

CONTENTS PAGE – AREA OF STUDY: BELONGING

Belonging Overview.....	2
Belonging Outline/Ideas.....	3-6
Belonging Deconstruction (Text Analysis).....	6-16
Belonging Essay.....	16-18

AREA OF STUDY: BELONGING

Area of Study: Belonging

This Area of Study requires students to explore the ways in which the concept of belonging is represented in and through texts.

Perceptions and ideas of belonging, or of not belonging, vary. These perceptions are shaped within personal, cultural, historical and social contexts. A sense of belonging can emerge from the connections made with people, places, groups, communities and the larger world. Within this Area of Study, students may consider aspects of belonging in terms of experiences and notions of identity, relationships, acceptance and understanding.

Texts explore many aspects of belonging, including the potential of the individual to enrich or challenge a community or group. They may reflect the way attitudes to belonging are modified over time. Texts may also represent choices not to belong, or barriers which prevent belonging.

Perceptions and ideas of belonging in texts can be constructed through a variety of language modes, forms, features and structures. In engaging with the text, a responder may experience and understand the possibilities presented by a sense of belonging to, or exclusion from the text and the world it represents. This engagement may be influenced by the different ways perspectives are given voice in or are absent from a text.

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

- how the concept of belonging is conveyed through the representations of people, relationships, ideas, places, events, and societies that they encounter in the prescribed text and texts of their own choosing related to the Area of Study
- assumptions underlying various representations of the concept of belonging
- how the composer's choice of language modes, forms, features and structures shapes and is shaped by a sense of belonging
- their own experiences of belonging, in a variety of contexts
- the ways in which they perceive the world through texts
- the ways in which exploring the concept and significance of belonging may broaden and deepen their understanding of themselves and their world

Belonging

RUBRIC

- Relationships between language & text & interrelationships among texts
- Clarify meaning & develop new meaning

Explore the ways in which the concept of belonging is represented in & through texts.

Consider aspects of belonging in terms of experiences & notions of identity, relationships, acceptance & understanding.

PERCEPTIONS: How an individual's perceptions of belonging or not belonging can vary & are shaped by his personal/cultural/historical/social context

REPRESENTATIONS:

- How the concept of 'belonging' is conveyed through the representations in texts of people, relationships, ideas, places, events & societies
- Representation: how the composer's choice of language modes, forms, features & structures shape meaning & influence responses (These choices are influenced by the composer's sense of belonging)
- Composers set out to analyse the human condition

CONTEXTUALISATION: How perspectives are shaped by personal, cultural, historical & social contexts

1. Belonging is a perception

Perceptions & ideas of belonging, or of not belonging, vary. Because perceptions vary they do not equal truth. They can be a personal truth or a version of the truth.

2. Perceptions are shaped within **contexts**:

- Personal
- Cultural
- Historical
- Social

Context refers to what surrounds a text or what the text is embedded in. Our context makes us who we are & contributes to identity & resultantly our perception/notions of belonging.

3. A sense of belonging can emerge from **connections** with:

- People
- Places
- Groups
- Communities
- The larger world

4. How do texts **explore** belonging? Texts explore the potential of the individual to enrich a community or group or they explore the potential of the individual to challenge a community or group

For an individual to enrich a group they will add value to it, make a difference to the people involved & make the group richer. When an individual challenges a group it can be by the ways they do not fit in with the others, or upset the norm & make the group adjust, adapt & grow in order to accommodate the 'different' individual.

5. Texts reflect the way **attitudes** are modified over time

6. Texts can **represent** choices not to belong or barriers which prevent belonging

7. Belonging is represented by, & perceptions of belonging are **constructed** through a variety of:

- Language modes

- b. Forms
- c. Features
- d. Structures

(Hot techniques contribute to or deepen our understanding of belonging)

8. In **engaging** with a text, the responder may experience & understand possibilities presented by:
- a. Belonging to the text
 - b. Exclusion from the text
 - c. Belonging to the world the text represents
 - d. Exclusion from the world the text represents

When engage w/ a text you enter the world of that text. Some texts have an interactive nature. Example of not belonging: reading a text where composer assumes you have knowledge of a topic, culture or religion that you do not → difficult to understand & experience world of the text, perhaps exp a sense of exclusion from the text.

9. Engagement is **influenced** by the different ways perspectives are:
- a. Given voice in a text
 - b. Absent from a text

How well you engage with a text is often determined by whether you feel you can relate to, or belong to, the world of the text.

Belonging A secure relationship; acceptance as a natural member or part → happiness, comfort

Belong To be bound to a person, organisation etc. By ties of affection, association, membership. To have a correct, proper or usual place, to be the property of. To be rightly placed or classified, fit a particular enviro

THESIS The sense of belonging is an unavoidable aspect of the human condition. An individual's ability to belong is determined through their experiences & their relationships shared with others.

