

Red Riding Hood's House



Department of Education

The forest

The wolf



Red Riding Hood



Grandma's house

# Viewing Resource Book

wind at the soil surface is one of the most important factors affecting erosion. It has destroyed thousands of acres of good agricultural land in other parts of the world. It starts with a process known as saltation, which is sort of a jumping motion of soil particles. With successive blows, the eroded soil becomes loose and is blown away. Sometimes, when people walk on plants they die, so when the farmers have got their vineyards close to the river, the ploughing is not so smooth and it would cause erosion. Erosion is caused by soil wearing away. When growing down the hill the water that runs down will make the soil erode. Any good soil to grow in so their for what ever the farmer was growing. Two main causes of erosion are water and wind.

## Addressing Current Literacy Challenges



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# Introduction

The *First Steps Viewing Resource Book* is a second edition publication that draws on contemporary research and developments in visual literacy.

The *First Steps Viewing Resource Book* will help teachers focus on the explicit teaching of the different forms of multimodal texts; viewing processes, strategies and conventions; and the contextual aspects associated with understanding multimodal texts.

When used in conjunction with the *First Steps Viewing Map of Development*, the *First Steps Viewing Resource Book* will provide additional information to enhance teaching and learning at all phases of viewing development. It will support teachers to further develop their understanding of the teaching of viewing through the four Aspects: Use of Texts, Contextual Understanding, Conventions and Processes and Strategies. This book focuses on all four Aspects and contains practical information on a range of viewing topics.

The *First Steps Viewing CD* located in the *First Steps Viewing Map of Development*, departs from the second editions of previous First Steps publications. Many images are reproduced in colour so teachers can use the text examples offered; for example, using a data projector to discuss an annotated image with their students.

Not all of the pages on the *First Steps Viewing CD* are intended to be used as student worksheets; some are intended for teacher use only. Teacher pages can be adapted and included with planning and recording documents. Further pages on the *First Steps Viewing CD* are available for teachers to use as class charts, signs and posters. Detailed instructions for each page can be found on the CD.

Red Riding

Hood's Hood



Red  
Hood

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# Use of Texts

## Overview

The Use of Texts aspect focuses on the comprehension of a range of visual texts. Texts are defined as any form of communication from which meaning is created. This can be spoken, written or visual. Visual texts include everyday texts, mass-media texts and literary texts. These texts, in turn, can take the form of still, moving or multi-modal images. The aim of this chapter is to help teachers support students as they learn about visual texts. It contains information about the instructional procedures used to teach viewing, as well as explanations of different visual text types.

Students need to understand how the structure and features of visual texts construct meaning to achieve a given purpose. This chapter provides teachers with examples of visual texts organised by purpose. The overview in Table 1.1 categorises texts according to their purpose. This table can be used by teachers to ensure that students have the opportunity to learn about and use a broad range of visual texts.

This chapter provides information about ways to develop students' knowledge and understanding of visual texts. The four sections are as follows:

- **Section 1 — Instructional Procedures for Teaching Viewing**
- **Section 2 — Comprehending Visual Text**
- **Section 3 — Text Form Knowledge**
- **Section 4 — Selecting Texts**

Table 1.1 An Overview of Multimodal Texts

An Overview of Multimodal Texts

Tending Towards Literary Text

Tending Towards Informational Text

Delivery Technology	Purposes								
	Entertain	Recount	Socialise	Inquire	Describe	Persuade	Explain	Instruct	
<b>Digital electronic Paper Live</b>	Plays Theatre Book Comic Feature Film Television Sitcom Drama Cartoon e-literature Game Concert CD story Radio Music CD e-narrative e-poetry e-puzzles Web games	Picture books Photographs Slide show Interactive DVD Conversation Journal Electronic gallery Web reviews Visual diary	SMS Mobile phone e-mails Invitation Apology Chat room conversations Message Greeting card e-cards e-invitations Digital photo	Science texts Question mark e-form Interview Question Question card Online survey	School assembly Catalogue Electrical symbol Digital photo Oral report Label Science report Diagram label Menu Web menu Web icon SMS Flow chart	Advertisement Catalogue TV commercial Poster Junk mail Logo Talkback radio Job interview Job application Headline Advertisement Flyer Billboard Movie trailer	Sign Symbol Photograph Picture book Icon Travel brochure Interview Survey Questionnaire Labelled diagram Animated diagram	Traffic sign Appliance manual Furniture assembly manual Safety sign Interactive DVD Craft diagram Street direction Supervisor instruction Bus timetable Science experiment e-memos e-journals e-recipe e-map	
								<b>Delivery Technology Formats</b>	
Book, Newspaper, Magazine, Poster/Flyer, TV/Film, Icon, CD-ROM, Video/DVD, Web page, Performance, Speech, Audio cassette, MP3, Telephone, Radio, TV/Video, CD, Map, Brochure, Newsletter, e-zine, e-mail, Web page, Website, Blog, Conversation, Graphics, Documentary.									





## SECTION 1

# Instructional Procedures for Teaching Viewing

## Using a Range of Instructional Procedures

The goal of teaching viewing is for students to become competent, independent and critical users of multimodal texts. In most teaching and learning situations, the gradual transfer of knowledge and understanding involves the planned release of responsibility for making meaning from teacher to students. Explicit teaching fosters this gradual and systematic release. Students need to be given opportunities to practise and apply new knowledge and understanding, with the teacher providing timely and explicit feedback.

## What Are Procedures for Teaching Viewing?

Teachers use different instructional procedures to scaffold learning in response to student needs. The procedures are characterised by a number of widely accepted steps or stages that are generally applicable to all phases of development. They are:

- **Modelled Viewing**
- **Shared and Interactive Viewing**
- **Guided Viewing**
- **Viewers' Circles**
- **Applied Viewing**

The inclusion of each procedure has been influenced by the Gradual Release of Responsibility Model (Pearson and Gallagher, 1983) Figure 1.1. This framework provides students with a supportive context, and offers procedures that range from modelling — with a high degree of teacher control — through to a more independent stage where students have greater control.

Role of the Teacher	<b>Modelling</b> The teacher demonstrates and explains what is being introduced. This is achieved by thinking aloud the mental processes used.	<b>Sharing</b> The teacher continues to demonstrate using a range of texts, inviting students to contribute ideas and information.	<b>Guiding</b> The teacher provides scaffolds for students to use. Teacher provides feedback.	<b>Applying</b> The teacher offers support and encouragement as necessary.
Degree of Control				

**Figure 1.1 The Gradual Release of Responsibility Model (adapted from Pearson and Gallagher, 1983)**

Although procedures are often perceived as linear and specific, in practice they vary. Not every teacher will conduct a particular procedure in exactly the same way. It is more important that teachers are aware of the essential elements of each procedure. They can then share common notions of accepted practice. Having an understanding of a range of procedures also allows teachers to identify how different procedures are related.

## Selecting Viewing Procedures

When selecting viewing procedures, the following questions can help ensure students gain the maximum benefit from each session.

- What is the purpose of the session?
- What viewing procedure will allow the appropriate degree of student participation? e.g. **Do students need explicit teaching or time for purposeful practice?**
- What resources will be required?
- How will students be grouped?
- What will be planned for the other students while working with a small group?
- What classroom routines are in place to enable students to work independently?

## Instructional Procedures for Teaching Viewing

---

Each procedure, discussed in detail in this section includes:

- A Definition of the procedure
- A Description of why the procedure is important
- Key Features of what this procedure looks like in practice
- Benefits for Students or how it supports them to develop as viewers
- Ideas for what the procedure looks like in the classroom including planning, and conducting the procedure
- Ideas for Assessment and reflecting on the effectiveness of the procedure.



Figure 1.2 Students consuming information books

# Modelled Viewing

**Definition:** A demonstration by the teacher to make explicit the thinking involved in gaining meaning from a multimodal text.

## Description

Modelling is a powerful procedure, as it enables students to understand the thinking processes and strategies used by competent and critical viewers to make meaning of multimodal texts. Teachers draw students' attention to important elements of multimodal texts by 'thinking aloud'. They also model the appropriate language needed to describe and discuss those elements of multimodal texts that contribute to meaning-making.

The language for talking about multimodal texts and understanding specific text structures, features and codes and conventions is explained in the Viewing Resource Book in the appropriate chapters.

When using Modelled Viewing it is important to choose a text that is most suited to demonstrate the selected behaviour, knowledge or understanding to be developed. It is critical to locate several texts, literary, informational and everyday, that can be used over a series of Modelled Viewing sessions. Enlarged texts, conveyed by paper-based or digital electronic technologies allow all students to view the text as the teacher demonstrates and 'think aloud'.

## Key Features

- Sessions are brief: five to ten minutes, with clear or singular focus.
- Precise Think-Aloud statements are used to describe the selected focus.
- All students need to be able to see the text.
- Sessions can be conducted with a whole class or in small groups.
- Multiple demonstrations are needed.

## Benefits for Students

Modelled Viewing helps students to:

- understand how multimodal texts are constructed to create meaning
- develop an understanding of the process of making meaning from multimodal texts

- become familiar with the language used to discuss multimodal texts
- become aware of a new text forms
- learn how to view a familiar text in another way.

## Modelled Viewing in the Classroom

### *Planning for Modelled Viewing*

- Identify the focus for the session, e.g. identifying and following a reading path, speculating on the choice of alternation between wide and close-up framed shots.
- Select a suitable multimodal text for the purpose.
- Decide on the precise language (metalinguage) to be used during the Think-Aloud session, e.g. using the term 'close-up shot' to draw students' attention to the difference between the purpose of family photos and of photos in an informational text.
- Decide how the multimodal text will be made accessible to all students, e.g. projected image, picture book page, paused video, reproduced photos.
- Decide how the information will be recorded, e.g. callouts, annotations, vocabulary lists, class charts; using which technology.

### *Conducting Modelled Viewing Sessions*

- Explain the purpose of the particular text to students.
- Explain the viewing focus, linking it to students' experience and prior learning.
- Use clear Think-Aloud statements to draw students' attention to the focus, e.g. 'When I turn the page, my eyes are drawn to the strong line created by the perspective line of buildings disappearing into the distance.' Or, 'This makes me think about ...'
- Introduce and discuss the vocabulary appropriate to the focus.
- Record and display collated information generated during the procedure if applicable. For instance, the graphic outline, Figure 1.4, was made by placing a transparency over text during modelled viewing to show the organisation of the informational text. Copies of Figures 1.3 and 1.4 are reproduced on the *First Steps Viewing CD* as 'Graphic Outline Image 1' and 'Graphic Outline Image 2' to enable teachers to demonstrate how to create a graphic outline.





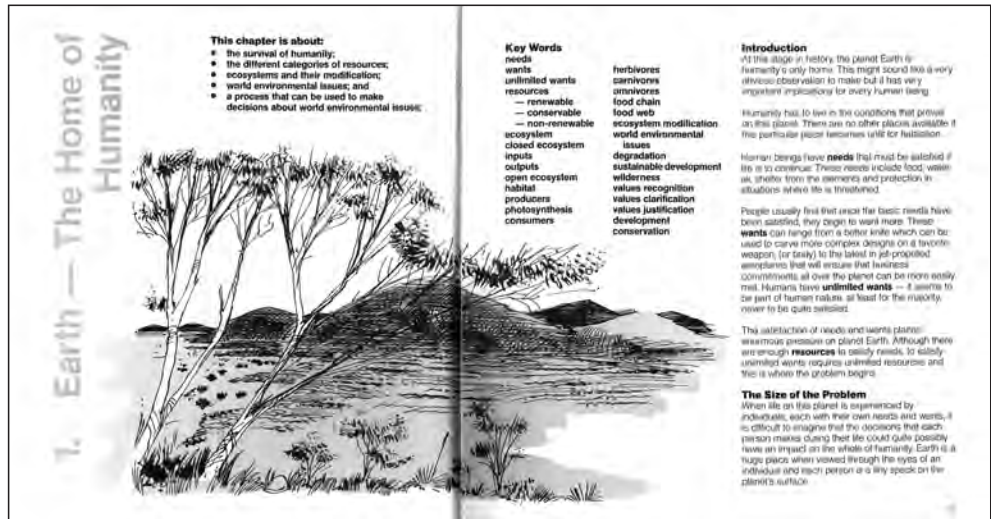


Figure 1.3 Double-page spread used for graphic outline

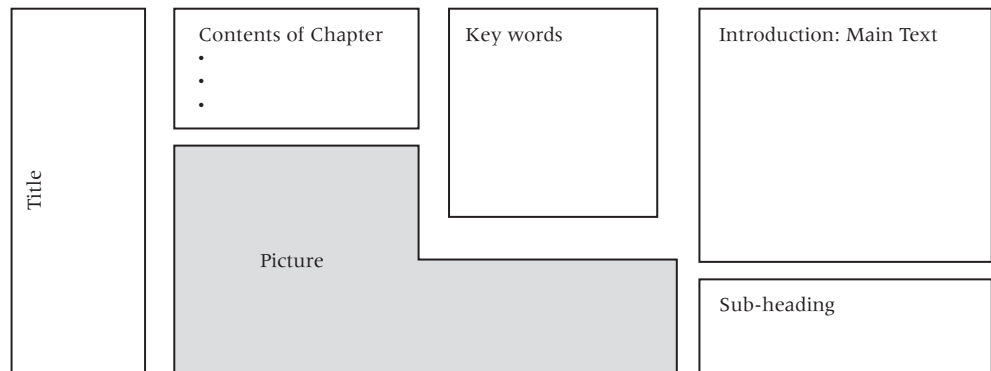


Figure 1.4 Sample graphic outline developed for modelled viewing

### After Modelled Viewing

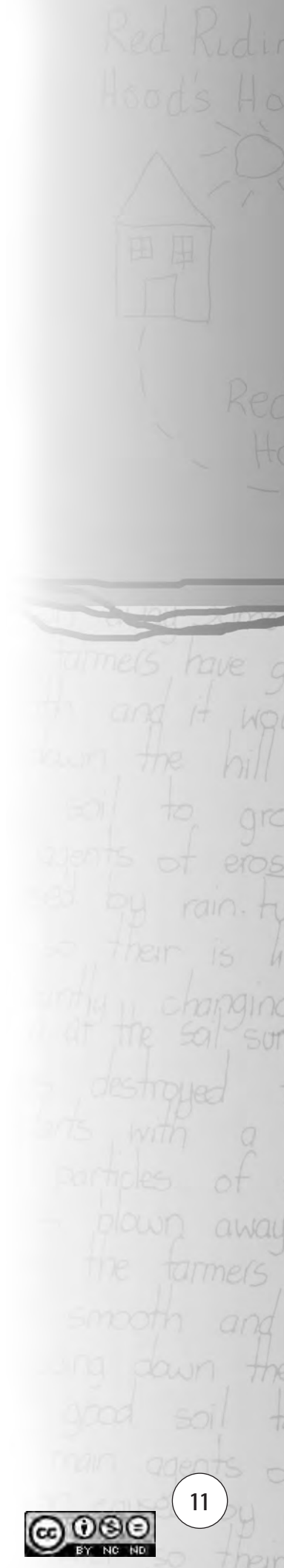
- Provide opportunities for students to practise and apply their understandings by taking part in other viewing activities. These may lead into shared, interactive, guided or independent viewing opportunities.
- Make sure the materials generated during the Modelled Viewing session are displayed and referred to in subsequent activities or Modelled Viewing sessions; e.g. the graphic outline in Figure 1.4 was used to identify each section of the text layout. Labels were added and the transparency was later photocopied and used to scaffold students as they analysed subsequent chapters of the same text.

## Ideas for Assessment

Assess the need for further modelling by noting students' queries, interviewing or observing individual students or collecting students' reflections.

### **Reflecting on the Effective Use of the Modelled Viewing Procedure**

- Did I keep the session short and sharp? (five to ten minutes)
- Did I limit my demonstration to the selected focus?
- Did I use 'think aloud' statements effectively as part of my demonstration?
- Did I use the appropriate metalanguage?
- Did the students stay focused and attend to the demonstration?
- Are further demonstrations required for this focus?



# Shared and Interactive Viewing

**Definition:** A teacher-directed procedure, where the teacher uses modelling, questioning, feedback and discussion to invite students to participate in making meaning from a multimodal text.

## Description

Shared and Interactive Viewing is a supportive interactive procedure where all students can see the text being shared. Students observe a good model (usually the teacher) demonstrating the focus of the session and are invited to participate and share their growing knowledge and understandings about the way in which multimodal texts work.

Shared and interactive Viewing provides a common starting point and context for a variety of subsequent whole class and small group activities.

Texts selected for Shared and Interactive Viewing sessions need to enable the teacher to demonstrate the chosen focus. Enlarged texts allow the students to see the text as the teacher demonstrates. The texts can be enlarged by several different technologies depending on availability and suitability to the session. Texts used for Shared and Interactive Viewing sessions can be used several times; however, it is just as important to maintain student interest when revisiting texts and not 'kill' the enjoyment of a text by over-analysing it.

## Key Features

- Sessions are brief: ten to 20 minutes with clear focus.
- Students are invited to contribute using appropriate language.
- Clear and limited focus.
- Text visible to all students.
- Differentiated activities may follow the Shared or Interactive Viewing session.

## Benefits for Students

Shared and Interactive Viewing helps students to:

- engage with multimodal text in a supported way while taking more responsibility for meaning-making
- understand how experienced viewers use elements of multimodal texts to make meaning
- become familiar with the language used to discuss the meaning of texts (metalinguage)

- access and enjoy texts that may be beyond their independent viewing level
- develop their knowledge of the way multimodal texts work.

## Shared and Interactive Viewing in the Classroom

### *Planning for Shared and Interactive Viewing*

- Decide on a learning focus for the session.
- Select multimodal texts appropriate to students' developmental phases and interests, e.g. action photos from a sports magazine.
- Decide the places in the text where the focus can be demonstrated.
- Decide the places in the text where the students will be invited to participate, and the level of interactivity, depending on the teaching focus.
- Select the appropriate technology to conduct the lesson if required, such as an Interactive White Board
- Decide how new understandings will be recorded, e.g. graphic overlay, retrieval charts, annotations, reflections.
- Plan follow-up activities for the whole class, small groups and individual students.

### *Conducting Shared and Interactive Viewing Sessions*

- Explain the focus of the session.
- Explain the context from which the text is taken.
- Activate students' prior knowledge, e.g. use a KWL chart (see Figure 1.6), or an anticipation guide.
- Invite students to make predictions based on their knowledge of the topic and the text form, e.g. Show students the first item on the time line of a familiar subject, and ask them to predict what the next item could be and how the time interval might be shown.
- Demonstrate the focus, using appropriate terminology. Encourage students to use this terminology when responding to invitations to participate.
- Re-view the text inviting students to contribute their ideas.
- Provide reference points for students by, for example, jointly constructing charts to act as prompts for the points covered in the Shared Viewing Session. These charts will support students as they explore texts in later sessions.
- Observe students as they respond to the text. Note their existing knowledge and understandings and identify those they still need to develop.
- Provide a variety of ways to record meaning gained from a visual text, e.g. the Symbol Glossary shown in Figure 1.5.

### Visual Image Glossary (2) MAP SYMBOL GLOSSARY



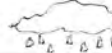

SYMBOL	PAGE NUMBER	PROBABLY MEANS...	CONFIRMED MEANING	VERIFIED ✓
• 	75	Thunder storms.		
• 	75	Sunny sunny		
• 	75	Rain		
• 	75	Wave height 1.5 metres.		
•				

Figure 1.6 A symbol glossary

### After Shared and Interactive Viewing

- Involve students in whole class, small group or individual activities related to the focus of the session.
- Display and frequently refer to the class-generated charts as students interact with future texts.
- Ask students to reflect on their learning.

### Ideas for Assessment

Shared and Interactive Viewing is an ideal time for observing students as they interact with multimodal texts. Listening to students' discussions about texts allows teachers to gather valuable information; it also allows them to gather information about the viewing proficiency of groups and individuals, the level of vocabulary required and the level of existing experience with multimodal texts, as shown in the completed KWL chart in Figure 1.6.



### The Solar System

K	W	L
<b>What do you already know?</b>	<b>What do you want to know?</b>	<b>What have you learned?</b>
<p>Lots of books have pictures &amp; diagrams to show the planets of the solar system.</p>	<p>Why are some planets shown bunched up &amp; others are spread out?</p>	<ul style="list-style-type: none"> <li>The book had one circle and one line diagram with the planets in order from the sun.</li> <li>Mrs M said you would need a book as big as Perth to show how far apart they really are.</li> </ul>
<p>Planets all go around the sun.</p>	<p>Are the planets really in a straight line?</p>	<p>The planets spread out in big circles from the sun but the circles aren't evenly spaced.</p> <ul style="list-style-type: none"> <li>The <u>scale</u> matters!</li> </ul>

1.6 A completed KWL chart used for recording learning

#### Reflecting on the Effective Use of the Shared and Interactive Viewing Procedure

- Did I keep the session short? (ten to twenty minutes)
- Could all students see the text clearly?
- Did the students actively participate in the session?
- Did I select a text that was appropriate for the focus?
- Did I involve the students in meaningful follow-up activities related to the text and/or focus?
- Did I provide appropriate feedback when students used the metalanguage?
- Are further demonstrations required for this focus?

# Guided Viewing

**Definition:** A teacher-structured viewing session in which students apply their learning to a multimodal text. Structured support is provided by scaffolds such as focus questions, retrieval charts and templates to help students complete viewing tasks.

## Description

Guided Viewing is a procedure similar to Guided Reading (see *First Steps Reading Resource*). It supports students to apply the skills, processes and techniques they have learned in shared, interactive and modelled viewing sessions. Students complete viewing tasks that allow them to refine their learning. They are supported by the teacher to construct appropriate responses to multimodal texts. Guided viewing is usually conducted in small groups so that teachers can prompt and redirect students, ask questions and clarify concepts. This procedure allows teachers to provide a level of support that meets the needs of specific students, while actively engaging students in making meaning from multimodal texts.

## Key Features

- Students engage in a challenging visual text while the teacher guides and supports the viewing.
- Support is temporary, and is gradually withdrawn as students gain greater control of targeted viewing behaviours.
- Students work in small group with access to copies of the same text.
- Students are in temporary groups based on need.
- Teachers can challenge and extend students' understanding.

## Benefits for Students

Guided Viewing helps students to:

- confidently engage with challenging multimodal texts in ways that are not possible without support
- use their knowledge and understandings about multimodal texts to refine meaning-making from the text
- practise viewing behaviours, processes and strategies they can apply to other multimodal texts
- share their feelings, interpretations or ideas with others in a supportive situation.

## Guided Viewing in the Classroom

### Planning for Guided Viewing

- Identify the group of students and decide on a learning focus for the session.
- Select a suitable text, or texts that will allow students to practise the focus.
- Pre-view the text identifying places where guiding questions can be posed.
- Formulate guiding questions, perhaps recording these on a retrieval chart.

### Conducting Guided Viewing Sessions

- Outline the focus of the lesson explaining why it is important for viewing. For example, remind students about the strategies used for making meaning, e.g. making connections, self-questioning, determining importance.
- Activate the students' background knowledge and supply additional information if required.
- Read through the guiding questions to clarify the viewing tasks set for students.
- Have students identify the purpose of the multimodal text.
- Ask students to formulate their own questions about the text following the teacher's guiding questions. See the work sample in Figure 1.7.
- Clarify terminology, linking back to previous Modelled and Shared Viewing sessions.
- Prompt, redirect and clarify interpretations as students respond to the multimodal text.
- Provide feedback and assistance.
- Review the selected focus at the end of the session, synthesising student learning and reiterating the main points.
- Add or refine class charts as students practise with new texts.

**Self Generated Questions**

Year 8/7 class

TOPIC: **WOLVES**

TEXTS:  
Planet Earth Documentary - Seasonal Forests  
'Wolves in the Sites'  
'Wolves in the Wall'

QUESTION	ANSWER
Are wolves always scary?	
How are wolves shown?	
How are wolf images different in each text?	
What shapes and colours are used in wolf pictures?	
How does the text make us feel about wolves?	

This table is to be used by students to generate and record questions about a topic, given a limited number of visual texts (selected by the teachers) in which to find the answers.

Figure 1.7 A completed 'self-generated questions' proforma

### ***After Guided Viewing***

- Ask students to share their responses to the viewed text.
- Ask students to reflect on their learning.

### **Ideas for Assessment**

Guided Viewing enables the teacher to question, observe and confer with students as they make meaning from multimodal texts. Information can be gathered about students' use of strategies, contextual understandings, the use of metalanguage or interpretation of multimodal texts.

#### ***Reflecting on the Effective Use of the Guided Viewing Procedure***

- Did I select an appropriate text for the students' level of understanding and selected focus?
- Did I select a small group of students with similar needs?
- Did my guiding questions enable the students to practise the focus?
- Did I provide constructive feedback when students used the metalanguage?
- Did I allow the students to reflect on their use of the focus at the conclusion of the session?
- What could I do differently next time?
- What observations of viewing behaviours do I need to record?

# Viewers' Circles

**Definition:** Small groups of students who meet together to discuss, respond to and reflect on a common multimodal text.

**Description:** The focus of Viewers' Circles is on a small group of students selecting a text, viewing it independently and meeting regularly to discuss and respond to it.

Initially teachers may need to spend time teaching the students the routines involved in successfully running a Viewers' Circle. Teachers will also need to teach students the knowledge and understandings necessary for students to interpret multimodal texts.

When students are familiar with this procedure Viewers' Circles may be conducted as online meetings through safe and approved sites, using technology like podcasting and video-conferencing.

## Key Features

- Students select the texts, perhaps from a pre-selected range.
- Temporary groups are formed based on their text selection.
- A pre-determined length of time is determined for the Viewers' Circle.
- The group meets regularly to discuss aspects of their viewing.
- Students are responsible for being prepared for the Viewers' Circle.
- The teacher provides support if and when needed.

## Benefits for Students

Being involved in Viewers' Circles supports students to:

- to develop personal responses to a text
- experience sharing of understandings, interpretations and comments about texts
- extend their understanding of texts
- discuss, negotiate, compromise and make decisions in a group setting
- develop an appreciation of different interpretations of a text
- solve problems individually and in group settings
- actively participate in student lead discussions
- apply what they have learned to act responsibly in social media chats/ discussions.



## Suggestions for Using Viewers' Circles in the Classroom

### *Planning for Viewers' Circles*

- The processes involved in Viewers' Circles will need careful and thoughtful modelling with the whole class before students are expected to participate in Viewers' Circles independently. This may be accomplished by having the whole class view the same text. It is important to model elements such as generating questions, promoting discussion, reflecting and responding and preparing for Viewers' Circle meetings. The most crucial part of running an effective Viewers' Circle is asking effective questions. Students will need to be taught about the types of questions that stimulate discussions and those that do not.
- A range of jointly constructed class charts can be provided as prompts for students to use. A list of question starters or prompts may be especially useful.
- Determine for how long and how often the Viewers' Circle will meet, e.g. **once a week for half an hour**.
- Decide when the viewing of the text and preparation for the meetings will happen, e.g. **regular class, at home or a combination**. The decisions made here will depend on the type of text being viewed. A film, for instance, may need to be viewed in parts in the classroom setting unless multiple copies are available for students to view at home. Other texts such as picture books, photographs or magazines may be viewed at home.
- Decide how many students will be in each group. Groups of four or five are recommended as this number gives all students a chance of contributing.
- Provide opportunities for all students to experience the role of Director.
- Select the texts from which the groups may choose.
- Decide how students will nominate which texts to use, e.g. **ballot with three choices, show of hands**.
- Decide on the focus for the Viewers' Circle. The focus may be an analysis of particular codes and conventions, a discussion of the purpose of the text and how it was achieved or a study of the way people, characters, events or ideas were represented.
- Decide what sort of response to the texts will be required. The response may be as simple as a reporting back of the main points discussed in the groups or it could involve the students producing a new multimodal text using the focus of the Viewers' Circle, e.g. **producing a new advertisement using the focus codes and conventions**.

## Conducting Viewers' Circles

- Display texts and give a brief snapshot of each.
- Explain the focus of the Viewers' Circle, e.g. In Viewers' Circles this time you will be looking at the way multimodal texts are produced to present some characters in a positive light and others in a negative light.
- Allow students to nominate the text they wish to use and have them form groups.
- Have groups select a Director. The Director's task is to:
  - Keep the group 'on track'.
  - Generate the initial questions to get the discussion started.
  - Ensure all students are participating and no one person is dominating the discussion.
  - Keep an eye on the time.
  - Wrap up the group discussion and check with everyone to make sure he/she has covered all of the points raised by the group.
  - Nominate a student to be the reporter, if reporting back is required.
  - Oversee the response to the text if a response is required.
- The first decision the group makes should be about how and when the text will be viewed.
- Organise a time for the groups to next meet to discuss their texts.
- Conduct a whole class reflection session to discuss issues, concerns, and successes of their meeting.



Figure 1.8 Students discussing the narrative structure of an animated feature film.

### ***After Viewers' Circles***

- Provide time for students to respond individually to the text, if required. This may be in a response journal. The response may be written, drawn or a combination using various technologies, e.g. paper based or digital electronic.
- Organise materials for students to produce their group response to the text if required.
- Provide time for students to share their group responses to the text.
- Provide time to reflect on their responses.

### **Ideas for Assessment**

During Viewers' Circles there are opportunities for the teacher to observe the group discussions and interactions. Collecting and analysing students' responses will provide information about their knowledge and understandings of multimodal texts. Student self-evaluations or reflections may give insights into the way groups are working.

#### ***Reflecting on the Effective Use of Viewers' Circles***

- Did I act as facilitator and not director of the discussions?
- Did I introduce the essential processes required for students to fully participate in Viewers' Circles?
- Did I provide time for students to meet and respond to their texts?
- Did I provide constructive feedback when students used the metalanguage?
- Did I allocate sufficient time for students to complete the task?
- Did I provide time for students to reflect on their participation in Viewers' Circles?
- How else could I organise this procedure?

# Applied Viewing

**Definition:** The independent application of previously learnt understandings, conventions, processes and strategies to make meaning from and respond to multimodal texts, using a range of technologies.

## Description

The aim of Applied Viewing is for students to work independently with multimodal texts. Students view a text either self-selected or provided by the teacher and independently demonstrate their ability to make meaning from it.

During Applied Viewing, tasks and responses may take the form of:

- self-selected responses within given parameters
- jointly decided short-term viewing projects
- a teacher-directed viewing task.

Students can work alone or in small groups to engage with multimodal texts. Adequate time needs to be allowed to enable students to work through processes, think deeply and produce considered responses. Conferences may be conducted during Applied Viewing time to monitor individuals or groups.

## Key Features

- Students take responsibility for their own viewing, and apply their knowledge and understandings about the way multimodal texts work, or the processes and strategies they use to make meaning from them.
- The whole class is engaged in viewing related tasks.

## Benefits for Students

Applied Viewing helps students to:

- take responsibility for making meaning from and responding to a multimodal text
- apply knowledge, understandings, processes and strategies in a supportive environment
- select and use appropriate technology, responsibly.



# Suggestions for Using Applied Viewing in the Classroom

## Planning for Applied Viewing

- Ensure that the planned viewing experience provides an opportunity for students to demonstrate their current learning.
- Ensure that all students are able to access high quality copies of the texts, e.g. a laminated series of colour photocopies of advertisements or diagrams, or digital access.
- Decide how responses will be recorded for assessment, e.g. video recording, text annotation, slide show, visual diary, e-portfolio.

## Conducting Applied Viewing Sessions

- Explain the task to the students.
- Encourage students to refer to — and reflect upon — previous learning, e.g. remind students to refer to jointly constructed class charts.
- Support students by prompting, questioning and extending their thinking.
- Provide time for students to reflect on their viewing.

## After Applied Viewing

- Provide opportunities for students to share their responses, and to receive feedback.
- Provide time for students to self-evaluate and reflect.

*Hannah 1960's Protest Movement ppt. 15/5/07*

	1	2	3	4	5
<b>1</b>	Equal	Balance	Clear & Effective Explanation	Cause & Effect explanation to text	Hydroponics
<b>2</b>	Visual/Verbal	Image/Text	Visual/Verbal	Visual/Verbal	Visual/Verbal
<b>3</b>	No questions to guide viewing	Used questions to guide viewing	Located texts suited to purpose - with guidance. <i>perplexed -&gt; per text</i>	Located texts - suited to purpose - independently	Unaware of purpose for viewing.
<b>4</b>	Ignored inclusion/exclusion within viewing text selection.	Recognised inclusion/exclusion within viewing text selection. <i>Justified inclusion</i>	Identified values implicit in texts - with guidance	Identified values implicit in texts - independently.	No explanation of inclusion of text.
<b>5</b>	Included viewing text without discussing	Identified how visual texts advanced protest <i>colour/youth</i>	Identified how visual texts advanced protest <i>good use of font &amp; background</i>	Identified symbolism in texts <i>peace/nuclear</i>	Selected texts with only literal and inferential meanings.
<b>6</b>	Colour choice hampered viewing	Colour choice enhanced viewing	Ignored symbolism	Identified symbolism in texts <i>peace/nuclear</i>	Selected texts with both literal and inferential meanings. <i>M720</i>
<b>7</b>	Minimal spacing error	Minimal spacing error	Some organisation of material	Organised information	Not noticed
<b>8</b>	Minimal punctuation error	Minimal punctuation error	Minimal punctuation error	Minimal punctuation error	Minimal punctuation error
<b>9</b>	Minimal spelling error	Minimal spelling error	Minimal spelling error	Minimal spelling error	Minimal spelling error
<b>10</b>	Minimal grammar error	Minimal grammar error	Minimal grammar error	Minimal grammar error	Minimal grammar error
<b>11</b>	Minimal handwriting error	Minimal handwriting error	Minimal handwriting error	Minimal handwriting error	Minimal handwriting error
<b>12</b>	Minimal layout error	Minimal layout error	Minimal layout error	Minimal layout error	Minimal layout error
<b>13</b>	Minimal content error	Minimal content error	Minimal content error	Minimal content error	Minimal content error
<b>14</b>	Minimal presentation error	Minimal presentation error	Minimal presentation error	Minimal presentation error	Minimal presentation error
<b>15</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>16</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>17</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>18</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>19</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>20</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>21</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>22</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>23</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>24</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>25</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>26</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>27</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>28</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>29</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>30</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>31</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>32</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>33</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>34</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>35</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>36</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>37</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>38</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>39</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>40</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>41</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>42</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>43</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>44</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>45</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>46</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>47</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>48</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>49</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>50</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>51</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>52</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>53</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>54</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>55</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>56</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>57</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>58</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>59</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>60</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>61</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>62</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>63</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>64</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>65</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>66</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>67</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>68</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>69</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>70</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>71</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>72</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>73</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>74</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>75</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>76</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>77</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>78</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>79</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>80</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>81</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>82</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>83</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>84</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>85</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>86</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>87</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>88</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>89</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>90</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>91</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>92</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>93</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>94</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>95</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>96</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>97</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>98</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>99</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error
<b>100</b>	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error	Minimal overall error

*Comments:*  
*Total:*

*Great to see you grapple with these complex images!*

Figure 1.9 A rubric used to assess Applied Viewing of protest images from the 1960s.

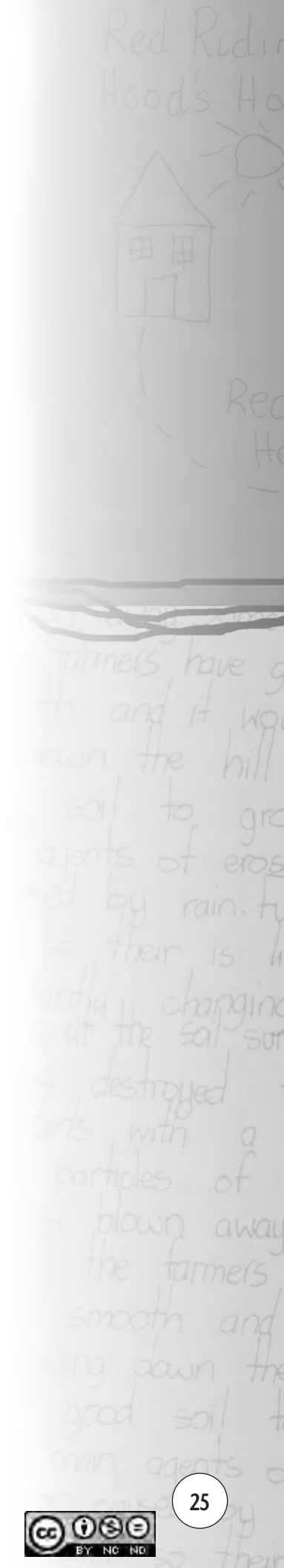


## Ideas for Assessment

Applied Viewing sessions provide an opportunity to observe individual students as they make meaning from multimodal texts. Information can be collected about students' knowledge and understandings of multimodal texts as well as the processes and strategies students use to make meaning from these texts.

### **Reflecting on the Effective Use of the Applied Viewing Procedure**

- Did I provide enough time for students to demonstrate their understanding of the text?
- Did I work with individual students on a needs basis?
- Did I extend the students' learning and understanding by the judicious use of prompts or questions?
- Did I provide students with an opportunity to reflect on their learning at the conclusion of the session?
- How could I record my observations of students applying viewing processes and strategies independently?
- Were students using accurate metalanguage for their purpose?



## SECTION 2

# Comprehending Visual Text

## What Are the Text Forms?

The purpose of any text is to communicate needs wants, ideas, information and feelings. In order to communicate a particular purpose different text types are used. For example, if the purpose is to instruct then a text type will be used that has particular structures and textual features that facilitate the communication of the instructions.

In multimodal texts these structures and features are conveyed via a range of semiotic systems. depending upon the technology used. When consuming or producing multimodal texts the ability to analyse how the semiotic systems are combined to achieve the intended purpose is critical. In addition to this students need to understand the meanings conveyed by each semiotic system.

Figure 1.10 has been developed to aid in the analysis of multimodal texts and how the purposes of multimodal texts are realised through the semiotic systems. Note that the columns identifying the delivery technology and semiotic systems present have not been filled in because this cannot be done until an actual text is being examined. The semiotic systems chosen by the designer of the text will vary not only because of purpose, text type and technology, but also because of audience and context. Therefore there are no fixed formulas for the designer's choice, hence the need for careful analysis. For example, if a designer's purpose is to describe a travel destination, they may select paper technology because it is the best delivery system for this particular audience (prospective travellers) and context (travel agency). Using the structure and textual feature of this text type, they may draw upon the Linguistic and Visual semiotic systems to convey most of the description and when organising the layout of the text they may draw upon knowledge of the Spatial Semiotic System.

It has always been important for teachers to expose students to a wide range of visual texts. Most students will already have experience and some expertise in engaging with visual texts.

## Comprehending Visual Text

Primary Purpose of Text Design	Example Text Type	Delivery Technology (DE, P or L)*	Semiotic Systems used to Convey Meaning (L,V,A,G,S)#
To describe	Flow chart		
	Graphics on a package		
	TV travel program		
	Web page menu		
To explain	Labelled diagram		
	Nature documentary		
	Animated diagram		
To entertain	Comic strip		
	Narrative picture book		
	Feature film		
	TV drama		
	Video game		
To inquire	TV interview		
	Online survey		
	Job interview		
To instruct	Furniture assembly manual		
	Craft diagram		
	Appliance operation video		
To persuade	Flyer Billboard		
	Movie trailer		
	Political party website		
To recount	Sports photo		
	Visual diary		
	History documentary		
	Video journal		
To socialise	Digital photo		
	Mobile phone video		
	Blog entry		

Figure 1.10 Realising the purpose of multimodal texts through the Semiotic Systems.

\* DE = Digital electronic, P = Paper, L = Live

# L = Linguistic, V = Visual, A = Audio, G = Gestural, S = Spatial

## Use of Texts

Outside school, students engage with TV shows, DVDs, websites and video games, as well as traditional print texts such as narrative picture books, information texts and advertisements.

It is important that students learn how to read images closely if they are to make use of the variety of visual text forms they will encounter at school and at work. Teachers have a crucial role to play in systematically developing the skills required to do this. Teachers can build students' knowledge about the conventions used to create meaning in different texts by deconstructing and explaining the features of a broad range of visual text types.

As the twenty-first century progresses, the diversity of text forms increases. Consider the variety of platforms used to teach Science: text books, DVDs, magazines, personal computers, interactive white boards. The visual texts presented to students through these platforms each have their own set of forms (print, diagrams, photographs, websites, documentaries) and modes (slide shows, live demonstrations, video recordings). Features or structures from a variety of text forms may be combined to create a hybrid text. The hybrid text in Figure 1.11 combines narrative text, scientific text, drawings and labelled diagrams.

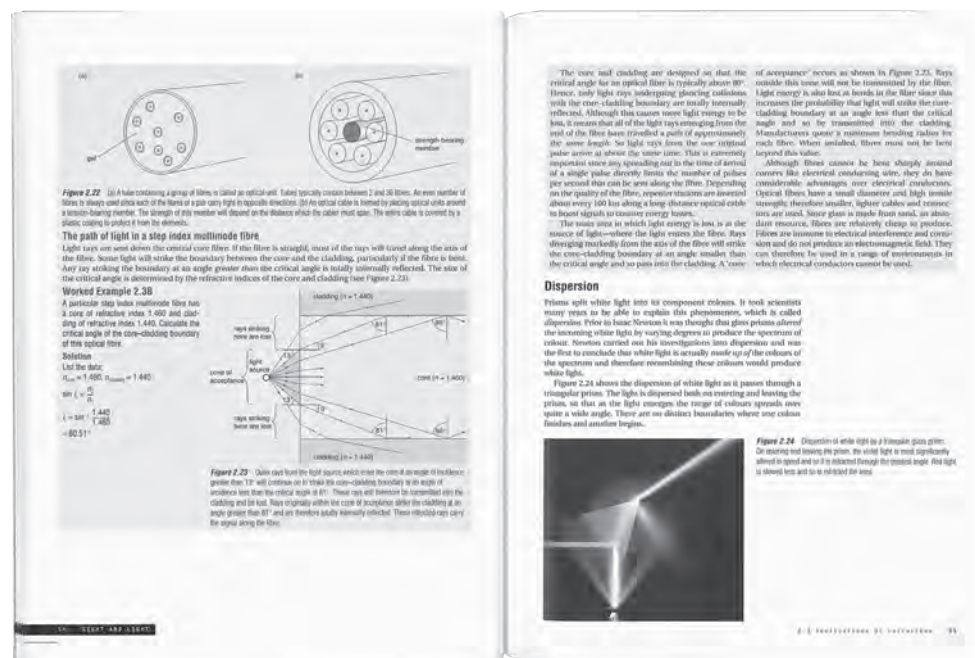


Figure 1.11 A hybrid text

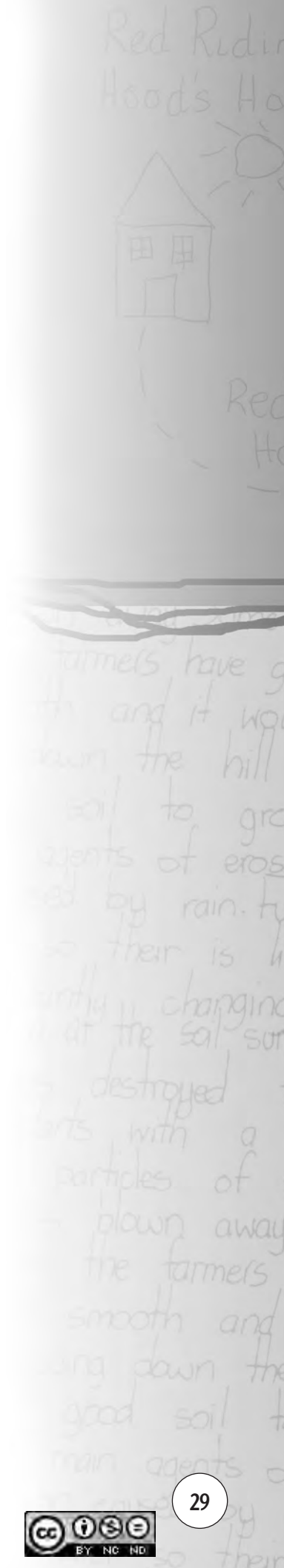
To gain meaning from such hybrid texts, students need to draw on a variety of knowledge bases and flexibly apply a number of viewing strategies. Anstey and Bull (2004) warn that texts will become increasingly hybrid. This places great demands on teachers and students to master an ever-increasing array of text forms, serving a variety of purposes. For example, the purpose of the hybrid text in Figure 1.11 is to explain how light travels. It uses a photo to show the dispersal of light via a triangular prism, diagrams to explain light paths, and print to provide narrative detail. In this case, the teacher might explain that diagrams offer a perspective on the subject matter, as they allow the viewer to see light rays not normally seen. The teacher could also point out that the diagrams provide more information about the way light rays travel than the photo. In this instance, the images combine to explain. To understand and use the text, students must recognise the features and functions of each image.

