and what is happening in this part of the story.
- Write a short script that details what the characters are saying and what they are doing.
- Create a storyboard that shows six to eight panels with speech bubbles.
- Use the Wordsmith on pages 37–8 as a guide to complete your page.



eBookplus

Use the assessment criteria rubric to guide you through your chosen task.

2

Create a mystery box

Create a mystery box of sources that reflect your life either right now or over the period of your childhood up to the present. You can use a simple cardboard box, or you can decorate it to reflect your personality. Make sure you add your name to the box in large letters.

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Use the **Memory box** weblinks in your eBookPLUS for more on this topic.

- a Include at least two primary sources (at least one must be written) such as baby photographs of yourself (or more recent ones); a letter you wrote; a diary entry; a souvenir from a holiday or outing; a favourite toy, story book or rhyme; a greeting card; or an anecdote about a favourite pet.
- b Include one written secondary source that you imagine might be written or made after this present time in your life. Suggestions might include an article about you written by your biographer or a descendant in a hundred years' time. The article might be about your early life and how it influenced your (imagined) later life.
- c When complete, bring the box to school with the sources enclosed and swap boxes with another class member. From the sources you find within the other box, write a brief report in table format detailing each source, a description of it and what it tells you about the person.

Some key points to remember

- The focus should be on the sources you choose to represent your life. How extensively you decorate the box is up to you and is not part of the assessment.
- Handwrite any written primary sources rather than word-process them, because your handwriting is unique to you.



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Use the assessment criteria rubric to guide you through your chosen task.



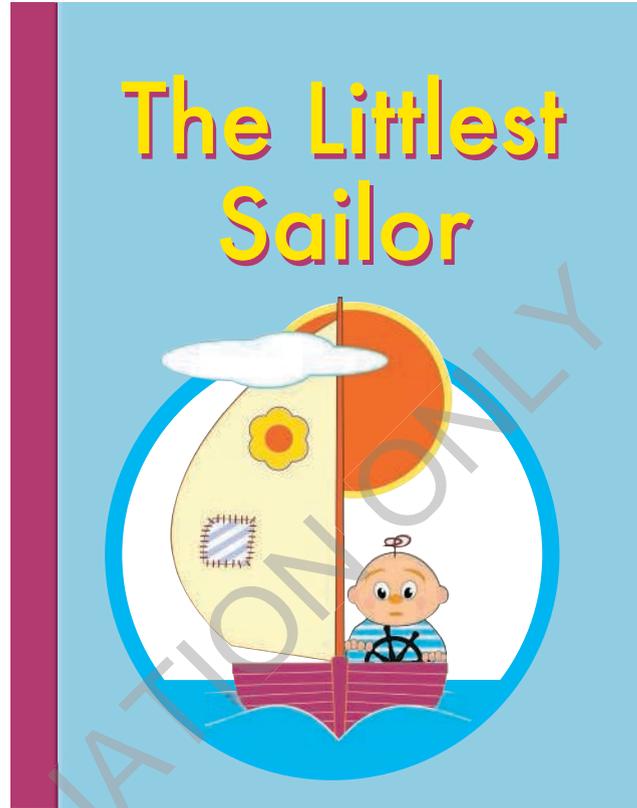
3

Create a picture book

Choose a novel you have read or a film you have viewed in class this year. Choose a key scene from the novel or the film to create two facing pages for a picture book based on your chosen scene. The audience for the picture book is a group of children aged five or six. Write a brief description to accompany your spread, explaining where it occurs in the novel or film, why it is a key scene and how your spread reflects its importance in the overall work.

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Use the **Children's picture book** weblink in your eBookPLUS for a picture book maker.



Some key points to remember

- In a picture book, you have only a few words to accompany the pictures to tell the story. A few words must do the work of many paragraphs or pages from the novel, or of the moving images, sound effects and dialogue from the movie.
- Work and rework your text until you are happy that it conveys what you want to say. Try to make it as brief and as interesting as possible. The text should not simply describe or repeat what the pictures are showing, but add something extra to the spread.
- Use suitable photographs or images from the internet as a basis for your drawings. Simple drawings are best for the target age group such as black line drawings, coloured in primary colours.

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Use the assessment criteria rubric to guide you through your chosen task.



Self-evaluation ...

- 1 What were your favourite parts of this unit? What were your least favourite?
- 2 What motivated you throughout this unit?
- 3 What are your strongest skills? What do you need to work on?
- 4 How did your friends or class members help you to learn better?

INDIVIDUAL PATHWAYS

Worksheet 2.1
doc-10076

Worksheet 2.2
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Worksheet 2.3
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