IDEAS OF BELONGING

- A feeling of belonging cannot be imposed by culture & must develop w/in the individual
- To find a place for oneself, to feel a sense of connection & belonging, is not only a struggle but also an essential aspect of our shared humanity
- Belonging is a concept open to personal interpretation & therefore isn't stagnant but changing
- Sense of inclusion/exclusion colours the way people see themselves & their world
- AOS helps refine understanding of contradictory, often enigmatic forces that define our identity
- Common experiences entrench an eminent understanding of our fellow being. Frivolous similarities create merely the facade of belonging
- Means fitting in/inclusion & is found due to similarities & resulting understanding
- We learn about belonging through also learning about not belonging
- Cling to those who are the same
- Sense of acceptance comes with maturation
- Common goals, common ideas unite us
- Sense of belonging may expand to include others → affect self concept & world view
- Can't identify w/ → does not know world or experiences of others → no understanding

- Belonging feels comfortable as it is based on acceptance & understanding
- Human beings have a basic need to belong
- Usually accompanied by a body of values & norms that are tied to rights & responsibilities (obligations). These are intrinsically understood & therefore unstated
- Complex, multi-faceted concept that highlights our inherent need to feel connection w/ our peers
- Complex process whereby perceptions of self & social allegiances are formed
- Belonging= closure
- Desire to belong is instinctive in human nature; sensory, primal
- Our social identity, based on family & kinship & our connection w/ partic place makes us what we are & directs our interaction w/ others
- Belonging is a state of mind- it is intangible, felt through an emotional response

IDEAS OF NOT BELONGING

- Difference in cultural heritage creates isolation
- Traditionally, reclusive behaviours have been viewed as unusual or unnatural
- May choose not to belong however sometimes no control over belonging
- Sometimes people don't belong coz victims of a larger system or group which ostracises them
- Alienation, marginalisation & exclusion of people
- People can grow in isolation or bring about change due to exclusion
- Belonging to a group has both dangers & benefits i.e. belonging only to one group can result in a dangerous narrowing of your worldview

CULTURAL CONTEXT OF BELONGING

- A sense of belonging has been engendered though a commonality of language
- As begin to widen our world-view we change initial sense of belonging → widening it from the restrictive narrowness of one's ethnicity

INSTITUTIONS OF BELONGING

- Families are primary institutions of belonging & link us to communities, societies & nations
- Nationalism & nationhood are about belonging to & identifying with your country
- In postmodern world= ideology that we all belong to a 'global village' & therefore have a far-reaching sense of belonging to the planet & human race

EXPERIENCE AND BELONGING Personal experience can trigger change in our sense of belonging & transform outlook, self-esteem & ideas linked to personal identity

BENEFITS OF BELONGING

- Acceptance w/in a community generates a sense of "us" as a distinct group, different from "others" who exist outside
- Communal membership is empowering at both personal & collaborative level, "I" becoming stronger coz of the added security & reassurance of being part of "we"/"us"
- Collective identity constitutes a shared knowledge, understanding & identity
- Attachment to place often has positive ramifications e.g. emotional connection & personal resilience
- Connectedness to each other or group or place helps nurture self-esteem/ confidence
- Contentment & sense of identity

NEGATIVES OF NOT BELONGING

- Social rejection, exclusion or stigmatising of one kind or another affects a person's sense of well-being
- Sense of belonging can be transitory. Levels of acceptance or non-acceptance can vary as individuals move from one stage of their life to another
- Anyone perceived as "different" can often be made to feel shunned or scorned; social outcasts suffer psychologically & emotionally, no longer feeling valued
- Circumstances can enforce involuntary adherence to group ideology or behaviour
- Negative self-esteem & outlook often results from struggle to adapt & adjust to new surroundings, customs, language & social relationships

BELONGING	NOT BELONGING
Accord	Alienation
Affiliation	Animosity
Association	Disassociation
Community	Disparity
Inclusion	Dissension
Security	Disunity
Union	Insecurity
Unity	Segregation
Solidarity	Seclusion

AOS Deconstruction

Suite of poetry from anthology *Immigrant Chronicle*, Peter Skrzynecki...

Implications of belonging for the persona upon experiencing migration diaspora

Beneath Clouds, Ivan Sen...

Lena & Vaughn's shared quest for identity & inclusion

Be Good, Little Migrants, Uyen Loewald...

Implications of assimilation into a new country for a foreigner upon experiencing migration diaspora

-
- Belonging is a complex, multi-faceted concept that highlights our inherent need to feel a connection with our peers.
 - It is a process
 - The desire to belong is instinctive in human nature; primal
 - Belonging is an intangible state of mind felt through an emotional response substantially conditioned by (aspect of belonging)

REPRESENTATION

- Texts are often a representation of their composer's personal, social, cultural + historical contexts
- Composers construct perceptions of belonging through various representational devices
- Concept of belonging is represented in + through texts
- Perceptions + ideas of belonging are constructed through aspects of representation, including language modes, forms, features + structures
- A composer's choices for their representation are influenced by their own sense of belonging

- We can perceive the world through text; the human experience is intrinsically conveyed through texts

BENEATH CLOUDS

- Growing up with an Ab mother + absent European father, Sen depicts his perception of the realities of belonging for 'half-castes' through his portrayal of Lena
- Explores origins + the impact of inequity on an Aboriginal's SOB