## Teaching Visual Texts

In order to support students as they comprehend and interact with visual texts, it is important to develop a vocabulary for talking about these texts. This vocabulary, or *metalanguage*, draws on media terminology and the visual arts. Further detail about specific terminology can be found in Chapter Three 'Conventions' and in *Viewing Map of Development*. The terminology used for examining the text samples on the following pages is for *multimodal* images.

## Analysing Visual Texts

The remainder of this section offers examples of multimodal texts, organised by social purpose. Each text is followed by a list of guiding questions which forms the basis of a detailed analysis of the particular sample. The text samples are representative of the range of visual texts likely to be available in schools. The analysis techniques used can be adapted for any visual text and some suggestions are included.





## Use of Texts

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Since only four social purposes are illustrated in this section the following generic questions that address all the semiotic systems can be used to analyse multimodal texts for any social purpose. These questions could be offered as an alternative or an addition to the questions which appear for the four analysed social purposes.

1. What is the purpose of this text? Are there particular structures and features of the text that indicate this and if so what are they?
2. What delivery technology is used? Is this the most appropriate for the audience and context? Justify your answer.
3. What semiotic systems are present? How appropriate is the choice of semiotic systems? Justify your answer. Is there another combination that would be effective and, if so, describe it?
4. What types of information are conveyed by each semiotic system?
5. In what way does the information conveyed by each semiotic system complement, reinforce or contradict another semiotic system? How does this influence the meaning of the text and the achievement of its purpose?
6. Is a particular semiotic system dominant? If so, how does it dominate and what is the effect of its dominance?
7. Identify the particular codes and conventions of the semiotic systems that have been employed in the text. Explain how each of these codes conveys meaning in the text.
8. Consider the overall effect of the combination of these codes and conventions and semiotic systems. Do they emphasise particular information or meanings and does this influence the overall meaning of the text?

Texts analysed in this section are grouped according to the following social purposes:

- **Social Purpose: to Explain**
- **Social Purpose: to Entertain**
- **Social Purpose: to Instruct**
- **Social Purpose: to Persuade**

## Social Purpose: to Explain

Visual texts used to explain are normally organised from the general to the specific. Some prior knowledge of the subject matter (or field) is needed to locate and understand the information in these visual texts. There is usually an attempt to establish the credentials of the text producer.

Explanatory texts usually provide the viewer with answers to questions such as 'what', 'where', 'who', 'when', 'why' and 'so what'. They use structures such as cause-and-effect, problem-solution and comparison-contrast. Various visual devices help viewers understand a topic; these devices may form part of the whole text or be a linked adjunct, e.g. **specific and generic examples, labels, definitions, referencing, highlighting.**

Visual texts used to explain are often whole texts in their own right, e.g. **travel websites, brochures, non-fiction picture books.** They can also be components of other texts, e.g. **photos in a recipe book, web menus and textbook diagrams.**

All texts that explain share common 'representational' features, as they all explain what the text is about. But the layout and appearance (compositional features) and the way a viewer is connected to the text (interactional features) differ for multimodal texts.

Textbooks and reference books that students are expected to extract meaning from contain a wide variety of visual images, including maps, timelines, life cycles, flow charts, periodic tables, graphs, classification charts, photos, drawings and diagrams. Students may also be required to make meaning from everyday texts, such as package graphics, street directories, news articles and sports photos. The primary purpose of these texts is to describe or explain concepts, events, processes and objects. Many of the activities for the Social Purpose To Explain are adaptable for other Social Purposes such as To Describe, To Inquire and To Recount.

As students progress through school, they encounter visual images that employ increasing levels of abstraction. This requires explicit teaching and considerable support.

## Use of Texts

The following section details some important teaching points suitable for shared and interactive viewing. (Explanations adapted from Unsworth, 2001)

- Taxonomies.
- Abstract images.
- Timelines.
- Analytical images.
- Layout tips.

## Taxonomies

Taxonomies are simply a way of classifying information. Visual texts that seek to explain or describe often use diagrams and pictures to classify objects and ideas (called *the participants*). Sometimes this classification is obvious, as in the case of structured overviews, tree diagrams and graphs where the classes are labelled. Such images represent an abstract idea, e.g. the factors of a number, as shown in Figure 1.12.

Adapt for the  
Social Purpose to  
Describe

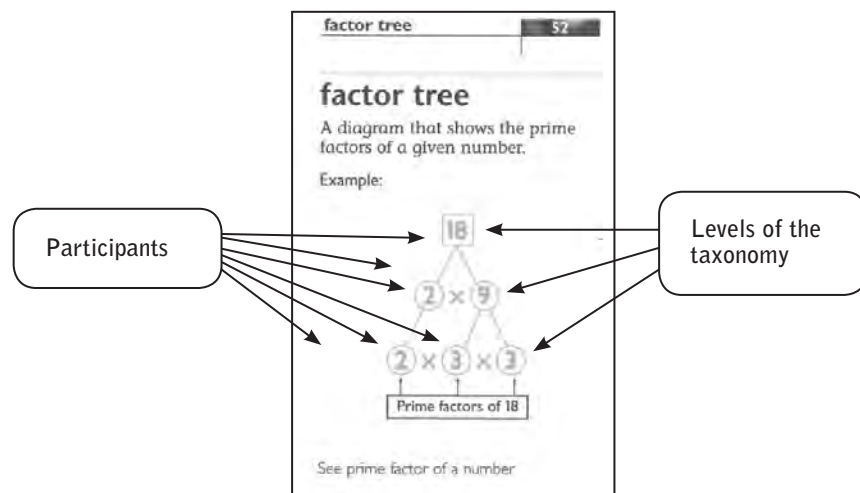


Figure 1.12 This tree diagram shows the factors of 18.

Symbols show objects and ideas at several levels. Such taxonomies assume a level of understanding about the subject matter. In Figure



Figure 1.13 Photographs can replace symbols as a scaffold between realistic and abstract diagrams

1.12, it's assumed that students understand the concepts of multiplication and factorisation. Teachers can support students by pointing out that the symbols classify the combinations of factors that can be multiplied together to make 18. Students could group and photograph arrays of 18 objects in a similar arrangement to the abstract diagram, as shown in Figure 1.13.

### Abstract Images

Another way of supporting students to comprehend visual images is by gradually introducing subject-specific symbols that represent ideas. The degree of naturalness or abstraction in an image is referred to as *modality*. This is an important concept for those symbols that do not look like the object they represent, e.g. the symbols in an electrical circuit diagram. Teachers can scaffold students' learning by connecting objects with symbols, e.g. labelling the objects connected by lines to the symbols on a circuit diagram, as shown in Figure 1.14.



Figure 1.14 Transitional Images Connect Symbols with Real Objects

The universality of such coding could be demonstrated by investigating electronic equipment handbooks: words are translated into many different languages, but symbolic diagrams are not. When students encounter symbols that do not look like the objects they represent, such demonstrations and discussions will help them to become competent in comprehending abstract images.

### Timelines

Timelines in textbooks are commonly used to classify events. These classifying diagrams are often shown as horizontal or vertical lines, but they can also take the form of diagonal lines, block diagrams, curves or even spirals. See Figures 1.15–1.17 (these timelines are reproduced on the *First Steps Viewing CD*). Teachers must ensure students understand that these diagrams show the order of events, rather than being linear representations of time.

Adapt for the Social Purpose to Recount

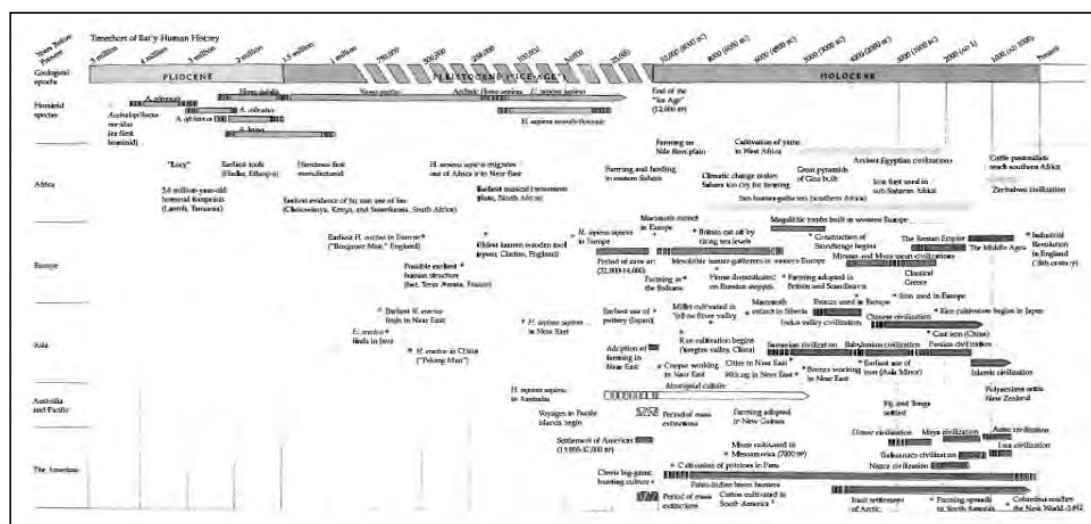


Figure 1.15 Timelines that show accurate time scales can be complex



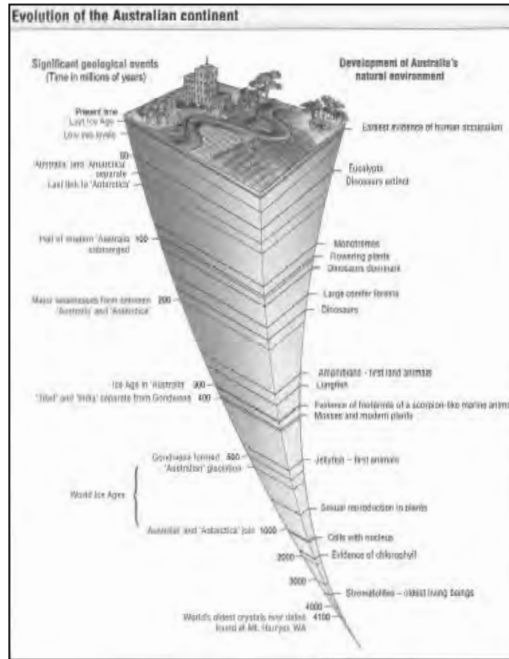


Figure 1.16 The intervals on a timeline might not be to scale

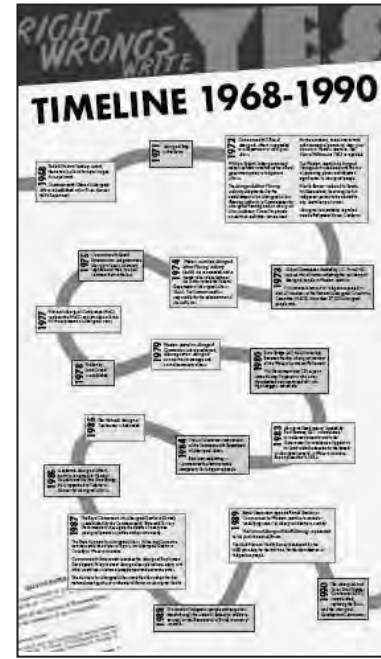


Figure 1.17 A curved timeline

To help students understand and use timelines effectively, draw their attention to the intervals between events, e.g. It took seven days for the chick to hatch, but only 12 hours for it to stand up, so are the spaces between the events the same? Do they look the same on the time line? With the class, compare several timelines that deal with the same subject field, e.g. Let's look at these two timelines of plant growth. We can match up every stage, but the spaces in between are different. Which one is more accurate? Sometimes accurate intervals are central to learning, e.g. recording findings in chemistry experiments. There are situations where it is impossible (or unnecessary) to accurately plot time intervals as well as events, e.g. the history of publishing from printing press to desktop publishing. Students need to understand the difference between these two types of timeline, and teachers can help them to understand how the structure and features of a timeline affects its meaning.

### Analytical Images

Analytical images are images that show a whole object or idea, including some or all of its parts. Help students to understand these images by highlighting the way an image shows the relationship of the parts to the whole, as shown in Figure 1.18. One common device is showing a single part in magnified detail. It is important to discuss the scale and location of this magnified part with students. The convention of circling a magnified section will help students realise that it is magnified.

Adapt for the Social Purpose to Describe





Figure 1.18 A section shown in magnified detail

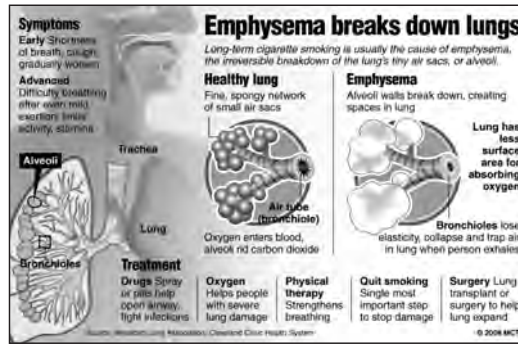


Figure 1.19 Enlargements show detail without disrupting the scale

**Layout Tips**

Understanding the layout conventions of a particular text form can help viewers establish the best reading path for making sense of the text. For example, it is common for text books to divide information vertically. If students know that the left-hand side of a double-page spread usually contains the *given* (information already known) and right-hand side contains new material (as shown in Figure 1.20), they will help be able to direct their attention to the part of the text they need most.

There are several other layout features that help viewers navigate through visual texts. Designers often divide the text into sections, commonly Centre and Margin, or Real and Ideal. Headings break up print and can capture the main idea of sections in an information text. This helps to direct the viewer's reading path so that they can find the part of a text that contains specific information. Charts, graphs and diagrams serve to visually summarise or exemplify the text. Students need to know how to look for and use these layout conventions to effectively read information texts.

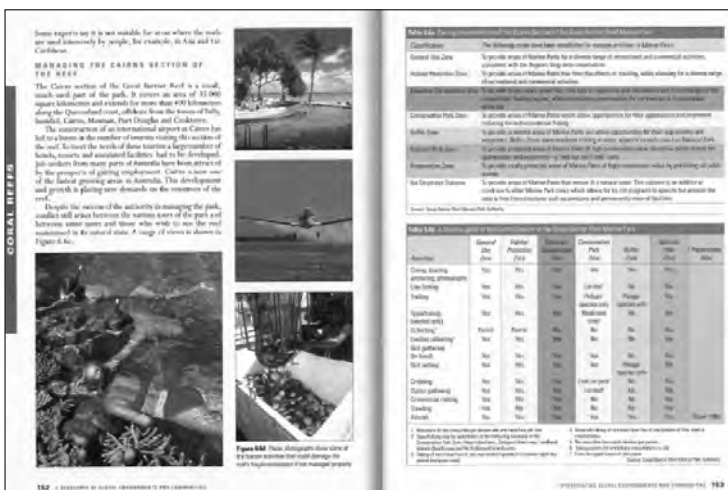


Figure 1.20 The left-hand page reminds viewers what they know; the right-hand page introduces new information

## Multimodal Text Sample: Travel Brochure

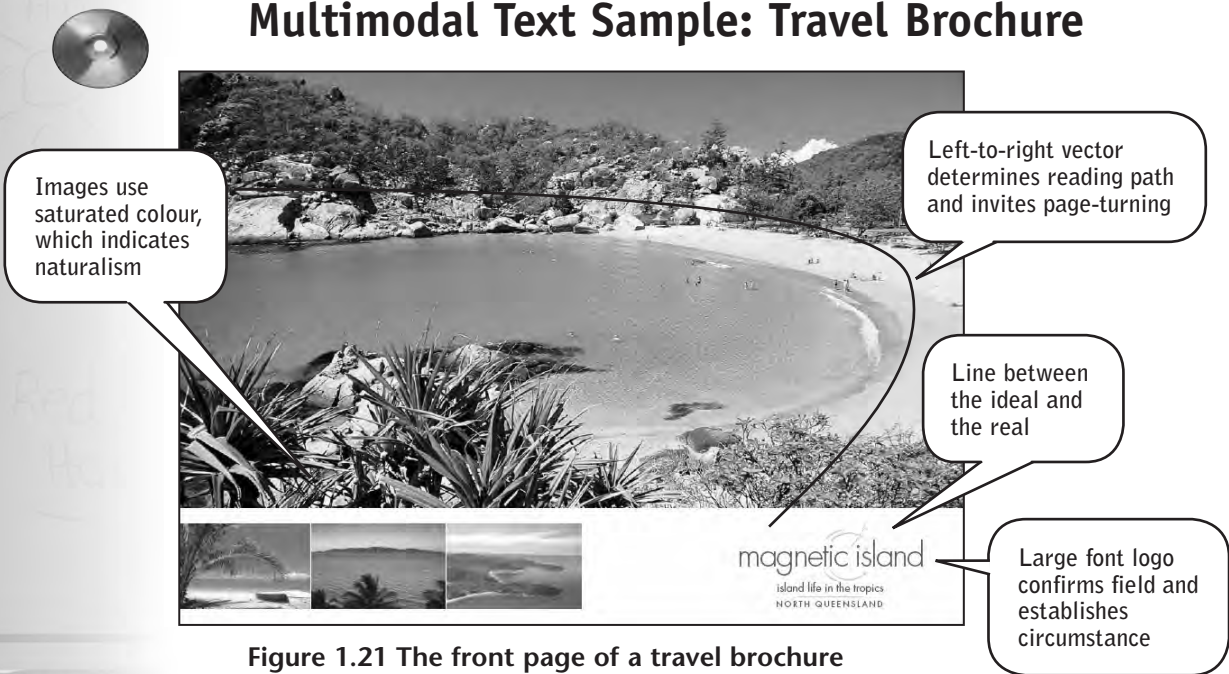


Figure 1.21 The front page of a travel brochure

Brochures produced by the travel industry are usually available from tourist bureaus, travel agents and on-line from travel websites. Travel brochures for local, interstate or overseas travel (which represent tours, accommodation, flights or places of interest), are all useful. These brochures are ideal visual texts to use in classrooms because of the high quality of the images and the ready availability of multiple copies. Teachers can use collections of travel brochures for the following three activities.

### **Modelling**

#### *An Example of Analysing a Multimodal Text Used to Explain: Travel Brochure*

- The cover establishes the general subject matter (or field) as a description of the tourist destination of Magnetic Island. It is a brochure intended to provide information to potential tourists.
- Anonymous people (participants) are swimming in the water or lying on the beach. There are relatively few of them and they are shown in the distance, dwarfed by the size of the beach; the landscape itself becomes the main actor and circumstance, providing a haven for people to relax. This is a transactional image.
- The strong line (or vector) created by the curve of the beach draws the viewer's attention to the print information, and invites the viewer to turn the page.
- Information inside the brochure is classified under headings. The headings describe the attractions of the island hierarchically, with

the most important information first. Descriptive photos, maps and short passages of print supply the detail under each heading.

- The main actor on the cover is the beach. The angle places the point of view above and slightly removed from the participant; this makes the gaze an offer rather than a demand. As the people on the beach are minimised, the viewer is positioned outside the image, looking in. This is emphasised by the strong framing of the main image, suggesting the viewer has a privileged window into the scene.
- The use of saturated colour photos together with strong, bright lighting emphasises the realism (or naturalness) of the image.
- The cover image displays a clear line between the 'ideal' and the 'real'. The 'ideal' is at the top of the picture, showing the beach and people relaxing. The 'real' is at the bottom, with the title and the producer of the text. The most prominent image (or salience) is achieved by the beach landscape of Magnetic Island; it is presented as the place for a select few people to enjoy themselves in the sun.

**Questions to Ask of a Multimodal Text Used to Explain:  
Travel Brochure**

<ul style="list-style-type: none"> <li>• What is the biggest or most obvious image in the text? (The salient image.)</li> <li>• Who would use this text? Why has it been produced?</li> </ul>
<b>What information does the text present?</b>
<ul style="list-style-type: none"> <li>• Is the text about an idea or concept? Or both?</li> <li>• Who (or what) are the participants in the image? Are they people, objects or ideas?</li> <li>• Do the strong lines (or vectors) suggest that the participants are doing something?</li> <li>• What is the setting?</li> <li>• How is the reading path defined? Is there one reading path, or several?</li> <li>• How does the text organise information? (By classification, by part-whole relationship or symbolically?)</li> </ul>
<b>How is the viewer connected to the text?</b>
<ul style="list-style-type: none"> <li>• What is the angle of the main item in the image? Is it on the same plane as the viewer, suggesting involvement? Or is it on an oblique angle, suggesting detachment?</li> <li>• Do the people, creatures or objects (the actors) demand your attention? Or are you free to look around? (To offer)</li> <li>• Are the images real or abstract? Do the colours suggest a 'natural' image? (saturated)</li> </ul>
<b>How does the text layout affect the meaning?</b>
<ul style="list-style-type: none"> <li>• Is there an obvious line between the promise (the ideal) and the detail (the real)?</li> <li>• Which page has more information? The left-hand page, or the right-hand page?</li> <li>• What is the biggest or most obvious image in the text? (the salient image)</li> </ul> <p>(Based on Callow, 1999, and Unsworth, 2001)</p>

Sample questions similar to those in this section are provided on the *First Steps Viewing CD*. Teachers can use them to tailor sets of questions for individual texts and specific groups of students.





## Guiding

### Travel Brochure Action

Use travel brochures to analyse the Social Purposes of to Describe, to Instruct, to Inquire, and to Persuade

Provide students with a variety of travel brochures. Ask them to look for images that represent human activity. Invite students to sort the collection into photograph images and drawn images. Ask: What kinds of activities are people doing in the photos? Are the drawings more appealing than the photographs? Why? Why not? Ask students to further sort the photos by gaze. Ask: Is there anyone looking directly at the viewer? (*A demand*) Is someone in the photo looking at another person or object? (*An offer*) What effect does this have on where you look? Explain that this is one of the devices used by text designers to get attention, by directing the reading path, which is the direction the viewer's eyes take through an image.

Provide marker pens. Ask students to draw a line between the person in the image who is looking and the object or person they are looking at. Explain that this device is called an *offer*, and it draws attention to something important in the photo.

Ask students to find a photo in which people are doing something, e.g. playing tennis, swimming or skiing. Demonstrate to students that the lines made by the limbs show action. They are called vectors. Trace over one of these lines with a marker pen, e.g. the bent knees and forward tilt of a skier, or the curved arms and kicking legs of a swimmer. Invite students to find the action lines (or *vectors*) in their own photos.

Finish the activity by explaining that vectors are actual lines in an image while a *gaze* creates an invisible line. Both of these devices are used to direct the viewer's attention to the important parts of an image.

### What Colour Is Your Travel Brochure?

Travel brochures often use strongly coloured images. Photos use the strongest hue of a colour, e.g. lush green tropical foliage, a turquoise blue lagoon, a vivid orange sunset. The intention is to make the photograph appear naturalistic. The strength of the hue is known as *saturation*. Naturalistic representations in travel brochures use highly saturated colour, whereas abstract diagrams, such as the tariff table, use pastel shades (*low saturation*). Show students how to distinguish between them.

Provide students with access to electronic versions of highly saturated travel pictures. Ask students to change the colour to greyscale, washout or black and white, and notice how the meaning

of the image changes. Ask: What is the difference between the washout and the automatic colour? What effect does this have? Is it still as appealing? Why? Why not? Where there is no access to computers, ask students to make a line drawing on tracing paper placed over a photo. Ask them to shade the tracing in pastel colours. Discuss the effect on the meaning of the photo.

### **Framing**

The way an image is framed governs how much or how little of it is seen. Show students a cropped photograph, then show them the original, full-sized image. Discuss the way framing can position a viewer, e.g. a travel photo of calm blue water, framed by palm fronds, suggests that the viewer is on the beach with the photographer. Explain that framing is closely linked to shot type, as it determines how much is seen (or the social distance between the viewer and the image). Using the travel brochure collection, ask students to find one example each of a close-up shot, a medium shot and a long shot.

Ask: How much can you see? Are you a part of the world of this image, or are you outside, looking in? How is the image framed? Are several images in a brochure linked together by similar framing? Does this affect your reading path? How are the ideas of these images connected?

Explain that the angle from which a photo is taken puts the viewer in a particular position; it is a device used to make us feel powerful and mighty, small and insignificant, or equal. Display travel brochure photos taken from a high position, a low position and a position level with the viewer. Ask: How powerful does each photo make you feel? Discuss how designers often use angle to emphasise the majesty of a landscape or the height of a building. Finally, ask students to judge how effectively the photos in a given travel brochure use angles, framing and shot types to explain and describe the features of a location.

### **Are You In or Out?**

This activity is ideal if it coincides with annual school photographs. Create a gallery of students' photographs using these posed, formal, head and shoulder shots. Use a digital camera to take a series of action photographs of students playing or participating in sports on the oval. (Older children could take turns carrying out this photo-journalism task.) Ensure that each student appears in at least one image.





Figure 1.22 A formal photo

Ask students to find themselves in the images (these could be printed black and white or digital on-screen images). Ask: Which image shows movement? How can you tell? (Focus on the *vectors* created by limbs and body angles in action shots). Explain that movement can be represented even in still images by action lines (or *vectors*), but that it can also be shown by blurring. Ask students to find examples of action lines and blurring from the action photo collection.

Now invite students to consider the formal photograph collection. Ask them to notice where the subject's eyes are looking. (Usually this will be direct to camera). Explain that where people in photographs are looking is called the *gaze*: this is important, because it can help viewers to understand the meaning of images.

Ask students to see if their *gaze* is the same or different in their own formal and action photographs. It is usual in action photos for the gaze to be directed at another object or person in the image, e.g. in Figure 1.23, the boy's eyes are firmly fixed on the ball that marks his spot. Explain that this type of gaze is known as an *offer*. Point out that the gaze makes us look at a particular place in the image. In the case of the formal photo, as shown in Figure 1.22, the *demand* makes viewers look at the face of the subject. In the action photo, the *offer* tends to make viewers look at an object.



Figure 1.23 An action photo

Explain that the invisible line of the *offer* in action photos, works together with the vectors to show action. Finally, invite students to look at sports photos from a newspaper or website to identify the way vectors and gaze create movement in a still image.

### Making Viewfinders



Viewfinders help to support students as they learn about framing. Following a shared reading of a big book such as *Brown Bear, Brown Bear* (Martin, 1983), make viewfinders using cardboard, split pins and the proforma 'Viewfinder' from the *First Steps Viewing CD*. Use the viewfinders with students to describe what can be seen through the 'lens', e.g. 'Miss Mack, Miss Mack, what can you see?' 'I see Oscar looking at me.'

### Where Is the Camera?

Take a series of photos in the schoolground (or some other familiar area), e.g. photos of the quadrangle taken from several different sides, from a corner and from a ladder. First ask students to identify the probable location of the camera. Then take them out to the quadrangle to match the picture with the real view. Ask students to stand where they think the camera was when the photo was taken. Use students' viewfinders to establish a possible point of view. Use a digital camera to photograph the possible point of view for later comparison. Record the camera locations on chart paper as students discover them.

### Stretching Out the Timeline

Collect a variety of timelines, e.g. texts about the geological history of the Earth. Paste the timelines onto the same sheet of chart paper. Locate the time periods by name on both timelines, e.g. Jurassic, Triassic, etc. Draw a line connecting the labels on each timeline to show that both timelines represent the same people, objects or ideas. Ask students to calculate the intervals of time between the periods. Ask questions that involve students in comparing the intervals of both timelines, e.g. Which timeline is more accurate? Why is that? What was the image designer trying to show? Does the timeline fulfil the aim of the image designer?

Adapt for the Social Purpose to Recount

### Multimodal Text Sample: DVD



Figure 1.24 Cover of the DVD Planet Earth (2006)

## Questions to Ask of a Multimodal Text Used to Explain: DVD Documentary Planet Earth

- What is the purpose of this text?
- What is the text type? (e.g. TV show, documentary, film)

### What information does the text present?

- Is there a narrative? Is the text about an idea or concept, or both?
- Do you need to be able to hear the information? Or can you watch it with the sound off?
- Where do the vectors take your gaze?
- Who (or what) are the participants in the image?
- What are the participants doing?
- How does the text organise information?
- How is the relationship between participants shown?
- What types of images are used?

### How is the viewer connected to the text?

- Is there a demand in the gaze of the participants? Or are you free to look around?
- Are the shots wide and panoramic? Or are they close-up and cropped?
- Do the angles suggest that you are a part of the world of this image?
- Does the text use realistic or abstract images? Is the colour saturated? (Natural looking)

### How does the text layout affect the meaning?

- What is the biggest or most obvious image in the text? (The salient image)
  - How are the images in the text framed?
  - Is this image public or private?
- (Based on Callow, 1999, and Unsworth, 2001)

## Modelling

### An Example of Analysing a Multimodal Text Used to Explain: DVD

- Select a DVD of a suitable documentary and analyse the purpose of the series. Episode one provides an overview and establishes the series' themes. The series sub-title hints at the purpose of the series and the audience, through images gained using technologically sophisticated equipment.
- The title and opening images establish the general field and the title of this particular episode.
- The audio voiceover establishes the category of this episode. Images create a visual preview of the episode.
- The setting (or circumstance) is established by panoramic shots and is reinforced by the narration.
- The narration maintains audience involvement and continues to direct the reading path by drawing the viewer's attention to details of the images.
- The lighting contrasts with filtered light, reinforcing the setting. The saturated colour images emphasise the realism (or 'naturalness') of the image.
- If the audio of this DVD was turned off, it may diminish the explanation. The narrator's credentials and use of specific

terminology lend the subject academic rigour. The narrative style of the script and the narrator's obvious fascination with the subject support the viewer, helping them to understand complex ideas.

- Each episode follows the same format, further supporting the viewer to understand the complex information it represents.
- The combination of strong vectorality, realistic images, close-up detail, lighting effects and a clever narrative script, lends salience to the documentary series title. Explore the DVD cover as per the example in Figure 1.24.

## Guiding

### *The Voice of Authority*

Sound, setting and action are all features of documentaries. One way to investigate the way these elements contribute to meaning is by playing a clip of a documentary without the pictures; ask students to listen to the audio and predict what the pictures show. Next, play another clip of the same documentary with pictures but no audio. Ask: Where do you look? How do you know what is happening? Discuss which activity was the most difficult, and why.

Explain that the voiceover narration provides a continuous link through many different images, leading your eyes to the important elements in the pictures. Ask: Would the information in the documentary be the same if it were narrated by a ten-year-old boy? How trustworthy would you find the documentary? Discuss the importance of the narrator's credentials.

Finally, investigate the way volume, pitch and intonation contribute to meaning by contrasting the audio of a modern documentary with a clip from the 1970s. Have students consider the way that each audio track positions them as viewers. Ask: What has changed in documentary narration? What has stayed the same?

### *Windows to the World*

Nature documentaries represent the natural world in a particular way. Ask students to watch part of the documentary *Planet Earth* and find the location in an atlas. Ask: If you went to the location, what would you see? Would it be the same or different? Visit the location using Google Earth™ to see how accessible the terrain is. Ask: Are documentaries better than the real thing? Explain how the film-making techniques of documentaries (such as time-lapse photography, infra-red photography, zoom close-ups and aerial shots) enable us to see events that it may not be possible to witness in real life.



### Frame Up



Use students' viewfinders (made from the 'Viewfinder' proforma on the *First Steps Viewing CD*) to demonstrate the framing of images. Ask students to decide how their classroom should be depicted in the school newsletter, e.g. If we want to show that we have been learning about birds, what needs to be in the shot? What should not be included? Room 5 wrote some great poems about the environment. How could we show their poems using only one photo?

### Scaling the Solar System

It is easier for students to understand diagrams if they comprehend the limitations faced by text designers. The relative dimensions of planets in the solar system are represented in various ways in picture books and documentaries. Gather information about the distances between planets, or about the relative size of planets. Record the data in a table, then ask students how it should be represented. Use the school oval to model the relative positions of the planets. Discuss ways to show the scale accurately, e.g. to show Earth, Neptune and Pluto, we would need an oval stretching to the ocean. Explain that this is the problem that text designers confront when they are trying to represent the solar system. Designers solve the problem by using diagrams showing the planets in order but not drawn to scale; this is why we have topologically accurate diagrams.

## Multimodal Text Sample: Travel Website

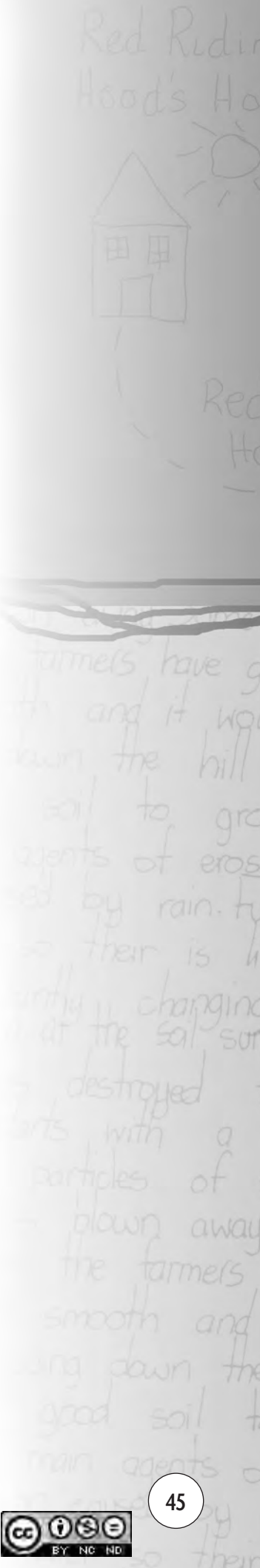


The screenshot shows a web browser window displaying the 'VeryGC' website. The page title is 'Places To Discover'. The browser's address bar shows 'http://www.verygc.com/places\_to\_discover/'. The website features a navigation menu at the top with links like 'Travel Trade' and 'GETM'. A large image of a couple on a beach is the main visual. Below it is a map of the Gold Coast region with callouts for 'Map to describe location'. A pull-down menu is visible with the text 'Select a Place in the Gold Coast to Discover:' and options for 'Precincts' and 'Beaches'. Callouts with lines pointing to various elements include: 'Reading path' pointing to the main heading, 'Menu for navigation' pointing to the top navigation bar, 'Stylised drawing to connect pathway' pointing to the beach image, and 'Interactive pull-down lists for specific information' pointing to the dropdown menu. A 'Current location in the website' callout points to the breadcrumb trail 'Home > Places To Discover'.

Figure 1.25 Screen grab from a travel website



**Questions to Ask of a Multimodal Text Used to Explain:  
Travel Website**



Who would use this text? What is the purpose of this text?
<b>What information does the text present?</b>
<ul style="list-style-type: none"> <li>• Where do the vectors take your eye on the front page? Where do they take your eye after that?</li> <li>• Is the reading path top to bottom and left to right? Is there one path? Or are there many paths?</li> <li>• Is the text about an idea or concept, or both?</li> <li>• Are the participants organised by category? By part-whole relationship? Or symbolically?</li> </ul>
<b>How is the viewer connected to the text?</b>
<ul style="list-style-type: none"> <li>• How do you know where to look first?</li> <li>• Are there people or creatures that demand your attention?</li> <li>• What is the nature of their gaze?</li> <li>• Are the participants interacting?</li> <li>• What types of images are used? Are they realistic or abstract?</li> <li>• How is colour used?</li> </ul>
<b>How does the text layout affect the meaning?</b>
<ul style="list-style-type: none"> <li>• Is there an obvious line between the promise (ideal) and the detail (real)?</li> <li>• Does the framing include viewers? Or does it exclude viewers?</li> <li>• What is the most prominent image? (Salient image)</li> </ul> <p>(Based on Callow, 1999, and Unsworth, 2001)</p>

**Modelling**

**An Example of Analysing a Multimodal Image Used to Explain:  
Travel Website**

- The website Very Gold Coast depicted in Figure 1.25 provides would-be tourists with information organised into a multi-level taxonomy about a geographic area of Queensland. The home page establishes the general field with large title banners and a representative drawing. A word menu of hyperlinks classifies the participants of this field under headings such as 'Things to See and Do', 'Places to Discover', 'Events' and 'Accommodation'. Several drawn images provide an alternative reading path via a pictorial menu that is classified in the same way. The image in Figure 1.25 is provided on the *First Steps Viewing CD*.
- A logo is placed towards the top of each hyperlinked page, identifying the text producer's interests.
- Each hyperlinked page features a drawn image that matches the pictorial menu on the home page. Interactive pull-down menus enable access to the next level of detail. Finally, a map locates the circumstance of the text in a geographical area of Queensland. It provides further hyperlinks to the smallest level of detail offered on the website.

- The main image on the page is a stylised drawing of two people at a beach. Their intense, open gaze, and their proximity to each other, suggest a close relationship between the two actors. Relaxation is implied by the actors' body language, clothing and the pastel colours.
- The image is more abstract than real, suggesting an idea rather than a specific product, which has the effect of including a wider audience even though the figures are both young.
- The overall layout of the website provides viewers with a variety of reading paths through the site. Individual hyperlinked pages tend to utilise the right-hand side for new information and the left-hand side for the given.
- Like the still image text shown in Figure 1.25, there is an obvious line between the ideal (the simplified stylised drawing) and the real (the menu leading to the smallest detail).
- The salient image suggests an idealistic holiday destination.

## Guiding Navigation

Label a print version of a travel webpage (such as the webpage in Figure 1.25) with terms such as **banner**, **hyperlink**, **pull-down menu**, **field**, **cursor** and **rollover**. Explain that the reading path viewers take through a website is determined by the way they use these navigational devices. Emphasise that viewers must actively navigate by making choices, to find accurate and useful information in any travel website.

Ask students to explore the travel webpage used in Figure 1.25; to limit students' choices, save the page to be used offline. Ask students to list the options available on the page. Provide several scenarios, e.g. **What is the weather like in this place? What does the inside of the hotel room look like?** Ask students to identify which section of the webpage will provide an answer to each scenario.

Finally, provide students with a print version of another travel webpage and ask them to identify the navigational devices shown. Encourage students to make connections between the original webpage and the new one to develop their understanding of the generic features of travel websites.

## **Train Network Maps and Street Directories**

Students will need time to explore, compare, discuss and reflect on the accuracy of scale and position in diagrams. One way of highlighting this concept follows.

- Provide a map showing a train network that names stations, as well as a street directory that shows the same geographical area. Ask: Why does the train diagram fit on one A4 sheet, while the same information requires four pages of a street directory?
- Compare the network maps of two or three train lines side by side. Ask students to count the number of stations, and compare the length of each diagram. Ask: Why are the maps the same length when they show different numbers of stations? Is the distance between the stations the same? How can we check this information?

**Adapt for the  
Social Purpose to  
Instruct**

## **Travel Planner**

Most travel websites (including public transport sites) contain journey planners, which are usually databases. Teachers can support students to use these interactive elements in the following way:

- Select a travel planner that suits your students' level of development and become familiar with using it yourself.
- Demonstrate how the planner is used during a whole-class modelled viewing session.
- Draw students' attention to conventions such as pull-down menus or selection lists, abbreviations used for dates and places, and the difference between 'optional' and 'required' fields on the travel planner.
- Complete the first part of a planner enquiry and ask students to talk you through the remaining sections. Then invite students to use your example on the website. Ask them to try changing one field at a time, e.g. change the date field, change the time field.
- Discuss the effects of these changes.
- Once students are confident in their ability to use the travel planner, ask them to create a travel plan based on their own use of the planner.

## **From Realistic to Abstract Diagrams**

Learning to interpret abstract images places great demands on the viewer, e.g. interpreting the weather page in a newspaper. Scaffold this transition for students by making explicit the links between the photographic images and their formal representation as symbols. This activity works best in spring or autumn, after the class has recorded the local weather conditions for at least a week.

## Use of Texts

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- Provide photos that show different types of weather, e.g. rain clouds, rain, wind, thunderstorms, cyclones, cloudless blue skies, cracked parched earth and white clouds.
- Use an outline map of the state or area, similar to the map shown in a daily newspaper. The map should show major towns only.
- Create a short paragraph about the weather in each town on the map, e.g. The temperature in the town today was a hot 41°C with light winds from the north-west. The weather in the outer suburbs today was a humid 35°C. (Alternatively, use a recording of the weather report from the local radio station.)
- Ask students to match a picture to each town on the outline map to summarise the weather around the state. Invite students to justify their choices. A volunteer can then paste the photo and the paragraph onto the map.
- Introduce the weather map from a daily newspaper. Emphasise that the map also provides a summary of the weather in the state.
- Invite students to compare the class weather summary and the newspaper weather map. Point out the symbols used to summarise the weather conditions in each area. Invite students to suggest which photos might have the same meaning as one of the symbols. Ask: Is there more information on the picture diagram or the symbolic diagram? Which one takes up more space? Will everyone who reads our map understand what the photos mean? What else do we need to include?
- Further sessions could include deconstructing the weather page on consecutive days; making a class chart of photos and glossary words that define the weather symbols; searching for symbols in TV weather reports.

## Applying

Students should be encouraged to apply their understandings of multimodal texts used to explain across other curriculum areas.

Other examples of multimodal texts used to explain include newspapers, current affairs programs, labelled diagrams, video journals, retrieval charts, text maps, structured overviews, mathematical proofs, footnotes, diagrams, website menus and digital photos.

## Social Purpose: to Entertain

Texts that are designed to entertain primarily seek an emotional response from the viewer. Story is usually central to the purpose and character, and plot, setting and theme are key components. Action can be real, e.g. the movements of actors on the screen, or implied, e.g. sounds of movement off-screen. Texts can also be actual, e.g. flaps and sliders in a pop-up book, or virtual, e.g. page turning in an e-book. Such texts can be simple or highly complex, and often operate on several levels.

### Picture Book

Picture books are often thought of as story books for young children. To teachers, picture books have long held a place in the development of literacy practices for early and beginning readers. However, modern picture books have far wider applications across all levels of schooling — and some books in this category are not suitable for use with young children at all. Picture books provide an excellent opportunity to develop effective viewing skills for students in every phase. Teachers can support students' efforts to understand visual texts by considering the designer's primary purpose for creating the text, as well as the reader's purpose for viewing.

The primary purposes for picture books fall into two categories: to entertain through story, and to inform through explanation, description and report. Consequently, many of the activities for the Social Purpose to Entertain are adaptable for other Social Purposes such as To Describe, To Instruct, To Explain and To Recount.

Picture books that entertain through story are created to recount events, resolve a complication, share an emotional reaction or to offer judgement of behaviour. They are designed to elicit an emotional response from the reader. The illustrations usually shed light on the story and add detail to the meaning. However, rather than simply building on the author's words, sometimes the visual images deliberately open up another story or idea.



## Multimodal Text Sample: Narrative Picture Book



Figure 1.26 Picture books for older readers

There are many websites that analyse narrative picture books, so no specific example has been included here; see 'Selecting Texts' on page 88. The following questions will guide teachers as they model meaning-making with multimodal texts for their students.

**Questions to Ask of a Multimodal Text Used to Entertain**



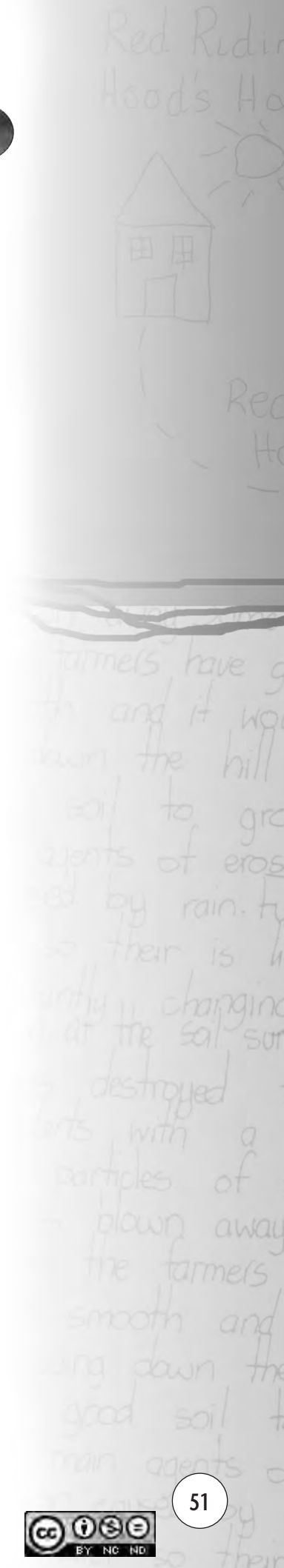
<ul style="list-style-type: none"> <li>• What is the purpose for this text?</li> <li>• What is the text type? e.g. book, film, poster.</li> </ul>
<p><b>What information does the text present?</b></p> <ul style="list-style-type: none"> <li>• Is the text about a narrative or an idea?</li> <li>• Do vectors suggest movement? Is there action in the image?</li> <li>• What does the circumstance of the story suggest? (What is the location? The day? Time of year?)</li> <li>• Are there characters?</li> <li>• Who is the main character (the protagonist)? Is there a character who opposes them (an antagonist)?</li> </ul>
<p><b>How is the viewer connected to the text?</b></p> <ul style="list-style-type: none"> <li>• How does the characters' gaze demand your attention?</li> <li>• What is the emotion of the gaze: playful, inquiring, inviting?</li> <li>• Does this influence the reading path? Is there one path, or are there many paths?</li> <li>• What does the characters' physical appearance and clothing suggest?</li> <li>• Does the angle of each shot suggest involvement or detachment?</li> <li>• Are the images real or abstract?</li> </ul>
<p><b>How does the text layout affect the meaning?</b></p> <ul style="list-style-type: none"> <li>• How are the images in the text framed?</li> <li>• What is the salient or most obvious image?</li> </ul> <p>(Based on Callow, 1999, and Unsworth, 2001)</p>

**Guiding**

**Comparing Illustrations with Print**

Select a picture book suited to the students' developmental viewing phase. The book should have an author and an illustrator. For this activity, it is important to separate the print from the pictures. Put each picture onto one sheet. (For younger students, the picture book *Drac and the Gremlin* (1992) by Allan Baillie and Jane Tanner could be useful. For older primary students, consider *Memorial* (2000) by Gary Crew and Shaun Tan. High school students may appreciate the challenge of *Dust* (2007), by Colin Thompson and various artists.)

Read the print text to students *without* showing them the pictures. Ask them to summarise the story. Invite students to suggest what kinds of pictures might be in the book. Distribute the pictures and ask students to match each picture to a part of the story. Compare their efforts with the original book. Ask: How easy (or hard) was this to do? What were the clues in the pictures that helped you carry out this task? Did you sequence the pictures first and then match the text? Which elements linked the pictures together?



Discuss how illustrators can either add meaning to a text, present more information or simply show what the words mean. Further insight into this process can be gained from author and illustrator websites.

### **Picture Book Text Ranking**

In this activity, students are asked to rank a series of picture books according to a given set of criteria. Students support their opinions with evidence from the visual texts to reach agreement in a small group. Each small group then defends its particular ranking against challenges by other groups. This process helps students to interrogate visual texts and think analytically about narrative picture books. Students should have previously had an opportunity to thoroughly investigate the books in question and be familiar with the terms described in the criteria.

Provide students with colour images of a selection of picture book covers; these could be printed on light card and laminated for repeated use. Make sure students have access to the original book for reference during the activity.

Students in each group decide how well the picture books meet the criteria. All titles must be placed and group members must be able to defend their group's particular ranking. Each group uses the laminated cards to create a physical continuum from 'best' to 'worst'. Some possible criteria are:

- For what purpose was this text created? (e.g. to inspire, to recount, to raise awareness, to amuse, to offer an insight, etc.) How well does the book achieve this purpose?
- How have the pictures been created? (e.g. photographs, water colours, crayon, collage, line drawings, etc.) How well does the technique suit the story? What difference would the use of another technique make to the story?
- How has the reading path been created? (e.g. print, pictures or a combination of both) Can the book be read using another reading path? How does the reading path help the viewer to make meaning?



After each group has created a ranking, compare results and use the same process to create a class ranking. The results can be displayed and used to assess other picture books read by the class. A 'Picture Book Text Ranking' proforma is included on the *First Steps Viewing CD*.

### Timelines and Picture Books

Provide students with scaffolds to find patterns in the layout and content of picture books. For example, as students view the picture book *My Place*, by Nadia Wheatley and Donna Rawlins, point out that each double-page spread represents some information about one location, at a point in time, told through the eyes of a child. Ask students to record the family, year, pets, celebrations and country of origin associated with each child. This can be done collaboratively or individually. Record the information on a chart such as that shown in Figure 1.27; later, transfer the information to a timeline. A copy of this chart can be found on the *First Steps Viewing CD*.

Adapt for the Social Purpose to Recount



YEAR	CHARACTER'S NAME	AGE	PET	CELEBRATION
1988	Laura	10	Gully (Dog)	birtholay
1978	Mike	7	Whiskers (Cat)	Easter
1968	Sofia	10	Paul McCartney (band)	goodbye party
1958	Michaelis	11	silk worms	Chriskning
1948	Jon	8 1/2	Soxie	Wedding
1938	Col	10 3/4	Bessie (chook)	evictian
1928	Bridie	7		
1918	Bertie	9		
1908	Evelyn	10		
1898	Rowley	8		
1888	Henry	10		
1878	Mimna	9		
1868	Benjamin Franklin	12		
1858				

Figure 1.27 Retrieval chart for the timeline in *My Place*

### Multimodal Text Sample: Feature Film



Posters for a feature film are used to Persuade and to Entertain

Figure 1.28 Poster for the feature film *Bridge to Terabithia*





**Questions to Ask of a Multimodal Text Used to Entertain: Feature Film**

<ul style="list-style-type: none"> <li>• Who is the intended audience?</li> <li>• What kind of film is it? (see Table 1.2)</li> </ul>
<p><b>What information does the text present?</b></p> <ul style="list-style-type: none"> <li>• Is there a narrative? Or is the film about an idea?</li> <li>• What is the location? Time of day? Time of year?</li> <li>• Are the vectors that take your eye created by characters or by objects?</li> <li>• Do vectors suggest movement or action? What happens to start the action?</li> <li>• Who are the main characters? Who is the protagonist? Who is the antagonist?</li> <li>• What does the characters' physical appearance and clothing suggest?</li> <li>• How is the relationship between characters shown? Does this change?</li> </ul>
<p><b>How is the viewer connected to the text?</b></p> <ul style="list-style-type: none"> <li>• How does the characters' gaze demand your attention?</li> <li>• What is the emotion of the gaze: playful, inquiring, fearful?</li> <li>• Do the angles invite involvement?</li> <li>• Where are you viewing the action from?</li> <li>• High angle suggests power and being all-seeing (omniscient).</li> <li>• Low angle suggests fear and vulnerability.</li> <li>• What types of backgrounds are used? Are the images real or abstract?</li> <li>• Is lighting and colour used symbolically? e.g. dark is sinister.</li> </ul>
<p><b>How does the text format affect the meaning?</b></p> <ul style="list-style-type: none"> <li>• Does the story move forward in time?</li> <li>• Are there technical special effects? Do the screen and audio techniques help or hinder the narrative?</li> <li>• What is the salient image?</li> </ul> <p>(Based on Callow, 1999, and Unsworth, 2001)</p>



Some possible film types are listed in Table 1.2. This table has been reproduced on the *First Steps Viewing CD*; teachers can work together with individual classes to turn it into a poster.

**Possible Film Types**

Mode	Drama	Animated	Documentary	Musical
Genre	What kind of story is represented?			
Action-adventure	Comedy	Myths and legends	Romantic comedy	
Crime	Fantasy	Sport	War	
Disaster	Heroes or superheroes	Sci-fi		
Horror	Monster			

**Table 1.2**



## Modelling

### An Example of Analysing a Multimodal Text Used to Entertain: Feature Film

- *Bridge to Terabithia* (2007) is a story about the friendship between a lonely and unhappy boy in the fifth grade at Lark Creek Elementary School and girl who is new to the rural community. It was first published as a novel in 1977 by Katherine Paterson.
- The film was produced by the makers of *The Chronicles of Narnia* (2005). *Bridge to Terabithia* was filmed in New Zealand and directed by Gabor Csupo.
- The title and opening images establish the rural setting, mood and main character.
- The main character is farm boy, Jess Aarons, an 11-year-old art lover who wants to be the fastest runner in his grade. He befriends Leslie Burke, a new girl with storytelling skills, who can run faster than anyone else. Both Jess and Leslie are unhappy at home and bullied at school. As an escape, they invent an imaginary fantasy kingdom called Terabithia where they learn to defeat monsters; this helps them to deal with the bullies at school.
- The viewer is involved from the start by the demand in the gaze of the main actors. Vectorality is created by the interaction between the two protagonists and their response to the school bullies and the imaginary creatures.
- Leslie's unusual clothing draws the viewer's attention to her free spirit; she is labelled as 'different' by the other girls, and ostracised.
- Audio codes underscore the power of imagination and the 'otherness' of Terabithia when Leslie says: 'We need a place. Just for us ... a secret country, you and I will magically reign as king and queen over giants, trolls and all manner of mythical creatures ...'
- The fantasy land that Jess and Leslie create is shown using digitised special effects. They only appear in the imaginary world where the creatures interact realistically with the human actors, juxtaposing the unreality of Terabithia with the life of the 'real' world.
- Camera angles, lighting, close-up shots and music are used to create moods of foreboding. Vulnerability is suggested by low angles that look up to circling birds. This contrasts with a high camera angle: a visual survey of the kingdom, when the protagonists have succeeded in taming the creatures of Terabithia.

## Use of Texts

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- The bridge at Terabithia is crossed by a rope across the creek. Jess admires Leslie's fearlessness as she swings across the swollen creek — a feat that he is too afraid to undertake.
- The tension of the narrative continues to rise until the rope breaks while Leslie is swinging across the creek and she falls to her death.
- Dark emotions engulf Jess — denial, guilt and grief — making this film suitable only for children older than eight.
- The film depicts Jess finally coming to terms with the strong emotions of his adolescence by emphasising the symbol of the bridge as a literal connection between imagination and action, head and heart.
- The salient image is the transformation of the various 'giants' that Jess encounters by crossing the bridge of insight and understanding.

## Guiding

### *Analysing Movie Themes and Characters*

Create retrieval charts to help students keep track of the plot and characters as they view a feature film. By recording each major event and any new characters introduced, students are able to pinpoint stages of character development. This is especially useful for exposing the layers of meaning in narrative films with complex plots. The following questions will help to focus analysis.

- Who is the main character (the protagonist)?
- How does the audience find out about the protagonist?
- Who is the other main character, the antagonist? (The antagonist is often trying to defeat or threaten the protagonist.) Is this character obvious from the start of the film?
- What does the dialogue between characters reveal about each of them?
- What is the main conflict? How does the audience find out about it?
- How are other characters represented? Do they support either of the main characters? What purpose do minor characters serve? (e.g. Do they offer a commentary on the protagonist?)
- How is the conflict resolved? Who wins?

### *Technical Analysis of Movies*

Invite students to consider how suspense is created in feature films. Students need to understand the way that camera angles, shot type and framing all help to build the story.

Assemble a series of movie clips (see [www.stepspd.com/weblinks](http://www.stepspd.com/weblinks) to find suitable sources). Explain how narrative in film is created by a series of shots, edited together to tell a story. The distance, angle and framing of those shots will determine the way the film tells that story.

Show students examples of close-up, medium and long shots. Discuss the way these shot types either include the audience with the subject, or exclude the audience from the subject. Ask: Which shot types are used to show the emotions of a character? How does that make us feel towards that character?

Explain how framing is used to show more or less of a scene and to position the viewer. Ask: How does the audience feel when a shot of a girl walking alone at night is framed by an overhanging tree or partly obscured by bushes? (We conclude that she is being watched.) Ask: How do directors help the audience notice particular actions or objects? Explain that framing is one way of avoiding information overload for viewers. Consider the many events taking place in a busy hotel lobby; a shot may allow the audience to see only two characters, arguing in a doorway — a tiny part of the whole picture — in order to help the narrative progress.

Explain that the angle of a shot (high, low, level or oblique) works to position the viewer as either above the action, dwarfed by it, involved or uncomfortable. Ask: Why are some shots taken on different angles? What is the effect? Does the angle help you to feel involved in the story of the film?

Clearly, these concepts about shots in movies will take time to develop. When students are familiar with these terms, invite them to analyse the shots used in short films. This can be made easier by screening a short film without the audio (the same way that film editors work). Students can then focus on how the technical codes are used to help create meaning.

### **Character Web Sociogram**

Some feature films use complex relationships between characters to carry a storyline. Including a character web in the unit of work will help students to understand these relationships. This example focuses on the characters represented by the cautionary tale embedded in the film *Ten Canoes* (2006). (*Ten Canoes* is rated M in Australia. PG-rated excerpts are available for screening in schools at the *Australian Screen* website. See [www.stepspd.com/weblinks](http://www.stepspd.com/weblinks) for details.)

## Use of Texts

- After an initial screening, explain to students that the tale of Ridjimiraril told by Minygululu is a story within a story.
- To help students keep track of these characters, give them a diagram showing each character's name in a circle.
- Model how to label the bold arrows that connect each circle. Invite students to label the thin arrows with the key action in the film.
- Use the completed diagram to retell this part of the plot.
- This scaffold helps students to understand names, actions and relationships that might otherwise be problematic. The character web is reproduced on the *First Steps Viewing CD* for teacher use when studying *Ten Canoes*.

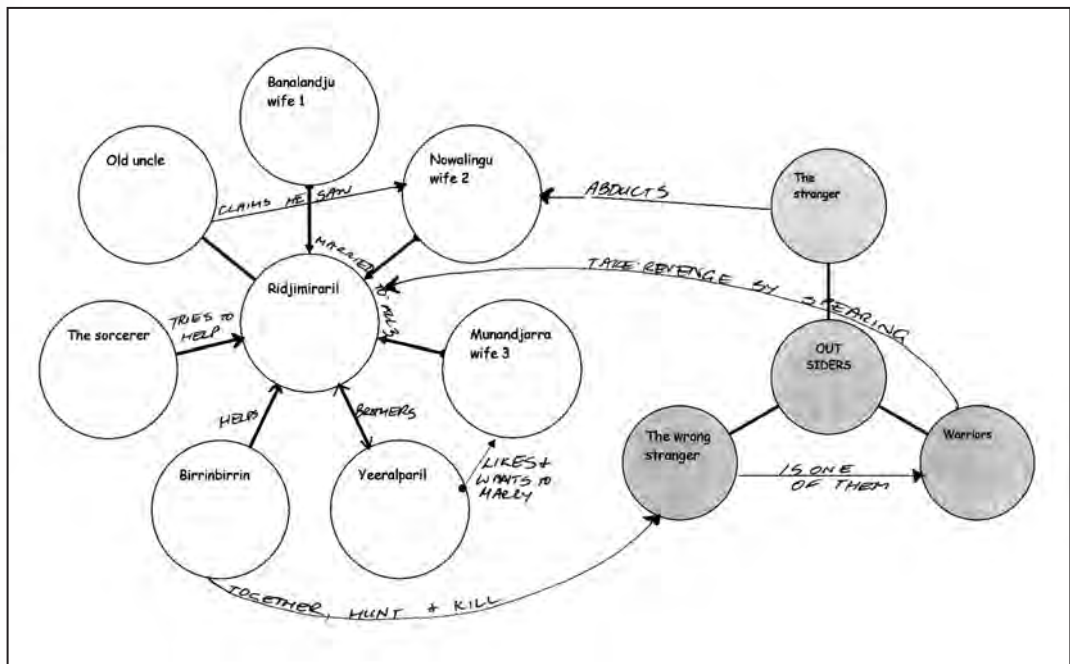


Figure 1.29 Character web for Minygululu's story in *Ten Canoes*

### Plot-point Retrieval Chart

Retrieval charts support students by helping them keep track of the plot and characters as they view a film. By recording each major event and the new characters introduced, students are able to pinpoint stages of character development. This is especially useful for exposing the layers of meaning in narrative films with complex plots.



## Plot Profile

To create a plot profile, the main events of a narrative sequence are summarised in no more than 12 plot points. These plot points are placed on the horizontal axis of a line graph. The strength of the viewer's emotional response to the story (e.g. **fear, excitement, amusement, sympathy**), is placed along the vertical axis in ascending order of powerfulness. The line of a plot profile is created where viewer emotion intersects with each plot point. A 'Plot-profile' proforma is included on the *First Steps Viewing CD*. This technique can be used for multimodal text representations of the same story. For example, the various ways that the Titanic story is told through picture books, films, documentaries and web quests.

- Allow students to view each text for enjoyment over a period of a week or two before starting the following activities.
- Students summarise the main events of the story, and complete a profile for their own response to each text.
- Compare the way tension is built up in each medium to arrive at the climax: the collision of the ship and iceberg.
- Draw students' attention to the use of visual elements such as framing, viewing angle, juxtaposition and shot type at each plot point. Encourage students to note the relationship between the use of these techniques and the emotional response they recorded on their plot profile.
- Ask students to consider how the inclusion of audio elements in the multimodal image texts helps to heighten tension.
- Finish by asking students to nominate the text that creates tension most effectively; have them justify their choice by referring to visual techniques.

## Multimodal Text Sample: Video Game

Multimodal texts used to entertain can take many forms. They are one of the fastest-evolving text types, and include video games and the hybrid texts available commercially and on the Internet. Rather than include a narrow example based on one game, these questions have been created to guide teachers in analysing specific texts that their students might be familiar with.





## Questions to Ask of a Multimodal Text Used to Entertain: Video Game

- What is the text type? (e.g. web page, CD-ROM, web quest, video or computer game, reference data base, mobile phone, slide show, audio/video conference, virtual world)
- Which platform is used to present this text?
- Is special equipment required to access this text?
- Who is the text aimed at?

### What information does the text present?

- Is the text about a narrative or an idea? Is there an obvious theme?
- Do vectors suggest movement or action? Does this influence the reading path? Is there one reading path or are there many?
- Are there characters?
- How does the characters' gaze demand your attention?
- What is the emotion of the gaze: bold, angry, inviting?
- How is the visual identity of the characters established? What does the characters' physical appearance and clothing suggest?

### How is the viewer connected to the text?

- How does the viewer interact with this text? How much are you a part of the text?
- Where are you viewing the action from? (High angle suggests power and omniscience; low angle suggests fear and vulnerability).
- Are the images real or abstract?
- Are lighting and colour used symbolically?

### How does the text format affect the meaning?

- How easy is this text to navigation around? Does it support the viewer?
  - How are the images in the text framed?
  - What is the salient image?
- (Based on Callow, 1999, and Unsworth, 2001)

## Guiding

### *Is it Real? Ask an Expert*

Invite students to share the reasons they enjoy electronic games that create realistic simulations of activities such as driving, playing golf, flying or quest journeys. (Teachers will need to establish that games discussed at school are appropriate to the age of other students.) Show students a film clip of a rollercoaster ride.

Ask: How realistic was this experience? Identify and isolate the elements that contribute to meaning in the clip:

- *Sound*: screaming, rushing wind and roaring machinery
- *Movement*: rapidly moving carriages, arms flailing, sudden changes of direction
- *Colour*: bright primary colours or dark foreboding colours of the ride and the bright daylight of the clip

## Comprehending Visual Text

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- *Camera angle and movement*: high angle for anticipation, unsteady and unpredictable moves and framing within the ride
- *Symbols*: thematic characters and objects.

Discuss the way these same elements can be used to assess the life-like qualities of games. Explain that these elements will form the basis of the 'expert' question session to follow.

Ask several students to bring covers or posters of games to display in class, and to become the class 'experts' about one game. These students must be prepared to answer questions about their selected game. Provide the remainder of the class with a retrieval chart (from the *First Steps Viewing CD*) with rating points awarded for each of the headings Colour, Symbolic Objects, Audio Elements and Other Sensory Elements. Students visit each 'expert' in turn to ask questions about the way each game constructs a realistic experience for the viewer, then record the answers on their retrieval chart.



After students have questioned the 'experts', invite the class to vote for the game that scored the highest number of ratings points under each heading. Ask: Is there an overall winner? Do games have strengths in one or more categories? Can we develop a set of criteria for evaluating electronic simulation games?

### **The Inanimate Alice**

Encourage students to explore innovative ways that technology has been harnessed to create narratives. A good example of this is the hybrid text *The Inanimate Alice*, which tells in instalments the story of the main character, Alice. The text is suitable for students aged ten and above. It can only be viewed online. For details, see [www.stepspd.com/weblinks](http://www.stepspd.com/weblinks). Ask students to consider the following:

- Who is Alice?
- How interactive is this story?
- What else do you need to know to understand this story?
- What is the effect of the audio elements on meaning?
- How is the reading path determined?
- How is this form different from paper-based stories?

### **Gaming Wars**

Electronic games are a major factor in students' visual lives. For a game to survive in the marketplace, it needs to effectively scaffold viewer success. Investigating gaming provides opportunities to support students' investigations into how they learn the skills required to succeed at a game. Support students to examine, compare and evaluate the techniques used by the text designers of

## Use of Texts

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X-Box®, PSP®, and PC games to connect the viewer to the text.

Consider criteria such as:

- colour saturation of backgrounds
- shapes, line, framing
- angle of view.

Use the criteria to compare different games. Small groups of students could examine different games and present their arguments to the class. The games could then be ranked by vote along a continuum from 'Most effective viewer connection' to 'Least effective viewer connection'.

### ***Class Investigation of Comics, Manga and Cartoons***

Introduce students to the storytelling form of Japanese graphic novels, called manga. Manga are particularly useful for demonstrating the way that vectors are established by the action lines of characters. Comparing manga with other graphic novels will reveal how manga use shape, line and colour to sustain a narrative. Paul Gravett has produced an excellent website that explains the history of these popular books in a series of easy-to-read fact sheets. For details, see [www.stepspd.com/weblinks](http://www.stepspd.com/weblinks).

The Viewing Case Study in Unit 2 explores Manga and Anime.

## Applying

Students should be encouraged to apply their understandings of multimodal texts used to entertain across other curriculum areas.

Other examples of multimodal texts used to entertain include live performances, stage performances, comics, manga, anime, graphic novels, feature films, videos, DVDs, TV variety and drama programs, advertisements, video games and websites, birthday cards.

# Social Purpose: to Instruct

Visual texts used to instruct usually present information within a specific field and involve action on the part of the viewer. The text is structured by time-order sequence into a series of steps required to create an object, or to carry out a process. The steps are often preceded by an image of the completed process. A required list of the materials is set out. The information is organised by component parts, revealing only what is required at each step. Most of the visual information is carried by photos, drawings, diagrams and icons. Instructions are generally provided by an 'expert' to guide the novice. However, instructional texts can also serve to regulate, e.g. traffic speed signs. The degree of specialised language depends on the complexity of the action to be carried out; some understanding of the subject area is usually assumed. Expert tips and tricks, background information and potential application suggestions may be offered to support the performance of the procedure. The instructions are often completed by an evaluation or check of the process.

## Multimodal Text Sample: Animated Diagram

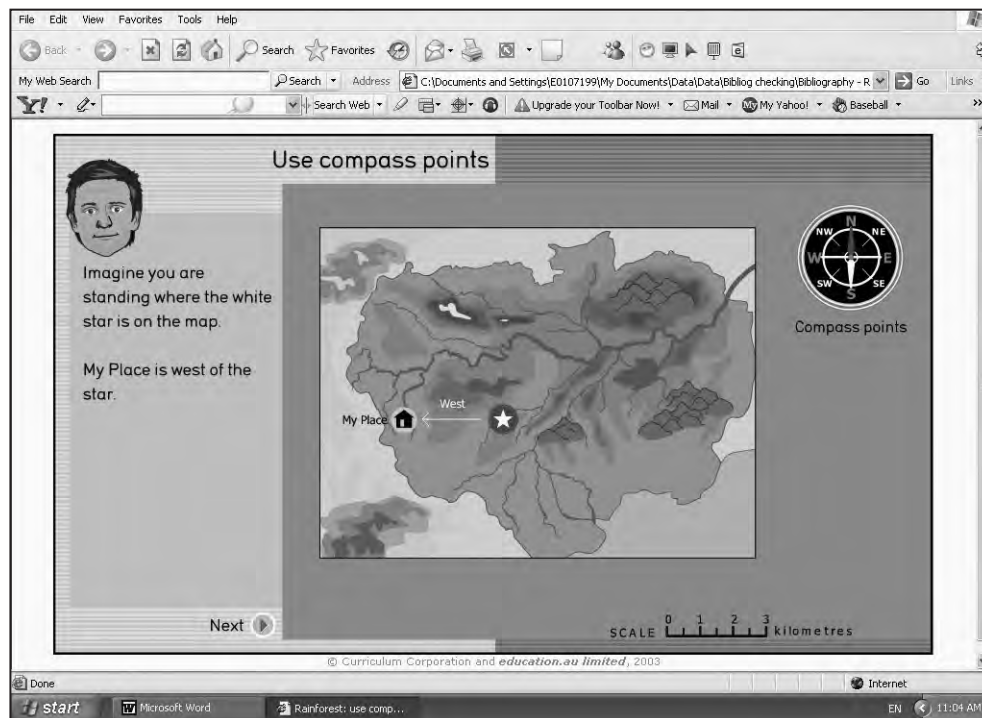
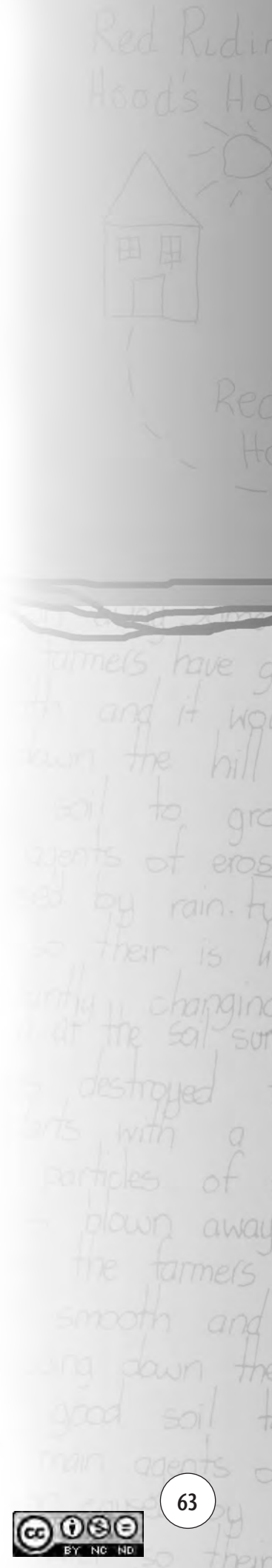


Figure 1.30 Screen Grab from the learning object *The Rainforest*







## Questions to Ask of a Multimodal Text Used to Instruct: Animated Diagram

- Why was this text created?
- Who might use this text?
- How much information does the viewer need to understand before attempting this task?

### What information does the text present?

- Are there vectors to direct the reading path?
- How easy is it to discover or change the reading path? Is there one path? Or many paths?
- Who (or what) are the participants in this text?
- How is information organised? (By classification? By part-whole relationship? Symbolically?)

### How is the viewer connected to the text?

- What types of images are used? Are the images real or abstract?
- How is colour used?

### How does the text format affect the meaning?

- How is the viewer's progress structured? Through trial and error? By a process of elimination?
- Are the interactive elements helpful?
- How are the images in the text framed?
- What is the salient image?

(Based on Callow, 1999, and Unsworth, 2001)

## Modelling

### An Example of Analysing a Multimodal Text Used to Instruct: Animated Diagram

- The digital learning object in Figure 1.30 uses a computer animation to teach viewers how to read a compass in relation to a map.
- The field represents a single idea: how to read a compass.
- Some understanding of map reading is needed. Viewers must recognise a physical relief map and know the main compass points. No rationale is provided for mastering this skill; it is assumed that the teacher has prepared students to learn this skill and the learning object is being used as a resource.
- The first page shows still images of a parrot, a ranger's shed and the national park logo. The human participant (Ranger Tony) is mentioned, but not shown until page two.
- A drawing of Ranger Tony's head is shown above the written text. His gaze demands that viewers read the words before they can progress.
- The reading path is linear, and defined by the successful completion of each step of the process. Students are invited to progress to the next screen by clicking on the cursor (a red arrowhead pointing right). This provides a vector that takes the eye directly to the next image.



As viewers move to new screens they learn to:

- Roll over the image of a compass superimposed on a map (with scale)
- Read definitions of the cardinal and intermediate points of the compass
- Move the cursor to various locations from a fixed location
- Twelve screens are arranged in a linear layout. Three screens are still images, three are animated and six require viewer interaction. Limited animation and a linear reading path support viewers as they progress through the text
- Primary colours from a limited palette and simple line drawings are used to define the audience as middle-primary students. The text is more abstract than real
- Backgrounds are non-contextualised pastels to focus attention on the participants
- The relative size and strong framing of the participants on each screen creates salience for the object under discussion.

## Guiding

### *Windmills and Paper Hats*

Select a suitable animated image from an origami website to analyse. In a shared and interactive viewing session, discuss the following questions:

- Does the front webpage establish the specific subject area by sample illustrations or photographs? Can the item be selected from a menu? Can the level of difficulty be chosen?
- Are the instructions for each item found on a single page?
- Are the materials required listed or implied?
- Is a finished product illustrated for self-evaluation?
- Is the reading path sequential? (It is often indicated by numbered frames.)
- Are the images framed by white space or borders?
- Does each frame represent a step in the process? Is support offered through minimal print?
- Is reference made to another location in the whole text where further clarification and support can be found?

## Multimodal Text Sample: Science Experiment



Figure 1.31 Image from ABC TV Science Show *The Experimentals*

### Questions to Ask of a Multimodal Text Used to Instruct: Science Experiment

- Who is the text aimed at?
- What is the purpose for this text?

#### What information does the text present?

- Is the text about an idea or concept? Or both?
- What information does the text present?
- Where do the vectors take your eye?

#### How is the viewer connected to the text?

- Are there characters?
- How does the characters' gaze demand your attention?
- How is the relationship between characters shown?
- What types of images are used?
- Are shots wide and panoramic? Or close-up and cropped?
- How is colour used?

#### How does the text format affect the meaning?

- What is the salient image?
  - Does the framing suggest social distance?
- (Based on Callow, 1999, and Unsworth, 2001)

## Modelling

### *An Example of Analysing a Moving Image Used to Instruct: Science Experiment*

- Presenters are young, enthusiastic and child-like in their behaviour.
- Loud music, short segments, bright primary colours and angular framing of shots suggest an expected audience of children and teenagers.
- The segment is a section of the whole text. Prefacing remarks are made to introduce the subject matter and context for the experiment.
- The scientific principle to be demonstrated is spoken.
- Materials are assembled. These are reviewed by the presenter.
- The demonstration is carried out by the main presenter using verbal labelling. The second presenter asks questions from the position of 'naive viewer'.
- The presenter's gaze is a demand, directly addressing the audience.
- A simple explanation is offered and the scientific principle is reiterated before returning to the main text.
- The experiment can be re-viewed on the program's website.

## Guiding

### *Still and Moving Experiments*

Students can be supported to read visual texts closely by analysing and comparing a series of still images with a TV clip about the same activity. Select a suitable clip from a science program that provides instructions for an experiment. Find a set of instructions for the same experiment from a picture book. Make sure that each step is represented in both texts. Make two sets of the print instructions; one version with only pictures, and one version with only words.

Play the clip once to the whole class. Split the class into two groups. Ask half the class to watch the clip and the other half to read the visual instructions. Both groups of students then note down the equipment needed and the steps to follow. Each group must discuss and agree upon the correct sequence, before returning to the whole class.

Invite the groups to compare their notes. Ask: Why are the notes different? Which has more information: the visual images or the print? View the original clip again. Ask: What was the crucial information? Which information could be removed? Which information has to be left in?

### **Why Is It So?**

Teachers could compare a current TV segment with an historic moving image on the same topic from the early 1960s.

- Select a segment from two programmes that illustrate the same principle. Invite students to focus on what is similar and what is different.
- Consider which segment is easier to follow, and why.
- To examine similarities in format, present both clips without sound. Ask students to record the steps on a storyboard.
- Play only the soundtrack of each version. Ask half the class to identify key phrases in the 1960s example, and the other half to list key phrases of the current segment.
- Collate the findings on a class T-chart to show the similarities and differences between both approaches.

### **Which Half of the Page?**

Most still image texts designed to instruct use the left-to-right reading path found in print texts. Double-page spreads often present known information on the left-hand page and new information on the right-hand page. Examining page layout will help students learn how to quickly locate the most important information in a visual text.

- Ask students to identify this convention in origami picture books. Students can record the point where new information begins.
- Ask students to test the theory by looking for this convention in other instructional texts, e.g. **recipe books, textbooks, home and garden magazines**. This will support the transfer of new learning into other contexts.
- Conduct a shared investigation in a later session about the use of layout conventions in electronic texts. Ask: How successful was the text?

### **Applying**

Students should be encouraged to apply their understandings of multimodal texts used to instruct across other curriculum areas.

There are many other examples of visual texts used to instruct, such as occupational health and safety posters, recipe books, craft diagrams, traffic signs, furniture-assembly manuals and appliance operation videos.

*Adapt for the social purpose to Explain*



## Social Purpose: to Persuade

Visual texts designed to persuade aim to convince the viewer to act, think or respond in a given way. Text designers use a variety of devices to achieve this, primarily appealing to the viewer's emotions. They use emotionally loaded terminology and images, generalisations, identification with given groups, and quote statistics and testimony from authoritative sources to support their message.

Persuasive texts frequently depend on references to other texts (or intertextuality), and presume viewer knowledge of a given field. Persuasive texts are organised to create an emotional response and often use a minimum of words to reiterate their essential message. Strategic placement of captions, logos, slogans, music or jingles helps to identify the interests of the text producer. Repetition is used to reinforce the main message and the emotional appeal. Persuasive texts are among the most efficient and effective of the text forms in achieving their communicative purpose.

### Multimodal Text Sample: Advertisement



Figure 1.32 The thematic image used for the Crunch and Sip health campaign





## Questions to Ask of a Multimodal Text Used to Persuade: Advertisement

- What is the text type? (e.g. brochure, billboard, poster)
- Who is the text aimed at?

### What information does the text present?

- Is the text about a narrative? Or about an idea?
- Where are the vectors that take your eye?
- Who (or what) are the participants? What are they doing?

### How is the viewer connected to the text?

- Are there people or creatures demanding your attention?
- How does their gaze demand your attention?
- How is colour used?
- What do the lighting and background suggest?
- Is the text realistic or abstract?

### How does the text layout affect the meaning?

- Does the layout determine the reading path?
- What is the salient image?
- How are the images in the text framed?
- Is there an obvious line between the promise (the ideal) and the detail (the real)?  
(Based on Callow, 1999, and Unsworth, 2001)

## Modelling

### An Example of Analysing a Multimodal Text Used to Persuade: Advertisement

- The advertisement in Figure 1.32 is used to promote the idea of eating only fresh fruit or fresh vegetables and drinking only water during one break at school each day. Figure 1.32 is also available on the *First Steps Viewing CD*.
- Logos identify who the advertisement was produced for: the Health Department of Western Australia.
- Participants in this image represent the items that children are allowed to consume when they have a 'crunch and sip' break.
- The large, simple font identifies the name of the idea, and implies that the action is to be performed with the participants. It is central in the image and demands that the viewer read from left to right.
- The clear water is shown as bubbles or drops surrounding the fruit and vegetables. Immersion in water is suggested by placing some bubbles in front of the other participants. Realistic images manipulated into an abstract form use novelty to capture attention.

- Although the lighting effect is difficult to see in this reproduction, it further enhances the whiteness of the background.
- The background lacks any context, implying an 'ideal' of healthy living. The all-white background suggests purity, and contrasts with the saturated colours of the fruit and vegetables. The abstract ideas of naturalness, healthy living and simplicity gain salience in this image, creating an emotional appeal to the 'ideal' aspirations of the target audience, mainly parents.

## Guiding

### **Logos and Food Advertisements**

Assemble a collection of logos from food packages and advertisements. Make a list of the type of food product, e.g. frozen chips, canned soup, wholemeal sliced bread. Ask students to match up the logo to the food product. Ask: How do you know? Survey the class to find out how many students are familiar with each logo.

Make a slide show of various logos for food products, and create several dummy logos of your own. Ask: Would you prefer to buy cool drink in a can with this logo (dummy), or this one (brand name)? Repeat this process using a dummy and brand name snack bar, breakfast cereal, etc.

Ask: Who prefers to buy generic brand biscuits? Why do companies spend so much time and money developing logos to go with their brands? Explain how repetition and immersion guarantee that a logo will be recognised, which means consumers are more likely to buy a product with a familiar logo.

### **Symbolism**

Colour saturation and the background of an advertisement are important, e.g. clean white kitchens are used in cereal advertisements; farm scenes with bright green fields are associated with frozen or canned vegetables. Discuss with students the use of colour in advertisements. Ask: What colours are associated with fast food? (Fast food companies nearly all use red in their signage and logos.) What colours are associated with frozen vegetables? Chocolate bars? Breakfast cereals?

Invite students to collect food advertisements from newspapers and magazines. Ask: How strong are the colours? How much white space is used? What is the setting for the advertisements? Discuss the impact these elements have on making the advertisement more (or less) appealing.

### ***Ideal vs Real***

Show students only the visual images from several magazine advertisements for various food products. Ask: What is being promised here if you buy this product? Explain that these images are the ideal, a suggestion about how this product will make you feel. Now show students the small print text found at the bottom of the advertisements. Ask: What information does this provide? Discuss the concept of 'small print'. Explain that this part of an advertisement is called the real, and it is what the product or service is really about. (The real may be as simple as how to contact the company or where to purchase the product). Provide students with a collection of advertisements where the images (the ideal elements) have been separated from the text (the real information). Ask them to match up the real with the ideal.

Finally, provide students with a magazine food advertisement. Ask them to draw a line between the ideal and the real. (This will usually be a horizontal line towards the bottom of the advertisement.) Explain that designers use this layout to make viewers focus on the top part of advertisements, which helps them to sell more products.

### ***Collectors Cards***

Sport Collectors cards are an excellent way to demonstrate the concept of 'gaze'. (Or use snack food cards or tazos.) Invite students to bring in and sort their card collections. Begin sorting the cards, using headings such as 'Doing something' and 'Standing still'. Ask: How do you know that the players are moving? Discuss responses, emphasising vectors, blurring, equipment in flight, etc. Ask: Where are the players looking? Where are their eyes? Are they looking at something you can see, or is it outside the image? Can the cards be sorted like this? Discuss the way students have sorted their cards, then ask: Which cards show players looking straight at you? Identify the terms 'gaze', 'demand' and 'offer'. Labels could be written onto circle diagrams once the cards are sorted.

### ***Disrupting the News***

Prepare four different versions of several double-page spreads of the local newspaper, altering the layout as discussed below. Use the different versions to teach students about the importance of newspaper layout.

## Comprehending Visual Text

- Version 1: Concentrate all advertising on the first page.
- Version 2: Remove all advertising.
- Version 3: Place advertisements only on left-hand pages.
- Version 4: Place advertisements only on the top half of each page. (Each group may examine a different version or each student in the group may have a different version.)
- Ask students to list the products and companies advertised in this section of the paper and then compare their results. Set a time limit so that students obtain different results.
- Invite students to create the same list using the original section of the paper. (This should produce more consistent results.)
- Discuss the layouts. Ask: Which layout made the advertisements more obvious? Which made them less obvious? Why was this? Remind students about the reading paths you modelled in earlier sessions.
- Introduce a brochure listing the newspaper advertising rates; point out how they vary according to position in the newspaper, e.g. a right page is more expensive than a left page, bottom is more expensive than top, back is more expensive than front and display is more expensive than classified.

## Multimodal Text Sample: TV Commercial



Figure 1.33 The Kick-to-kick campaign was a successful TV commercial



**Questions to Ask of a Multimodal Text Used To Persuade:  
TV Commercial**

<ul style="list-style-type: none"> <li>• What is the purpose of this text?</li> <li>• Who is the text aimed at?</li> <li>• What is the text type? e.g. TV commercial, movie trailer, website video</li> </ul>
<p><b>What information does the text present?</b></p> <ul style="list-style-type: none"> <li>• Is the text about a narrative? Or an idea?</li> <li>• Where are the vectors that take your eye? How is the reading path defined?</li> <li>• Do the vectors suggest movement?</li> <li>• What is the circumstance of the text? (What is the location? Time of day? Time of year?)</li> </ul>
<p><b>How is the viewer connected to the text?</b></p> <ul style="list-style-type: none"> <li>• Are there people or creatures demanding your attention?</li> <li>• How does their gaze demand your attention?</li> <li>• Is there a demand in the gaze of the presenter, or are you free to look around?</li> <li>• Does the angle of each shot suggest involvement or detachment?</li> <li>• Are the images real or abstract?</li> <li>• How do the background and lighting contribute to the message?</li> <li>• Are shots wide and panoramic? Or close-up and cropped?</li> </ul>
<p><b>How does the text format affect the meaning?</b></p> <ul style="list-style-type: none"> <li>• Is there an obvious distinction between the promise (the ideal) and the detail (the real)?</li> <li>• How are the images in the text framed?</li> <li>• What is the salient image?</li> </ul> <p>(Based on Callow, 1999, and Unsworth, 2001)</p>

**Modelling**

*An Example of Analysing a Moving Image Used to Persuade: TV Commercial*

- Select an appropriate TV commercial used to persuade and talk about how the five semiotic systems are often used simultaneously to achieve this purpose.
- Focus on the Audio semiotic system and how music, sounds and voices are used to capture your attention.
- Analyse the clothing, appearance, body language, gestures, and the age and the mix of any participants in the commercial. What does that say about who the target audience for the commercial is?
- Talk about how the images are constructed, including the camera angles and different shots, the use of colour, the lighting, the setting, the use of symbolism.
- Talk about how the commercial is making you feel, by appealing to your emotions and what it is trying to persuade you to do.



- Conclude by talking about what the overall purpose of the commercial was, whether it was successful in persuading you and which codes and conventions of the semiotic systems achieved that.

## Guiding

### **Comparing TV Commercials**

Television commercials are powerful examples of how visual texts can succeed in their purpose of persuading. They reflect the values of society, justifying their inclusion in the study of popular culture. An excellent resource for teachers is your local Film Commission website.

A particularly useful example is comparing a 1970s TV commercial with one from the same industry created now, e.g. in the telecommunications industry. Teachers can promote students' ability to view critically by:

- discussing how logos, clothing and backgrounds persuade viewers that a change of name will mean a technologically superior service. Compare the 1970s clip mentioned above with modern advertisements to highlight this theme
- contrasting audio elements to reveal a distinct change in style (from pompous to subtle and casual).

A retrieval chart 'Comparing TV Commercials' is included on the *First Steps Viewing CD* for supporting students with this activity.

### **Navigating Sports Websites**

Select a suitable page from a sporting club website to analyse. In a shared and interactive viewing session, discuss the following questions:

- Does the home page establish the general subject area with large title banners and a representative digital image (photograph, drawing or video)?
- Is a logo placed towards the top of the page, identifying the club?
- Is there a word or image menu with the broadest classification of information headings located under the banner?
- Do interactive pull-down menus enable access to the next level of detail?
- Are maps, pop-up advertisements and animated images used to offer alternative reading paths through the site, and to provide links to pages outside the site?

*TV Commercials are also used to explain, to entertain and to instruct.*



### **Political Websites: What Is Real? What Is Ideal?**

Political websites are good examples of multimodal texts designed to persuade. Students can use these texts to investigate the division between the real and the ideal, which is a common feature of most advertising texts. Each major political party in most countries maintains a website.

- Students begin by viewing the home page of each website and noting the use of colour to create identity.
- Assign a website to groups or pairs of students for further deconstruction.
- Students capture the images on each home page and collate them. For each home page, they should ask: Are the images of individuals, groups of people or objects? They can then be collated to form a class comparison chart.
- The gaze, background and action lines (or vectors) will denote idealised images.
- Invite students to look for 'real' information on the websites, such as telephone numbers, addresses and legal obligation notes. Ask: Where is this information found?
- Ask: Is there a line separating the 'ideal' and 'real' components?
- Provide a retrieval chart with three columns headed Ideal, Real and Dividing Line. Ask students to import one image into each column.
- Students then report back to the class to identify a common pattern, e.g. idealised images are at the top of the page; real information is at the bottom of the page, with white space or a line separating the real and the ideal.



Copies of the class comparison chart and retrieval chart are provided on the *First Steps Viewing CD*.

### **Applying**

Students should be encouraged to apply their understandings of multimodal texts used to persuade across other curriculum areas.

There are many other examples of moving images used to persuade. They include posters, pop-up ads on websites, sale catalogues, movie trailers, political party websites, billboards, magazines and magazine advertisements.