BE GOOD, LITTLE MIGRANTS

- Sardonic tone to explore the cultural chasm betw "mainstream" Australia's + a migrant's perception of the latter's SOB in Australia
- Consistent use of cumulation works to deliver what likens to list of rights + responsibilities
- Mocks the concept of the 'model minority' whereby a minority is defined on the basis of often superficial success
- Represents own experiences + struggle for acceptance: migrated to Australia from Vietnam in 1970
- Migrants' SOB in the poem is heavily conditional, shallow + based on their own oppression
- Migrants' SOB is paradoxical

PERCEPTIONS

- Perceptions + ideas of belonging, or of not belonging, vary coz they are shaped within different personal, cultural, historical + social contexts
- Belonging is a concept which is open to personal interpretation + is therefore changing

BE GOOD, LITTLE MIGRANTS

- Explores the prevalent perception among migrants of being "un Australian" owing to superficial conditions of belonging

CONTEXTUALISATION

- Personal, cultural, historical + social undertakings shape perceptions of belonging + exclusion
- Context refers to what surrounds a text or what the text is embedded in
- Context contributes to identity + resultantly our perceptions of belonging

ANTHOLOGY "IMMIGRANT CHRONICLE"

- Skrzynecki stay in Parkes' migrant hostel 1949-1951; rigid, inflexible + impersonal experience; subtitle "*Parkes, 1949-1951*" situates poem historically, autobiographically → authenticity
- Migrant hostels attempt provide instruction in English + Australian way of life; est to accommodate displaced persons + 'training' to assist resettlement; connotations of discomfort, force, anonymity, temporal
- 20th century gov immigration policy assimilationist; WWII trigger for large-scale migration

BENEATH CLOUDS

- Explores cultural notions relevant to era of composition such as the aboriginality + spirituality explored through Vaughn's perspective of being dispossessed of the land

BE GOOD, LITTLE MIGRANTS

- Subtly reiterates notions of citizenship captured in the Australian Values Statement which assumes migrants adopt English language, realise their responsibilities to Aus + delegate their loyalty to their new “home”

INTERRELATIONSHIPS

- Interrelationships compounds the significance of belonging + may broaden + deepen a responder’s understanding of themselves + their world
- Interrelationships exist in texts or between texts + are manifested through the representation of ideas, themes + characters
- Engaging with interrelationships clarify meaning + develop new meaning

ASPECTS OF BELONGING

EXPERIENCES

- Shared experiences are vital to establishing connections with others
- Common experiences entrench an eminent understanding of our fellow being. Frivolous similarities create merely the facade of belonging.

MIGRANT HOSTEL

- “comings” + “goings,” “arrivals” + “departures” binary opposition infer ceaseless state of flux + lack of permanency
- “Like a homing pigeon circling to get its bearings” simile where “circling” emphasise struggle to belong endless
- Recurring motif of movement reflects the process of relocation; negative experience: chaotic + imprisoning w/ sense that time for their movement is imminent
- Exclusion, dislocation, disorientation

10 MARY STREET

- “For nineteen years/ We departed each morning” sense of comfort + security in routine, esp rep of “For nineteen years”
- “Shut the house/ Like a well-oiled clock/ Hid the key” “shut + lock” imagery- sense of security in home
- 19 years on Mary Street marked by love + happiness, family devotion + connectedness

ST PATRICK’S COLLEGE

- Conveys the persona’s desolation in the austere milieu of school life; repetition of “For eight years” implies kind of sentence/imprisonment
- Experience did nothing to his identity/SOB. Hyperbole “Could say The Lord’s Prayer/ In Latin, all in one breath,” highlights irrelevance/uselessness of things learnt. Irony- by no means a formative experience
- Commoditises school hoping mother “would someday be pleased/ With what she got for her money” inference is that his education was superficial

BENEATH CLOUDS

- Instances of discrimination in Ab history: “This aint your land, you stole this fucking land” Vaughn’s ack of colonial past + dispossession/ dislocation from place
- Est of connection betw Lena + Vaughn seems impossible given hostility of initial interaction. Mid-shot of 2 walking uses shallow focus to blur Lena + highlight the distance + betw the pair. Later deep focus contrasts their earlier separation showing the 2 journeying concurrently.

- Vaughn's discovery of mother's death shows traumatising experience able to affect SOB. Imperative + patronising deliverance of "You death? I said get the fuck out of here," lends bitterness to Vaughn's interaction with Lena undermining connection.