## SECTION 3

# Text Form Knowledge

An understanding of the purpose, text structure and features that shape the text forms of visual texts can help students to:

- focus on the most important part of the text
- predict where to find information in a factual text, or work out what is likely to happen next in a feature film
- notice the structure and features of a text
- know what to look for when viewing a new text
- navigate their way through a text to make meaning
- use their understanding of patterns of text types to transfer viewing skills to other curriculum areas.



Figure 1.34 Maps use many different conventions

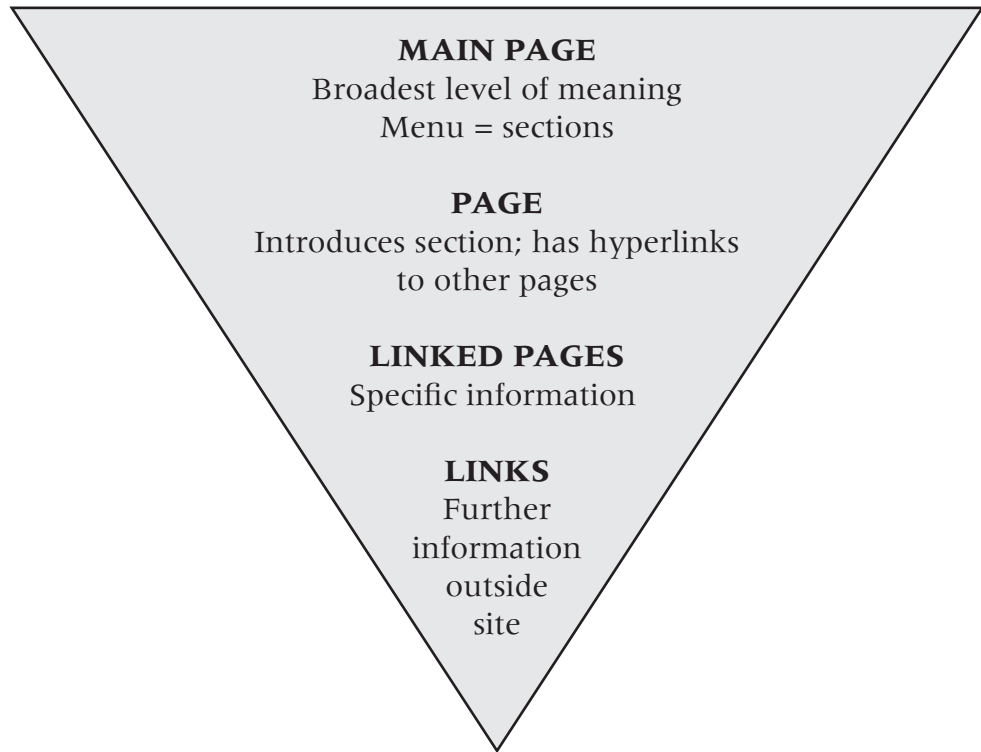
## What Students Need to Know

### *Multimedia*

Texts presented in a multimedia form rely on linguistic, visual and audio codes to represent meaning. Games, websites and e-books can all be described as multimedia texts.

Websites organise information hierarchically, from the general to the specific, as shown in Figure 1.35. This image is also provided on the *First Steps Viewing CD*.



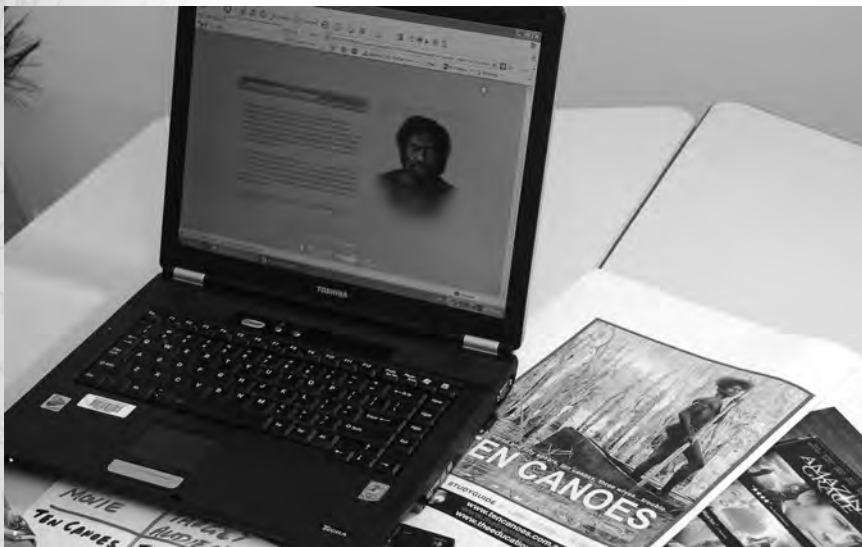


**Figure 1.35 How information is organised in a website**

The dynamic nature of these electronic texts allows readers to follow many different reading paths to find items of interest. Information might be organised in a way that seems logical to the reader and easy to find; or it might seem disorganised. A site map is a useful tool to help readers find details quickly. It is usually represented as a tree diagram that allows viewers to ‘jump’ straight to the required page.

Finding websites can be a time-consuming business. ICT manuals and technology websites for teachers provide many tips and techniques to speed up searches. Teachers may link to several of these on the Steps website [www.stepspd.com/weblinks](http://www.stepspd.com/weblinks). The naming

convention for websites can also help to locate sites quickly and easily. Each page on the Internet or World Wide Web (www) has a unique address: a URL, which is short for Uniform Resource Location.



**Figure 1.36 Using on-line content to source information about films**



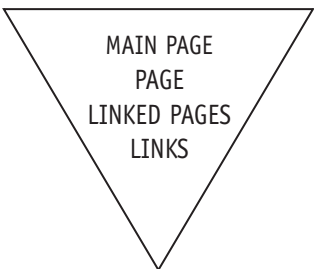
## Supporting Development of Multimodal Text Form Knowledge

Form	Usual Purpose	Text Structure	Features	Example
Adverts	To persuade	<ul style="list-style-type: none"> <li>Image</li> <li>Logo</li> <li>Slogan</li> <li>Layout is 'ideal and real'</li> </ul>	<ul style="list-style-type: none"> <li>Symbolic or iconic image</li> <li>Minimal print</li> <li>Framed to encourage reading</li> <li>Uses symbolic colour</li> </ul>	flyer, magazine or billboard
Animation	To entertain, describe and instruct	<ul style="list-style-type: none"> <li>Activated by electronic button</li> <li>Loads and plays automatically</li> <li>May have interactive features to repeat parts or whole animation</li> <li>Uses colour, shape, audio to represent meaning</li> </ul>	<ul style="list-style-type: none"> <li>Usually requires software such as Flash or Java, to view.</li> <li>Short: runs for less than 30 seconds</li> <li>Sequential reading path</li> </ul>	instructions for origami, cooking, etc., activities within a learning object, avatars
Blog	To socialise, entertain, persuade, recount and describe	<ul style="list-style-type: none"> <li>Accessed through website</li> <li>Meaning carried by colour, font and print</li> <li>Sequentially arranged</li> </ul>	<ul style="list-style-type: none"> <li>Public journal style: can be added to by anyone</li> </ul>	open access, access limited to subscribers
Cartoon	To entertain	<ul style="list-style-type: none"> <li>Narrative structure</li> <li>Music, titles, credits support style</li> <li>Humour is central</li> <li>Characters perform 'impossible' actions</li> </ul>	<ul style="list-style-type: none"> <li>Low modality</li> <li>Characters and setting hand-drawn or CGI</li> <li>Animal participants have human characteristics</li> </ul>	weekly/daily serialised programs, short films
CD cover	To persuade	<ul style="list-style-type: none"> <li>Image uses whole frame</li> <li>Print superimposed</li> <li>Back cover lists contents</li> </ul>	<ul style="list-style-type: none"> <li>Artist's name or the title in themed typography</li> <li>The most appealing feature is printed or stickered on the front</li> </ul>	album, single
Comic	To entertain	<ul style="list-style-type: none"> <li>Themed typography</li> <li>Sequential frames</li> <li>Limited characters</li> <li>Character's speech and actions show the narrative</li> </ul>	<ul style="list-style-type: none"> <li>Left-right reading path</li> <li>Hand-drawn or computer generated images (CGI), line drawings</li> <li>Speech and thought balloons</li> </ul>	comic strip, comic book, manga
Commercials	To persuade	<ul style="list-style-type: none"> <li>Jingle or other music</li> <li>Image, action, verbal/print delivers main message</li> <li>Main message reiterated in final image with logo</li> </ul>	<ul style="list-style-type: none"> <li>Short shot duration</li> <li>Rapid transitions usual</li> <li>Relies on viewer's association between colour, shape, image and music</li> </ul>	fast food, public health, toys, cereal, recreation
Digital images	To describe and entertain	<ul style="list-style-type: none"> <li>Participants and circumstance establish field</li> <li>Vectors indicate movement</li> <li>Composition, lighting, colour and framing govern meaning</li> </ul>	<ul style="list-style-type: none"> <li>Photos can be in several formats: e.g. jpg, PDF, scanned tiff, MP4</li> <li>Reading path shown by vectors, composition and salience</li> </ul>	computer, electronic frame, mobile phone, electronic billboard

## Supporting Development of Multimodal Text Form Knowledge

Form	Usual Purpose	Text Structure	Features	Example
Documentary	To describe, explain and recount	<ul style="list-style-type: none"> <li>Opening titles establish field</li> <li>Usually located within an academic field of study</li> <li>Narrator is not seen</li> <li>Short scenes are edited to track several 'stories'</li> </ul>	<ul style="list-style-type: none"> <li>Voiceovers or narration</li> <li>Authoritative tone often in narrative style</li> <li>Close-up shots of subjects</li> <li>Themed typography</li> </ul>	biographical, historical, natural history, political, scientific
e-Game	To entertain	<ul style="list-style-type: none"> <li>Can be accessed in computer, console or portable platforms</li> <li>Participants, setting, audio and vectors create meaning</li> <li>Interactive: player and skill level determine reading path</li> </ul>	<ul style="list-style-type: none"> <li>Navigation buttons</li> <li>Levels in ascending order of difficulty</li> <li>Scores: can compete against self or others</li> <li>Modality, sound effects and interactive elements govern realism.</li> </ul>	portable, computer game, static console, TV plug-in, mobile phone
Feature	To entertain	<ul style="list-style-type: none"> <li>Titles, credits and subtitles establish theme</li> <li>Narrative structure relies on characterisation, plot, setting, conflict and resolution</li> </ul>	<ul style="list-style-type: none"> <li>Reading path is linear</li> <li>Uses framing, distance, shot, special effects and editing to achieve meaning</li> </ul>	comedy, animation, science fiction, action-adventure, thriller
Greeting card	To entertain and socialise	<ul style="list-style-type: none"> <li>Single folded sheet</li> <li>Picture, few words on front; print inside right.</li> <li>Space for writing</li> </ul>	<ul style="list-style-type: none"> <li>Image often symbolic</li> <li>Themed typography</li> <li>White or negative space</li> <li>Left to right reading path</li> </ul>	birthday, Christmas, mother's and father's day, Easter
Information picture book	To explain and describe	<ul style="list-style-type: none"> <li>Title defines field</li> <li>Print introduction</li> <li>Sections define and classify</li> <li>Layout is 'given and new' or 'centre and margins'</li> </ul>	<ul style="list-style-type: none"> <li>Photos, drawings, diagrams, tables, graphs used to represent meaning</li> <li>Items linked or separated to guide reading path</li> </ul>	<i>The Inside Out Guide to Mighty Machines</i> (2006) by Clint Twist
Logo	To describe and persuade	<ul style="list-style-type: none"> <li>Single graphic combines print, shape, colour</li> <li>Prominent placement</li> </ul>	<ul style="list-style-type: none"> <li>Uses strong colours</li> <li>Simple shape</li> <li>Can be iconic or symbolic</li> <li>Repetition confirms association</li> </ul>	food package, web page, magazine, brochures
Music	To entertain	<ul style="list-style-type: none"> <li>Music or song played throughout</li> <li>Movement or dance segments</li> <li>Rapid cuts to several locations and costumes</li> <li>Title, duration, composer, performer information appear at bottom of screen</li> </ul>	<ul style="list-style-type: none"> <li>Edited to appear continuous</li> <li>Clothing and movement constructed; represents characteristics of performer's public persona</li> </ul>	'free-to-air' broadcasts; marketed pop, rock, heavy metal artists' DVDs
Narrative picture book	To entertain	<ul style="list-style-type: none"> <li>Narrative structure uses character, plot, setting</li> <li>Double-page spreads place picture at top and print at bottom</li> </ul>	<ul style="list-style-type: none"> <li>Pictures can tell the entire story, illustrate print, or tell further story</li> <li>Pictures might use watercolour, acrylic, block print ink, collage or photos</li> </ul>	Picture books illustrated by Shaun Tan, Narelle Oliver, Alison Lester, Colin Thompson or Jeannie Baker

## Supporting Development of Multimodal Text Form Knowledge

Form	Usual Purpose	Text Structure	Features	Example
Newspaper	To recount, describe, persuade and entertain	<ul style="list-style-type: none"> <li>• Masthead theme</li> <li>• News items at front</li> <li>• Advertisements</li> <li>• Editorial, comment and features in the middle</li> <li>• Sport at the back</li> </ul>	<ul style="list-style-type: none"> <li>• Headlines, large font, varied typefaces</li> <li>• Limited advertisements on front page</li> <li>• Block framing and column print</li> <li>• Photos have captions</li> <li>• Left to right and top to bottom reading path</li> </ul>	national and state daily, community weekly
Poster	To instruct and explain	<ul style="list-style-type: none"> <li>• Cohesive typography</li> <li>• Large image</li> <li>• Layout is 'ideal and real'</li> </ul>	<ul style="list-style-type: none"> <li>• Varied fonts</li> <li>• Minimal print</li> <li>• Uses symbolic colour</li> </ul>	film poster, safety poster
Slide show	To explain, describe and entertain	<ul style="list-style-type: none"> <li>• Main title establishes field</li> <li>• Information carried by print, design, colour and images</li> <li>• Images can include photos, graphs, tables or diagrams</li> <li>• Subsequent slides represent organised sections of topic</li> <li>• Concludes with summary of main message</li> </ul>	<ul style="list-style-type: none"> <li>• Timing and transitions between slides vary</li> <li>• Animated content governs reading path</li> <li>• Can include hyperlinks, audio and video</li> <li>• Font size and style determined by context of screening</li> </ul>	PowerPoint® PhotoStory® Flash® QuickTime® Picasa® iPhoto®
Traffic sign	To instruct	<ul style="list-style-type: none"> <li>• Single message</li> <li>• Context-dependent</li> <li>• Size equals the distance viewed from</li> </ul>	<ul style="list-style-type: none"> <li>• Colour and shape coded</li> <li>• Minimal letters or numbers</li> <li>• Design conforms to national or international standards</li> </ul>	speed sign, parking sign, direction sign
TV series	To entertain	<ul style="list-style-type: none"> <li>• Theme music and titles</li> <li>• Narrative structure</li> <li>• Each episode is self-contained, but ultimate conflict is never resolved</li> </ul>	<ul style="list-style-type: none"> <li>• Action scenes</li> <li>• Close-ups</li> <li>• Low production values due to time constraints</li> </ul>	soap opera, police drama, mini-series
TV news	To recount, describe, explain and entertain	<ul style="list-style-type: none"> <li>• Music and title</li> <li>• Studio-shot headlines</li> <li>• Report/interview/studio (repeated sequence)</li> <li>• Sport</li> <li>• Finance (optional)</li> <li>• Weather</li> <li>• Newsreader reiterates lead story</li> </ul>	<ul style="list-style-type: none"> <li>• Newsreader at desk in formal attire</li> <li>• Formal language: stories are read aloud</li> <li>• Headlines, lead story</li> <li>• Video footage of reporter on location</li> <li>• Still images include photographs and graphics</li> </ul>	Any 'free to air' nightly bulletin, current affairs programs, TV station and news service websites
Web page	To entertain, describe, persuade and instruct		<ul style="list-style-type: none"> <li>• URL</li> <li>• Frames</li> <li>• Hypertext</li> <li>• Pages</li> <li>• Link</li> <li>• Download</li> <li>• Buttons</li> <li>• Reading path is determined by the viewer</li> </ul>	products and services, accommodation, social chat room, shopping, government and community agencies, news

## Understanding Conceptual Images

Conceptual images are images that convey specific information, e.g. illustrations, photos, maps, timelines, graphs, cross-sections, flowcharts, figures, symbols, diagrams, typography. (Kress and van Leeuwen, 2006)

Conceptual images are usually marked by the absence of vectors such as gaze or direction of movement. Compared to narrative images, conceptual images represent participants in terms of class, structure and meaning. They fall in three categories:

- Diagrams representing classifications (or taxonomies).
- Analytical representations.
- Symbolic representations.



**Figure 1.37** Traffic signs are good examples of conceptual images

### *Diagrams Representing Classifications*

In images that classify, participants are connected to each other by means of categories, or taxonomies. These categories might name the over-arching category (overt taxonomies) or they might not (covert taxonomies).

### *Analytical Representations*

Analytical images may show part or whole representations between participants, e.g. a magnified part of an image.

### *Symbolic Representations*

Symbolic images represent what a participant is, or what it means. Images might have a meaning that is attributed to them, or they might have a meaning that is suggested by other elements, such as a verbal description.

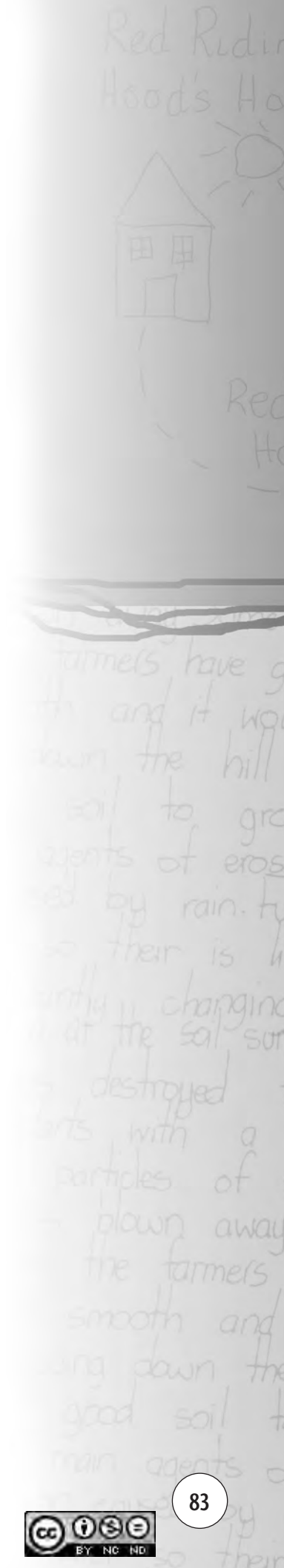


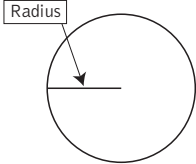
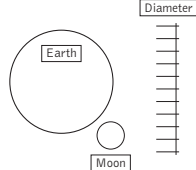
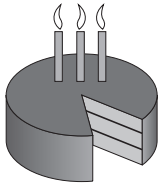
## Signs and Symbols

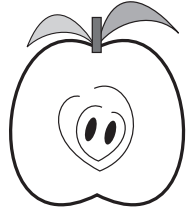
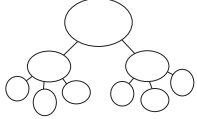
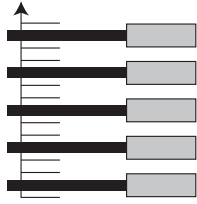
There are three categories of signs that students need to understand: iconic, symbolic and indexical.

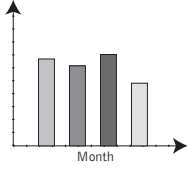
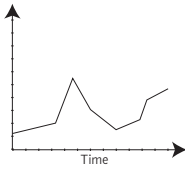
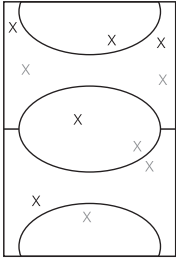
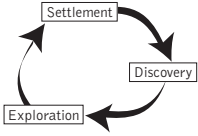
- Iconic signs usually signify something that is graphically similar to its sign, e.g. street signs around school zones show a child walking with an adult. Many computer icons have been created to show some graphic similarity to the function they represent.
- Symbolic signs have no graphic similarity to the item they represent, e.g. the motor symbol in an electrical circuit diagram.
- Indexical signs have a literal connection to reality, e.g. the speedometer needle in a car is a direct indication of speed (which is experienced by the driver).

Students need to be supported to read and understand the meaning of conceptual images. It is important to explicitly teach students to recognise and understand how conceptual structures contribute to the meaning of a text. The table in Figure 1.38 summarises many of the understandings that students need to develop, at the appropriate phase, about diagrams, signs and symbols. Much of the information that students will be required to read and understand in school depends on their ability to understand the function of the image on the page, whether printed or digital. Figure 1.38 summarises the excellent work carried out by Steve Moline (1996). Teachers can use the table as a reference when helping students read and understand the conceptual images found in school-based visual texts.



Type of Conceptual Image	Purpose	Possible Use	Example
<p><b>Simple Diagrams</b> These are graphic texts in which:</p> <ul style="list-style-type: none"> <li>the illustration and the words work together to make the meaning</li> <li>the illustration simplifies, generalises or symbolises the subject rather than showing its surface appearance, such as its colour or texture.</li> </ul> <p>Two of the most common types of simple diagrams are:</p> <ol style="list-style-type: none"> <li><i>Picture Glossaries</i></li> </ol> <ul style="list-style-type: none"> <li>pictures with labels.</li> </ul>	<ul style="list-style-type: none"> <li>To define subjects or concepts visually</li> <li>To show relationships between parts of a subject</li> <li>To define differences, varieties and categories; to classify subgroups</li> <li>To organise vocabulary lists into groups and sequences</li> </ul>	<ul style="list-style-type: none"> <li>Any subject or object about which it is useful to name its parts and understand their relative position.</li> <li>Science: animal groups, parts of a plant, parts of land forms, etc.</li> <li>Technology: naming working parts of a machine or system</li> <li>Society: naming of varieties: kinds of transport, housing, clothing, etc.</li> <li>Health: human body, food groups</li> </ul>	
<ol style="list-style-type: none"> <li><i>Scale Diagrams</i></li> </ol> <p>Picture with a scale beside it that indicates size, mass, temperature, distance, etc.</p>	<ul style="list-style-type: none"> <li>To relate very large/tiny subjects to the readers' own experiences</li> <li>To enable better understanding of the language of size, temperature, mass, etc.</li> <li>To enhance understanding by making a familiar object the measuring unit</li> <li>To compare subjects or objects through the use of a common scale</li> </ul>	<ul style="list-style-type: none"> <li>Any topic where understanding is dependent on knowledge of size, scale, mass, etc.</li> <li>Very large subjects or objects: volcanoes, planets, buildings, etc.</li> <li>Very small subjects or objects: insects, cells, microbes, etc.</li> <li>Comparing the height, mass, length, area, volume, etc., of different subjects or objects.</li> </ul>	
<p><b>Analytic Diagrams</b> Allow the reader to see inside a subject or object, and to understand its internal structure.</p> <p>Two common types of analytic diagrams are:</p> <ol style="list-style-type: none"> <li><i>Cutaway Diagrams</i></li> </ol> <p>Reveal the inside of a subject to show the internal working parts; usually three-dimensional.</p>	<ul style="list-style-type: none"> <li>To show below the surface of a subject or object</li> <li>To show how to assemble parts</li> <li>To make a connection between working parts in a sequence</li> <li>To expose and clarify remote (or not easily accessible) subjects</li> </ul>	<ul style="list-style-type: none"> <li>Typically found in texts about plants, animals, biology, earth, architecture and technology, etc.</li> <li>Technology: engines, computers, machines, instruments</li> <li>Science: animal homes (bee hives, ant mounds); biology (flower parts, internal animal structures); human biology (human body).</li> <li>Society: cities, buildings, landforms, etc.</li> </ul>	

Type of Conceptual Image	Purpose	Possible Use	Example
<p><b>2. Cross-sections</b> Reveal the inside working of a diagram but in two dimensions</p>	<ul style="list-style-type: none"> <li>Show the difference between the internal and external appearances of a subject or object</li> <li>To reveal the workings of a subject or object that cannot be physically cut open</li> </ul>	<ul style="list-style-type: none"> <li>Typically found in texts about plants, animals, biology, earth, architecture and technology, etc.</li> <li>Science: processes in plants, animals, cells, human body, etc.</li> </ul>	
<p><b>Synthetic or Sequential Diagrams</b> Make connections between parts of a sequence or subgroups. The most commonly used synthetic diagrams are: <b>1. Flow Diagrams</b> Use lines or arrows to show a progression through time or space, e.g. the life cycle of an animal or insect, a water cycle, stages of production <b>2. Tree and Web Diagrams</b> Tree diagrams have branches (often shown by lines or arrows) that connect objects or concepts in a series of branches • web diagrams</p>	<ul style="list-style-type: none"> <li>To show change, growth or development, cause and effect over time</li> <li>To define, explain or summarise a process</li> <li>To present a set of instructions: how to assemble (make, do, construct, follow, cook, etc.)</li> </ul> <p>Often used to make connections between objects, topics and concepts</p> <ul style="list-style-type: none"> <li>To show how information may be organised into groups or sets</li> <li>To classify subjects in hierarchies</li> </ul>	<ul style="list-style-type: none"> <li>Science: natural processes, e.g. transfer of heat or energy, cycles in nature, growth of plants.</li> <li>Technology: systems engines, processes such as electric circuits, etc.</li> <li>Society: products and services, cyclical processes, historical cause and effect.</li> <li>Food webs, sociograms, concept maps</li> </ul>	
<p><b>3. Timelines</b> Timelines are used to record or document personal, local and world history and may be used to illustrate either a long or short period of time. May be considered as: • a type of flow diagram: steps in a sequence joined by arrows with no exact time between the stages being noted • a kind of graph: periods of time are measured in equal units along an exact scale</p>	<ul style="list-style-type: none"> <li>To record a sequence of events or occurrences</li> <li>To summarise facts or events in a chronological order</li> <li>To summarise growth, change or development over time</li> <li>To find patterns and connections, such as cause and effect or recurring events in a series of processes or events</li> </ul>	<ul style="list-style-type: none"> <li>Science: life cycles, time periods</li> <li>Society: sequence of events over time</li> <li>Technology: historical development over time, e.g. development of vehicle transport</li> <li>Personal: life lines, life events</li> </ul>	

Type of Conceptual Image	Purpose	Possible Use	Example
<p><b>Quantitative Diagrams:</b> Like other diagrams, these depend upon words, numerals or symbols to deliver some of their meaning. Quantitative diagrams are more abstract than other diagrams. They are usually concerned with quantities or measures. The most commonly used graphs are:</p> <p>1. <i>Bar and Column Graphs</i></p> <ul style="list-style-type: none"> <li>Bar and column graphs arrange information so it can be measured, compared ordered or ranked.</li> </ul>	<ul style="list-style-type: none"> <li>To measure height, quantity, age, weight, etc.</li> <li>To compare and rank information</li> <li>To summarise or highlight statistical information</li> </ul>	<ul style="list-style-type: none"> <li>Science: weather observations, chemical reaction rates</li> <li>Opinion polls, surveys, economic data</li> <li>Classroom organisation: activity and sporting rosters</li> </ul>	
<p>2. <i>Line graphs</i> Typically used to show changes to size or value of the same subject. Often they will show changes or development over a period of time.</p> <p>3. <i>Pie Graphs</i></p>	<ul style="list-style-type: none"> <li>To summarise processes such as growth, development or change over time</li> <li>To show patterns, such as cause and effect or trends over time</li> <li>To simplify and clarify large amounts of data</li> <li>To find relationships between patterns of information</li> </ul>	<ul style="list-style-type: none"> <li>Science: to record patterns of change: weather, growth, chemical changes, etc.</li> <li>Society: to record and analyse population distribution or growth, technology and land usage, etc.</li> </ul>	
<p><b>Maps:</b> Maps are use to place information in spatial or locational context. The most commonly used synthetic diagrams are:</p> <p>1. <i>Overhead Views</i> 2. <i>Context Maps</i></p>	<ul style="list-style-type: none"> <li>To show the spatial arrangement of things around us</li> <li>To explain the pathways taken</li> <li>To instruct others how to locate or arrive at a destination</li> <li>To help students define and understand immediate context</li> </ul>	<ul style="list-style-type: none"> <li>Science: mapping school, classroom home community</li> <li>Society: Transport systems, river systems</li> <li>Technology</li> <li>Science: mapping school, classroom home community</li> <li>PDHPE: maps of playing fields and player positions</li> </ul>	
<p>3. <i>Flow Maps</i></p>	<ul style="list-style-type: none"> <li>To record process, change and movement</li> <li>To summarise pathways, journeys, routes and systems</li> </ul>	<ul style="list-style-type: none"> <li>Science: weather map, earth processes</li> <li>Society: trade routes, human migration, exploration</li> <li>Technology: electrical or mechanical sequences</li> </ul>	



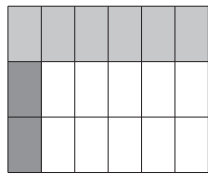
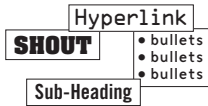
Type of Conceptual Image	Purpose	Possible Use	Example
<p><b>Tables and Charts</b> Often these contain no pictorial elements, but still operate as a visual text. Usually composed of columns and rows. Students often use information from a table or chart to create a different graphical representation, e.g. bar graphs, pie graphs, etc.</p>	<ul style="list-style-type: none"> <li>To list items for reference</li> <li>To record information results, outcomes</li> <li>To organise information into groups for comparison or evaluation</li> <li>To instruct, to make decisions and schedule events</li> </ul>	<ul style="list-style-type: none"> <li>Science: classifying plants, animals, etc., comparing statistical data</li> <li>Technology: comparing and selecting resources</li> <li>Society: evaluating results and summarising information</li> </ul>	
<p><b>Typography</b> Contributes to the meaning of a text and can be used to convey the writer's attitude to the subject. Typography includes elements such as: <i>Typefaces</i> <i>Fonts</i> <i>Layout features:</i></p> <ul style="list-style-type: none"> <li>headings</li> <li>sub headings</li> <li>bullets</li> <li>banners</li> <li>hyperlinks</li> <li>hotspots</li> </ul>	<ul style="list-style-type: none"> <li>To rank the importance of information</li> <li>To provide different entry points into texts</li> <li>To mark different reading paths through texts</li> <li>Directing readers to additional information</li> <li>Convey emphasis, information and mood</li> </ul>		

Figure 1.38 Understanding conceptual images (tabulated from Moline, 1996)

## SECTION 4

# Selecting Texts

## Selecting Picture Books for Use in the Classroom

Selecting picture books can be subjective as teachers have particular likes and dislikes, for example, themes that they feel should or should not be addressed, particular artistic styles, favourite authors or illustrators. Therefore it is useful to consider the purpose in selecting a picture book, what it is you are trying to teach or demonstrate. In terms of viewing select a high quality picture book that demonstrates the use of particular codes and conventions of the semiotic systems. Most picture books will employ some of these and analysis of a variety of examples that vary in quality will be good for students as they learn to discriminate between good and bad employment of the codes and conventions of the semiotic systems.

When looking for books access the lists of books that have won awards as these will be books that have been identified as high quality. The following are important awards:

- Caldecott Medal: <http://www.ala.org/ala/mgrps/divs/alsc/awardsgrants/bookmedia/caldecottmedal/caldecotthonors/caldecottmedal.cfm>
- Hans Christian Andersen Award: See <http://www.ibby.org/index.php?id=308>
- The Picture Book Awards for particular countries, e.g. in Australian the Children's Book Council Awards (see <http://cbca.org.au/awardshistory.htm>)
- The Astrid Lindgren award is given to illustrators and authors whose body of work is significant, so seek out books by winners of this award. (Australian illustrator and author Shaun Tan won this award in 2010): See: [http://en.wikipedia.org/wiki/Astrid\\_Lindgren\\_Memorial\\_Award](http://en.wikipedia.org/wiki/Astrid_Lindgren_Memorial_Award)
- Kate Greenaway Medal See [http://www.carnegiegreenaway.org.uk/greenaway/full\\_list\\_of\\_winners.php](http://www.carnegiegreenaway.org.uk/greenaway/full_list_of_winners.php)

Other criteria to consider when selecting picture books are:

- Suitability of the picture book for the age and development of the students with whom you are working
- Whether the topic or themes will engage your students

## Selecting Texts

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- Over time make sure to include a variety of artistic techniques, including unusual artistic techniques. These might include drawing, collage, print making, photography, and painting or a combination of these.
- Ensure a variety of styles over time: these might include realistic, impressionistic, expressionistic, abstract, primitive and surrealistic.
- Consider the format and layout of the book, including its typeface and the organisation of visual and linguistic text — is it unusual, effective?
- Unusual or significant interpretation of the story, theme or concept. For example collect picture books of the same story illustrated by different people for comparing interpretation.
- Consider picture books that have married the style of illustration to the story, theme or concept particularly effectively.
- Find picture books that have conveyed the plot, theme, characters, setting and mood in unusual and/or particularly effective ways.
- Generally if a picture book can be looked at many times and something new about how it tells the story is found each time or another layer of meaning, then it is a high quality book.

The *First Steps Viewing CD* has two lists of books suitable for classroom use entitled 'Suggested Picture Books', so that teachers can include them in planning documents. A blank proforma 'Possible Picture Books' is also supplied on the CD to allow teachers to create their own records of useful picture books.



## Selecting Films for Use in the Classroom

When selecting a film for classroom use there are several things a school or teacher need to consider:

- What is the purpose in using the film in the intended context?
- What is the film being used to try to teach or demonstrate?
- How well does the film help students meet the outcomes?
- How will analysing the film encourage students to think critically?
- How effectively are the codes and conventions of the semiotic systems used?
- What is the quality of the film production?
- Will the content appeal to the students?
- Is the film appropriate for the social and cultural backgrounds and maturity levels of the students?
- Does the film allow for multiple interpretations?
- Does the use of the film breach any school or community values or standards?
- Does showing the film breach any copyright?

Careful note should be made of the Classification rating. If there is a doubt about the rating for any given film, electronic game, DVD or television broadcast, a searchable database is available on the Office of Film's website; see [www.stepspd.com/weblinks](http://www.stepspd.com/weblinks) for details.



A list of films useful for teaching viewing in the classroom is included on the *First Steps Viewing CD* as 'Suggested Films' to enable teachers to include it with their planning documents.

## Selecting Websites for Use in the Classroom

With access to a wide range of digital electronic media students need to be taught how to assess whether a website suits their purpose, and has appropriate, up-to-date information written with credibility. The following guidelines provide some criteria for helping students to evaluate websites.

### **Purpose**

- How do the graphics and text help you to determine the purpose of the page or website?
- Does the URL help you to see who the website has been developed for?
- What is the website or page trying to do and is it relevant for your purpose?

### **Authority**

- Who has developed the site and what do they know about this subject?
- What evidence can you find about the author and their credibility on the subject?
- Can the information be checked or verified?

### **Objectivity**

- Does the content reflect any bias of the website developer, author or sponsor?
- How will the bias affect the usefulness of the information?

### **Appropriateness and Relevance**

- Is the content appropriate for your purpose?
- Which of the content is relevant for the purpose?
- How accurate is the information?

### **Currency**

- When was the information produced?
- Is the information on the page still current and up to date?



### **Responsibility**

- Is the website honest about its purpose and content?
- Is it trying to sell rather than inform?
- Is any of the information credited to other people?

### **Clarity**

- How clearly is the information presented?
- How have the pages been formatted and organised?
- Do the graphics support the information?

### **Accessibility**

- How easily and quickly can you get into the site?
- Is there a choice of information pathways?
- How easy is it to navigate the menu, pages and hypertext?
- Are all of the hyperlinks live?



Figure 1.39 Students Accessing the Quick Website

For a list of websites helpful in planning classroom viewing, see [www.stepspd.com/weblinks](http://www.stepspd.com/weblinks)

## CHAPTER 2

# Contextual Understanding

## Overview

The Contextual Understanding Aspect examines the influence that context plays in constructing and interpreting texts. When communicating, people make decisions about the text based on the purpose, subject matter, mode of communication, form, social situation, and the relationship with the intended audience.

Most of the time, people make these decisions without thinking about them. For example, taking a snapshot of a friend involves making different decisions from taking a photo that is going to appear on the cover of a fashion magazine. Similarly, when viewing an image the perspective and expectations may be shaped by factors such as the text type and what is known about the text designer.

The purpose of learning about contextual understandings is for students to understand the different ways that context affects meaning. Students need support to recognise how purpose and intended audience affect the structure and features of a multimodal text. They also need to be taught how to identify the world view represented in multimodal texts.

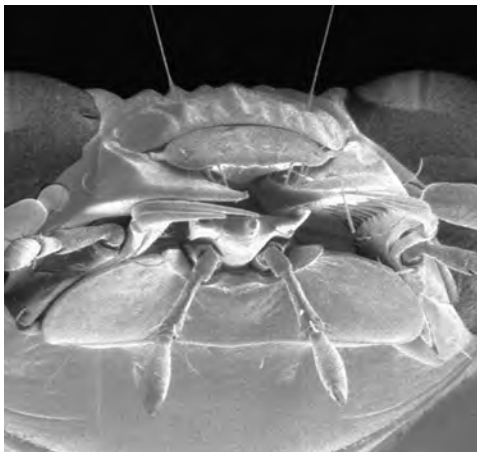
This chapter contains two sections:

- **Section 1 — Developing Contextual Understanding**
- **Section 1 — Critically Analysing Multimodal Text**

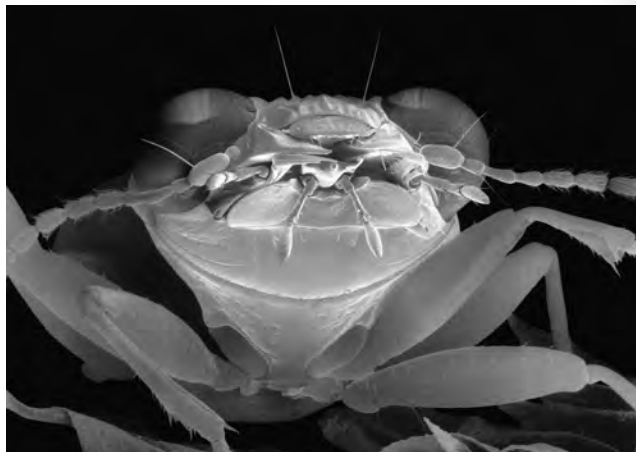
SECTION 1

# Developing Contextual Understanding

What is shown in Figure 2.1? It is impossible to decide unless additional information is provided. There are many things the image could be, but unless all of the image can be seen there is insufficient contextual information to recognise the object.



**Figure 2.1** Extreme close-up of an insect



**Figure 2.2** Medium shot of same insect

However, when all of the object can be seen in Figure 2.2 socio-cultural knowledge and shared experience are drawn on to recognise what it is. People rely heavily on contextual understandings to make sense of what is seen. Images are rarely seen without a context, and the context is bound up with what an image ‘means’.

When talking about context, the situation that surrounds an image and helps to determine its meaning is being referred to. It could be the kind of publication the image appears in, the knowledge about the subject, any written text that accompanies an image, or the authority ‘given’ to the text producer.

The other important point about context is thinking about the ways that the receiver responds to a text. Different people would respond very differently to Figure 2.1. Their reactions would depend on their attitudes towards insects, their personal knowledge, and perhaps even their age, gender, economic status and political beliefs.

## Contextual Understanding

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Contextual understanding is the aspect of viewing that focuses on how context affects the choices made by text designers. It is commonly separated into two parts: situational context and socio-cultural context.

**Situational context** refers to the context that influences choices made by the text producer. It includes:

- the producer's purpose
- the subject matter
- the text type, e.g. photo, painting, newspaper, television
- the roles and relationships between the communicating participants.

These factors also determine how the viewer might receive the text. The viewer is influenced by:

- their purpose for viewing, e.g. scanning for information, enjoyment
- their knowledge and familiarity with the topic
- the situation in which the viewing takes place
- the relationship between the text producer and the viewer.

**Socio-cultural context** concerns the values, attitudes, beliefs and assumptions that are held by the producer and the viewer of the text. It involves knowing that:

- the way language is produced and viewed reflects and shapes our socio-cultural outlook
- people interpret texts according to their socio-cultural background
- language is purposefully constructed and often manipulated to influence people and to maintain power relationships.

## Critical Literacy

Critical literacy involves analysing and questioning texts to determine the beliefs and values beneath the surface meanings. It involves teaching students to identify the purpose of texts, and to explore how producers construct texts to achieve their purpose. In this way, viewers of texts are better equipped to either accept or reject the messages presented by text producers.

This is particularly important in the current image-saturated environment, where images are an integral part of daily communication. In an information-rich world, it is vital that students develop the ability to sort and evaluate texts from different sources. The retrieval chart 'Critical Literacy Questions' is provided on the *First Steps Viewing CD*. The chart invites students to compare the situational contexts of two multimodal texts; it can be used to support students as they learn to view with critical awareness.



## **The Explicit Teaching of Critical Analysis**

It is important that students learn to approach multimodal texts with the same set of analytical tools they would use to analyse written texts; they should understand that images are an integral part of the meaning being made from a text. Students need to be taught systematic ways to analyse multimodal texts and be provided with scaffolded learning experiences when they examine new texts and text types so they can become critical readers/viewers of these texts. Through explicit teaching, teachers introduce students to the codes, conventions and devices used by producers to construct meaning for particular audiences.

## **What Students Need to Know**

For students to become critical viewers of multimodal texts, they need to understand these concepts:

1. Critical decisions are made when producing texts.
2. Multimodal texts are everywhere.
3. Multimodal texts rely on shared understandings.
4. Text producers consciously choose to represent facts, events, characters and people in different ways.
5. Multimodal texts can be interpreted in multiple ways by different people.
6. Images can be deliberately manipulated.
7. Text producers present a view of the world that can be challenged.
8. Text producers consciously use codes and devices to position viewers.

### **1 Critical Decisions Are Made When Producing Texts**

As constructions, texts present the viewer with an interpretation of a reality that is mediated by the values and beliefs of the text's producer, or the text producer's version of reality. It is important that students realise that even photos or filmed images that appear to be realistic are carefully selected to reflect the aims of the text producer. No text is ever neutral; it always carries its producer's beliefs with it. The text producer consciously chooses images to target specific audiences or to position viewers in certain ways.



## Decisions Text Designers Make When Composing a Text (Example: Photographic Image)

<b>Purpose</b>
<ul style="list-style-type: none"> <li>• What is my purpose?</li> <li>• How will a photo best serve my purpose, rather than written or spoken text?</li> </ul>
<b>Construction</b>
<ul style="list-style-type: none"> <li>• What is the subject?</li> <li>• What is the setting?</li> <li>• What lighting will I use? (e.g. natural lighting, artificial lighting, studio)</li> <li>• How will I construct this photo? (e.g. camera angle, camera distance, other factors affecting composition)</li> <li>• What props will I use?</li> <li>• What will I include? What I will leave out?</li> </ul>
<b>Target Audience</b>
<ul style="list-style-type: none"> <li>• Who will be my target audience?</li> <li>• What does my target audience already know about this subject?</li> <li>• What do I know about my target audience? (e.g. their attitudes, knowledge of the subject)</li> <li>• What approach will work best to influence them?</li> <li>• What other images will they have seen on this subject?</li> <li>• How will my image be similar or different to other images on the same topic?</li> </ul>
<b>Layout</b>
<ul style="list-style-type: none"> <li>• What size will the image be?</li> <li>• Where will it be on the page?</li> </ul>
<b>Publication</b>
<ul style="list-style-type: none"> <li>• Where will I publish this image?</li> <li>• What size will it be when it is published?</li> <li>• Will it be in black and white? Or in colour?</li> <li>• What other images or text will I put alongside it?</li> </ul>

## 2 Multimodal Texts Are Everywhere

Multimodal texts are an integral part of daily life. Multimodal texts can be literary or informational. Literary texts tell a story, e.g. picture books, advertisements, films. Informational texts depict a classification, e.g. maps, graphs, flow charts. Multimodal texts can contain still images, e.g. photos, paintings; moving images, e.g. film; or combinations of the two, e.g. texts that combine images with sound, text, or sound and text.

Features of everyday life, such as hairstyles, buildings, dance, fashion and sculpture are also examples of multimodal texts that can be read in systematic ways to provide insight into the values and attitudes of their producer.

Depending on their 'life world' experiences, students might be familiar with the contexts of many everyday multimodal texts. Familiarity with multimodal texts on its own does not guarantee that students will develop the viewing knowledge and understandings required for progress in learning at school. Students will encounter complex scientific texts that contain diagrams and graphs, sophisticated feature films and documentaries that present people and events in certain ways and interactive texts such as websites and software packages. It is the teacher's role to explicitly teach students how to make meaning from these academic multimodal texts.

### 3 Multimodal Texts Rely on Shared Understandings

The interpretation of images relies on shared understandings of the codes and conventions of the semiotic systems and what they represent. When text producers construct a text, they assume that audiences will share the same specific background knowledge and cultural values, e.g. through many years of filmmaking and frequent use, a fade between scenes in a film has come to indicate the passing of time. In the same way, particular kinds of music have become linked to specific moods such as romance, horror and suspense. In order to be critical viewers of texts, students need to be able to identify the codes and conventions used in texts, explain what they represent and how the text producer has used them for a specific purpose.

Use questions to support this concept such as:

- Have you seen a text like this one before? How was it similar or different to this one?
- What shared understandings does the producer of the text assume all viewers have?
- How is this evident?
- How might it help some people to understand this text?
- How might other people understand the text differently?

### 4 Text Producers Consciously Choose to Represent Facts, Events, Characters and People in Different Ways.

Every image represents a series of choices made by a text producer to reflect their purpose. Details can be included or omitted or certain selections can be emphasised through codes and conventions such as camera angles, size and colour.

Just as fictional characters in films and novels can be 'constructed', real people can be represented to suit a particular purpose. For example, a photographer taking a photo of a defendant in a court

case can choose from a number of representations. He/she can choose to show photographs that could be perceived as showing guilt, remorse, indifference or defiance.

One question a student must ask when they produce or view a text is: what is its purpose? This question is fundamental to the subsequent decisions that are made. These decisions influence every part of the text, including what publication it appears in, how and what has been included and what has been left out. Having such knowledge will support students in producing their own texts.

### **5 Multimodal Texts Can Be Interpreted in Multiple Ways by Different People**

Viewing is a process that requires involvement from both the viewer and the text producer. While the text producer will construct a text for a specific purpose, a viewer will view and interpret that text for his/her own purpose/s. Viewers of multimodal texts bring their own beliefs and background knowledge to the interpretation of a text. For example, a business owner will have a different response to a news story about a strike affecting his/her industry than an employee working for the business on the minimum wage. In the same way, someone with specialist knowledge of a subject will read a technical drawing differently to someone who does not have that knowledge; the non-specialist will notice some elements, disregard others and add their own interpretations.

#### **Cultural Differences**

Exploring different cultural belief systems is an important way to help students understand that reading an image is culturally subjective.

Elements such as objects, gestures, facial expressions and other important conventions vary from culture to culture. Following are some examples of cultural subjectivity.

- An aftershave advertisement that featured a man and his dog was not warmly received in Islamic countries, where dogs are considered unclean.
- A US telephone company's advertisements in Saudi Arabia showed an employee talking on the phone with his feet on the desk. The employee's behaviour was considered rude, and the advertisements were not successful.
- In parts of Latin America, the sign Australians regard as the OK gesture is considered obscene. A US company used the image in their catalogue and then had to destroy the entire print run.

- In 2006, an Australian tourism campaign included the catchphrase 'Where the bloody hell are you?' The phrase was regarded by the campaign's creators as a quintessentially Australian expression. The advertisement was screened around the world but had to be withdrawn because it caused offence overseas ... and also at home!

Use questions such as the following:

- Who do you think this text was created for and why?
- What can you assume about the background of the text producer from the text?
- What social or cultural understandings are expected on the part of the viewer?
- Whose social and cultural backgrounds are represented?
- How might people from a different culture view the text?
- How does our cultural background influence how we read a text?

## 6 Images Can Be Deliberately Manipulated

All images are constructed. Examining photos before and after digital manipulation is an excellent way to disrupt students' belief in the veracity of images. There are four common ways that images are deliberately manipulated.

- Images can be retouched using computer software. For example, individuals can be removed from or imported into a photograph; an electronic image can be cropped to remove the background; images can be lightened or darkened to imply sinister characteristics.
- Images can be deliberately staged by asking subjects to pose. The photos are then presented as if they had occurred naturally. Photographers can — and often do — ask their subjects to look or stand in particular ways to achieve a desired effect.
- Photographers can move objects in a scene and then present them as if they occurred naturally. For example, a photograph of the aftermath of a bombing that includes a child's toy is produced to elicit an emotive response.
- Images are chosen to represent editorial opinion. For example, in articles about politicians or sports stars, newspapers often select an image that emphasises their editorial opinion. An unflattering photo might accompany an article that is critical of that person. Television news programs often use file footage of places or people to accompany reports for which they have no current images.



**Figure 2.3**  
Deconstructing an image intended to represent equality





**Figure 2.4 and 2.5**  
Students investigating  
the representation of  
protest groups

## 7 Text Producers Present a View of the World That Can Be Challenged

Multimodal texts are constructed to present a particular world view. For example, human vision is binocular. It covers a wide span and includes peripheral vision — feats that most cameras cannot replicate. Photographs and ‘reality’ TV shows are constructed of images in frames. They use lighting, shot and distance to create an impression of realism. To support students to identify the world view suggested by a visual text, teach them to analyse the technical codes of images.

Use questions such as the following:

- Which angle has been used in this news photo? What does this reveal about the world view of the photographer?
- How close is the viewer to the subject?

When students can identify the way codes and conventions are used to construct meanings and imply a given world view, invite them to consider these questions:





**Figure 2.6 A Learning centre for examining the representation of indigenous Australians**

- How does this image make you feel towards the subject? Why do you think this is?
- Is there another way of viewing this image? How might your parents (grandparents, siblings) view this image?
- What lifestyles, values and points of view are presented or omitted from this image?
- Do you agree or disagree with the world view presented in this image?

### **8 Text Producers Consciously Use Codes and Devices to Position Viewers**

There are many different codes and devices that text producers use to enhance visual texts, and the selection of the devices depends on their purpose, the needs of the audience and the achieving of a desired impact.

As viewers, students need to be encouraged to speculate on the reason a text producer chose a particular device or code and discuss its effectiveness. As text producers, students should be encouraged to experiment with codes and devices and reflect upon their effects.

#### *Colour*

Colour is an important element of images, as it has a strong influence on mood. Colour connects elements within an image and draws the eye to particular points. When analysing a multimodal text, colour is described along three gradations: hue, saturation and value.

**Hue** is what people are describing when they refer to a colour, e.g. pink, green, orange. All colours are composed of variations of the three primary colours (red, yellow and blue), with hues being described as either warm or cool. Warm colours are composed primarily of red, yellow and orange, and stimulate the senses. Cool colours are composed mainly of blues, and are more relaxing.

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**Saturation** refers to the degree of purity of a colour, or, more accurately, the amount of grey it contains. Colours with more grey are less saturated; those with less grey are highly saturated.



**Value** describes how light or dark a colour is. The activity sheet 'Use of Colour' on the *First Steps Viewing CD* reproduces two images to show how the use of colour can influence meaning.

### *Contrast*

Contrast adds variety to an image. Text producers include elements of varying sizes, colours, textures and shapes to add visual interest to a page. Contrast can also create a focal point on a page to draw attention to a specific product. Contrast can also act as an organisational element in an image, as it creates an awareness of how some elements are the same (or different).

### *Flashback*

This is a device commonly used to explore events that have happened previously that have an impact on the current situation. Flashback is often achieved through dream sequences, reflecting on memories or the narration of one of the characters or people. Flashback may be used to create a sense of nostalgia.

### *Foreshadowing*

Foreshadowing is a device commonly used in multimodal texts to hint at what is to come. For example, advertisers use foreshadowing by showing a preview of an advertisement in one television break and the entire advertisement in the next break.

### *Humour*

Humour is the perception, enjoyment or expression of something that is amusing, comical, incongruous or absurd. Humour is culture specific, and is another way of analysing the values and beliefs of a society.

### *Inclusion or Omission of Details*

Text producers select only those details that support their chosen point of view. Other details that contradict that point of view are omitted. Multimodal text producers can include hyperlinks, symbols, images and sounds to focus and juxtapose views. The resulting texts are often interactive, leading the viewer where the producer wants to them to go.

### Intertextuality

When a text is read, every text read in the past is a reference point. In the same way, text producers refer to their own accumulated knowledge of texts and text conventions to construct a text. These links between texts are known as 'intertextuality'. Learning to recognise these links is an important area of the study of contextual understandings, as it helps readers to understand how they are being steered towards a particular point of view.

Intertextuality is common. Many modern texts insert obvious references to other texts to increase viewer pleasure, e.g. *The Simpsons* (1989–present) frequently refers to other popular texts, and relies on viewers recognising the multiple levels of reference for its humour.

No text is ever completely new, as each text must draw on familiar elements if it is to be recognised and understood by viewers. Nor can any text be exactly the same as a previous text, as viewers demand variation to maintain their interest. Through this process of familiarity and difference, texts continually change, new sets of conventions are created, and social values and attitudes are constantly modified.

### Irony

Irony, wit and humour rely on shared socio-cultural assumptions for their creation and comprehension. Irony in a multimodal text is evident when an image has a surface meaning as well as a deeper contradictory meaning, as shown in Figure 2.7.

### Juxtaposition

Juxtaposition refers to any items that are placed in close proximity to one another to create a combined meaning in the viewer's mind, e.g. placing a photo of a starving child from an impoverished nation next to a photo of an overweight child from a western nation creates a feeling of injustice or distaste. Placing a photo of a skin cream beside a photo of a leafy forest implies that the product is made from natural (and therefore gentle) ingredients.

### Parody

Parody is when one text or text form imitates another for humorous effect.



Figure 2.7 Irony relies on shared socio-cultural assumptions

### *Pastiche*

In pastiche, elements of one text are openly combined in the production of a new text.

### *Point of View*

Multimodal texts are told from particular points of view, and this is ultimately linked to their purpose. Students must consider: From whose point of view is this text produced?

### *Repetition*

Repeating elements within a text — such as colour, shape or texture — is a device used to draw the reader's eye across an image. These repeated elements can be exactly the same or similar in nature. Sometimes one element acts as the focal point and other similar elements that are smaller or less bright than the original act as an 'echo'. Students need to consciously think about which direction their eyes are drawn around an image to determine how these devices work in drawing the eye; this is called the 'viewing path'. One way to make students conscious of the viewing path is to ask them to draw a line over an image to show where their eye went, or by asking them to number the elements they viewed in the order in which they looked at them. See *First Steps Viewing CD* for definitions and Student Activity.



### ***Other Areas of Contextual Understanding for Discussion and Consideration***

#### *Anchorage*

Most images are accompanied by text in the form of captions or headlines. The text 'fixes' the meaning of an image in a way preferred by the text producer; the text is not a neutral label, but is actually determining the direction of the reader's thinking. This is known as anchorage. Printed text can also be used to subvert the original meaning of an image. This is often done for satirical or humorous reasons such as Figure 2.8. The humour depends on the juxtaposition between the image and the text.



Figure 2.8 Image and text



### *Changing Audiences*

In the past, viewing was seen as a special experience. Photos were rare, precious and taken only by professionals; attending the cinema was a special occasion; and watching television was an event that brought all the family together. Today, viewing is regarded with less ceremony: TV sets are comparatively cheap, many households have several of them and there are many more viewing options. Today, there are more television stations and programs can be recorded for later viewing if the broadcast time is inconvenient. Furthermore, programs can be viewed on the Internet, on computers, in cars and even on handheld devices and mobile phones. Students need to consider how viewing behaviour has changed, and what impact those changes have had.

### *Context in Terms of Time and Place*

Examining a text in relation to the time period in which it was produced is an important part of contextual understanding. Students can examine texts to determine how they represent the values, beliefs and ideas that were held by the text producers of the time.

### *Ethnocentricity*

Ethnocentricity is when people view their own culture as the focal point and lens for perceiving the world and judging other cultures.

### *Gaps and Silences*

A gap in a text describes the natural (and necessary) tendency that viewers have of filling in information even if it is not explicitly stated. It is the process often called 'reading between the lines' and uses prior knowledge from a viewer's own cultural background or personal experiences. Becoming aware of the gaps in texts helps students to understand where, why and how they 'fill the gaps' in certain ways. This also helps students realise that viewers can and do interpret texts in different ways.

Silences refer to what is omitted from a text. It is important to remember that when a text producer makes a decision about what to include in a text, they are also making a decision about what to leave out. Often what is left out is the voice of a minority group. When presenting a point of view, text producers will leave out (or downplay) anything that does not support their view, e.g. a pamphlet promoting a new suburban development will not mention the parkland that it is replacing.

### *Ideology*

Ideology is described as the beliefs, values and symbols that form the body of a doctrine, social movement, class or large group. During critical reading activities, students can begin to identify the ideologies within texts in order to get a greater insight into the values and beliefs of a society at a given time and place.

### *Impact of New Technology*

New technology, and the shift towards digitised information, are profoundly changing the relationship between text producer and text viewer.

- Multimodal text production is no longer left to the 'experts'. Amateur photographers and reporters can produce texts, post them on the Internet or sell them independently to mainstream publications.
- Readers can directly reply to media posts on-line. They are then involved in the production process and can add to, comment upon or dispute facts.
- Multimodal texts can be relayed instantaneously, allowing news to become 'instant'.
- On-line sources can incorporate other text forms, such as video footage plus links to other relevant articles.
- Multimodal sources offer greater diversity because the cost of production is lower. Publishers no longer have to cater to mainstream audiences to survive economically.
- Information and images can be posted before they have been verified.

Students need to be encouraged to question and critique the texts they currently have available to them rather than accepting things at face value.

### *Marginalisation*

Few texts represent every cultural or social group in a society. If one particular group is consistently absent from texts, or is portrayed in a negative light, that group is said to be *marginalised*. Historically, such groups included women, minority racial or religious groups, migrants, the poor, the aged, the obese and people of colour. Students will need considerable support to notice these exclusions. Teachers can help students to consider texts from the point of view of a marginalised group by asking:

- Who is not shown here?
- Does this image tally with what you know about an individual from this group?

## Developing Contextual Understanding

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- How many images (in a given publication) represent people from this group?
- Whose interests are represented here?

### *Reader Positioning*

In an effort to achieve their purpose, text designers encourage the audience to respond as viewers in certain ways. The text is constructed so that the reader is 'positioned' in their response to the text. When constructing any text, a text designer will have a particular purpose in mind. However, viewing any text is not a passive process; it depends on the viewer's own experiences, attitudes and beliefs, including their background knowledge of the subject. A reading that matches the preferred reading of a text is referred to as a dominant reading; those that read against the grain are 'resistant readings'.

### *Stereotypes*

Images rely on the ready identification of elements in the text, so some degree of stereotyping is inevitable. However the use of stereotypes can be problematic:

- It can reinforce prejudiced beliefs of (or about) some groups in society.
- It is often based on outdated concepts that may no longer be relevant.
- Its use can be offensive, e.g. racist jokes.
- It can be a means of denying equal access to all groups in society, e.g. some groups are regarded as 'untrustworthy'; others are considered naturally good at sport, others are considered intellectual.
- It renders some groups 'invisible', e.g. narrow notions of 'beauty' limit representation to select cultural or age groups.
- It can be self-perpetuating, e.g. if redheads are thought to be bad tempered, then each indication of temper is seen as further proof of the characteristic.
- It ignores the cause of some of the characteristics used in stereotyping, e.g. showing some groups as unemployed fails to account for the cultural, political or social factors that have contributed to their situation.

Stereotypes can be based on an enormous range of different characteristics, including age, gender, religion, physical disability, ethnic group, social class, occupation, nationality, sexual preference, hair colour, height, weight — and even musical preferences.

### *Target Audience*

The target audience is the specified audience for whom a communication is intended. It is often used to describe the audience for advertisements, films and television programs. The target audience can be categorised by many criteria, including age, gender, income, sub-culture, religion and special interests. Students need to examine multimodal texts, determine the target audience and decide how the text producer has created the text to meet the needs of this audience. Teachers can provide opportunities for students to view a range of multimodal texts to determine the target audience of each. Students can also be given opportunities to produce their own texts for specific audiences, and to explain the choices they have made.

## **Teaching Procedures and Practices to Support the Development of Contextual Understanding**

Contextual Understanding is a vital element in a comprehensive approach to teaching viewing. It is best taught within the context of established viewing procedures and practices

### *Modelled Viewing*

Modelled viewing is an excellent procedure for introducing students to ideas about texts, e.g. **text conventions**, **text forms**. Modelled viewing involves the teacher thinking aloud when engaging with a multimodal text, in order to show students how experienced viewers comprehend texts. During a modelled viewing session, the teacher shows a multimodal text to the class and stops frequently to highlight devices, codes or conventions used to create meaning, e.g. **By looking at the clothing worn by the people in this image I can tell ...; ... their expressions tell me that; the types of houses they have suggest...**

### *Shared Viewing*

In shared viewing, the teacher and students work together to jointly construct meaning about a text. Teachers ask questions and invite students to respond by sharing, for example, their use of a strategy, their reflection on a process or the way the messages in text are conveyed.

### *Guided Viewing*

The teacher scaffolds students' exploration of multimodal texts, providing a response framework, guiding questions at pre-determined checkpoints or by providing supportive groupings.



### *Discussing*

Discussing is central to helping students become analysts of texts. Initially teachers may stimulate discussion by posing questions about different parts of the texts or considering different aspects. For example:

- Why was this text created?
- Does it present information from a particular point of view?
- Whose world view is represented?
- Do you agree with that world view?
- Who might object to this text?
- Are there any other ways of interpreting this text?
- What is this text supposed to do?
- How could it be used?
- What would you use this text for? Is it a good example of this kind of text? Why? Why not?
- What is the main message of this text?
- Does it remind you of anything in real life?
- Have you seen other similar texts?
- How are the conventions of line, shape and layout used?
- Are there any symbols or icons? How do they relate to the whole?

### *Familiarising*

Familiarising is a term that describes the way teachers expand students' awareness of multimodal texts and build background knowledge prior to viewing. Exposing students to a variety of multimodal texts or text excerpts is useful for drawing attention to specific elements of texts, e.g. **devices, layout, setting, editing or character construction**. Texts and excerpts can also be selected to help students deepen their intertextual knowledge. This allows students to establish intertextual links as they are examining multiple texts in the units of work.

### *Analysing*

Analysing involves examining the parts to understand the whole. Analysing texts is vital for developing students' understanding of multimodal texts as social and cultural products that position viewers in certain ways. Teachers can establish a classroom environment where students are encouraged to discuss and share their interpretations of texts. Texts can be analysed in terms of construction, devices used, or the attitudes and values the texts reflect. Analysis can also involve identifying any intertextual links that might impact on how the viewer receives the text.

### *Investigating*

Investigating a text can involve finding out about, analysing and questioning the producer of a text, when and for what purpose the text was produced and how the message is conveyed in the text to the intended audience.

Investigating the origin of a text helps students develop a fuller understanding of the purpose for that text, and its representation of people and events. Such an investigation might explore previous texts created by the same film director, as well as their acknowledged perspectives or influences. Alternatively, investigating the sponsors of a particular website or the financial backers of a documentary could explain how a text was constructed and the reception it was given.

### *Innovating*

Innovating involves amending an existing text or transforming a text by re-creating it in another form, mode, medium or format. Students are able to deconstruct and reconstruct parts of a text to reveal different perspectives. Several fairytales have already been the subject of innovation, changing gender roles or altering the time or place. Simpler innovations can involve changing images to present a positive or negative connotation.

### *Simulating*

This involves assuming the role of another person or group of people to interpret a text from a different viewpoint. The point of view may differ on the basis of culture, time, location, age, gender. Several picture books are available that can provide a starting point for stimulating. Two of these texts are *Voices in the Park* by Anthony Browne (1999) and *Black and White* by David MacAulay (2005).

### *Reflecting*

Reflecting can involve students considering their personal values as they respond to texts. When responses are elaborated and substantiated, students can reflect on how their thinking is influenced by their experiences, beliefs, values and attitudes.

### *Four Roles of the Viewer*

This instructional technique uses the four viewing practices (based on Luke and Freebody, 1999) to draw students' attention to the visual elements of the images. The teacher models and discusses the four roles: Text Decoder, Text Participant, Text User and Text Analyst. Then students are organised into groups of four and they take turns to perform the function of each role:

- The **text decoder**, also known as a **code-breaker**, identifies and names the parts of an image that carry meaning. Suitable focus questions for this role include:
  - What is the reading path?
  - How are the conventions of line, shape and layout used?
  - Are there any symbols or icons?
  - How do they relate to the whole?
- The **text participant**, also known as **meaning-maker**, views the image to work out what its message is. Suitable focus questions for this role include:
  - What is the main message of this text?
  - Does it remind you of anything in real life?
  - Have you seen other similar texts?
- The **text user** makes appropriate communicative use of the image for a social purpose, e.g. **for entertainment, for information**. Suitable focus questions include:
  - What is this text supposed to do?
  - How could it be used?
  - What would you use this text for?
  - Is it a good example of this kind of text? Why? Why not?
- The **text analyst** considers the text designer's purpose for creating an image and whose interests it serves. Suitable focus questions include:
  - Why was this text created?
  - Does it present information from a particular point of view?
  - Whose world view is represented?
  - Do you agree with that world view?
  - Who might object to this text?
  - Are there any other ways of interpreting this text? (Simpson, 2005)

Place cards displaying the role titles are provided on the *First Steps Viewing CD*. These can be printed onto card and laminated for classroom use.



## Generic Questions for Discussing Texts

To develop critical reading skills, students need to have strongly developed skills in two areas:

- The systematic questioning of texts, including texts they are unfamiliar with.
- Mastery of the metalanguage required to identify and describe textual devices.

Use the questions below to support students' investigations into the contextual understanding of visual texts:

<b>What? (The subject matter)</b>
<ul style="list-style-type: none"> <li>• What is the text about?</li> <li>• What type of text is this?</li> <li>• What do you think the text means?</li> <li>• What do you know about this type of text?</li> <li>• What is the purpose of the text?</li> </ul>
<b>Who? (The relationship between the producer and the viewer)</b>
<ul style="list-style-type: none"> <li>• Who created the text?</li> <li>• What do you know about the producer?</li> <li>• Who was the text created for?</li> <li>• What do you know about the time and place it represents?</li> <li>• From whose point of view has it been created?</li> </ul>
<b>How?</b>
<ul style="list-style-type: none"> <li>• What devices does the text designer use?</li> <li>• How could it have been done differently?</li> <li>• How does this text compare with similar texts that you have read?</li> <li>• How does your socio-cultural context affect your interpretation of the text?</li> <li>• How have the semiotic systems been used?</li> </ul>
<b>Why? (Purpose)</b>
<ul style="list-style-type: none"> <li>• Why was the text created?</li> <li>• Why am I analysing this text?</li> </ul>
<b>When?</b>
<ul style="list-style-type: none"> <li>• When was it created?</li> </ul>



## SECTION 2

# Critically Analysing Multimodal Text

Students need to be provided opportunities to critically analyse multimodal texts in order to better understand what they are, how they have been designed and how they work. Figure 2.9 presents the particular knowledge and understandings necessary to view and make meaning of and design and produce multimodal texts.

Texts operate in time and space.
Texts are designed to achieve particular communicative purposes.
<p>The design of a text is influenced by each of the following on its own and in combination with one another:</p> <ul style="list-style-type: none"> <li>• Purpose</li> <li>• Audience or user</li> <li>• The context and conditions in which the text is accessed or used</li> <li>• The technologies by which the text is conveyed</li> <li>• The availability, selection and use of resources available for the design of the text.</li> </ul>
<p>Resources can include:</p> <ul style="list-style-type: none"> <li>• Elements or modes such as speech, sound, writing, or image</li> <li>• Semiotic systems, their codes and conventions (linguistic, audio, visual, gestural and spatial)</li> </ul>
Coherence within and between the resources in a text is essential.
<p>Coherence between resources (that is, between the elements or modes and semiotic systems in the text) can be achieved through:</p> <ul style="list-style-type: none"> <li>• The weighting or dominance of each</li> <li>• The relationships among them (complementary, reinforcing, hierarchical)</li> <li>• Their function (ideational, interpersonal or textual)</li> <li>• How they operate individually and together in time and space</li> <li>• The sensual and aesthetic effects they invoke.</li> </ul>

**Figure 2.9: The Design and Composition of Multimodal Texts** (from Bull and Anstey 2010: 44)

Figure 2.9 also provides the beginnings of a sequence for analysing a multimodal text.

## Contextual Understanding

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Prior to commencing analysis students need to consider:

- the purpose, audience and context of the text
- the technologies by which it is delivered
- the resources employed to construct it.

Following this they need to employ various analytic tools to investigate how these resources have been combined to create coherence and meaning.

There are a number of perspectives or tools that inform the analysis of multimodal texts. In the following section four ways of approaching these analyses are provided. The first three perspectives that are discussed have all been developed around the analysis of the images in a multimodal text and focus mainly on two-dimensional still images. The fourth perspective facilitates an analytic tool that can be applied to all multimodal texts, examining them in their parts and as a whole. This perspective, the Four Resource Model can be used in collaboration with the other perspectives if desired.

Each perspective provides a set of questions or investigations that can be undertaken. For example, in Feldman's early model which is mainly for use with two-dimensional texts delivered by paper or screen, the following question is posed: How have the objects or elements been arranged? It is important when investigating such a question and analysing multimodal texts to draw upon the knowledge of the codes and conventions of the five semiotic systems to inform the analyses. Students should also be encouraged to use appropriate metalanguage to report analyses. Therefore when answering the question 'How have the objects or elements been arranged?' investigations would draw upon knowledge of the spatial semiotic system (position, distance and framing) and would also draw on codes and conventions in the other semiotic systems present that focus on position in space. For example in the gestural semiotic system this would include bodily contact, proximity, orientation and body position; in the visual semiotic system it would include form or juxtaposition. Feldman's initial question could then be examined very specifically using these codes as a means for investigation. In this way students understand that when investigating a multimodal text it is important to analyse the role of each semiotic system and the meaning it contributes and then look at the overall meaning that is generated by the combination of these semiotic systems.

## **Perspective One: Feldman's Critical Process Model**

Feldman's Critical Process Model (Feldman, 1992) was originally designed to assist students in the analysis of art. However, it is a useful set of steps to apply to viewing two-dimensional multimodal texts delivered by page or screen, such as picture books. He suggests analyses involve four phases: description, analysis, interpretation and judgement. The following questions are based on his work. Remember that before answering those questions it is important to identify the semiotic systems present in the text and the codes and conventions within that semiotic system that might convey such information.

### *Description*

- What can you see?
- Name all the objects that appear in the image, e.g. people, animals, things, signs, symbols, objects, etc.
- How have the objects been created?

### *Analysis*

- How have the objects (or elements) been arranged?
- What are the relationships between the various objects or elements?
- What is the mood of the image?
- What factors or techniques contribute to this mood?

### *Interpretation*

- What do you think the individual objects or elements mean?
- Are there any recognisable symbols?
- Have any techniques been used to play on your emotions?
- How have these techniques been communicated?
- What effects are created by the arrangement of separate objects or elements?
- What is the overall theme (main idea, intended purpose) of the image?

### *Judgement*

- How successfully does the static image convey its main idea?
- What techniques or elements have been used most successfully?
- What techniques are less successful?
- What do you think the creator of the image wanted you to see?

## ***Perspective Two: Callow's Model***

Jon Callow (1999) outlines a way of using the theoretical framework described by Kress and van Leeuwen (1996) to shape teachers' discussions with students about multimodal texts. Callow's framework has been incorporated into the analyses of visual texts in Chapter 1 'Uses of Texts'.

### ***What Is Happening?***

- What are the action qualities?
- What are the concept qualities?

### ***Who Is Involved?***

- How is the relationship developed between the viewer, the image and the image maker?
- Which angles, shot distances, colours and offers or demands are used?

### ***How Is the Image Composed?***

- What reading paths are available?
- What sort of layout is used: top/bottom, left/right?

(adapted from Callow, 1999: 12)

## ***Perspective Three: Categories of Meaning***

Unsworth also draws on Kress and van Leeuwen's theoretical framework. He suggests that, just as teachers help students explore how written text constructs meaning, they should conduct similar investigations with visual text. As with Callow's framework, Unsworth's categories of meaning have also been utilised for text analysis purposes in Chapter 1 'Use of Texts'. Unsworth (2001: 72) sees three kinds of meaning being made simultaneously: representational/ideational meaning, interactive/interpersonal meaning and textual/compositional meaning. The following questions for analysis have been adapted from his definitions.

### ***Representational Meaning***

- Which objects and participants are represented in the image, and in what circumstances are they shown?

### ***Interpersonal Meaning***

- What is the relationship between the image and the viewer?

Interpersonal meaning centres on examining how the participants are connected to each other within an image, as well as the way the viewer is positioned in relation to the image.

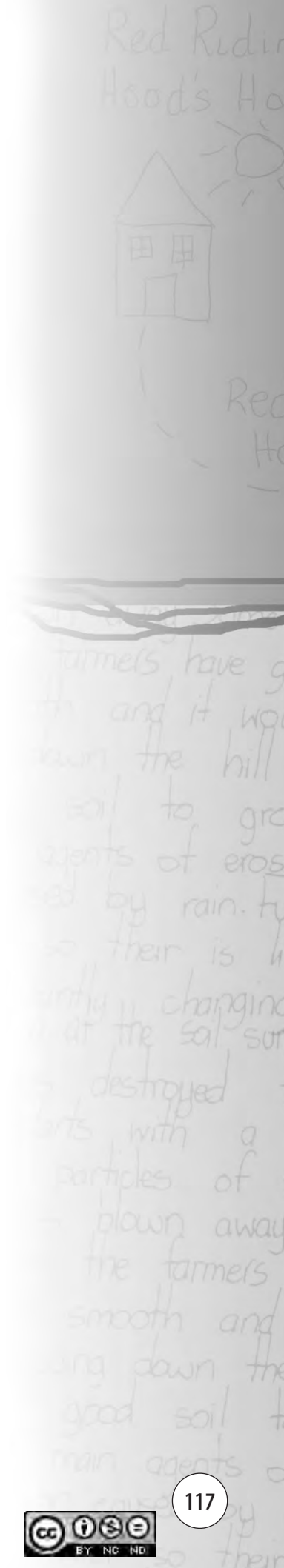


### *Textual/Compositional Meaning*

- How have the participants been organised?
- How has the text been structured to deliver meaning?

### **Perspective Four: The Four Resource Model**

The fourth perspective is based on the Four Resource Model. Originally this model was developed by Freebody and Luke (1990) and was called the Four Roles of the Reader. It was designed to provide teachers and students with a model for looking at and practising reading that was timeless and would move with changes in texts, contexts and technologies. Therefore it focused on the practices readers engaged in and the resources they drew upon to engage in these reading practices. More recently Freebody and Luke (2003) have acknowledged that the model can apply to practising literacy generally, hence its utility in practising and analysing the viewing of multimodal texts. Anstey (2002a) used the term Four Resource Model to describe Freebody and Luke's model. She suggested that by focusing on the resources used during the four literacy practices students would concentrate on the resources, knowledge and processes they needed to draw upon as they engaged in literate practices such as viewing. In this way reading and viewing are seen as active rather than passive acts. The Four Resource Model suggests that there are four practices available to be used during literate activities: code breaker, meaning maker, text user and text analyst. The practices that will be used will depend upon the purpose and context of the activities. All activities will involve code-breaking and meaning-making.



In Figure 3.30 the four practices are identified together with questions one might ask while engaging in them.

<p><b>Code Breaker Practices</b></p> <p>Developing your resources as code breaker:</p> <p>How do I crack this text?</p> <p>How does it work?</p> <p>What are its patterns and conventions?</p> <p>Is there more than one semiotic system operating here and, if so, how do they relate?</p> <p>What are the codes and conventions used?</p> <p>How do the sound and marks relate singly and in combination?</p>	<p><b>Meaning Maker Practices</b></p> <p>Developing your resources as meaning maker:</p> <p>How do the ideas represented in the text string together?</p> <p>Is the text linear, non-linear, interactive or non-interactive?</p> <p>How will my purpose for reading and the context in which I am reading influence my meaning-making?</p> <p>What cultural resources can be brought to bear on the text?</p> <p>What are the cultural meanings and possible readings that can be constructed from this text?</p>
<p><b>Text User Practices</b></p> <p>Developing your resources as text user:</p> <p>What is the purpose of this text and what is my purpose in using it?</p> <p>How do the uses of this text shape its composition?</p> <p>What do I do with this text, here and now?</p> <p>What will others do with it?</p> <p>What are my options and alternatives?</p>	<p><b>Text Analyst Practices</b></p> <p>Developing your resources as text analyst:</p> <p>What are its origins: what kind of person with what interests and values, could both write and read this?</p> <p>What is this text trying to do to me?</p> <p>In whose interests was it written?</p> <p>Which positions, voices and interests are at play? Which are silent and/or absent?</p> <p>Having critically examined this text what action am I going to take?</p>

**Figure 2.10: The Four Resource Model** Adapted from Anstey in Bull and Anstey (2002b: 90)

The Four Resource Model is very useful for teaching the use of the codes and conventions of Viewing and emphasises that viewing is an active process that requires continuous metacognitive thought on the part of the reader/viewer:

- **Code breaker practices** focus the reader/viewer on learning and using the use of the codes and conventions of all five semiotic systems.
- **Meaning maker practices** emphasise the role of the codes and conventions of the five semiotic systems in the text and how they contribute to the overall meaning of the text.
- **Text user practices** show how the codes and conventions of the semiotic systems are used in particular and specialised ways to shape the texts of everyday life and other curriculum areas.
- **Text analyst practices** ensure that readers/viewers are critical viewers that analyse all texts, consider their ramifications and take appropriate action.

Figure 2.11 provides a snapshot of how a student might use the four practices when engaging with a multimodal text in order to find information.

Skills, Processes and Knowledge Employed	Main Focus of Skills, Processes and Knowledge Being Employed
1. Before viewing the text the reader/viewer considers the purpose for accessing the text and identifies criteria for deciding which parts of the text will be relevant to their purpose.	1. Text analyst
2. Reader/viewer engages with prior knowledge of the topic.	2. Meaning maker
3. The reader/viewer identifies key words and images that will guide their research.	3. Text analyst
4. Reader/viewer reviews what they already knows about the technology through which the text is delivered, how to use it, its format and the semiotic systems available.	4. Text user and Text analyst
5. Accesses text and scans text to identify the elements present that they will need to access (e.g. linguistic information, paragraphs, headings, dot points and diagrams, photographs, links to video).	5. Code breaker and meaning maker
6. While scanning looks for keywords and images and diagrams that illustrate them.	6. Meaning maker
7. Having identified keywords, images and diagrams considers the most relevant by evaluating against previously determined criteria.	7. Text analyst
8. Uses knowledge about semiotic systems and note-taking from previous experiences to read, view and note-take from relevant parts of the text.	8. Meaning maker and text user
9. While reading and viewing selected parts of text checks to ensure relevance and reviews or changes action if necessary.	9. Text user and text analyst
10. Reviews notes and original purpose for reading and viewing. Scans text once more for any other information that meets criteria.	10. Text user and text analyst

**Figure 2.11 Using the four resource model practices when engaging with a multimodal text** Adapted from Bull and Anstey (2010: 45)

Further information about the Four Resource Model can be found in Anstey and Bull 2006 and Anstey and Bull 2004.

## Contextual Understanding

In Figures 2.12 and 2.13 examples of the questions one might ask when critically analysing a multimodal text such as a still image or a film or television program have been provided. Before commencing this analysis it is important to contextualise it by considering the following questions:

- What is the purpose, audience and context of the text?
- What are the technologies by which it is delivered?
- What semiotic systems were employed to construct it?
- What is my purpose in analysing this text?
- What am I hoping to learn about multimodal texts and how they work?

Code Breaker	Meaning Maker
<ol style="list-style-type: none"> <li>1. How do I crack this image using what I know about the codes and conventions of the Visual, Gestural and Spatial semiotic systems (e.g. colour, texture, line, posture, appearance, position and distance)?</li> <li>2. How do the codes and conventions of the Visual, Gestural and Spatial semiotic systems (e.g. colour, texture, line, posture, appearance, position and distance) relate singly and in combination?</li> <li>3. How does this image relate to the other parts of this text, e.g. the written (linguistic) text, the overall layout of the text, and other images?</li> <li>4. Which semiotic systems are dominant in this text?</li> </ol>	<ol style="list-style-type: none"> <li>1. How does my purpose for reading this image and the context in which I am reading it influence my meaning-making?</li> <li>2. How are the ideas in this image presented through the codes and conventions of the Visual, Gestural and Spatial semiotic systems?</li> <li>3. Are ideas presented through other parts of this text, e.g. the written (linguistic) text, the overall layout of the text, and other images?</li> <li>4. Which semiotic systems are dominant in this text? How does this affect my meaning-making?</li> <li>5. How are my meanings changed or influenced by the interaction of the still image with other parts of the text e.g., the written (linguistic) text, the overall layout of the text, the text as a whole, and other images?</li> <li>6. What prior knowledge and experiences might help me make meaning of this image, for example, knowledge and experiences with the topic or content, purpose and context, or about the codes and conventions of the semiotic system or the technology by which the text is delivered?</li> <li>7. Is this image interactive, am I expected to manipulate it in any way and, if so, how does this affect my meaning-making?</li> <li>8. Are there other possible meanings and readings of this image?</li> </ol>
Text User	Text Analyst
<ol style="list-style-type: none"> <li>1. What is the purpose of this image and what is my reason for using it? Therefore what aspects of the image should I be attending to?</li> <li>2. How have the uses of this image shaped its composition, its content, the codes and conventions and semiotic systems used to compose it and its balance and layout?</li> <li>3. How does the purpose of this image and my use of it influence the way in which I read and use it with other parts of the text; for example, the written (linguistic) text, the overall layout of the text, and other images?</li> <li>4. Which semiotic systems are dominant in this text? Is this related to its purpose and use and how does this affect my use of it?</li> <li>5. How should I use this image in this context?</li> <li>6. How might others use it?</li> <li>7. What are my options or alternatives once I have viewed this image and the rest of the text?</li> </ol>	<ol style="list-style-type: none"> <li>1. Why was this image selected and used?</li> <li>2. What do the codes and conventions and the ways in which they have been brought together to convey meaning, tell me about the values, ideologies and attitudes the creators/producers of this still image might be trying to convey?</li> <li>3. Which semiotic systems are dominant in this text? Is this designed to influence my meaning making and if so how?</li> <li>4. What is this image suggesting I believe or do?</li> <li>5. What beliefs and positions are dominant in the image and what is silenced or absent? Are particular codes used to remove certain information (e.g. framing, close-ups, specific camera angles or points of view)?</li> <li>6. Are the positions, attitudes and beliefs presented in the image supported by other parts of the text; for example, the written (linguistic) text, the overall layout of the text, and other images? If they are not why might this be so and how does this affect my meaning making?</li> <li>7. What other positions or beliefs or attitudes might be offered?</li> <li>8. Having viewed and analysed the still image what action am I going to take?</li> </ol>

**Figure 2.12: Questions that might be used when using the Four Resource Model to critically analyse a text that contains still images** (adapted from Anstey and Bull, 2004: 294)

Code Breaker	Meaning Maker
<p>Resources that enable the viewer to crack the code of the moving image, determine how it works, its patterns and conventions. Essentially, <b>how do I crack this code?</b></p> <ol style="list-style-type: none"> <li>1. How do I crack this text using technical, auditory and screen codes?</li> <li>2. Is there more than one semiotic system operating here? e.g. are audio, spatial and gestural codes used? Is written language used e.g. subtitles or inserts of documents, letters, messages? How do they relate to one another?</li> <li>3. How do the parts relate singly and in combination over time?</li> <li>4. Are particular semiotic systems dominant?</li> <li>5. How do the codes and the combination of semiotic systems work together in different genres and text forms (e.g. documentary, comedy, news, current affairs, reality TV, advertisement)?</li> </ol>	<p>Resources that enable the viewer to access the literal or implied meaning of the images, and utilise his/her sociocultural background to make meaning. Essentially, <b>what does this mean to me?</b></p> <ol style="list-style-type: none"> <li>1. How will my purpose for viewing and the context in which I am viewing influence my meaning-making?</li> <li>2. What prior knowledge and experience might help/hinder me making meaning?</li> <li>3. Are particular semiotic systems dominant?</li> <li>4. How do the codes and conventions of the semiotic systems assist with the sequencing of ideas — do they reinforce one another? e.g. How does lighting assist development of plot or character?</li> <li>5. Is the sequence linear or non-linear, interactive or non-interactive?</li> <li>6. Does this change the way in which I make meaning?</li> <li>7. Are there other possible meanings and readings available?</li> </ol>
Text User	Text Analyst
<p>Resources that enable the viewer to determine and fulfil their role in using the images. Essentially, <b>what do I do with these images?</b></p> <ol style="list-style-type: none"> <li>1. What is the purpose of this film or TV program and what is my purpose in viewing it?</li> <li>2. How has the purpose of this film or TV program shaped its composition?</li> <li>3. Are particular semiotic systems dominant? Is this related to the purpose and use of this text? Will it affect how I use it?</li> <li>4. Given my purpose and the context in which I am viewing this film or TV program, how should I use it?</li> <li>5. What might others do with it?</li> <li>6. What are my options or alternatives after viewing?</li> </ol>	<p>Resources that enable the viewer to critically analyse the construction of the images in terms of the director's/producer's intentions, ideologies, inclusions and omissions. Essentially, <b>what is this image trying to do to me?</b></p> <ol style="list-style-type: none"> <li>1. What kind of person(s) with what interests and values produced this film or TV program?</li> <li>2. What are the social, cultural, economic and political origins of the producer/director?</li> <li>3. Are particular semiotic systems dominant? Is this related to the purpose of this text? Will it affect how I view and make meaning of it?</li> <li>4. How is the director/producer trying to influence me or change my beliefs? How has he/she manipulated the codes and semiotic systems to achieve this? e.g. has lighting, costuming or editing contributed to the portrayal of a presenter or character?</li> <li>5. What beliefs and positions are dominant and how has this been achieved?</li> <li>6. What beliefs and positions are silenced and how has this been achieved?</li> <li>7. What do I think about the way these ideas have been presented and what alternatives are there?</li> </ol> <p>Having critically examined this text, what action am I going to take?</p>

Figure 2.13: Questions that might be used when using the Four Resource Model to critically analyse a film or television program



## CHAPTER 3

# Conventions

## Overview

Today, more than at any other time in history, students live in a highly designed and technological world. Texts are now delivered via paper, live and digital electronic technologies. This means that the Linguistic semiotic system is not always the dominant way of conveying meaning in texts. Consequently students' code-breaking skills must include the four other semiotic systems (visual, audio, gestural and spatial) that are used in the design and production of texts. All texts are now multimodal, comprising two or more semiotic systems. For example, in Figure 3.1 are:

- picture books and photographs comprising linguistic and Visual semiotic systems and possibly spatial and gestural;
- a laptop that can access sites that have audio, visual, linguistic, gestural and Spatial semiotic systems used in their text; and
- a digital camera (video and still) that can be used to record audio, gestural, visual and Spatial semiotic systems and combine these with the linguistic.



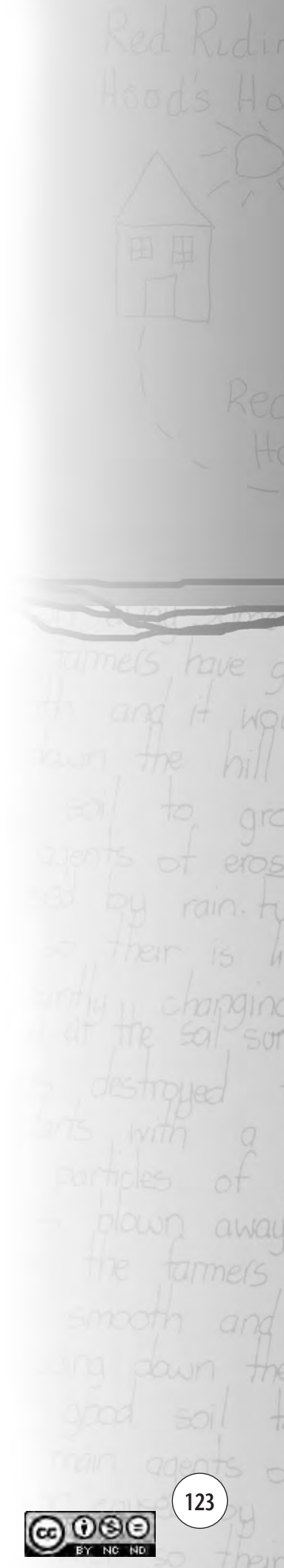
**Figure 3.1 Students Are Confronted by Many Visual Texts at School**

In order to make meaning of the texts in Figure 3.1 students will need to know and understand the codes and conventions of each of the five semiotic systems. In addition, students need to understand and critically analyse how these semiotic systems combine to make meaning in the text.