NOTIONS OF IDENTITY

- A feeling of belonging cannot be imposed + must develop within the individual

MIGRANT HOSTEL

- "comings" + "goings," "arrivals" + "departures" impersonal nouns → sense of anonymity
- "Nationalities sought each other out instinctively" connotes animalism + that a SOB is a primal need; by human nature ethnic groups cling to own kind; **Cultural connectedness can form the foundations for belonging**; enforce strength of commonalities when forming social groups
- "Lives/ That had only begun or were dying" binary opposition + ambiguity shows implication of experience on identity; some overwhelmed + others given new opportunity

10 MARY STREET

- Sense of identity given by house; "Tended the roses + camellias/ Like adopted children" Simile- quality of home life
- Cumulation of how "kept pre-war Europe alive" "photographs + letters," "heated discussions + embracing gestures" simple but rich environment; sense of wealth of friendship
- Contrast "Naturalised more than a decade ago" sarcasm + vitriol as deemed Australian- new identity bestowed as became "citizens of the soil"
- "Inheritors of a key/ That'll open no house/ When this one is pulled down" bitter tone; house symbolised cultural identity → tearing down + "naturalisation" equates to loss of identity
- **Belonging is linked to environment/place + personal imprints put on that environment/place**

FELIKS SKRZYNECKI

- Describes father as "Happy as I have never been." Omission implies restlessness + lack of own fulfilment/belonging. Realises lacking connection to parent's way of life; tone of regret. Father doesn't suffer cultural clash as lives in own self-constructed world
- "Stumbling over tenses in Caesar's Gallic War/ I forgot my first Polish word" loss of language echoes loss of cultural connection; dual culture not probable yet not absorbed into adopted culture, "stumbling"; attempt to bridge two worlds
- "pegging my tents/ Further + further south of Hadrian's Wall" moving away from father's culture + heritage; allusion implies more Australian
- Father is content in himself. Poet contrasts this + persona's conflicting feelings

ST PATRICK'S COLLEGE

- "Impressed by the uniforms/ Of her employer's sons" Shallow/superficial signifier of identity/ disconnected language + contrast to "My gentle father" sets up poem for lack of belonging; "Wanting only/ 'What was best'" inverted commas- sarcasm
- "I carried the blue, black + gold/ I'd been privileged to wear." Lack of correlation with school- sarcastic tone of grudging gratitude + verbal irony
- **By not belonging unable to experience a true sense of self**

- Conforming to strict educational codes serves to stultify poet's individuality
- **SOB/not belonging grows organically within the individual + cannot be forced or imposed**

POSTCARD

- "You survived/ In the minds/ Of a dying generation." Poet's recog given identity to parents + affected lives. Speaks of parents "They shelter you" metaphor for intrinsic role of Warsaw in their identity + SOB
- "I've seen red buses elsewhere." The city doesn't have anything unique or special to offer him. No nostalgia or sound connection with place for him created through red buses pictured on postcard
- Questions identity + SOB as postcard doesn't intrinsically relate to him as does to parents
- **Significance + impact of cultural identity regardless of context/ cultural element in his identity cannot be ignored**

BENEATH CLOUDS

- Shots imbued w/ clarity of history, memory + time; Race politics
- "Where' your people from, girl?" question implies call to identify oneself in terms of fixed, hierarchical + discriminatory category of race
- Lena is ashamed of + denies her Aboriginal heritage, affiliating herself with the Irish culture shown in mise en scene of room littered symbols of Christianity, the Tempest, photographs of Ireland; she adorns a Celtic necklace. Romanticised world or Irish father.
 - o Half-caste- role of persona trapped betw 2 cultures
- **Notion that identity determines those whom to we belong** seen in the use of expletives in "What are you fucking looking at, hey white boy?" to convey the bitterness Vaughn directs at those outside his culture

BE GOOD, LITTLE MIGRANTS

- Irony of migrants' existence in Australia consecutive use of verbs in "Use leisure with prudence/ sew costumes, paint murals, write music" to communicate idea of being allowed cultural identity. Subsequent metaphorical language "dance to our tune" undermines sense of freedom. "Our culture must not be dull" presents acts as obligations in order to enrich Australian monoculturalism. Selfish + superficial "acceptance" of migrants as citizens
- Mainstream culture pre-determines identity of migrants in poem; prejudiced "Learn English to distinguish/ ESL from RSL" acronyms + assonance imply migrants' uneducated
- Migrants not given an identity, instruction to "avoid unions" metaphorical for lack of voice in Australian society migrants' expected to have, reiterates "don't be seen, don't be heard."
- Demand "attend Sunday School, learn manners" uses cumulation to convey the Australian assumption that migrants to belong need to absorb Australian mannerisms + culture. Future tense of "learn" infers manners were previously lacking as migrants, to Australians, are perceived as inferiors
- Australian persona directs 'speech' to migrants using simplistic diction characterised by acronyms + colloquialism which undermine the migrants' identity

RELATIONSHIPS

- A SOB needs to be continually renewed through relations with others

MIGRANT HOSTEL

- “comings,” “goings,” “arrivals,” “departures” + “busloads;” impersonal nouns convey strong sense of anonymity: relationships dry + shallow

10 MARY STREET

- “For nineteen years/ We lived together” reflection that home was a place of belonging + togetherness. Uses enjambment so that emphasis falling heavily on “We”. Atmosphere of warmth, affection

FELIKS SKRZYNECKI

- **Belonging to heritage is represented as a vital + binding relationship**
- **The connection to past heritage + culture is a critical aspect of belonging + provides comfort + consolation in recollection of the past**