This chapter focuses on building students' knowledge and understanding of the codes and conventions of the five semiotic systems and how they are used in different text types to achieve variety purposes with diverse audiences and contexts. Being able to recognise and understand how the codes and conventions of the five semiotic systems work allows students to effectively comprehend a variety of multimodal texts.

The two sections are as follows:

- **Section 1 — Effective Assessment and Teaching of the Codes and Conventions of the Five Semiotic Systems**
- **Section 2 — Defining the Semiotic Systems**



## SECTION 1

# Effective Assessment and Teaching of the Codes and Conventions of the Five Semiotic Systems

The long-term goal is for students to develop a repertoire of skills, knowledge and understanding that allows them to effectively comprehend a wide variety of multimodal texts. The most effective way to engage students is by using an analytic approach, where students discover and become familiar with the codes and conventions. However, the analysis of texts should also be balanced by opportunities for students to apply and practise their understanding of the codes and conventions through the construction of multimodal texts. The model shown in Figure 3.2 can be used as a teaching and learning plan for all of the codes and conventions outlined in this chapter.

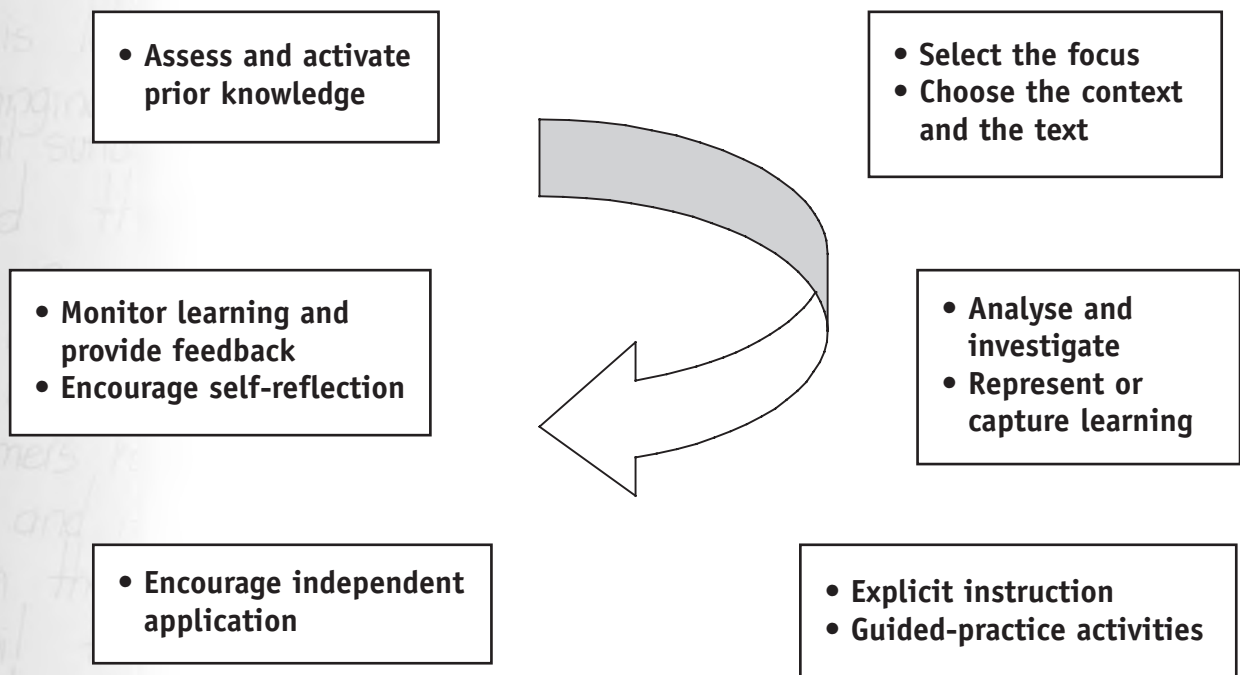


Figure 3.2 Effective Teaching of Conventions

## Assess and Activate Prior Knowledge

It is important to be aware of students' existing knowledge, skills and understandings. Being aware of what students already know and can do allows teachers to situate their teaching and learning programs to suit students' specific needs. Any assessment of students should be a continual process of observation, data collection and evaluation. When assessing students' knowledge of the codes and conventions of the five semiotic systems, observations should be made — and the data collected — across all curriculum areas, using a range of authentic multimodal texts. The demands placed on students when they are consuming and producing multimodal texts will vary according to students' knowledge of the curriculum area and their familiarity with the text types used in the discipline. Reading and viewing scientific reports may contain photographs and diagrams when delivered via paper, or diagrams, video clips and audio if delivered via digital electronic technology.

### Assessment of prior knowledge might include:

- observing students as they consume or produce the required multimodal text
- analysing work samples
- engaging students in conversations about the decisions and processes they use as they make meaning of multimodal text, e.g. interviews, conferences, discussions.

### When assessing students' prior knowledge, consider:

- what students already know about the codes and conventions of the semiotic systems
- what students already know about the text type
- what students already know about the subject
- what the students can already do; for example, ask students to reflect on investigation and analysis techniques they have used previously.



Figure 3.3 Assess students' knowledge about conventions by collecting annotated texts

## Select the Focus and Choose the Context and the Text

When selecting the codes and conventions to be explicitly taught, teachers should consider the semiotic system in which these codes and conventions are used, students' needs, their phase of development, and the curriculum demands. Once a focus has been selected, teachers should select an appropriate context and technology for instruction e.g. the focus could be locating and interpreting information; the context might be Science, or Society and Environment; the text to be considered could be a television documentary delivered via digital electronic technology or maps and photos delivered via paper technology,

Consideration should be given to the following factors:

- What are students expected to learn about the particular codes and conventions of the semiotic system being taught?
- Are the assessment tasks suitable for the students' phase of development?
- Are the learning activities appropriate to students' interests?
- Are the learning activities extending students knowledge and understanding?



- Are the learning activities providing opportunities for students to apply their new knowledge and understandings?
- Are the learning activities involving the students in critical analysis and reflection?

## Analyse and Investigate, Represent or Capture Learning

Analysing involves the teacher and students in a problem-solving process of identifying, classifying and evaluating the parts of a text in order to understand how they come together to make meaning. The codes and conventions, semiotic systems, text form and structure can then be investigated to see how each contribute to the overall meaning. Students can show what they have learnt by developing class charts, making journal entries, participating in discussions or creating displays of annotated texts or a short video summarising their findings.

## Explicit Instruction and Guided Practice

Students need explicit teaching about the codes and conventions of each semiotic system as well as practice in creating their own multimodal texts. Several examples of this type of activity can be found on the *First Steps Viewing CD*.

Teachers should use the appropriate metalanguage to explicitly teach students how to discuss and interpret the codes and conventions of multimodal texts. The metalanguage to be introduced in each phase of development is specified in the Viewing Map of Development. It is important to support students to use this metalanguage to describe and interpret the purpose, context, structure and text features of multimodal texts. Teachers should introduce the new terminology gradually, following explicit teaching with structured guided-practice activities to provide students with opportunities to apply their new knowledge.

The *First Steps Viewing Map of Development* provides further phase-specific guided-practice activities.

## Encourage Independent Application

After explicit instruction and guided-practice activities, students need to be provided with opportunities to transfer this knowledge to other text types, curriculum areas and contexts. This application of knowledge should involve students in consuming and producing texts utilising all the semiotic systems and delivery technologies.



## Monitor, Provide Feedback and Encourage Self-reflection

Monitoring students on an ongoing basis ensures that learning experiences are appropriate for their developing understanding. By providing explicit feedback, teachers enable students to refine, adjust and add to their understandings of the codes and conventions of all semiotic systems. It is important that feedback is directed at the strategies or understandings that students are using (or trying to understand). Students should be encouraged to reflect on their learning and their understanding of the codes and conventions of all semiotic systems, as this ensures the consolidation and long-term retention of knowledge.

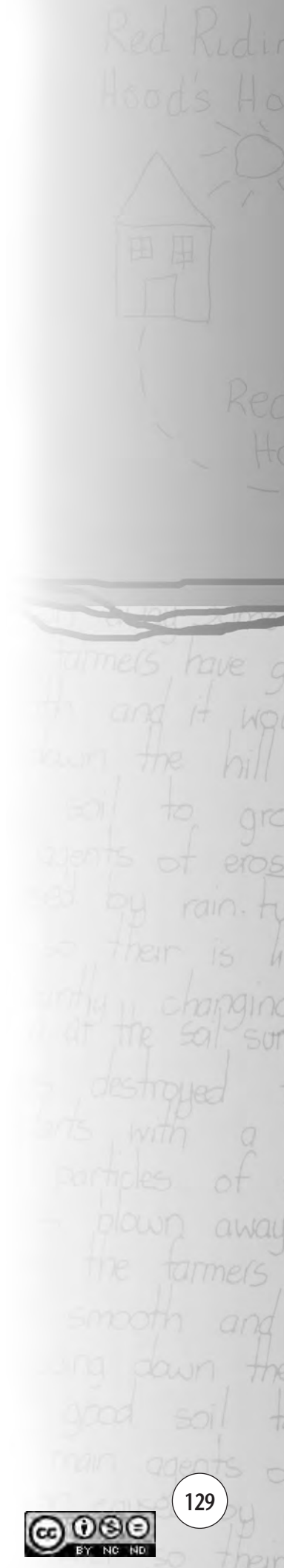
SECTION 2

# Defining the Semiotic Systems

As in other texts, meaning in multimodal texts is understood and interpreted through the codes and conventions of the five semiotic systems; linguistic, visual, audio, gestural and spatial. ‘The codes and conventions of each semiotic system provide a grammar and terminology that enable the reader/viewer to identify and describe how attention is captured, how emphasis of particular elements is created and therefore how meaning is shaped.’ (Bull and Anstey, 2010: 2). To effectively comprehend the meaning of any text, students need to be able to understand and interpret the codes and conventions of the semiotic systems used in the creation of that text. Most texts today convey their meaning through more than one semiotic system. Figure 3.4 describes the five semiotic systems.

Semiotic System	Definition and Examples of Codes
Linguistic	Oral and written language (use of vocabulary and grammar). e.g. phrase, clause, noun, verb, adjective
Visual	Still and moving images. e.g. colour, vectors, viewpoint
Audio	Music, sound effects and silence. e.g. volume, pitch, rhythm
Gestural	Facial expression and body language. e.g. movement, speed, stillness, body position, smile, eye contact
Spatial	Position, layout and organisation of objects in space (physical, screen, or paper page) e.g. proximity, direction, foreground, background

Figure 3.4, Defining the five semiotic systems, adapted from Bull and Anstey, *Evolving Pedagogies* (2010: 2)



## What Students Need to Know

For students to develop as viewers and to be able to analyse and respond critically to multimodal texts, they need to become familiar with the codes and conventions that are used to construct the text. In this section the codes and conventions for each semiotic system will be defined, their purposes discussed and an example of their application will be provided.

### Codes and Conventions of the Visual Semiotic System

Kress and van Leeuwen (2006) and Trifonas (1998) are regarded as the foremost researchers in the areas of the Visual semiotic system and they have worked extensively to define the codes and conventions based upon the ways they have been used across, live, digital electronic and paper technologies. Kress and van Leeuwen have also explored how the Visual semiotic system is used and interpreted among different social groups and cultures. They point out that it is important to remember when analysing and interpreting the codes and conventions of the Visual semiotic system that different cultural groups may associate different meanings with the various codes and conventions. For example, while red may represent danger in some cultures it can represent happiness and celebration or good luck in others.

It is sometimes useful to draw parallels with the Linguistic semiotic systems when trying to learn and understand the other four semiotic systems. For example, just as adjectives might aid in identifying, understanding or visualising an object (the **red** hat) the use of codes and conventions in the Visual semiotic system such as line or colour can perform a similar descriptive function.

In some writing about the semiotic systems the codes and conventions of the Visual semiotic system are described separately as the codes and conventions of still images and the codes and conventions of moving images. There are some codes and conventions of the Visual semiotic system that can be applied to both still and moving images and some that apply only to still or moving. Therefore it is more appropriate to describe the codes and conventions of both still and moving images as the codes and conventions of the Visual semiotic system.

### Colour

#### Definition

The *primary colours* are defined as red, yellow and blue and *secondary colours* are created by mixing any two of these, for example, red and yellow make orange, blue and yellow make green.

*Placement* of colour on the *colour wheel* shows the relationships between primary colours and secondary colours. It also demonstrates that colours on opposite sides of the colour wheel can be *discordant*, that is, they attract attention, for example, red and green, blue and orange or yellow and purple. Colours that are close together on the colour wheel, for example, blue and green are *harmonious* and work well together. Search for colour wheels on the web to find examples for use in the classroom.

Colours can be *saturated*, that is, pure. The intensity or saturation of colour can be diluted or made less pure, for example, by the addition of white or black.

*Tone* can be varied by the amount of light or dark in a colour.

Colour can be *opaque* or *transparent*, this may be influenced by the medium used (for example, watercolour can be transparent while gouache is opaque) or by the use of software on the computer.

#### Purpose and Application

Colour can be used to convey *emotion* or mood. The same colour might be used in different ways in different contexts to project a positive or negative emotion or mood. For example, green can be associated with jealousy and inexperience or with good health and environmentally friendly products.

In Figure 3.5 some examples of positive and negative associations with colour are provided. It is important to remember that these interpretation will be influenced by the viewer's culture and life experience and therefore all viewers may not make the same interpretations as those in the figure.



Colour	Positive Meaning	Negative Association
Black	sophistication, glamour	death, mourning
White	purity, heavenly	cowardice, pallor
Grey	neutral, corporate	storm clouds, dullness
Purple	royalty, valour, luxury, privilege	bruises
Blue	reliable, safe	depression, melancholy
Green	fresh, healthy, environmentally responsible	jealousy, envy, inexperience
Yellow	sunshine, happiness, intellect	jaundiced, fever, cowardice
Orange	warm, peaceful	brash, naive
Pink	feminine, young	frivolous, childish
Red	energetic, vital	anger, danger, fire, emergency
Brown	chocolate, warmth, richness	drab, boring

Figure 3.5. Possible Interpretations of Colour

Colour can also indicate the time of day or year or that something is happening inside or outside through the amount of *light* (tone) or the saturation. For example very pure (saturated) bright colours might be used to indicate summer while diluted dark colours might indicate winter. Colour can be used to draw the eye to something or someone important, for example, in the movie *Schindler's List* one of the main characters, a little girl, was dressed in red in a film that was otherwise black and white. Particular colour schemes might be put together to create a mood or emotion. For example, in Figure 3.6 dark tones and a sombre colour scheme of blues, greys and purples create a serious and foreboding feeling for the cover of this book suggesting serious subject matter.

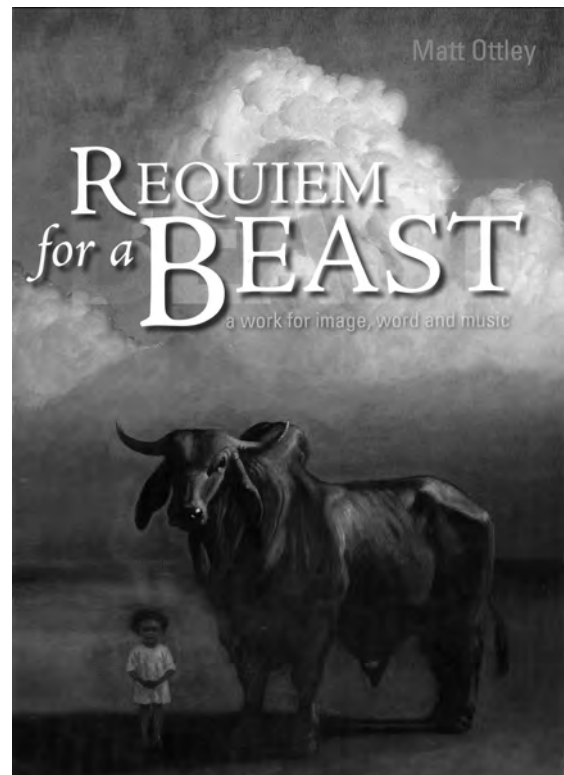


Figure 3.6 A Cover Illustration by Matt Ottley

## Defining the Semiotic Systems

In advertising and the media colour schemes are used to project an image, for example, maroons are often used by serious occupations such as solicitors and accountants to create a feeling of trustworthiness. Discordant colours (e.g. red and blue) are often put together to attract attention on billboards.

In the printing industry the primary colours are called cyan (blue), magenta (red) and yellow. Digital technologies use the RGB (red, green, blue) palette.

## Texture

### Definition

Texture refers to how the surface of something actually feels or how a work of art or photograph depicts how it would *feel*. For example, an artist can make the surface of a rock look rough or smooth by using different media and techniques such as cross-hatching with pencil, adding sand to the paint or even sticking items to the surface (collage). A photographer may use hard or soft focus to accentuate or diffuse texture. By using texture in an image it can activate the viewer's *tactile memory* and remind them of how something might feel.

### Purpose and Application

Texture can stimulate the senses and emotions, add tension or movement, or lead the eye by creating contrast. It can also provide depth and perspective to an image. An excellent example of the use of collage to create *texture* that achieves many of these purposes is in Figure 3.7.



Figure 3.7 An example of Jeannie Baker's textured collage artwork (from *Millicent* by Jeannie Baker).

## Line

### Definition

Line can be used to outline something or it can overlay colour or objects. The *quality* of line contributes to the meaning conveyed. Quality can be achieved through the way line is applied and, at times, the media used to apply it. In western society, particular meanings are associated with the *type* of line for example, jagged or horizontal. Figure 3.8 provides examples of some associated meanings with *type* of line. Once again it is important to remember that culture and life experience influences the interpretation of meaning and therefore all viewers may not make the same meanings. Line can be *actual* or *implied*, for example, a row of objects can imply a line and lead the eye through an image.








Type	Example	Meaning
Vertical		Feelings of isolation or a lack of movement; can suggest trees or people
Horizontal		Feelings of calmness, a lack of strife; can suggest a horizon or a water surface
Doorways/squares		Feelings of solidarity and security; can suggest doorways or buildings
Right angles		Can suggest artificial elements, unnatural phenomena
Diagonals		Feelings of being off balance or out of control; can suggest falling objects
Jagged		Feelings of destruction or anger; can suggest lightning or eruptions
Curved		Less definite or predictable; can suggest water or fluid movement

Figure 3.8 Interpreting Line (Anstey and Bull, 2011)

### Purpose and Application

Line can be used to add texture or other meanings such as direction, mood or emotion. It has great expressive potential conveying excitement and tension or peace and tranquillity.



## Defining the Semiotic Systems

The quality of a line can indicate characteristics of the object being portrayed. For example, thick lines applied with bold strokes of a broad paintbrush or felt pen may convey heaviness and strength while thin lines applied hesitantly in light tentative strokes with a fine pen or pencil, may convey delicacy or fragility.

*Vectors* or *vectorality* are the way the viewer's eye is led through a visual image by actual and implied line.

In Figure 3.9 the quality of the line is used to create the texture of the girl's hair and show movement, and her arm creates a vector.

**Figure 3.9.** Texture and movement shown by line in *Drac and the Gremlin* by Allan Baillie and Jane Tanner



## Shape and Symbols

### Definition

When lines enclose space they form shapes. The meaning of a shape is determined by its similarity to an object that is familiar to the viewer.

### Purpose and Application

Often the *outline* or *shape* of an object is used for symbols in signs used in everyday settings. For example, the shape of a pram can be used to indicate a parent room in public spaces. Figure 3.10 shows a collection of shapes that have meaning in everyday situations. Simplified shapes are often used to represent items in diagrams. See Figure 3.11 for an example. Shape, like line, can be jagged or smooth and this may be used to indicate qualities or characteristics of the object or person being portrayed. For example, the silhouette (or shape) of a witch with a pointy hat, sharp nose, spiky hair and clothes can be frightening.



**Figure 3.10:** Symbols based on familiar shapes used as symbols and signs in everyday settings.

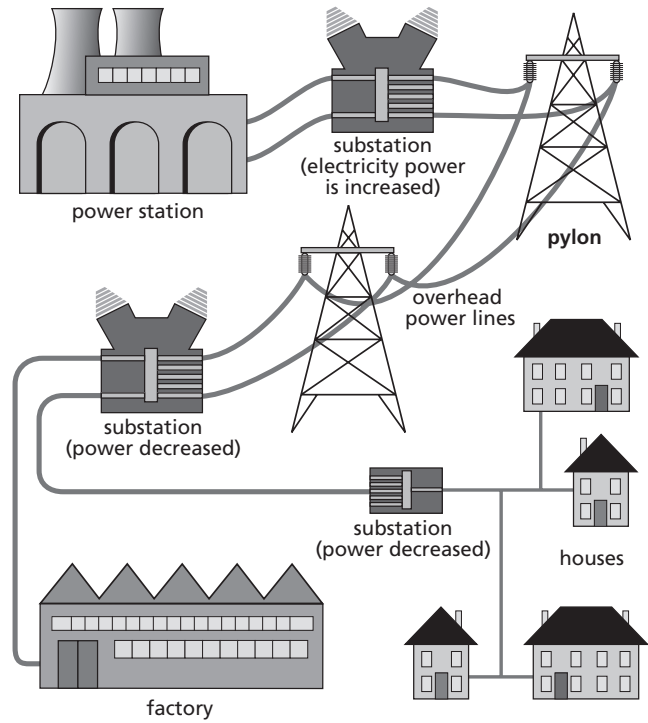


Figure 3.11: Example of shape used to create recognisable symbols in a diagram

## Form and Juxtaposition

### Definition

The external limits or margins of an object make up its *form* and the way in which the object takes up or occupies space. The way in which the boundaries of the objects or characters are placed in space in relation to other objects is referred to as *juxtaposition*.

### Purpose and Application

The placement of the form of objects or characters in relation to one another can indicate an overarching mood or emotion, the type of relationship between the characters, or the relative importance of characters and objects. For example, in the poster in Figure 3.12 two characters are placed very close to one another in a dark scary environment. The placement of the two characters in the centre foreground indicates they are important and the fact that they are so close together that they are almost touching indicates a close relationship of solidarity in times of stress.



Figure 3.12 Poster for the feature film *Bridge to Terabithia*



## Point of View

### Definition

The designer of the multimodal text will position the viewer in the position from which he or she wishes the viewer to view the scene in a moving image or the content of a photo or painting in a still image. This is referred to as point of view.

### Purpose and Application

The point of view from which the viewer is positioned may influence how much of the scene can be viewed, therefore including or excluding particular information from the viewer. For example, a bird's eye or *top-down* point of view provides an overall view of the context in which the scene takes place. The *bird's eye* or top-down point of view also makes the viewer an observer, like a bird soaring above the action, and therefore the viewer is less emotionally involved. In Figure 3.13 a top-down point of view is presented in which the viewer is placed in the position of the bird soaring above the scene.



Figure 3.13 Top-down point of view from *Home*, by Oliver N., 2006

The placement of the viewer in a particular position may also mean that they are viewing things from the point of view of a character, therefore creating empathy with that character by seeing the world through their eyes. For example a *worm's eye* or *bottom-up* point of view may position the viewer below the action looking up, such as the position of a small child, showing how they view the world. The

## Conventions

*bottom-up* point of view can also make the text more powerful as the viewer is observing from a less powerful position and everything looks larger and dominant.

By positioning the viewer *front-on* and level with the scene or action the viewer is invited into the text as an equal. In the photograph below, Figure 3.14, the viewer is positioned at the same level as the basketball player and is therefore invited to view the basketball game as if they are participating it.



Figure 3.14 Positioning the viewer front-on and at the same level as the action

## Framing

### Definition

The creator of a still or moving image can highlight or determine what the viewer can see by the use of framing. A frame can be *literal*, in the sense of an actual frame placed around an image or part of an image or it can be *implied* by placing objects in the image in such a way that they frame part of the image. Using different camera shots when creating still or moving images can also create framing. A *long shot* will provide a larger view, such as the context in which the scene is set, a *medium shot* will allow less of the whole scene to be seen and a *close-up shot* will only allow a very small part of the scene, possibly just a face or one object to be viewed.

### *Purpose and Application*

In Figure 3.15 a close-up shot of the child's face focuses attention on her facial expression, which implies she is happy. This detail may have been unavailable in a long shot which might give the viewer context and tell the viewer why she is happy. The purpose of using a close-up shot is to focus the viewer on the meaning that the creator of the text deems most important. In the case of this photograph the written text may have told the viewer where the child was and what was happening that made her happy. However, the image, being a close-up framing her happy face, can reinforce the written text's meaning, indicating to the viewer that the most important part of the text at this point is that the child is happy.

In Figure 3.14, (previously discussed in terms of point of view) is an example of a medium shot that provides enough information to



Figure 3.15 A close-up shot

inform the viewer that the child is playing basketball but insufficient to know exactly what is happening in the game. That would require a long shot or wide angle shot, possibly from the top down, showing the whole court and positions of players.

*Cropping* a photo can achieve the same result as using a close-up or medium shot, by removing parts of the image that the creator of the text does not want seen and focusing attention on the parts that are to carry important meanings.

## **Focus**

### *Definition*

Another way in which the creator of a still or moving image can highlight or determine what the viewer can see is through the use of hard and soft focus. If hard focus is used then all details will be able to be seen, whereas soft focus can blur details or make them less apparent.

### *Purpose and Application*

One purpose of *hard* and *soft focus* is to concentrate the attention of the viewer on what the creator of the image wishes to be seen as important. Sometimes both hard and soft focus may be combined in one scene or image and this contrast of focus can also highlight what is important. This can be seen in three figures previously discussed (3.6, 3.9, and 3.12) where the foreground is in hard focus and the background is in soft focus, indicating that the person or characters in hard focus are important or their action is important.

Another purpose can be to add or imply information about the character or scene being depicted. For example, if the creator of the text wishes to imply the character is a gentle person soft focus will be used, whereas if a more harsh character is desired hard focus can be used to emphasise details such as scars on their body or face.

### **Lighting**

#### *Definition*

Light can be *bright*, *soft*, *dull*, or subdued. The absence of light or variations in lighting can be used to indicate meanings.

#### *Purpose and Application*

There are a variety of purposes for using different lighting in images. A spotlight in an image where there is generally an absence of light can draw attention to an object, person or action. This is demonstrated in Figure 3.16 where bright light is directed at the faces of the characters. This has the effect of drawing attention to them, their facial expression and emotion. In Figure 3.17 the bright light surrounds and draws attention to the character, Drac, in dark clothing and the action he has to take which is described in the written (linguistic) text. Bright light can be used to indicate a time of day (e.g. morning/midday), season (e.g. summer) or to symbolise an emotion or mood such as happiness. Another application of lighting is to create an association with particular gender or age groups. Often soft lighting is used for females and the elderly while harsh bright light is used for males and the young. This is often demonstrated in advertising on television and billboards.



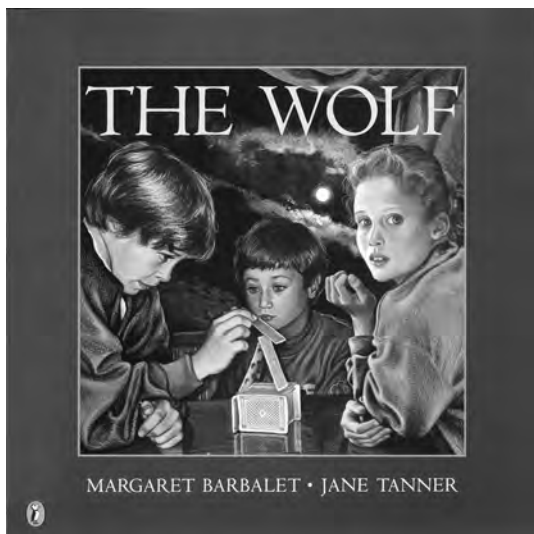


Figure 3.16 Light highlights faces. *The Wolf* by Margaret Barbalet and Jane Tanner (1991)



Figure 3.17 Light surrounds and draws attention to character. *Drac and the Gremlin* by Allan Baillie and Jane Tanner (1988)

## Editing

### Definition

'Editing refers to how the director puts together (edits) the scenes that have been shot in order to achieve his or her communicative objective' (Bull and Anstey, 2010: 87)

### Purpose and Application

Editing can be applied in different ways to achieve different purposes.

*Parallel cutting* can be used to indicate events that are happening simultaneously. A *split screen* can be used to achieve this or rapid movement between one scene and the parallel scene can achieve the same result. *Parallel cutting* can increase tension and excitement as the progress of the simultaneous events is shown.

Variations in the *speed* at which events are played out can draw attention to an event or change the mood. For example, slowing down a scene so that it is no longer played out in real time and therefore every action can be viewed in detail as it happens, can make something more dramatic and confronting. Fight scenes are often played in *slow motion* to achieve this effect. Chase scenes are often sped up to create excitement and make the participants appear more competent than they actually are.

The application of *pacing* in a movie is quite different to the speed at which scenes are played. Its purpose is to tell the story in a

particular way. *Pacing* refers to how the story unfolds, for example, action films such as James Bond are fast-paced and focus particularly on action sequences with little character development as the story moves rapidly to its conclusion. Conversely, films that focus on character development or have a theme that needs to be developed are slow-paced and tend to have a minimal amount of action.

When the director of a film wishes to alert the viewer to the significance of a particular scene he or she may *insert* a scene that at first appears irrelevant but later in the film is revealed to be of critical importance in developing the plot or theme of a film.

*Transitions* represent the method the director decides to use to move the film from one scene to another. The director's choice of transition will be influenced by the effect he or she wants to achieve. In a slow-paced film gradual *fades* or *dissolves* are often employed whereas in a fast-paced movie transitions may not be used at all, creating an accent upon the action as scenes move immediately from one to another.

## Codes and Conventions of the Audio Semiotic System

The Audio semiotic system includes everyday sound, sound effects, music and voice. Codes such as pitch, pace and volume can modify the literal meaning of the voice and provide information about mood and emotion.

In a video or film the audio codes and conventions support the meanings being portrayed and add realism and interest. Consequently, when a moving image is viewed without the accompanying soundtrack a great deal of the interaction and engagement between the viewer and the film is lost. It is important to remember that some codes and convention may have different interpretation among different social and cultural groups. This is particularly the case when previous life experiences may mean that some sounds produce negative associations and distress.

The codes and conventions of the Audio semiotic system has the potential to add intricacy or ingenuity to the meanings provided by the other semiotic systems present. Therefore it is important to investigate the role of the Audio semiotic system in the overall meaning of the text, for example, does it restate, supplement and enhance or contradict other meanings.

## Volume and Audibility

### Definition

The audibility of sound not only depends upon its loudness or softness but also the quality of the sound.

### Purpose and Application

Variations in *pitch* (high or low sounds) can indicate expression in voice or create mood or expression in sound effects or music. For example, a rise in pitch the end of a statement can indicate a question or exclamation and a low-pitched rumbling sound like thunder can induce a feeling that something dark or bad might happen.

There are some codes and conventions that are particularly pertinent to voice. *Modulation* of voice provides variation in delivery. This is particularly important as it makes the delivery more interesting and engaging to the audience. It can also draw attention to parts of the delivery. In order to ensure voice is heard the speaker must engage *projection* of the voice and clear *articulation*. Once again this is important in public speaking or when adding a soundtrack to a moving image when it is important that every word is pronounced clearly and able to be heard. When a speaker or musician delivers a speech or music, they may use specific patterns of *stress* and *intonation* that emphasise parts of the delivery and create nuances of meaning. This also adds interest and motivates the audience to listen.

The *timbre* of a voice or instrument can create associations of meaning and characteristics. It refers to the quality of a voice or instrument and can affect audibility. For example, newsreaders on television and radio generally have a voice that has a timbre or quality that puts people at ease and conveys a feeling of authority. Therefore they seldom have high-pitched, reedy voices or conversely, low, rumbling voices. Similarly, the timbre of voice in voiceover for documentaries is chosen to reflect the content of the documentary and to engage specific audiences. Some timbres of voice are easily recognisable and the person has an established reputation and authority in areas and will be selected for these reasons, for example, David Attenborough.

## **Pace**

### *Definition*

Pace applies to voice, sound effects and music and refers to variations in the speed of delivery of their sound.

### *Purpose and Application*

Through the application of *phrasing* emphasis can be created on certain parts of the audio message creating mood or emotion. It is useful to ensure *phrasing* breaks up delivery of voiceover or speech as this ensures the meaning is broken into blocks of information that can be processed easily by the audience. A *pause* or *silence* draws the attention of the audience to a salient piece of information or sound. They can be used to create anticipation or surprise. Further information about the Audio semiotic system can be found in Bull and Anstey (2010: 93–96).

## **Codes and Conventions of the Gestural Semiotic System**

Studies by Kendon (2004: 15) indicate that meaning is conveyed through deliberate and conscious gestures. Therefore the Gestural semiotic system refers to actions that the reader/viewer of the gesture believes are intentional and purposeful and consequently intended to convey meaning. Gestures that are judged involuntary or insignificant by the reader/viewer, for example, those caused by a medical condition, are not perceived as meaningful. Purpose and context are very important to interpreting gesture, for example, everyday life gestures may be exaggerated on stage to ensure they are noticed. Similar to other semiotic systems, the Gestural semiotic system is subject to different interpretations among social and cultural groups. Gesture can be modified by the size or reach of the gesture and the body parts used to make the gesture (Kendon, 2004: 93).

The codes and conventions that are presented separately below are combined in actual movement and are therefore very much interconnected in the way they convey meaning.



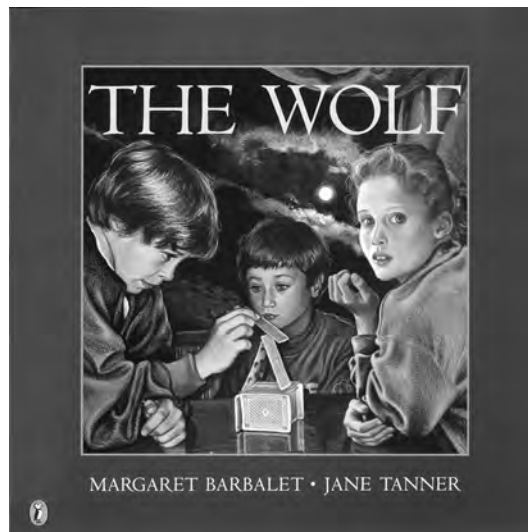
## ***Bodily Contact and Proximity***

### *Definition*

When people are depicted in still or moving images, perform a play, or participate in everyday activities their bodies will come into contact or there will be an amount of *space* between them (their proximity). The relationships between people and the nature of those relationships can be indicated by the way in which they make contact, where and how they touch, or the amount of space between them.

### *Purpose and Application*

The length or closeness of body contact can indicate a degree of intimacy or formality. *Proximity*, that is, how close they are to one another provides similar information. In Figure 3.18 the children are sitting close together, possibly touching, indicating that they know each other well and are at ease with one another. Their relationship may be one of close friends or siblings. (In the story they are siblings.)



**Figure 3.18 Bodily contact and proximity showing relationships. *The Wolf* by Barbalet, M., Tanner, J. (1991)**

Gender and culture can influence proximity and *bodily contact*. People of the same gender may stand closer together than those of opposite gender, although this will be influenced by culture because some cultures require more or less personal space.

## ***Orientation or Body Position***

### *Definition*

When people approach one another their body position or orientation to the other person can convey meanings of respect, equity or anger.

### *Purpose and Application*

The power relationship between two people in a scene might be indicated when one person approaches the other. For example if the person approaches someone who is seated they may choose to remain standing requiring the seated person to look up at them, thus establishing power over them. An example of this situation is

## Conventions

presented in Figure 3.19 where the scene could be interpreted in the following way: the female remains standing and distant from the seated male looking over him rather than at him when speaking. It would be appropriate to check any accompanying linguistic text to ascertain whether this interpretation is correct. This image combines the codes of *bodily contact* and *proximity* with *orientation* and *body position*.



**Figure 3.19:** Use of body position, orientation and proximity in an image. *Voices in the Park* by Browne, A. (2001)

## Appearance

### Definition

Appearance refers to all the elements that contribute to the way a person appears, for example, hairstyle, clothing, make-up, and any items needed to carry out day-to-day functions such as glasses or a walking aid.

### Purpose and Application

The choice of items contributing to a person's appearance can contribute information about their identity, age, culture, social position and state of health. It can also characterise their interests and hobbies, for example, a keen angler may always appear with a hat that has fishing hooks and flies in it. In Figure 3.19 the clothing selected for the two characters tells something of their social position in an African-American neighbourhood in the USA. The male is in casual rumpled clothes with a beanie, while the female is in formal clothes, high heels, gloves and hat.

### Head Movement

#### Definition

People use various ways of moving the head to communicate. This can be socially and culturally specific and may also have particular meanings in particular contexts such as sport or card games.

#### Purpose and Application

In its simplest and most universal form a *head nod* indicates agreement or *yes* while *shaking* the head means disagreement or *no*. However, the *tilt* or *angle* of the head can also convey meaning. If talking to someone in close proximity among a crowd the head might be angled toward the listener in order to convey secrecy or intimacy. In contrast, angling the head away in this situation may indicate mistrust or a distant relationship with the listener. Subtle gestures such as these are often used in particular genres such as spy movies or thrillers. Often *head nods* and *proximity* are combined to convey meaning.

### Facial Expression

#### Definition

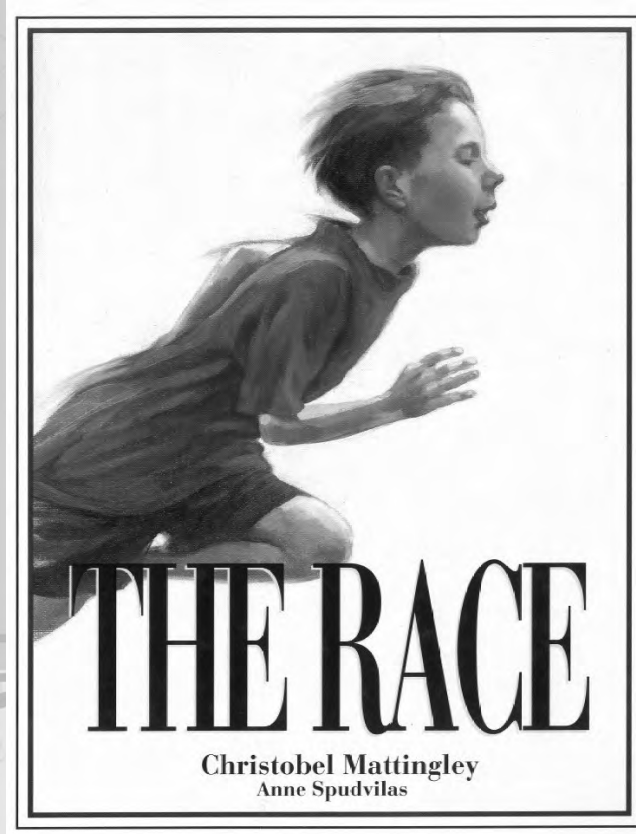
Facial expression refers to the positioning of various parts of the face, for example, eyebrows, lips or nostrils, to convey meaning. A person's culture or social group may influence interpretation and use of facial expression.

#### Purpose and Application

The use of facial expression can indicate relationships, mood and emotion. In Figure 3.20 the facial expression could indicate fear and panic. The eyes are wide, nostrils flared and body position (placement of hands) indicates surprise or shock. Head tilt (angled back) can also indicate surprise. It would be appropriate to check accompanying linguistic text to ascertain whether this interpretation is correct.



**Figure 3.20:** Use of facial expression to indicate emotion. Browne, A. (2001)



**Figure 3.21 Exaggerated position of arms and legs indicate purpose**

## ***Kinesics***

### *Definition*

'Movement of head, arms, hands and legs, feet or the surface features of bodily communication (Jewitt and Kress 2008: 158), can indicate emotional arousal or a particular emotional state, for example, rough or jerky movements might indicate lack of control. The nature of the gesture can indicate relationships, for example, a very emphatic movement of the arm or hand could indicate authority or dominance.' (Bull and Anstey 2010: 97)

### *Purpose and Application*

In Figure 3.21 the exaggerated position of the arms and legs emphasises that the person is running with purpose (in a race). The body position reinforces this interpretation as it is leaning forward indicating purpose and also speed.

## ***Posture***

### *Definition*

Posture refers to the way in which a person presents him or herself, for example, the way they stand or sit.

### *Purpose and Application*

A person's posture can provide information about their age, the way they feel toward others, their state of mind, mood or emotion, their physical wellbeing, or their relationship with someone. Posture can be combined with appearance, proximity, body position and facial expression to provide a very comprehensive overview of a character. Posture can be changed at various points during a film, documentary, interview or narrative in order to show changes in the character or relationships over time.



In Figure 3.22 the body position is not straight and assertive but relaxed and slightly curved. The tilt of the head is down toward the bird in the young man's hands. The facial expression is fairly neutral, eyes downcast toward the bird, mouth relaxed, making him appear thoughtful. The combination of all these gestural codes and conventions leads the reader/viewer to the conclusion that the young man is contemplating a bird that is important in the story, that he is gentle and thoughtful. Analysis of this image together with the linguistic text and the reader/viewer's background knowledge provides the reader with some orientation toward the book before commencing it.

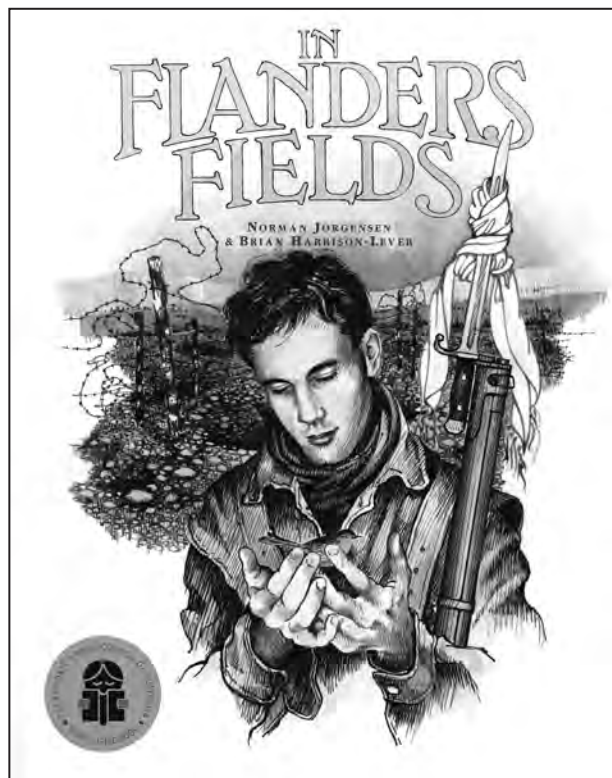


Figure 3.22 Posture showing reflection or introspection

## Gaze and Eye Movement

### Definition

Gaze can refer to the direction in which someone is looking, how long the look lasts and whether it is specifically directed and focussed or incidental.

### Purpose and Application

The *angle* of a gaze can indicate the nature of relationships, such as who possesses power; if someone looks down on someone they will appear more powerful as the person has to look up to them.

When a particular facial expression is combined with gaze for a period of time (*length of gaze*) then it can reinforce feelings about a relationship between the characters or feelings the person has toward an object or action that is taking place. For example, if the facial expression is one of fear and is accompanied by a prolonged gaze at a particular character, then the reader/viewer would infer that the character at whom the gaze is directed is the cause of that fear.

Another property of gaze is its *stability*. A gaze may be hesitant or steady, indicating mood, relationships, level of interest or emotion.

At times the gaze of a participant in the text might be directed at the reader/viewer. This is often referred to as a *demand* because the purpose of using gaze in this way is to generate an emotive response or empathy for the character from the reader/viewer.

When the gaze is not directed at the reader/viewer this is referred to as an *offer* (Kress and van Leeuwen, 2006: 116–122). Figure 3.18 on page 145 is an excellent example of gaze used as a demand. The girl on the right is looking directly at the reader/viewer and demanding attention and engagement. The effect is quite unsettling and combined with the rest of the image the dark stormy night and the children sitting close together and protective of one another makes one think that something may not quite be right. In contrast in Figure 3.22 the young man's gaze is directed at something in his hands and the image is simply provided as an offer to the reader/viewer as an onlooker rather than a participant.

## Codes and Conventions of the Spatial Semiotic System

When discussing the Spatial semiotic system it is important to think of space in terms of two dimensions, as in page and screen, and three dimensions, as in everyday spaces and architecture. Jewitt and Kress (2008: 64) indicate that space should be thought about in terms of position, that is, where things are placed and how they move from one position to another, and directionality of that movement, for example, up, down, left and right.

Kress and van Leeuwen (2006: 194–197) remind readers/viewers that the meanings associated with the use of space are culturally derived. They provide two examples: in western cultures space is organised around top, bottom, left and right, while in Asian cultures it is organised around centre and margins.

### Position

#### Definition

The position of objects in two-dimensional and three-dimensional space can indicate specific meanings associated with relative importance.

#### Purpose and Application

In western culture information on the *left* is generally identified as old or known, while information on the *right* is regarded as new. This *left/right, old/new* positioning is often demonstrated in newspapers where new articles and photos are placed on the right-hand page while any story that is continued on another page is continued on the left-hand page. In marketing advertisers try to place advertisements for new products on the right-hand page. Because it is well known that readers/viewers attend to the right for new information first, advertising on these pages costs more. This left–right association is culturally driven as Kress and van Leeuwen demonstrated (2006: 179–195) when they reproduced an English and Arabic version of the same website and the information is reversed for the Arabic website because in this culture reading and viewing moves from right to left.

Another common use of space in western culture is *top/bottom*. Information at the top of the page is often idealised to engage and invite the reader/viewer in. At the bottom of the page the real or specific information is presented to entice the reader/viewer further by providing information on how to achieve the ideal at the top of the page. This pattern is used in advertising where idealised images (such as sunny beaches and holiday settings) are placed at the top of the page to tempt the reader/viewer and then the information on how to get there is presented at the bottom of the page to encourage the reader/viewer to take action and book that holiday. An example of this can be found in Figure 3.23 where the idealised image of a strong indestructible truck that can even be used by legendary characters from the sea is provided at the top and all the details of its features are presented in the linguistic text at the bottom.

**Figure 3.23** Example of an ideal/real top/bottom layout



## Conventions

While the *centre margin* layout is largely associated with Asian cultures it is also apparent in some Western genres. In Asian cultures the degree of importance of something is indicated by how close it is to the centre where the value is highest. In some non-fiction genres in Western society a similar layout can be found, for example in pamphlets and charts that contain images, flow charts or diagrams. An example of this can be found in Figure 3.24 in which an image has been placed at the centre of the page indicating the type of thing that can be found at the museum and attracting attention. At the edges are the pieces of information about they type of exhibitions, hours and how to get there. However, as the main purpose of the poster was to engage children and make them want to go to the museum the most interesting and largest image is placed at the centre. Adults would then look to the margins to find out how to take the children there.

The placement of objects in the *foreground* of an image can indicate they are of more importance than those placed in the *background*.



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Figure 3.24 Centre margin layout in a poster.



### **Distance**

#### *Definition*

Relationships between people, places and things can be indicated by the distance between them.

#### *Purpose and Application*

The degree of space between people, places and things may indicate close or distant relationships.

Distance can be influenced by the angle at which people and objects are placed in relation to one another. For example, a direct frontal angle is the shortest distance and therefore indicates a closer relationship, whereas an oblique angle creates more distance and often means the object is placed to the side. This can literally be interpreted as someone or something being sidelined or left out of the relationship. In Figure 3.25 there are examples of many of the codes and conventions the Spatial semiotic system in use. There are characters in the foreground and background and these characters are occasionally grouped in pairs, the distance between them and angles between them indicating closer or more distant relationships. When body position and gaze are also considered it is possible to work out which of these characters might know one another and which might not.



**Figure 3.25** Example of distance and angles used to show relationships  
Baker, J. (1980)

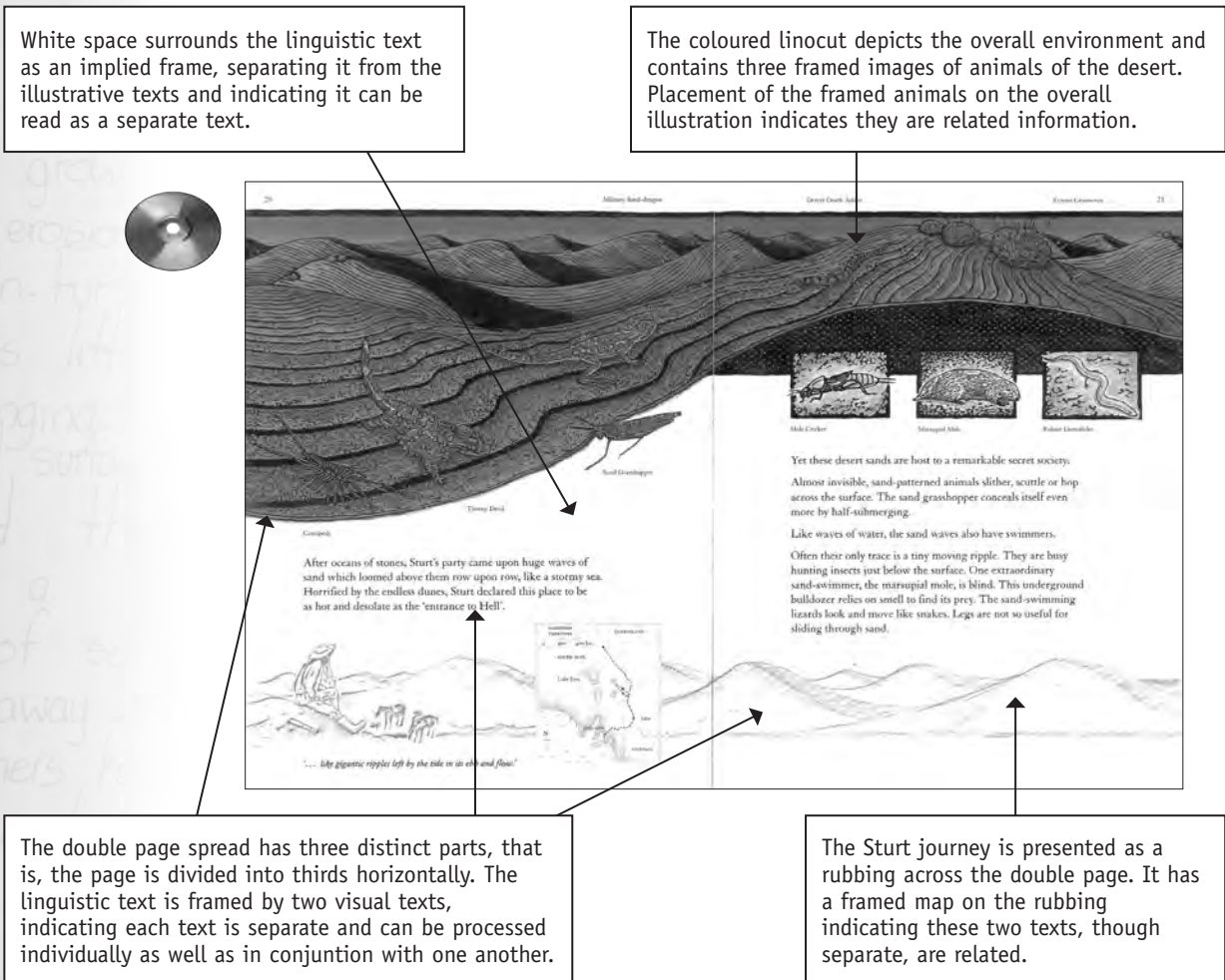
## Framing

### Definition

Frames can bring together or separate items in a text. The items may be parts of text on a page or screen; or people, places or things in a still or moving image, or in space. Frames can be *real*, that is, a physical boundary such as a fence in three dimensional space or the visual representation of a picture frame or fence on a screen or page. A frame may also be *implied*, that is, objects may be placed in a way that represents a frame.

### Purpose and Application

In Figure 3.26 real frames have been used to separate vignettes of detailed information and a map from the overall context of the double-page spread. This draws attention to them as providing specific information. Layout and organisation of the double page spread of *Sandswimmers*, combined with framing assists the viewer in working out how to attend to and process different parts of the text.



**Figure 3.26** Framing used to separate and draw attention to specific information. (illustration from *Sandswimmers* by N. Oliver)

## Defining the Semiotic Systems

An *implied* frame can be used to draw attention to a particular character. In Figure 3.27 a group of wolves are fleeing. By framing one wolf with incomplete images of other wolves fleeing around it the reader/viewer's attention is drawn to the one wolf that can be seen in full. This then focuses the reader/viewer on this wolf's posture and facial expression and conclusions can be drawn about how all the wolves are feeling and why they may be fleeing.

Another use for frames on screen or page is to frame a sequence of images to show the action that takes place over a period of time, or simply to show the passage of time. This is particularly useful in still images where every image is in fact the depiction of a frozen moment in time. Therefore it is difficult to show movement or time in the constrained space of just one screen or page. Figure 3.28 shows the use of real frames to show the passage of a thong through the air and people's reaction as it moves through its trajectory.

Kress and van Leeuwen (2006: 203) discuss the use of real or implied frames to show group membership. For example, family photographs often depict the family grouped together among others in an everyday setting. Membership of that family group may be shown through an implied frame represented by family members arms being entwined around one another.



Figure 3.27 An example of implied framing



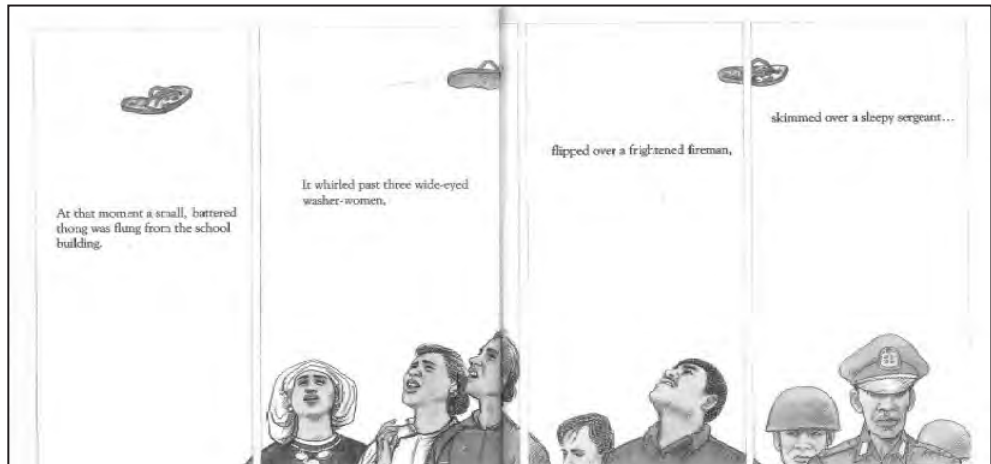


Figure 3.28 Using frames to show action over time

## Codes and Conventions of the Linguistic Semiotic System

The focus of exploration of the codes and conventions of the Linguistic semiotic system is a little different from the other semiotic systems in the Viewing Course. This is because many of the concepts that will be explored when examining the role of the Linguistic semiotic system will also be examined in the reading and writing components of the class English program. Therefore when exploring the Linguistic semiotic system the focus is not on *re-teaching* the concepts about, and grammar of, the Linguistic semiotic system that have already been explored in reading and writing, but rather, *applying* them in a viewing context where other semiotic systems are present. It is important to encourage students to focus on what meanings are conveyed by the Linguistic semiotic system and what additional meanings are provided by the other semiotic systems. In this way teaching and learning will focus on what each semiotic system is contributing to the text and ensure that students understand that the meaning of a text is a combination of the meanings provided through all the semiotic systems present in the text.

In the Linguistic semiotic system the codes and conventions are represented in the teaching of grammar. Although it is widely agreed that the grammar of the Linguistic semiotic system needs to be taught in schools and that students need to be able to use standard Australian English more effectively, there are a number of approaches to the teaching of grammar. Teachers should consult the

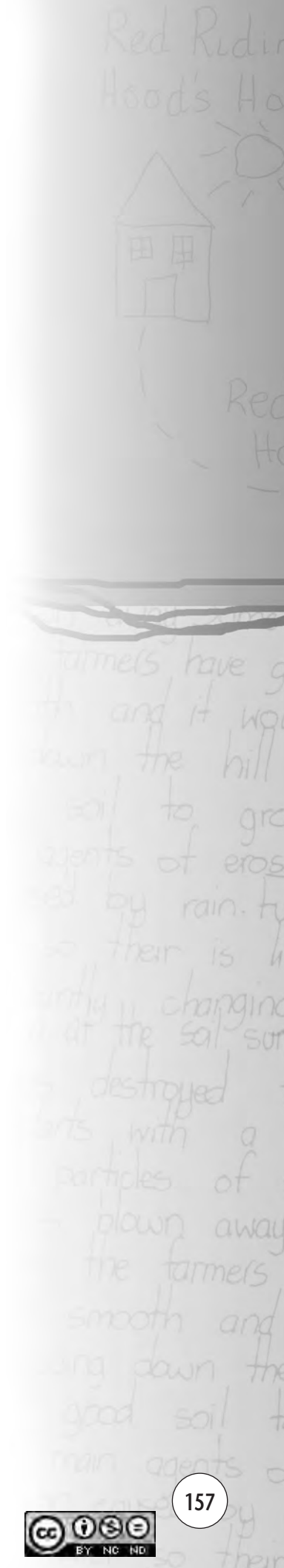


## Defining the Semiotic Systems

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relevant English Curriculum Scope and Sequence for their teaching context for details on how the teaching of grammar should be approached and the relevant terminology, definitions and scope and sequence. For example, teachers in Australia should consult the Language Strand Scope and Sequence of the *Foundation to Year 10 Australian Curriculum English*.

The Viewing Map of Development has provided a set of terminology, definitions and teaching strategies for the codes and conventions of the Linguistic semiotic system for each phase of development as a guide for teachers of Viewing and these recommendations can be modified after consultation with the relevant documents in your teaching context. The material in the Viewing Map of Development is based upon the *Australian Curriculum: English*.



# Processes and Strategies

## Overview

This chapter focuses on how students can apply their knowledge and understandings to comprehend, respond to and compose multimodal texts. Some processes and strategies are used intuitively, particularly when viewing familiar texts in known contexts. However, unfamiliar texts, tasks and contexts require deliberate selection and manipulation of viewing processes and strategies.

The intent of this chapter is to provide Teaching and Learning Experiences that can be applied to all phases of viewing. Students need to develop a broad repertoire of processes and strategies to understand, interpret and discuss a range of multimodal texts viewed for a range of purposes.

A range of processes and strategies can be introduced, developed and consolidated at all phases of development. This chapter is designed to support the Major Teaching Emphases listed under the 'Processes and Strategies' aspect for each phase of development in the *First Steps Viewing Map of Development*.

By explicitly teaching processes and strategies — and providing opportunities for students to analyse, use and reflect on the strategies used when viewing — teachers enable students to develop the knowledge and understandings required to interpret and produce multimodal texts in a wide range of contexts. These processes and strategies are not hierarchical or specific to a phase; students at all levels need to be learning about and using a wide range of processes and strategies.

This chapter contains four sections:

- **Section 1 — Viewing Processes and Strategies**
- **Section 2 — Teaching Viewing Strategies**
- **Section 3 — The Viewing Processes**
- **Section 4 — Viewing Case Studies**

## SECTION 1

# Viewing Processes and Strategies

Images are a very important part of our culture. In the past, school literacy activities in the area of viewing focused mainly on processes and strategies to help students interpret the meaning of images by linking images and print in printed texts. These activities generally concentrated on understanding the codes and conventions of the Visual semiotic system, such as the use of colour, line, shape, lighting and texture.

However, the introduction of new technologies and new forms of multimodal texts involve the integration of more complex semiotic systems, such as those used in TV, films, videos, animations, computer games and the Internet. This requires students to integrate knowledge and understandings from all five semiotic systems, simultaneously.

Semiotic System	Definition and Examples of Codes
Linguistic	Oral and written language (use of vocabulary and grammar). e.g. <b>phrase, clause, noun, verb, adjective</b>
Visual	Still and moving images. e.g. <b>colour, vectors, viewpoint</b>
Audio	Music, sound effects and silence. e.g. <b>volume, pitch, rhythm</b>
Gestural	Facial expression and body language. e.g. <b>movement, speed, stillness, body position, smile, eye contact</b>
Spatial	Position, layout and organisation of objects in space (physical, screen, or paper page) e.g. <b>proximity, direction, foreground, background</b>

**Table 4.1, Defining the five semiotic systems, adapted from Bull and Anstey, *Evolving Pedagogies* (2010: 2)**

In Figure 4.1 the viewing process is represented as multi-dimensional with the five semiotic systems at the centre of the process as the resources viewers use to make meaning of visual texts.

All viewing events happen in a context and are for the purpose of interaction between the producer and consumer, even if the audience is self. Both the producer and consumer bring their social

and cultural background to the situation and contribute their knowledge about the subject matter of the text.

A relationship exists between the producer and the consumer of any visual text, not always in terms of personally knowing each other, but in terms of the individual knowledge and experiences each brings to the viewing of the text. This relationship will determine the way the text is viewed. An example of this is the expectation the consumer has of how the sequel or a series of films has been produced, e.g. knowing the producer's style for the Lord of the Rings films.

During the viewing process viewers draw on strategies often subconsciously and simultaneously when producing and consuming multimodal texts. Strategies help viewers to access and activate their prior knowledge of the semiotic systems to make meaning and produce visual texts.

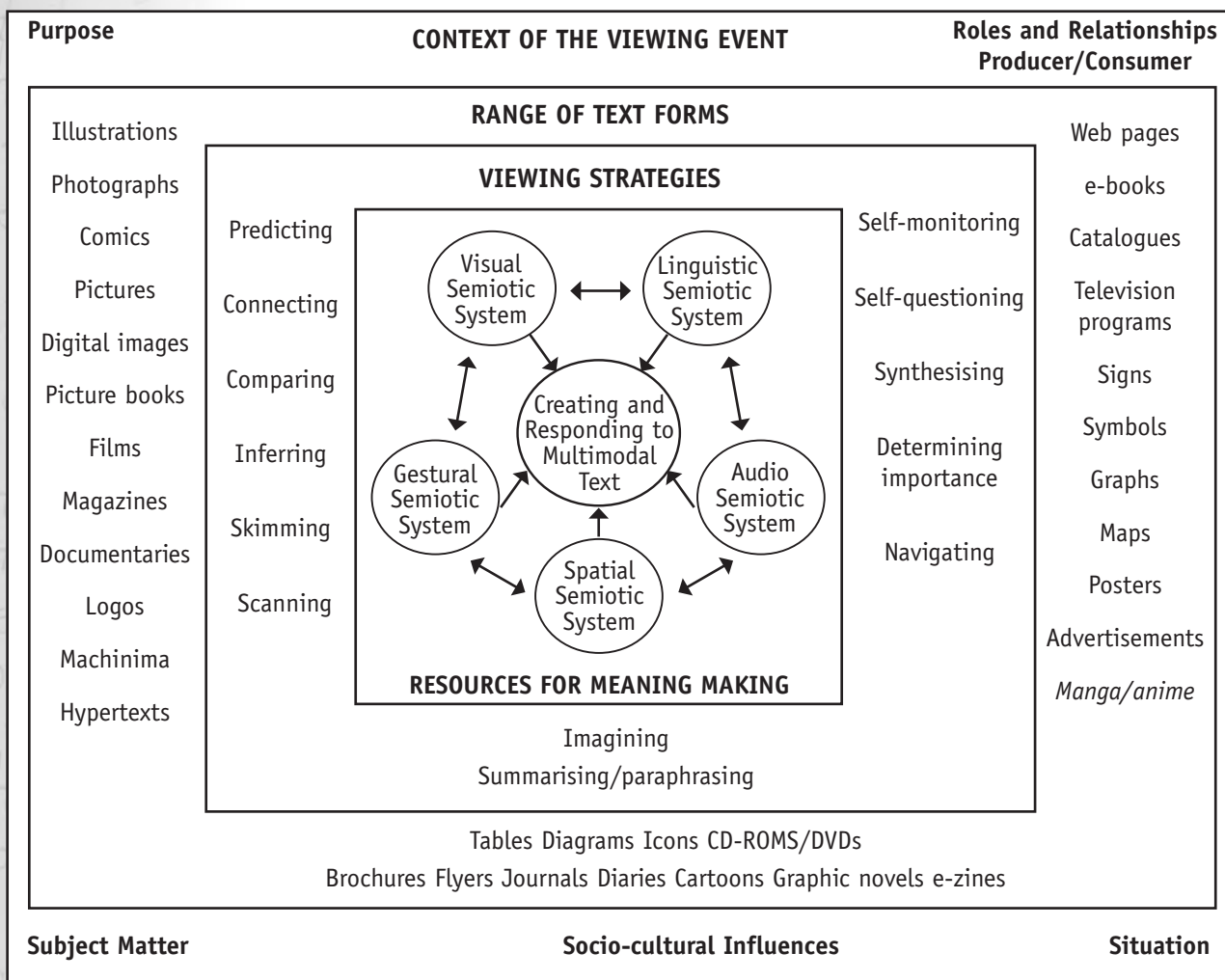


Figure 4.1 The viewing process



Viewers are exposed daily to a wide range of multimodal text forms, which increase with the emergence of new technologies. Students need to learn how to critically analyse different text forms, as both a consumer and producer of visual texts.

While the viewing process has been represented as separate dimensions in Figure 4.1 in reality they interconnect.

## Essential Knowledge about Viewing

Teachers need to plan learning experiences that will help students to develop a repertoire of processes and strategies that they can apply flexibly as they engage with a range of multimodal texts.

Students need to learn about the following processes and strategies to assist with comprehension and interpretation of multimodal texts:

- the vocabulary used to discuss multimodal texts
- ways to interpret literal and inferential meanings from a range of multimodal texts
- ways to deconstruct and explore multimodal texts
- ways to extract and organise information from multimodal texts
- ways to monitor viewing
- ways to identify, consider and question how multimodal texts can be used to influence people's views.

To help plan for effective viewing, teachers need to analyse texts and resources they want students to view and then decide which specific knowledge, strategies and processes students need to use in order to engage with those texts.

Strategies are the mental processes or the thinking that students use to make sense of what they are viewing.

Processes are the series of stages or what students do as they comprehend and produce texts.

## Reflecting on Processes and Strategies

Students need the opportunity to reflect on the processes and strategies they used before, during and after viewing. Reflection involves analysing and making judgements about what has been learnt and how learning took place. Students need the opportunity to stop and think about what they have learnt. Providing time for students to reflect on their viewing is important, as it helps them to:

- become aware of viewing strategies they are using
- monitor the use of their viewing strategies
- apply viewing strategies in other contexts
- refine their use of viewing strategies
- critically evaluate the effectiveness of the viewing strategies they used.

Teachers can guide students to evaluate the effectiveness of the processes and strategies through:

- scaffolding discussions about the processes and strategies used, e.g. What strategies helped you to organise your information?
- modelling responses to reflective questions through 'thinking aloud', e.g. The Venn diagram helped me sort the information I found on the website.
- providing guiding questions, e.g. What helped you plan this task?



Figure 4.2 Reflecting after viewing

## SECTION 2

# Teaching Viewing Strategies

In addition to building students' knowledge within the semiotic systems, teachers need to provide explicit teaching of the viewing strategies. They need to provide opportunities for students to practise and consolidate their strategies before, during and after a viewing event.

## Why Teach Viewing Strategies?

As students engage in viewing, they select from a repertoire of strategies that will vary according to their purpose and audience. Strategies are not conceptually hierarchical or phase-specific, but it is expected that students' repertoire of strategies will increase as they progress through their schooling. The way students select, adjust and try alternative strategies will become more deliberate, flexible and sophisticated. It is crucial that teachers support the development of each student's repertoire through explicit teaching of viewing strategies.

## What Are Viewing Strategies?

Like reading, viewing requires students to develop knowledge and understandings that enable them to recognise what is required in a given context, to think about what they already know and to select and use strategies that suit the demands of the task and situation.

The following viewing strategies have been documented and explained.

### Viewing Strategies

Predicting	Connecting	Comparing	Inferring
Imagining	Self-questioning	Synthesising	Self-monitoring
Determining importance		Summarising/Paraphrasing	
Navigating	Skimming	Scanning	

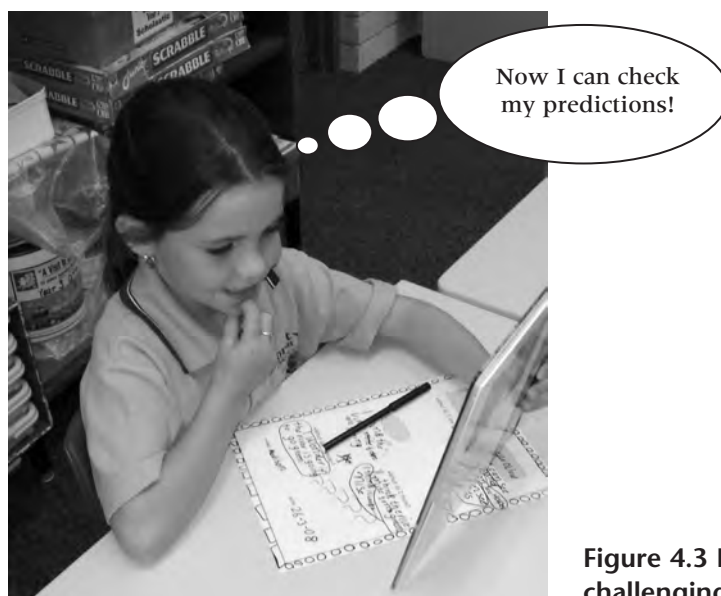
### *Predicting*

Predicting helps viewers to activate their prior knowledge so they begin to combine what they know with the new information presented in the text. Predictions are based on clues in the text such as pictures, diagrams, subheadings, soundtracks, or specific codes

and conventions of the five semiotic systems. Clues for predictions also come from the viewer's prior knowledge about the text producer, the text form or the topic. Predictions should not be wild guesses but based on plausible information and inferences. Students should also be able to justify their predictions.

Viewers can be encouraged to:

- Make predictions before viewing by using the codes and conventions of the semiotic system to anticipate what they are going to view.
- During the viewing event, viewers adjust, refine, reject or reformulate their predictions as new information is gathered and/or new connections made.
- After viewing, predictions related to events, actions, outcomes and will either be confirmed or rejected.



**Figure 4.3** Persisting with a challenging text

### *Connecting*

Connecting involves the viewers activating background knowledge and combining it with new information in the text. Unlike predicting, when connecting students are not attempting to forecast future happenings. When viewers make connections they integrate prior knowledge and new information in the text to gain a deeper understanding. This deeper understanding allows viewers to build, change or revise their understanding.

Connections can be categorised in several ways. Keene and Zimmerman (1997) categorise connections as:

**Text to Self:** this involves viewers thinking about their experiences and connecting those to the information in the text. Text to self



connections need to go beyond “I had a bird like that.” The text to self connection should include follow-up thinking: “By making that connection it helps me to understand ...”

**Text to Text:** this involves viewers thinking about other texts viewed.

These texts could include those:

- by the same author or producer
- about the same theme or topic
- with similar structure or organisation
- with similar characters
- in different text forms e.g a book and a film.

**Text to World:** This involves viewers thinking about what they know about the world outside their personal experience. An example is when a viewer makes a connection to a television news event by remembering a similar event in another country.

It is important that viewers learn to refine and limit their connections to those that help them better understand or interpret the text. At first, students may make connections that have little relevance to helping comprehension. By discussing connections, students will be able to focus on how making relevant connections leads to a deeper understanding of texts.

### *Comparing*

The strategy of comparing is closely related to connecting. However, comparing takes connecting one step further by recognising the similarities and differences in the connections they are making. Questions such as: **How is this similar to or different from what I know? How is this information different from what I believe about the topic? Is the text producer trying to influence me to think in a way that is different from what I know?** help students to think about and refine their connections about texts.

### *Inferring*

When viewers infer they deduce or conclude information from evidence in the text or from reasoning rather than from explicit statements. Inferring requires viewers to search the text, and sometimes use their own personal knowledge and experience to construct meaning beyond what is literally stated. Making inferences often involves viewers predicting, imagining, drawing conclusions and making judgements as they construct their own interpretations of a text.

### *Imagining*

Imagining involves viewers creating images that reflect or represent the ideas in the text. These imaginings may include any or all of the five senses and serve to enhance understanding of the text. In texts where a great deal of information is available visually, such as films or picture books, it is important that viewers realise their other senses play a vital role in 'rounding out' the images being created.

Consider, for example, a dark, night-time scene in a movie where the immediate image may not only be a visual one. A feeling of foreboding is created, however, especially if the scene is accompanied by 'scary' music, creaking doors and owls hooting. The combination of codes and conventions included by the text producer requires the viewer to activate more than one of their senses to interpret and react to the text.

### *Navigating*

Navigating is a critical strategy for students to learn as they use a wider range of technologies. Unlike the left to right reading pattern of a book, many multimodal texts such as computer screens, graphic novels, comic books, video games can be accessed and read from different points.

Viewers need to learn how to:

- scan all of the text features to select a starting point
- scroll website home pages to get an overview of the information
- quickly assess the tools available including menu bars, hyperlinks, directional arrows and icons
- learn to adjust the screen size and zoom in and out
- build up speed or fluency in navigating new technologies.

### *Determining Importance*

Effective viewers constantly ask themselves what is most important in the text or image that I am viewing. Determining importance helps students to make decisions about what is important in a particular viewing event by considering the purpose for viewing; the prior knowledge of the topic on the part of the viewer; and understandings about the way the text is structured and organised.

When viewers determine importance they make connections, skim and scan, navigate and summarise and paraphrase and self-question what they are viewing.

Viewers can be encouraged to:

- Learn how to identify and gather information from a range of multimodal texts

## Teaching Viewing Strategies

- Use organisational features of texts, such as headings, illustrations, menu bars, icons, hyperlinks, font size
- Make decisions about the relevance, accuracy, reliability, appropriateness and importance of the information in the texts they view for their purpose
- Select a range of appropriate multimodal texts and technologies for their purpose.

### Skimming

Skimming involves viewers glancing quickly through a text to get a general impression or overview of the text. Viewers use skimming in everyday situations such as shopping, browsing websites, menus, and using remote controls to change TV channels.

### Scanning

Scanning involves browsing through a text looking for specific information such as dates, names, places, or specific content. Viewers use scanning when they browse a website menu, use key words, search for a favourite program, look for a particular brand.

Skimming and Scanning are two of the strategies viewers use to determine importance, activate prior knowledge, make connections and to self-monitor.

### Self-questioning

Effective viewers continually ask themselves questions about the text and the text producer's purpose in creating the text.

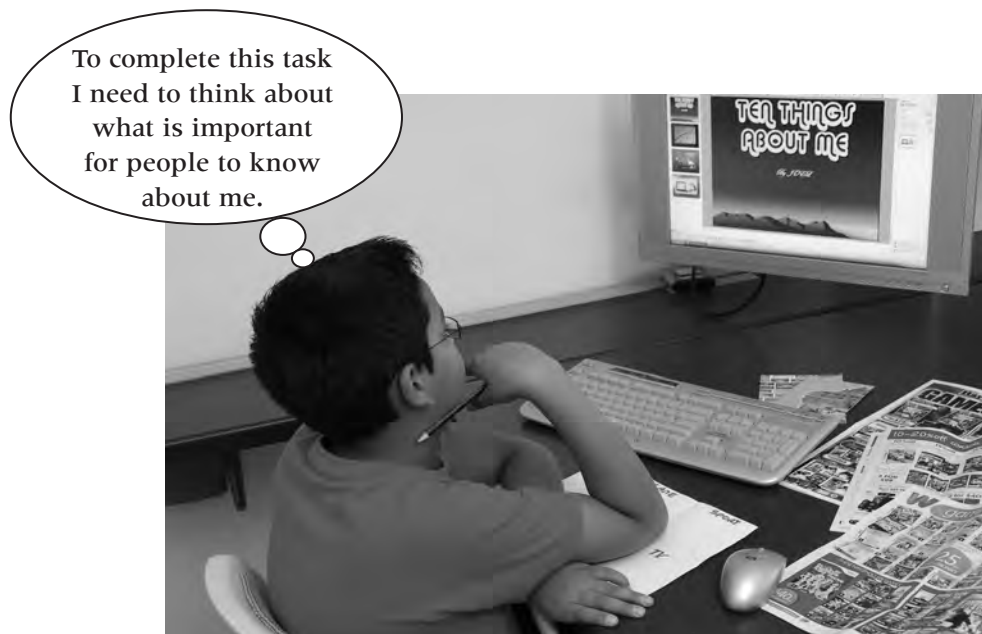


Figure 4.4 Thinking before viewing

Viewers may formulate questions for a variety of reasons. These could include:

- to clarify meaning
- to determine the text producer's purpose
- to speculate about the text structure and organisation
- to locate specific answers
- to reflect on the ideas presented
- to analyse the devices used to position viewers
- to self-evaluate and reflect on the success of their viewing strategies.

Viewers need to be aware that not all questions will be answered in the text. There will be times when viewers can make a decision to pursue the unanswered questions elsewhere or continue wondering.

### *Summarising/Paraphrasing*

Linked closely to determining importance are summarising and paraphrasing. Summarising and paraphrasing involve selecting key information from a text then reconstructing it in one's own words, images or media.

Summarising involves viewers identifying, condensing and recording key information from a text. Summarising involves reducing a large amount of information from a text into the most salient details. The re-stating, re-working or re-writing of that information into other words or for another purpose is referred to as paraphrasing. Paraphrasing involves capturing the essence of the information.

With quick access to a range of media, students need to learn how to summarise and paraphrase to avoid plagiarism, by not representing the work of others as their own, and learn how to reference sources accurately.

### *Synthesising*

When viewers create original insights, perspectives and understandings by bringing together information from a variety of sources they are synthesising. This strategy involves the viewers piecing together information much like completing a jigsaw puzzle.

Viewers who are consciously aware of using this strategy are able to continually monitor their understanding of text and keep track of what is happening. By synthesising, effective viewers are able to combine information from a variety of texts to stimulate original thought.



Effective viewers integrate many other strategies when they synthesise, such as connecting, comparing, self-questioning, imagining and determining importance.

### *Self-monitoring*

When effective viewers reach a point in their viewing where understanding is disrupted they develop a plan to 'fix-up' the problem and re-establish meaning.

Viewers may:

- Adjust the viewing pace by slowing down a movie, freezing a video game or increasing concentration over a picture book.
- Re-view the part of a text that caused the problem. Re-viewing is different from re-watching. Re-watching is something a great number of young students do with favourite DVDs as they watch them many times over. Re-viewing on the other hand involves conscious intent on the part of the viewer to look at some part again to clear up any misunderstanding.
- Re-read parts of texts or whole texts to clarify or enhance meaning. Re-reading a text can be beneficial for all students as it allows them to gain a deeper understanding of the text.
- Re-check references to confirm or acknowledge sources.
- Use a range of strategies such as self-questioning, comparing, connecting and scanning to self-monitor.

## How to Teach the Strategies

Students need to be explicitly taught how to select and use a wide range of strategies when viewing. Students need to be able to apply these strategies throughout the viewing processes. They need to understand that the strategies they select will be determined by their familiarity with the text form, and their purpose for viewing. Some strategies will be more appropriate to use during the viewing processes of planning and preparing; others are more suited to use during reflecting and reviewing.

### ***Gradual Release of Responsibility Model***

The Gradual Release of Responsibility Model (Pearson and Gallagher, 1983) provides a framework for moving students from a supportive context where there is a high degree of teacher control (modelling), to a more independent context where the student has the greater control (applying). The long-term goal is for students to select and use viewing processes and strategies flexibly and independently with a range of different multimodal texts across different learning areas.

Teachers can help students to achieve this goal by giving them opportunities to:

- actively engage with demonstrations of a variety of strategies
- share the thinking behind the use of each strategy
- contribute ideas in whole-group situations about the use of strategies
- work with others to practise the strategies
- receive feedback and support for the use of strategies from the teacher and their peers
- independently apply the strategies across a range of texts
- apply the strategies in authentic situations in school and community contexts.

Two additional teaching practices have been added to the beginning of the Gradual Release of Responsibility Model to provide students with opportunities to participate in awareness raising when new concepts, strategies or materials are being introduced. These two practices are familiarising and analysing.

<b>Familiarising</b>	<b>Analysing</b>	<b>Modelling</b> The teacher demonstrates and explains the viewing strategy being introduced. This is achieved by thinking aloud the mental processes used when using the strategy.	<b>Sharing</b> The teacher continues to demonstrate the use of a strategy with a range of texts, inviting students to contribute ideas and information.	<b>Guiding</b> The teacher provides scaffolds for students to use the strategy. Teacher provides feedback.	<b>Applying</b> The teacher offers support and encouragement as necessary.
		The students participate by actively attending to the demonstrations.	Students contribute ideas and begin to practise the use of the strategy in whole-class situations.	Students work with help from the teacher and peers to practise the use of the strategy using a variety of texts.	Students work independently to apply the strategy in contexts across the curriculum.

**Figure 4.5 The Gradual Release of Responsibility Model (Pearson and Gallagher, 1983)**

### ***Familiarising***

Familiarising is often referred to as immersing or exposure; it describes how teachers raise students' awareness. Familiarising involves viewing specific multimodal texts followed by discussion to activate students' prior knowledge of the subject. Familiarising is not a passive teaching and learning practice and should have students actively involved in discussion.

## Analysing



Analysing involves students in problem solving, evaluating and classifying as they investigate the parts of a text to understand the whole, and to find out how each part works. Investigating can involve students in researching visual texts and recording their findings on a chart or in a research journal.

## Modelling

Modelling is the most significant step in explicitly teaching any viewing process or strategy. Conducting regular short sessions (or mini-lessons) that involve modelling and 'thinking aloud' will show the effective use of a particular strategy.

Using modelling to introduce processes and strategies allows teachers to articulate what is happening inside their heads, making the strategies used throughout the processes evident. This 'thinking aloud' is a vital part of modelling. Sessions need to be well planned and thought out. To ensure the sessions are effective and targeted to students' needs, consider the following questions before modelling.

## Planning Modelling Sessions



- How will this strategy help students understand visual texts?
- How will I model this strategy when reading (or viewing) this particular text?
- How does using this strategy make viewing more effective or efficient?
- What language (or metalanguage) can I use to describe what I am doing and thinking as I am modelling for students?

## Conducting Modelling Sessions

To model viewing strategies effectively, they need to be embedded in a specific learning task. This will make the teaching and learning purposeful and immediately applicable. The following steps need to be covered for a modelling session to be effective:

- An explanation of *what* the strategy includes.
- An explanation of *why* the strategy is important.
- Modelling the use the strategy in a context that is meaningful to the students using clear 'think aloud' statements.
- Explanation and modelling of *when* to use this strategy in other situations in the school and wider community contexts.

Strategy to Be Introduced
When and Why It Is Useful: • •
Key Points to Model: • •
Visual Text Selected: • •
Images to Be Used: • •
Language to Describe My Thinking • •

Figure 4.6 Strategy Demonstration Plan for Teacher Use

## Sharing

Sharing sessions give students and teachers opportunities to think and construct knowledge together. Sharing allows the teacher to continue to demonstrate the use of the selected strategy. The major difference between modelling and sharing sessions is that students are now contributing ideas and information.

‘Thinking aloud’ during sharing sessions allows the teacher to demonstrate the selected strategy, and allows students to have a go at using them in a supportive context. Inviting different students to share their thinking allows others to hear a range of ideas, and helps students build their own knowledge of how a specific strategy can be used.

## Planning Sharing Sessions

Consider these questions before sharing sessions:

- What aspects of the strategy do I need to demonstrate further?
- What might be the most appropriate context for reinforcing this strategy?
- At what stage of the viewing process is this strategy most appropriate?
- Do I need to review any of the language linked with this strategy?
- What is the best way to involve students in this demonstration?
- How can I make sure students reflect on the effectiveness of this strategy?



## **Guiding**

Guiding sessions involve scaffolding students as they use the strategy in the viewing processes. During this part of the Gradual Release of Responsibility Model, students receive ongoing feedback and support as they move towards using the strategy independently.

### **Planning Guiding Sessions**

To make sure the sessions are focused, consider these questions before engaging students in guided learning:

- Which strategy do my students need to practise?
- At what stage of their work with texts do they need to be doing this?
- Have I provided sharing sessions where we have discussed and used the strategy?
- What type of text would be most appropriate to use when practising this strategy?
- What grouping arrangements will be most suitable for the students?
- How will I provide feedback to students during these sessions?
- How will I provide the opportunity for students to reflect on and share their learning?

## **Applying**

It is essential that students have opportunities to work independently and apply their strategies in a range of viewing events. To encourage this, teachers need to continually talk about, demonstrate and reflect upon the application of these strategies in all learning areas.

Students need to learn these strategies in context. The teaching of strategies needs to be embedded in the viewing processes, and students need to be aware of how to effectively use the strategies in different situations, according to the text difficulty and the task requirements. Teaching viewing strategies in isolation will only give students a limited surface understanding and they may lack the understanding to apply their knowledge to contexts beyond the classroom.

## SECTION 3

# The Viewing Processes

## Overview

Viewing processes involve students in planning, monitoring, reflecting and reviewing. As students engage with each stage of a viewing task, processes and strategies are selected and adjusted to make meaning.

## What Are the Viewing Processes?

Viewing processes are the *how* of viewing, and depend on the context of the viewing event and the purpose for viewing. Students learn that strategic viewers plan and monitor their understanding and the effectiveness of their strategies as they engage with a text. The process is fluid and dynamic.

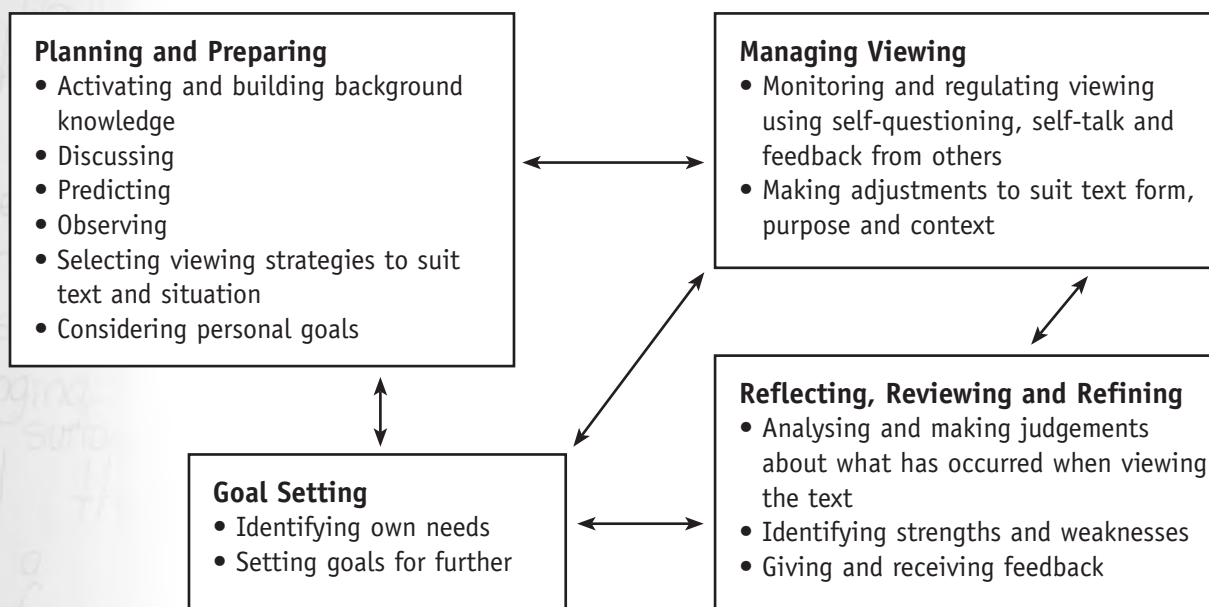


Figure 4.7 Viewing Processes

## Viewing Process: Planning and Preparing

Viewers are faced with many decisions before they begin viewing or producing a multimodal text. Not all viewing events require formal planning and preparing and the viewing context and purpose will determine this. More formal contexts, purpose and audiences, however, will require planning. Encourage students to note their thoughts and consider ways they will organise their texts, collect

information prepare their drafts and so on. Students may be encouraged to take notes, draw, storyboard or use technology to plan and prepare their viewing tasks.