ST PATRICK’S COLLEGE

- Describes interaction with school routine as being “Like a foreign tourist” simile implies dislocation from rest of society + isolation from peers. Simile infers anonymity poet associates w/ his schooling
- Deliberate absence/exclusion of voices of other students reinforces alienation
- Poem characterised by persona’s detachment from the college

POSTCARD

- Describes contents using cumulation “Red buses on a bridge.” Landmarks parents would remember- connections for them as loaded image speaks to former time in lives
- Contrast “Warsaw, Old Town/ I never knew you/ Except in third person.” Tone change- reflective personalised. Personifies city reinforce lack of connection with it apart from stories heard
- Speaks of “Great city” degree of admiration
- Speaks of father being proud + mother’s nostalgia for town. Contrastingly, own response “What’s my choice to be?” Rhetorical Q- dilemma of dual cultures- recognises pull but doesn’t comprehend it

BENEATH CLOUDS

- Uneasy relationship betw Lena + Vaughn forms as result of common journey
- Lena’s disconnection from her mother undermines the idea of naturally belonging to the family + the home. Ruptured family structure shown through Lena’s distasteful intonation of the dialogue “Look at you, you’re a fucking disgrace.” Relates Lena’s disrespect for her mother resulting from the mise en scene of smokes + 3 alcohol bottles. Challenges trad family structures
- Visit from sister Tess fails to comfort Vaughn conveying the implication of time + distance on maintaining relationships. Hostile response “What are you doing here Tess?” + facial expression whereby diverts eyes from sister conveys discomfort.

BE GOOD, LITTLE MIGRANTS

- “spy on your fellow countrymen/ hunt commies for America.” SOB in Aus necessitates complete loyalty of which a duality of culture is incompatible. Relationship no longer exists w/ cultural heritage

ACCEPTANCE

- Acceptance is a primal human requisite

MIGRANT HOSTEL

- *"Nationalities sought each other out instinctively"* frivolous similarities engendered by cultural links may form foundations of belonging as sometimes ensure acceptance
- *"Like a homing pigeon circling to get its bearings"* Simile conveys struggle for acceptance + understanding; draws on cultural instinct; Disorientation
- Imagery of *"a barrier at the main gate"* emphasise confinement + thus separation + exclusion... *"As it rose + fell like a finger/ Pointed in reprimand or shame,"* uses simile + personalisation to show how migrants alienated and disapproved of; **obtaining a SOB is ideally about gaining a sense of validation**
- Migrant Hostel= primitive + hostile introduction in prison-like circumstance which limits sense of acceptance in new country

10 MARY STREET

- Where sense of acceptance/security in domestic routine + house life, leave house *"Over that too-narrow bridge"* suggest narrowness of opinion + lack of acceptance in world outside of house
- *"The house stands/ In its china-blue coat/ With paint guaranteed/ For another ten years"* House given personality, vibrant by colour imagery suggests that the house is inviting + warm. Undermined *"(the whole block/ Has been gazetted for industry)"* irony coz won't last- tone of despair. Energy + vitality of house contrasted w/ sadness of future demolition
- Metaphor *"Inheritors of a key/ That'll open no house/ When this one is pulled down"* highlights that citizenship doesn't lead to sense of acceptance, rather alienated by loss of physical home + cultural ties. Euphemism *"When this one is pulled down"* represents loss of place being tantamount to loss of cultural identity

FELIKS SKRZYNECKI

- References language *"The curse that damned."* - lends itself to racial prejudice + discrimination; SONB
- Department clerk *"asked me in dancing-bear grunts: 'Did your father ever attempt to learn English?'"* alienated by intolerance in clerk's depreciating Q. Animalistic characteristic allude to bureaucrat's naiveté. Suggests narrow-minded attitude + prejudice leading to rejection.
- Alternatively, abasement of the department clerk with the metaphor *"dancing-bear grunts"* signifies persona's attempt to est a sense of place amongst bigotry.
- Imagery of Feliks shows his acceptance + contentment with place *"My father sits out the evening/ With his dog, smoking."*

ST PATRICK'S COLLEGE

- *"Our Lady watched/ With outstretched arms"* uses personification to convey a beckoning figure implying a welcoming + accepting environment. Stereotypical gesture of security, support, inclusivity
- Motif of overseeing matriarch *"unchanged by the eight years weather"* parallels lack of change/ blind, false + unseeing matriarch/ arms haven't grasped him- no fervency for school

POSTCARD

- *"A postcard sent by a friend/ Haunts me."* Imagery represents ghosts of his heritage *"Warsaw: Panorama of the Old Town."*

- *"I repeat/ I never knew you/ Let me be."* Repetition stresses undeniable pull of cultural heritage yet tone of irritation replies rejection of heritage. Duality of culture an inexorable force encumbers his ability to form a SOB w/ Warsaw
- Asks rhetorically what can offer *"Besides the gift of despair?"* whereby despair + tone of anguish stress SONB
- **Certain degree of acceptance that can't run away from cultural heritage; it "haunts" him**

BENEATH CLOUDS

- Motif of cars to represent different cultures + the reactions of various social groups to Lena + Vaughn
 - o White woman drives off the moment she sees Vaughn (prejudice)
 - o Young aboriginals on way to work who protect Vaughn from police + offer ride, scene characterised by rep of colloquialism *"cuz"*
 - o Police vehicle recurring motif highlighting attitudes of social hierarchy towards Ab + white people: only car don't get stopped by the police in is older white man's car; diegetic sound as police car goes straight past, p.o.v shot from inside car w/ Mercedes Benz logo clearly visible connoting sophistication; discrimination + equity of situation
- Vaughn experiences despair + frustration when a woman, who had previously advocated compassion in enquiring into Lena's well being, overlooks his equivalent need for transport, shown through a close-up camera shot of her smirking before driving off
- Implications of race. Whereas Lena received kindly in bar *"You right there love?"* the bartender, in contrast, is hostile to Vaughn shown through his contracted body language + authoritative use of dialogue *"You right there boy?"* to demean + alienate Vaughn.

BE GOOD, LITTLE MIGRANTS

- Conjunction *"but"* undermines acceptance of migrants in Aus *"but don't be seen, don't be heard."* Repetition of *"don't"* dilutes the migrants' freedom + thus infers a corrupted reason for acceptance.
- Repetition of *"Be Good, Little Migrants"* + the phrase's belittling tone reinforces expectations of the 'model minority' to be silent + hidden i.e. not genuine acceptance
- Instructed to *"prepare cheap exotic food"*, diction cheap infers inferiority
- Instruction *"feed the mainstream"* metaphorically depicts concept of model minority whereby minority supposed to *"feed"* or enrich culture of dominant society through their outwardly success
- Notion of generational assimilation *"In time you'll reach excellence/ Just waste a few generations."* Ominous tone conveys lack of belonging at present. Acceptance req imposition of Australian values, mannerisms, ideologies.

UNDERSTANDING

- Can't identify with means one doesn't know the world or experiences of others- no understanding

FELIKS SKRZYNECKI

- "My gentle father" beginning, possessive pronoun → ode/respect as poem reflects on father + his SOB
- "He swept its paths/ Ten times around the world" hyperbole reinforces state of positive isolation in secure place he can control following post-war displacement
- "I often wondered... Why his arms didn't fall off" tone of admiration + awe for resilience
- Lack of understanding for father's culture shown through volatile perception of "His Polish friends/ Always shook hands too violently"
- "I thought... Feliks Skrzynecki/ That formal address/ I never got used to" reflective tone shows lacking connection w/ father's past + cultural heritage/ belonging to another place + time reinforced by formality; father's social customs seem out of place

ST PATRICK'S COLLEGE

- Not presented as place that effectively promotes learning or growth

POSTCARD

- Use of direct speech in "A lone tree whispers/ 'We will meet/ Before you die,'" reinforces power/pull of cultural heritage. Imperious tone ack connection to city albeit vs own will
- **The poem represents symbolically the ambivalence (uncertainty) that Skrzynecki feels about belonging to his cultural heritage;** connectedness defies logical explanation

BENEATH CLOUDS

- Journey build understanding between pair
- Vaughn is compelled to defend Aboriginal workers who Lena degrades through simile "they look like a bunch of slaves." Vaughn shares cultural backg + experience from time in detention centre= understanding. Defensively replies w/ alienating rhetorical Q "That's all right for you, you're fucking white aren't you?" to convey intensity of connection w/ people

BE GOOD, LITTLE MIGRANTS

- Degree of understanding that migrants need to have own culture "Museums are built for your low arts." However undermined by diction "low" being connotative of inferiority.

THE POTENTIAL OF THE INDIVIDUAL TO ENRICH OR CHALLENGE A GROUP

- Enrich: add value to it, make a difference to the people involved + make the group richer
- Challenge: by the ways they do not fit in with others or upset the norm + make the group adjust, adapt + grow in order to accommodate the 'different' individual

THE WAY ATTITUDES TO BELONGING ARE MODIFIED OVER TIME

- A SOB can be transitory. Levels of acceptance or non-acceptance can vary as individuals move from one stage of their life to another

MIGRANT HOSTEL

- "Lives/ That had only begun or were dying" ambiguity shows some overwhelmed + others given new opportunity; obstacle vs opportunity? Daunting change

FELIKS SKRZYNECKI

- Reveals attitudes of migrants' children eschewing their parents' culture to be accepted + belong in newly adopted culture

REPRESENT CHOICES NOT TO BELONG, OR BARRIERS WHICH PREVENT BELONGING MIGRANT HOSTEL

- "Left us wondering who would becoming next" - "wondering" connotes nomadic migrant experience is a barrier- lack of understanding in erratic, uncertain lives leads to confusion
- Alliteration in "Partitioned off at night by memories of hunger + hate" infers the post-war animosity that represents a danger to attaining a SOB
- The simile + motif of birds, "We lived like birds of passage" reinforces impermanence + transient nature of migrant experience that prevents belonging... "Always sensing a change in the weather" but "Unaware": by not belonging nothing is secure; nebulous quality of existence
- Myriad of negative emotions: fear, confusion, alienation, isolation

FELIKS SKRZYNECKI Cultural divide of time, place + language can present a barrier to obtaining a SOB

ST PATRICK'S COLLEGE

- Experiences fail to connect w/ him + provide SOB. "I stuck pine needles/ Into the motto/ On my breast;" desecrating core values motif represents implies rejection of school + lack of connectedness. Act infers apprehension to assimilate himself into the environment.
- Use of pun in "Luceat Lux Vestra/ I thought was a brand of soap" conveys lack of accord with school + its motto meaning "Let your light shine"
- Bookends poem revisiting motto "That the darkness around me/ Wasn't "for the best"" indicative of inability to feel any real SOB as lacks accord with school + what it stands for

BENEATH CLOUDS

- Initially suspicious + wary of each other due to clarity of history in memories. Dichotomy due to colonial history between "White" + Indigenous Australia
- Barriers drawn + defensive lines laid due to anonymity
- Vaughn grown up as an indigenous person accustomed to discrimination + prejudice lending him a philosophy of having a lack of opportunities + limited SOB pre-determined by race
- **Film conveys discrimination to be a fundamental reason for an aboriginal to host a SONB**
- **Notion of victimisation as triggering alienation** explains Vaughn's failure to feel acceptance. When notified of visitor, agape mouth denotes joy + surprise. Confident expression undermined when bureaucrat taunts him "First time for everything, hey Vaughn?" Omission of response signifies indifference + despair

BE GOOD, LITTLE MIGRANTS

- Migrants expected to be obedient to the dominant culture's ideals
- Implication again of ethnicity "though your colour could be wrong"

THE POSSIBILITIES PRESENTED BY A SENSE OF BELONGING TO, OR EXCLUSION FROM THE TEXT & THE WORLD IT REPRESENTS

- Meaning is conveyed through the connection texts construct with responders
- How well you engage with a text is often determined by whether you feel you can relate to, or belong to, the world of the text

MIGRANT HOSTEL

- Personally have a sense of exclusion as don't relate/understand experience. However, prevailing sense of negativity → called to empathy

BENEATH CLOUDS

- Forced to engage + feel empathy for Lena + Vaughn as try to understand emotional blockage that prevents them initially from a SOB.
- In engaging with text, responders develop a SOB to it. For instance, understand the hug between Lena + Vaughn towards the film's end, despite the absence of dialogue, as a gesture connoting a shared experience + SOB.

BE GOOD, LITTLE MIGRANTS

- Register of the poem is typically simplistic + at times juvenile to mock the Australian perception of migrants. Achieved as poem presents itself as an Australian persona's direct speech to migrants. Shows demeaning attitude + mannerisms of former to the latter. Sardonic irony which challenges audiences to contemplate the realities of a migrant's belonging in Australia.
 - o Perceive this irony through engaging with + deconstructing the text; develop correlation + understanding with world the text represents

Belonging Essay

The struggle to belong and find one's place is significant in the lives of some people. In what ways is this struggle represented in your prescribed text and at least ONE other text of your own choosing?

Belonging is an intangible state of mind felt through an emotional response intrinsically connected with a sense of validation. Both the suite of poems from Peter Skrzynecki's anthology *Immigrant Chronicle* and the film *Beneath Clouds*, convey the inherent significance of the struggle to belong and find place through their representations. Skrzynecki's poems convey the implications and struggle for belonging for the persona upon experiencing migration diaspora. Similarly, Ivan Sen's film *Beneath Clouds* relates the encumbered shared quest of Lena and Vaughn for a sense of inclusion and identity. Through engaging with both texts, responders establish connection as to broaden their personal understanding of the ways the struggle to belong may either alienate or challenge an individual, or alternatively, lead to a sense of place as a result of perceived acceptance.

Migrant Hostel and *Beneath Clouds* simultaneously convey the implications of past negative experiences as troublesome for an individual's sense of belonging. The line "*nationalities sought each other out instinctively*" connotes animosity to convey the significance of belonging as a primal human need, but also the strength of commonalities in forming social groups. Nevertheless, this is undermined by use of alliteration in "*Partitioned off at night by memories of hunger and hate*" to show the separation of the migrants due to post-war animosities. In a similar manner, *Beneath Clouds'* protagonist Vaughn advocates his struggle to belong in his dislocation from place. The intensity of his sense of not belonging is portrayed through the use of expletives in "*This aint your land, you stole this*

fucking land.” Evidently, *Migrant Hostel* and *Beneath Clouds* effectively relate the stringent significance of the struggle to find place as a result of past experiences.

On the other hand, overcoming the struggle to belong as a result of gaining identity or a sense of understanding is related in *10 Mary Street* and *Beneath Clouds*. The repetition of “*For nineteen years*” serves to show the comfort the persona of *10 Mary Street* finds in his domestic routine. A sense of belonging is not troublesome as it is unimpeded in this domestic context by the outside world. Cumulation of how the persona “*kept post-war Europe alive*” with “*photographs and letters,*” “*heated discussions and embracing gestures*” creates imagery of an unencumbered simple but rich environment. A sense of belonging is generated by the wealth of this imagery. Contrasting this sense of belonging, *Beneath Clouds* shows the initial alienation between Lena and Vaughn through use of shallow focus to obscure Lena as she journeys behind Vaughn. Nevertheless, the two subsequently journey to Sydney and steal food and the result of the struggle for belonging resulting in understanding is mirrored through their proxemics whereby deep focus is now used to show the two journeying concurrently. The hug gesture between the pair towards the end of the film connotes the immense significance of having a positive outcome of the struggle to belong as the forming of relationships. *10 Mary Street* and *Beneath Clouds* therefore effectively portray the significance of the struggle to belong in the lives of some people as it may result in identity and understanding.

Adversely, both texts similarly highlight the potency that the struggle to belong can have in its ability to demean an individual’s identity. Contrasting the affection and warmth denoted by the use of enjambment in “*For nineteen years/ We lived together,*” the final stanza of *10 Mary Street* conveys the ongoing struggle to belong and subsequent loss of identity. The persona’s tone in “*Nationalised more than 10 years ago*” is one of vitriol. Compounded with the consecutive line “*citizens of the soil,*” the persona gives a distinct perception of his lack of affiliation with Australia despite citizenship. The persona’s ongoing struggle to belong is shown through the metaphor “*inheritors of a key/ That’ll open no house/ When this one is pulled down.*” The effect of the metaphor is to show that citizenship does not amount to a sense of place in Australia. Contrastingly, the euphemism “*When this one is pulled down*” shows that a loss of their home (their place) is tantamount to a loss of cultural identity. In a similar manner, the eternal struggle to belong for Vaughn is shown through the taunting of a bureaucrat with the rhetorical question “*First time for everything, hey Vaughn?*” This experience of bureaucratic discrimination, for Vaughn, has the effect of undermining his prior sense of belonging, denoted by his agape mouth to show joy and surprise upon notification of a visitor. As a result, both texts effectively convey the significance of the struggle to belong in the lives of some people in that it may generate feelings of exclusion.

Skrzynecki and Sen both represent that the struggle to find one’s place ultimately relies on an individual’s gaining a sense of validation. Skrzynecki uses the metaphor of “*the barrier at the main gate*” to illustrate the exclusion of migrants from Australia. He further explores the correlation between acceptance and a sense of belonging through personifying the barrier in “*As it rose and fell like a finger.*” The use of simile and personification here shows the criticism directed at the migrants and their limited acceptance. Skrzynecki infers the effect of this on the migrants’ sense of place through the ambiguity of “*Lives/ That had begun or were dying.*” Effectively, this language device is used by Skrzynecki to represent

that some migrants were overwhelmed by the experience whilst others perceived migration diaspora as an opportunity.

The parallels between a sense of validation and a sense of belonging are explored by Sen through the motif of cars to represent the attitudes of different cultures to Lena and Vaughn as they hitchhike. The Aborigines ultimately pick Vaughn and Lena up on account of their frivolous similarities, being race. The ability of cultural identity to form the foundations of belonging is conveyed through the repetition of the inclusive term “cuz” in the dialogue between Vaughn and the Aborigines. Showing the struggle to belong as a result of racial discrimination, the only car that does not get stopped by the police is the old white man’s. The inequity and discrimination of the situation is conveyed through Sen’s use of diegetic sound as the police car goes by and a point-of-view shot to show the Mercedes Benz logo. *Beneath Clouds* and *Immigrant Chronicle* effectively convey the struggle to belong as being significant to individuals and at times pre-determined by their race and others’ perceptions of this.

Skrzynecki uses the poem *Post Card* from his anthology to show the struggle to belong may be significant for an individual as it contributes to confusion and lessens their sense of self. Surmising his anthology, the persona contrasts his assurance in his father’s pride and his mother’s nostalgia for Warsaw with his uncertainty of place, represented through Skrzynecki’s employment of the rhetorical question “*What’s my choice to be?*” The persona describes that the post card “haunts” him, albeit he ascertains through repetition “*I repeat/ I never knew you/ Let me be.*” These language devices effectively convey the persona’s recognition of his intrinsic links to his cultural heritage but are characterised by ambivalence to show a lack of belonging. The use of direct speech in the final lines of the poem, “*A lone tree whispers “We will meet/ Before you die”*” uses an imperious tone to augment the persona’s recognition that his identity and sense of belonging must constitute his cultural heritage. Nevertheless, *Post Card*, through its conflicting representation of the themes of fate and will conveys the importance of the struggle to belong on the persona.

In conclusion, coming to a sense of belonging or exclusion is a process which may significantly be troublesome for some. Through the interrelationships regarding this notion in Skrzynecki and Sen’s respective texts, responders come to an understanding of the immense significance of belonging as a primal need, and thus the necessitated struggle to obtain it. Belonging is intrinsically connected to a sense of validation which comes with understanding, notions of identity, personal learning from experiences gained by an individual through the processes of struggle and time.