## Effective Viewers Know How to Plan

Effective viewers are able to:

- determine the purpose for viewing
- draw on prior knowledge
- develop ideas by brainstorming and discussing
- clarify what they need to know
- ask questions
- identify strategies they could use
- identify important information
- use appropriate planning frameworks
- identify technical requirements.

## Supporting Viewers to Plan and Prepare

As well as supporting students with developing understandings about specific multimodal text forms and their structure and organisation, students may also need support with the more technical aspects of multimodal texts.

Teachers can support students to:

- *Navigate digital texts such as websites or e-books.* For example, students need to know how to:
  - use icons and hyperlinks
  - navigate a home page
  - move backwards and forwards between pages in e-books
  - understand reading options
  - understand print options.
- *Identify ways to make meaning, e.g.*
  - make predictions from images and print
  - use knowledge of codes and conventions
  - make connections to prior knowledge.
- *Ways to prepare for viewing, e.g.*
  - ask questions such as “Whose point of view will be presented?” “Who created this text?” “What is its purpose?”
  - use prior knowledge to make predictions and inferences
  - recognise they may need additional information
  - identify the structure and features of the text to be viewed or produced.

- *Providing students with the viewing metalanguage, e.g.*
  - layout
  - long shot, close-up
  - framing, vectors, gaze, salience
  - animation, hyperlinks.

The goal for all students is to be able to select from a repertoire of planning techniques to suit the specific needs of the viewing event or task.

The following techniques will help students make informed choices about how to plan their viewing.

1. Viewing plan
2. Directed Viewing – Thinking Activity (DVTA)
3. Setting a purpose
4. View-Think-Pair-Share
5. Brainstorming
6. Navigating websites
7. Evaluating websites
8. Graphic organisers
9. Storyboarding
10. KWL charts

### 1 Viewing Plan



It is important for students to realise they may need to use a range of strategies throughout their viewing task.

During the planning process, discuss with students the different strategies they can use. Teachers could refer to previous modelled sessions, or to class charts that have already been developed. It is important when reviewing the strategy to emphasise *when* and *why* a strategy may be effective.

Students can then record their viewing strategies on the Planning My Viewing sheet. It is also important that students be provided with an opportunity to reflect on their use of the strategies.



**Planning My Viewing**

Name: Tristan Date: 14.3.08

Title of the Visual Text:  
Titanic the largest ship in the world website  
 and Titanic webQuest

1. Before Viewing I will:

- predict what the text is about
- brainstorm what I already know

How did I go? 😊 😐 😞

2. During Viewing I will

- use navigation tools ✓
- skim ✓
- determine importance
- make connections
- adjust my reading path ✗
- re-read ✓

How did I go? 😊 😐 😞  
 I got stuck on following links that weren't there

3. After Viewing I am going to

- check my predictions
- compare: with TITANIC: THE SHIP OF DOOM
- summarise the text using: a timeline
- share my findings by: making a slide show

How did I go? 😊 😐 😞

*Yes Tristan, your presentation was very thorough in spite of some 'dead' links well done!*

😊

Figure 4.8 A completed planning sheet

## 2 Directed Viewing–Thinking Activity (DVTA)

This activity can be used to guide students as they engage in a viewing task. The focus is on making observations and predictions, formulating questions and confirming or rejecting ideas. The steps are as follows:

- Set the purpose for viewing.
- Have the students activate their background knowledge by considering the title or any clues from drawings, photos or film excerpts.
- Have students make predictions about actions, content or concepts.
- Direct students to view part of the text.
- Encourage students to confirm or reject their predictions by finding evidence or supporting information in the text.
- Have students continue to view parts of the text, stopping to make predictions, refinements and adjustments as they move through the text.
- Have students reflect on their predictions, sighting supporting evidence to confirm, reject or modify them.

### 3 Setting Purpose

Provide students with questions to consider when setting a purpose for viewing. The questions on the *Viewing CD* can be adapted for specific students or different text forms.

#### Questions to Consider

What information should be here?	What action is needed from me to find it?	Does the layout help me to understand this text?
----------------------------------	---	--

#### To Describe and Explain

<ul style="list-style-type: none"> <li>• Set inquiry questions</li> <li>• What am I trying to understand?</li> <li>• What am I going to do with the information?</li> <li>• How much detail is needed?</li> </ul>	<ul style="list-style-type: none"> <li>• Think about the topic</li> <li>• What do I already know about this?</li> <li>• Which keywords will help?</li> <li>• Which image matters the most?</li> </ul>	<ul style="list-style-type: none"> <li>• What do I know about texts that describe or explain?</li> <li>• Does the text use headings, hyperlinks, tables, graphs, photographs or labels?</li> </ul>
---	---	--

Text examples: text book, flow chart/labelled diagram, package graphic, news article, documentary, website, reference CD-ROM, learning object

#### To Entertain

<ul style="list-style-type: none"> <li>• Who are the characters?</li> <li>• What action happens?</li> <li>• What is the main message?</li> </ul>	<ul style="list-style-type: none"> <li>• What do I think will happen?</li> <li>• What does this text remind me of?</li> </ul>	<ul style="list-style-type: none"> <li>• What do I know about texts that entertain?</li> <li>• Do camera shots/audio give me clues?</li> </ul>
--	---	--

Text examples: comic strip, narrative picture book, digital photo, feature film, TV drama, game, blog

#### To Instruct

<ul style="list-style-type: none"> <li>• What task is this text about? Is it about making or doing?</li> <li>• What will I need to carry out this instruction?</li> </ul>	<ul style="list-style-type: none"> <li>• Think about the task</li> <li>• Is this task new?</li> <li>• What steps are there?</li> <li>• How do I know when I have succeeded?</li> </ul>	<ul style="list-style-type: none"> <li>• What do I know about texts that instruct?</li> <li>• Are there numbers, headings, photographs, or labels to help me?</li> </ul>
---	--	--

Text examples: furniture assembly manual, craft diagram, appliance operation video

#### To Persuade

<ul style="list-style-type: none"> <li>• What am I being convinced to do or think?</li> <li>• What am I being asked to do with the information?</li> <li>• Whose interests does this serve?</li> </ul>	<ul style="list-style-type: none"> <li>• Am I interested in this topic?</li> <li>• Does it tally with what I already know?</li> <li>• How does this text make me feel?</li> <li>• Do I have a choice?</li> </ul>	<ul style="list-style-type: none"> <li>• What do I know about texts that persuade?</li> <li>• Does the text use emotion to convince me?</li> <li>• What is the bottom line?</li> </ul>
--	--	--

Text examples: flyer, billboard, movie trailer, safety video, TV commercial, political party website

Figure 4.9

#### 4 *View-Think-Pair-Share*

This strategy builds on the Think–Pair–Share cooperative learning strategy (Kagan, 1990). It is used to actively involve students in learning through focused purposeful talk.

- Provide students with images to view and discuss.
- Students individually select and think about an image.
- Formulate a response to the image.
- Arrange the students in pairs and have them share their response with their partner.
- Have students listen to their partner’s response
- Have pairs work together to combine their responses and have pairs share with others.

#### 5 *Brainstorming*

The purpose of brainstorming is to activate students’ prior knowledge, generate ideas and encourage students to work collaboratively. In the planning and preparing process, brainstorming can be used to establish a framework for viewing.

- Familiarise students with the task.
- Have students identify the main purpose of the task, e.g. to learn more about the devices used in advertising to persuade.
- Have students suggest things that should be included. (No judgements are made about appropriateness at this stage.) Suggestions can be recorded on a whiteboard, or by utilising brainstorming software packages.
- Refer students back to the task and have them decide which items should be included for consideration.
- Have students go on to create a concept map by grouping topics and expanding on the ideas.

#### 6 *Navigating Websites*

This is based on an activity by Sharpe and Dieter (1999). The images on the Internet relate to two different functions: either procedure or content. The procedural images and icons direct the viewer to take certain actions, e.g. moving backwards or forwards. The content images and icons provide information about the topic or concept, e.g. photos, diagrams or graphics. Students need to be aware of the significance of all of the images on websites. Students need to have a clear purpose for using the Internet, e.g. research a topic or author study. They may also be using the Internet for entertainment, and to communicate with other people, e.g. chat rooms, bulletin boards, email.

Teachers can:

- Ask questions, such as:
  - What do these images tell the viewer about this site?
  - What information might be accessed at this site?
  - How do the words and images create a message?Asking these guiding questions will help students navigate web pages.
- Make students aware of the features of an effective website:
  - Fast to download once you click on the site.
  - Attractive and innovative.
  - Easy to navigate and find what you are looking for.
  - Kept up to date.
  - Contains information that is logically arranged.

### 7. Evaluating Websites



Have students access the Quick website to complete an on-line tutorial. (See [www.stepspd.com/weblinks](http://www.stepspd.com/weblinks) for details.) The website suggests eight criteria students can use to assess the quality and usefulness of websites. The tutorial takes 20 to 30 minutes and after the tutorial, students can test their knowledge with an online quiz.



Figure 4.10 Students accessing the Quick website



Steps

- Have students create an evaluation sheet based on the eight criteria. The first row of the table is for recording bibliographic details, so students will need to be taught how to reference the resources they use.

Resource details					
Criteria	Author?				
	What are its aims?				
	Achieves aims?				
	Is it relevant?				
	Can information be checked?				
	When produced?				
	Is it biased?				
	Is there a choice of information path?				

Figure 4.11 Criteria for evaluating websites

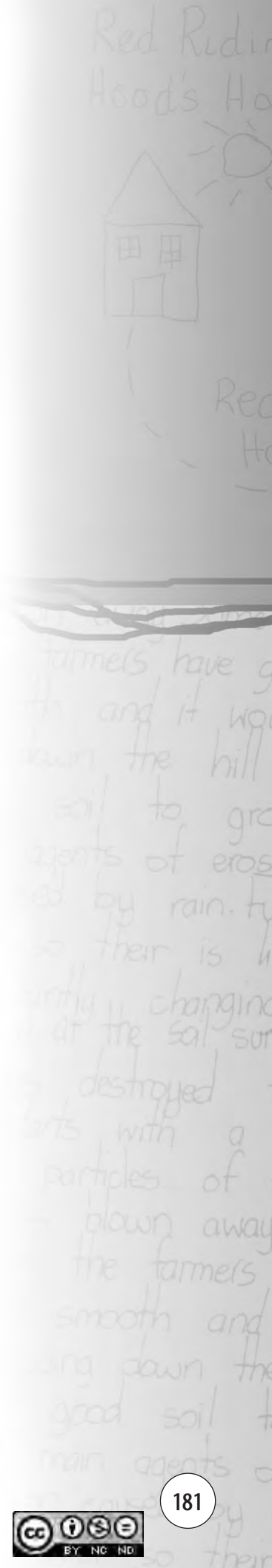
- Students re-write the criteria headings in their own words. Then can use their evaluation sheet to:
  - evaluate web pages as part of their study of visual texts
  - skim and scan resource materials to determine those which best suit their needs.

### 8 Graphic Organisers



Graphic organisers are visual representations of information. They are a useful planning technique for students as they help students to visualise, classify, sort, or summarise information they encounter in multimodal texts. Students need to be introduced to a wide range of graphic organisers as this allows them to select the most appropriate way to record information for their viewing purpose.

Teachers and students can also explore other graphic organisers on the Internet. See [www.stepspd.com/weblinks](http://www.stepspd.com/weblinks) for details.




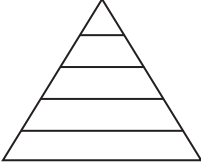
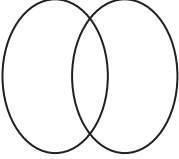
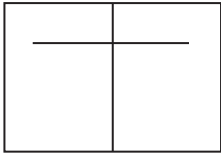
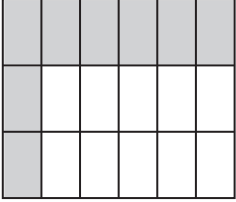
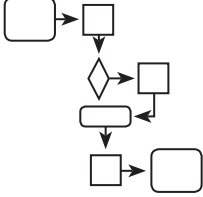
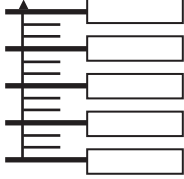
When you need to:	Try using:
<b>Classify</b>	Structured overview Pyramid chart  
<b>Compare</b>	Venn diagram T-chart  
<b>Summarise</b>	Retrieval chart 
<b>Explain</b>	Flow chart Timeline  

Figure 4.12 Graphic organisers are used to assist students to make notes from visual text.

## 9 Storyboarding

Storyboarding involves planning a sequence of ideas to be included in a text.

- Provide time for students to think about their topic and discuss their ideas with others.
- Have students sketch images or jot down words or ideas associated with their topic.
- Ask students to categorise their words or images into related ideas and write a label for each group.
- Have students place the main idea labels in order to make a storyboard sequence.
- Ask students to consider if there is any information missing.
- Provide time for students to find further supporting information for each category, if necessary.
- Encourage students to use the storyboard as a plan when they begin drafting their multimodal text.

### 10 KWL Charts

Completing a KWL Chart (Ogle, 1986) helps students to activate their prior knowledge about a topic. It also provides an opportunity for students to generate, record and refine investigation questions. Students are asked to discuss what they already know about the topic, what else they would like to find out and, after the investigation, what they have learnt. This activity can be completed with the whole class or with a small group.

- Students brainstorm what they already know about the topic to be investigated, and record it in the K column of the KWL chart.
- Students list what they want to find out about the topic in the W column. This list can be written as questions, as they can inform the scope of the investigation.
- When the investigation has been completed, students fill in the L column. They can also record any further questions.

KWL CHART		
Name: <u>Tristan</u>		Date: <u>8-2-08</u>
K What I KNOW	W What I WANT to know	L What I have LEARNED
<p>Penguins wobble when they walk.</p> <p>Penguins live in a harsh environment.</p> <p>Penguins live in freezing cold weather.</p>	<p>Why does the mother penguin go on the long journey while the father penguin guards the egg?</p> <p>Are there different types of penguins?</p> <p>Do they all live in Antarctica?</p>	<p>During the summer in Antarctica it is 50 degrees below, even when the sun is out!</p> <p>Not all penguins live in the Antarctica.</p> <p>Penguins live on the continents of South America and Australia as well as Antarctica!</p>

Chapter 4 Resource Book Sheets for CD-ROM

Figure 4.13 A completed KWL chart about penguins

## Viewing Process: Managing Viewing

During viewing, effective viewers monitor their understanding of the text and the effectiveness of the strategies they are using. They identify the key ideas and messages, and consider the relevance and validity of the information provided by the visual text.

### Effective Viewers Know How to Manage Their Viewing

Effective viewers are able to:

- understand different multimodal text forms
- navigate effectively through different multimodal texts
- stop viewing when meaning is lost
- use knowledge of different codes and conventions of the semiotic systems
- find links to personal experiences
- use their knowledge of graphics
- adjust viewing strategies
- support interpretations with evidence.

### Supporting Students to Manage Their Viewing

Teachers support students through modelling and teaching specific skills and strategies. The type of support will vary depending on the activity, but may include the following.

- *Navigating Digital Texts*
  - Pausing and reviewing.
  - Replaying.
- *Ways to Make Meaning during Viewing*
  - Making connections.
  - Questioning the text.
  - Predicting using images and print.
  - Using knowledge of codes and conventions of the five semiotic systems: linguistic, visual, auditory, spatial and gestural.
  - Making notes.
  - Critically analysing multimodal texts in a variety of ways.
- *Ways to Monitor Viewing*
  - Asking questions of the text, e.g. What is the message of this multimodal text?
  - Evaluating the effectiveness of viewing strategies.
  - Reflecting on the effectiveness of strategies.
  - Trying an alternative strategy.
  - Comparing and evaluating information from a variety of sources.



- *Help Students Develop a Viewing Vocabulary*
  - Using the appropriate metalanguage.
  - Discussing ways to consider point of view.
  - Understanding techniques used to position the viewer.
- *Exploring and Evaluating Viewing*
  - Is this the best evidence to use for this audience and purpose?
  - Was this the best strategy to use for this purpose?
  - How did the images contribute to the meaning?
  - Can I justify my interpretation?

The goal for all students is to be able to effectively manage and monitor their own viewing to suit the specific needs of the viewing event or task. The following techniques will help students to manage and monitor their viewing:

1. View, Pause, Predict and Think Aloud
2. Book Raps
3. What Do I See? What Do I Think? What Do I Wonder? (STW)
4. Double Entry Journal.

### **1 View, Pause, Predict and Think-Aloud**



The View, Pause, Predict and Think Aloud activity can be used to model and verbalise thoughts and strategies used when viewing. Using the pause function on digital electronic technology allows teachers to model strategies, e.g. **predicting, connecting, self-questioning**.

The technique may be used in a range of ways.

- Pause a documentary several times and model how to question a statement or an opinion.
- Ask students to make notes during pauses. Have them consider the information being presented as well as the layout and other features of the text.

### **2. Book Raps**



Book raps are a popular form of collaborative online discussion built around different literary and informational texts. They integrate learning technologies into classroom programs through the use of email and discussion boards. Students have the opportunity to respond to texts and appreciate others' viewpoints. Students' understanding of texts is supported and enhanced by the collaborative discussions and their engagement with specific text activities. Each book rap is supported by offline activities that

enhance the learning experience. All book raps include these features:

- Online discussion of a book, usually over several weeks.
- A website about a book.
- Book Rap Lingo, which is an explanation of the terms used in the book rap.
- Learning Rap Points, which are focus questions and instructions regarding the online text.
- Considerations for teaching and learning.
- Joint construction of an email response.
- Responses can include photos.
- Guest author or illustrator contributions.

### *Getting Started with Book Raps*

Class groups can participate in a web-based book rap or teachers can coordinate their own. The following text has been adapted from the Book Rap Project Website; see [www.stepspd.com/weblinks](http://www.stepspd.com/weblinks) for details.

#### *1 Preparing for a Book Rap*

- Select an appropriate book for discussion and suitable online resources, e.g., **book website, author or illustrator website, topic related web pages.**
- Write introductory rap points to start the discussion.
- Establish a timeframe for the rap (usually 4–6 weeks).
- Ensure that students have access to the book under discussion.
- Invite students to sign up for the book rap by email. Consider whether your rap will be available only to students at your school (e.g. **Years 5, 6 and 7 classes**), schools in a designated area or students from anywhere in the country.
- Create an email list of participants.

#### *2 Conducting the Book Rap*

- Welcome participants and invite an introduction from each group.
- Email the rap point questions to participants each week.
- Students respond to the rap points by emailing to the list.
- They respond to each other's contributions by asking questions and adding comments.
- In the final week, send a rap wrap-up message detailing possible follow-up activities.

3 Reflection and Review of the Book Rap

- Consider the contributions of the participants and review the rap points.
- Share your book rap with colleagues.
- Begin planning the next rap.

3 What Do I See? What Do I Think? What Do I Wonder? (STW)



(Adapted from Richards and Anderson, 2003)

This technique supports students to carefully examine the pictures in literary texts and think about the characters, settings and events.

- Begin by explaining the new technique to the students. For example, I am going to show you a technique you can use to help you notice details in pictures, and help them think about the characters, setting and events in a story.
- Model the technique using an illustration from the cover of a book. For example:

I see a possum with glasses and an apron. (Seeing)

I think this will be an imaginary story, as possums don't wear glasses. (Thinking)

I wonder if the possum in the story will talk? (Wondering)

- Use this technique each time a new book is introduced to the class, until students begin to produce their own ideas about what they see, think and wonder. Students can also begin using the STW independently to help them predict, connect or infer.

Adaptation and Extension:

- Once students have learnt the technique, they can work in pairs to share their ideas.
- Older students can complete an STW Chart as they examine an image or a text, drawing on their knowledge of visual codes and conventions and text features.

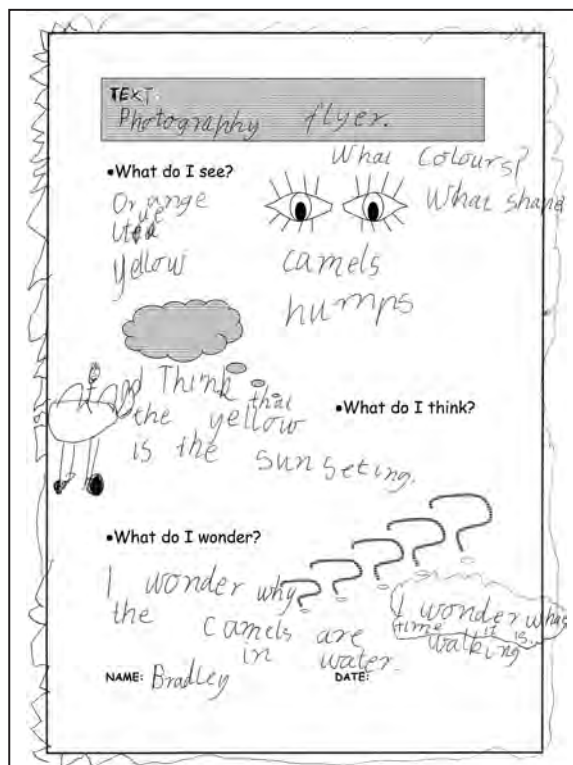


Figure 4.14 A completed STW chart

#### 4 Double-entry Journal

This activity can be used to assist students make links and consider similarities and differences within and between texts. As students view a text, they may make links with other multimodal texts. These intertextual connections could be framed by giving criteria before viewing. For example, students could be asked to make links to other multimodal texts, find similarities and differences between narrative elements, codes and conventions, characterisation, or compare the treatment of an issue, attitudes and values.

- Provide students with a double-entry journal format.
- Provide students with a focus for viewing, e.g. how suspense is created, how a character is constructed, how codes and conventions are used to position viewers.
- Provide time for students to view the text.
- Have students record their observations for the given focus in the left-hand column.
- Have students write the connections or links they make in the right-hand column.
- Allow time for students to share and discuss their connections and comparisons.



<b>DOUBLE ENTRY JOURNAL</b>	
Text: The Walt Disney and Walden Media film, "Bridge to Terabithia" 2007 Hal Lieberman Company Productions, Director Gabor Csupo Focus: How does the film construct the characters of Jesse and Leslie?	
Elements from Text	Connections
 <ul style="list-style-type: none"> <li>• Close up shots of bullies.</li> <li>• High shots of the woods.</li> <li>• Jesse's family being mean to him.</li> <li>• 'The Race' at School.</li> <li>• Close ups of Leslie's face when she won.</li> <li>• The clothes Leslie wears.</li> <li>•</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• Facial expressions looked threatening.</li> <li>• Made me feel as if someone was watching.</li> <li>• Made me feel sorry for Jesse.</li> <li>• Built up the tension.</li> <li>• She was happy she won.</li> <li>• She looked like a hippy maybe she thinks like one too?</li> </ul> 

Figure 4.15 A Completed Double-entry Journal



## Viewing Process: Reflecting, Reviewing and Refining

### *Effective Viewers Know How to Reflect, Review and Refine*

It is important to provide time and support for students to reflect on the different aspects of their viewing. This should include a focus on any of the following:

- What they have learnt.
- Any questions they still have.
- Their use of processes and strategies.
- What they might do next.

Students' reflection needs to include feedback from teachers and peers, as this forms an essential part of setting realistic and achievable goals.

### *Supporting Students to Reflect, Review and Refine*

Teachers can help students reflect on their viewing by modelling and teaching specific techniques, and by providing specific, constructive feedback. The following aspects of viewing may be used for reflection and review.

- *Reflecting on the Use of Ideas and Information*
  - Summarising an argument.
  - Comparing views presented by different texts.
  - Analysis of representations of information issues and ideas.
  - Supporting interpretations with evidence.
  - Examining ideas and information included and those that were left out.
  - Identifying new knowledge and understandings.  
(What has been learnt?)
  - Personal ideas that may have changed.
  - Different viewpoints.
  - Generating new ideas.
  - Challenging assumptions.
- *Reflecting on the Strategies Used*
  - What strategies worked well before, during and after viewing?
  - Which strategies had to be adjusted?
  - What alternative strategies can I try next time?
  - How could I solve future problems?

- *Reflecting on Future Work*
  - How can I apply what I have learnt?
  - Can I use what I have learnt to plan a future inquiry to build on ideas, or to explore a hypothesis?
  - What further questions could I pursue?

The goal for all students is to be able to effectively reflect on and review their own viewing to suit the specific needs of the viewing event or task. The following techniques will help students to reflect on and review their viewing:

1. Plus, Minus and Interesting Facts
2. Jigsaw
3. SCAMPER
4. Sliding Into PowerPoint
5. BAR.

### **1 Plus, Minus and Interesting Facts (PMI)**

PMI (De Bono, 1993) is a way of analysing ideas, suggestions and events. Students evaluate each suggestion or idea by identifying all the positive, negative and interesting aspects of it. When used as part of a decision-making process, PMI encourages judgements to be deferred, as well as the exploration of more ideas.

PMI is a powerful analytical tool. Students can use it individually, in pairs or in small groups. Students can use the facts and ideas generated to create their own multimodal texts designed for a specific purpose and audience.

When used as part of a critique, PMI increases the scope of what is considered in a discussion. Students could use this activity to critique multimodal texts by analysing:

- characters' behaviour in a film or television episode
- the use of lighting, sound effects or music in a film
- the appropriateness or appeal of texts for particular audiences
- how well a DVD cover represents a film's content.

### **2 Jigsaw**

Cooperative Jigsaw structures (Kagan, 1990) are characterised by members of a home group becoming experts on different aspects of a topic. For example, if the topic being studied is water, one student might focus on water sources, another student on water conservation and another on water wastage. Jigsaws can be used as a structure for students to reflect on and share their learning.

Experts from each group work together to research the topic and prepare their presentation. They discuss and plan effective ways of presenting their information to their group. They may, for instance, use slideshow presentations, charts, photos or diagrams.

Each expert then returns to their home group, where they take turns to present what they have learnt. Other group members may take notes on graphic organisers such as concept maps, so they can develop their understanding of all the aspects of the topic.

### 3 SCAMPER

SCAMPER is an acronym for Substitute, Combine, Adapt, Modify, Put to Use, Eliminate, Rearrange. It provides students with a mini 'toolbox' of techniques to use in virtually any situation where they need to produce creative ideas. It helps students realise that creative thinking is a skill that can be learned and encourages them to reflect, review and refine their ideas.. Students ask themselves questions related to each letter of SCAMPER to come up with new ideas:

**Substitute** What can I substitute to make an improvement?

**Combine** What materials, features, processes, people, products or components can I combine?

**Adapt** What part of the product could I change? And in exchange for what?

**Modify (Magnify or Minify)** What happens if I warp or exaggerate a feature or component? What will happen if I modify the process in some way?

**Put to Use** What other market could I use this product in? Who or what else might be able to use it?

**Eliminate** What would happen if I removed a component, or part of it?

**Rearrange (or Reverse)** What if I did it the other way around?

Students could use SCAMPER to construct their own imaginative multimodal texts based on a familiar text, e.g. after reading and viewing a picture book, they could substitute characters or setting elements, adapt a character physically or emotionally, eliminate a feature of the story or re-arrange the events to produce their own narrative.

After viewing a website, SCAMPER could be used to design a web page, e.g. substituting the title or design elements, modifying the hyperlinks, magnifying the icons, putting the web page to use on the school intranet, or eliminating the music.

It is not necessary to use all of the steps in SCAMPER. Steps can be selected and combined in a variety of ways to match your teaching intentions.



#### 4 Sliding into PowerPoint™

Slide show presentations such as PowerPoint™ provide students with useful tools to demonstrate their understandings about visual texts. It is important that teachers help students make the best use of this resource. The steps in Figure 4.16 will help teachers guide students through the process. Help younger children to work through these questions; older students could use them as prompts.

#### Questions to Consider When Making a Slide Show Presentation

<ul style="list-style-type: none"> <li>• <i>What are you trying to communicate?</i></li> <li>• <i>How will you organise the information?</i></li> </ul>	
<b>What are the choices?</b> <i>Practical considerations:</i>	<b>Guidelines</b> <i>What do the 'experts' say?</i>
Do you have a choice, or has the topic been set? Choose your title last; it will be easier. Classify the topic into two or three main ideas. Use dot points, font and colour for emphasis. Gather pictures, sounds, music, and graphics to use. Write out the text.	Keep it simple. Headings help viewers understand the topic. Use no more than 12 slides. Storyboard the ideas on paper first. Summarise the topic: keep the words to a minimum; use graphics and recorded sounds or music to help. Save your work often!
<ul style="list-style-type: none"> <li>• <i>Who will see this slide show?</i></li> <li>• <i>Is the content appropriate for the viewers?</i></li> </ul>	
<b>What are the choices?</b> <i>Practical considerations:</i>	<b>Guidelines</b> <i>What do the 'experts' say?</i>
Is this for other class members? Your teacher? Your parents? The general public? Make sure your images suit the age group of the audience. Check and double check your spelling! (Ask someone to proofread.)	Make sure you 'set the scene' for viewers by introducing the idea on the first or second slide. Return to this idea at the end to conclude your show. Don't use word art or fancy fonts; they make it difficult to read. Try out the slide show before you screen it.
<ul style="list-style-type: none"> <li>• <i>Where will the slide show be screened?</i></li> <li>• <i>How far away will the viewers be?</i></li> </ul>	
<b>What are the choices?</b> <i>Practical considerations:</i>	<b>Guidelines</b> <i>What do the 'experts' say?</i>
Booth viewing: seen at a computer screen. Data projection: seen from at least one metre away. Either way, people can't (and won't) read more than three short sentences on each slide.	Font size should be at least 18 point for booth and 20 point for screen. Colours matter: green is hard to see against most backgrounds; use white fonts on dark backgrounds. Try to avoid the 'carnival of colour' look. Use colours to support your message not to distract from it.

Figure 4.16



## BAR

BAR is an acronym for Bigger, Add, Replace (or Rearrange). It is a creative-thinking technique that encourages students to use the viewing experience to either modify an image, or to use it as a stimulus to create a new image, by refining their ideas.

In each stage of the BAR process, students are considering and recording what they are altering, as well as the reasons for those alterations. It is useful to introduce BAR by guiding the students through the process of applying it to a household item, such as a television.

- After viewing a text, ask students to consider a selection of the text or the whole text to apply the BAR strategy.
- Ask students to consider what they could make bigger, what they could add and what they would like to replace or rearrange.
- At each stage of the process, students must explain *why* they made the changes they did.
- Students share their pictures and explain their alterations to their peers.
- Encourage students to reflect on the changes they made.

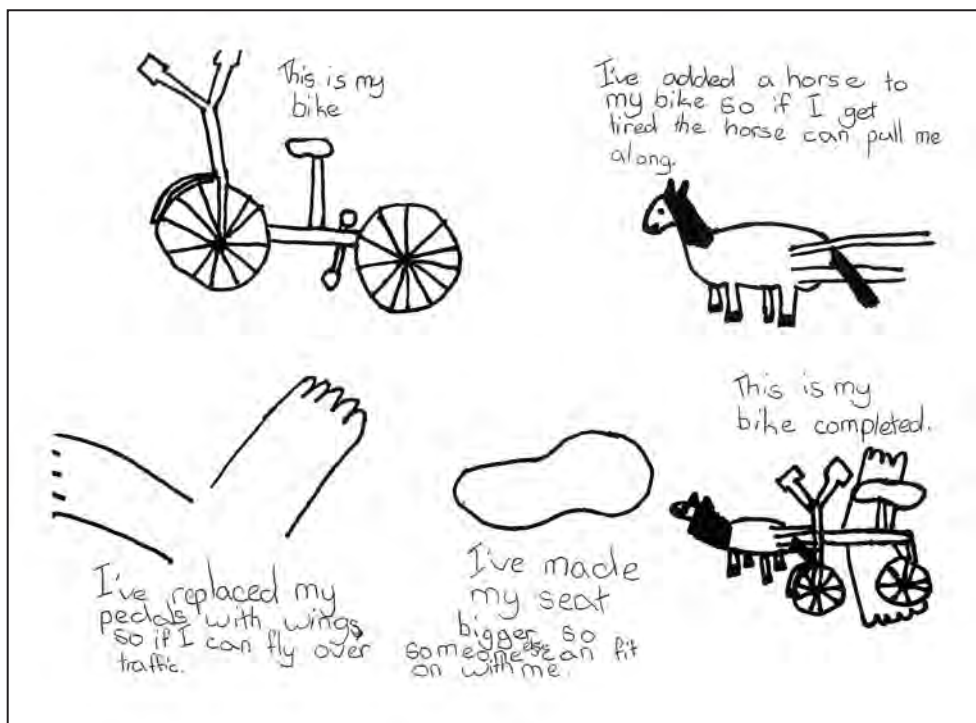


Figure 4.17 A Student's BAR Response to a Dr Seuss Book

## SECTION 4

# Viewing Case Studies

This section outlines three case studies showing how teachers have integrated viewing across the curriculum:

Unit 1: Colours and feelings

Unit 2: Anime, manga, comics and cartoons

Unit 3: Plants and plant life

## Unit 1: Colours and Feelings



Figure 4.18

### ***Introduction***

This unit of work was developed by a K–P teacher for the kindergarten of a primary school in south-west Western Australia. The purpose of this unit of work was to look at how colours represent feelings, e.g. **relaxed, happy, gloomy**. The students were able to identify the way that colours were used to represent feelings in the text.



Figure 4.19

### Outline

Students were introduced to colour and feelings by viewing the big book *My Five Senses: A Lion's Tale* (Nayer, 1994). They completed several activities about colours and feelings.



Figure 4.20 (a-f) A Student Completing a Task During the Lion's Tale Activities



Students were required to view a picture book, then re-create the feelings of the main character by exploring 'happy', 'sad' and 'relaxing' colours.



Figure 4.21

### **Background**

During Term One students learned about the five senses, and how their facial expressions and body language can show their feelings. These activities — which were integrated with other learning areas such as fine motor skill development, art processes and music and movement — helped students to link feelings with colours.

During a mat session (Figure 4.21), students viewed a story about a lion. They identified the colours of the lion's surroundings on each page, and how the colours related to the mood indicated by the lion's facial expressions and body language. Students then completed activities using the colours in the picture book to reinforce the relationship between colours and feelings.



Figure 4.22



## Viewing Case Studies

Students used blue in a roller painting to create 'relaxing' artwork (4.22), then used the 'happy' colours purple and pink in a sponge painting (4.24). Then they mixed black and white paint to create a 'gloomy' grey for their finger painting.



Figure 4.23



Figure 4.24

The activities met these outcomes:

- Retells meanings and makes simple interpretations from visual texts.
- Makes connections between own knowledge and experience and ideas, events and information in viewed texts.

In a subsequent activity, students made a lion mask to use in their play (Figure 4.25).



Figure 4.25



Students were then given the opportunity to explore colours in their own environment and re-enact the actions and feelings of the lion. They demonstrated their 'relaxing' pose, like the lion gazing up at the clouds in the blue sky.



Figure 4.26



Then students explored the outdoor environment to discover 'happy' pink and purple flowers like those enjoyed by the lion (Figure 4.27). They also matched their 'gloomy' grey to the bark on the trunk of an old pine tree.

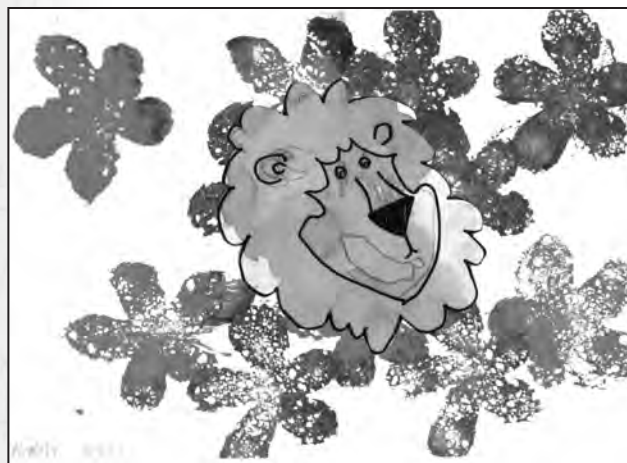


Figure 4.27



## Reflection

The children were able to explain their choice when matching the feelings to the colours, indicating an understanding of the connection between the lion's actions or mood, and the surrounding colour or environment. The concluding lesson required students to match pictures of the lion character in different moods to the appropriate coloured artwork (Figure 4.28).



Figure 4.28

During this time, students were able to demonstrate their understanding of how to handle a camera by pretending to take photos of their classmates (Figure 4.29).

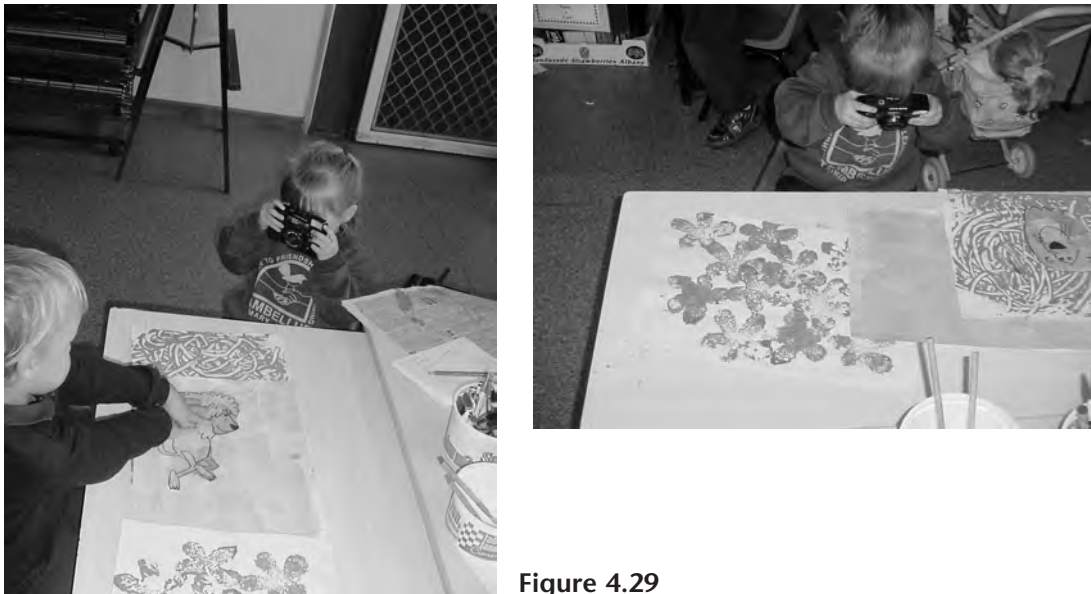


Figure 4.29

Through students' play, interaction with the environment and work samples, the students demonstrated an emerging awareness of the emotive power of colours.





### Finding Out (Strategies)

- 1 Teacher asked each student questions about what they could see on the cover, and what the lion was doing.
- 2 Teacher and students continue to view each page of the book. The students were able to relate to the relaxed body language of the lion, and the blue and white colours of the sky and the cloud shapes. They jumped up to touch and point out the part of the picture that appealed to them most.
- 3 Students were able to talk about the colours of the flowers. They related the flowers in the picture to when they went in small groups for a walk around the school garden to smell and collect flowers and leaves to glue to their paintings.
- 4 During questioning, students were able to identify the use of dark colours for the sky and the clouds as the storm approached in the story.
- 5 Students then used the word 'storm' and excitedly related their experiences of storms, and what they could see and hear.

### Sorting Out

(Metalinguage, interpreting information, representing ideas in a range of ways, graphic organisers)

The learning was planned to gradually build students' knowledge.

### Background

The class consists of students who are three and four years of age. At the beginning of the year, the children are learning about 'Me': my name, my birthday, my body parts. They investigated 'my feelings' through their five senses (touch, sight, hearing, taste and smell)

### Purpose

To explore the way that colour, facial expressions and body language are used to show feelings in viewed texts.

### Activity 1

*My Five Senses: A Lion's Tale* by Judy Nayer, Illustrated by Nate Evan. This picture book was chosen because:

- It supported the beginning-of-the-year theme.
- The brief written text encouraged students to respond to the visual aspects of each page.
- It provided opportunities for students to link the character's experiences with their own lives.
- The clear, colourful illustrations were appropriate for this age group.

The children completed a series of activities over several days, integrating learning areas in the Arts, e.g. fine and gross motor skills and English. Then we began with the picture book.

### Step 1: What We Did

I asked each child questions about what they could see on the front cover. The children were asked to predict what the story might be about. At this stage we did a quick brainstorm about lions using the picture cues.

The children commented on the 'big lion', the 'flowers' and the 'smiley mouth'. The children were asked what colours they could see; we identified the colours.

The children had already listened to stories about feelings and participated in activities about their own feelings, e.g. they had made happy and sad paper-plate faces and given a verbal comment (scribed by the teacher) about what had caused them to feel that way. The children had played with a material-and-felt 'face chart' where they could show different feelings on the face using a selection of interchangeable eyes, eyebrows and mouths. We used the song 'If You're Happy and You Know It' to sing about different feelings and made our bodies look happy and sad.

### Step 2

We viewed each page of the book. The children related to the relaxed body language of 'Lion', the blue and white colours of the sky and the cloud shapes. They jumped up to touch and point out the part of the picture that most appealed to them.

The children could talk about the colours of the flowers. They related the pictures back to their 'smelly walk' when they went in small groups for a walk around the school gardens to smell and collect flowers and leaves to glue to their paintings.

- During questioning, the children were able to identify the use of dark colours for the sky and the clouds as the storm approached in the story.
- The children were able to use the word 'storm' and excitedly tell of their own experiences of storms, and what they could see and hear. We sang 'I Hear Thunder' and used the pictures in the book as a visual support for each part of the song.
- The children were reminded of how they had earlier used musical instruments to make a storm as I recited the words.
- Finally, the children related to the end of the story when 'Lion' was sad, gloomy and wet. The children were able to identify the gloomy dark colours around him and relate this to his sad mouth. They talked about their own experiences of rain.

### Activity 2

In this activity the children showed their understanding of the use of colours to show feeling. They chose the colour to make a 'happy page', a 'relaxed page' or a 'gloomy page'. The children were encouraged to talk about a time when they felt happy, relaxed or sad and gloomy as they participated. The children used the happy colours to make sponge-print painting, the relaxing colours for a rolling painting and the sad, gloomy colours for finger-painting.

**Activity 3**

This activity involved the children carefully observing the lion cut-outs and choosing one to show how 'Lion' was feeling. They then drew on a happy or sad mouth. The children freely coloured and painted their lion cut-out with thick crayons and gave it an Edicol wash.

**Activity 4**

During a mat session we sang 'Leo the Lion' and discussed the sound a lion makes when he is angry and when he is happy. The children acted out the words of the song.

- They then made lion masks, using the fine motor skills of holding the scissors and the paper to cut along short lines for the lion's mane.
- Next, they glued their paper pieces onto a circle of thin card. The children coloured the lion face and glued it onto the middle of the 'circle mane'.
- The eyes were cut out for the children and elastic was added to complete the lion mask. The children enjoyed a session of free play with their mask.

**Activity 5**

We reread *My Five Senses: A Lion's Tale* and revised colours and feelings through discussion of the picture book. The children all put on their masks ready for a challenge: 'Now that we are all lions and have our lion masks on, I wonder if we can go walking outside and find somewhere there are happy colours, somewhere there are sad and gloomy colours and somewhere we can relax — just like lion in the story. We'll look for happy colours first.'

**Activity 6**

Our final activity required the children to use the lion cut-out. All three pages — a happy, pink and purple sponge print page; a relaxed blue roller-painting page; and a sad, gloomy grey finger painting page — were placed on the table in front of each child to allow them to choose the appropriate page to glue their lion on. This activity demonstrated each child's understanding of the relationship between colours and feelings.

**Focusing** (Assessment, routines and records)

- identify colours associated with the lion's actions
- correctly sequencing photos of an event

**Making Conclusions** (Revisiting early work)

Students were able to revisit their work where they walked in the school garden and identified the colours and actions of the lion in the story.

**Reflecting**

- 1 Teacher and students were able to relate to the end of the story when the lion was sad and gloomy and wet.
- 2 Students were able to identify the gloomy, dark colours around the lion, and his sad mouth. They could talk about an experience of their own when it had rained.

Figure 4.30

## Unit 2: Anime, Manga, Comics and Cartoons

### Introduction

This is a unit of work developed by a Year 4 and 5 teacher in a southern metropolitan primary school in Western Australia. The purpose was to use an investigation of the history of Japanese anime (animation) and manga (comics) to inform class research into Asian culture. The students also looked at other comics and cartoons.

### Outline

The students began the topic by brainstorming and using concept webs to develop inquiry questions. The teacher set three guiding questions:

- What do we think we know?
- How do we connect to Asia?
- What subheadings can we use when we are researching Asia?

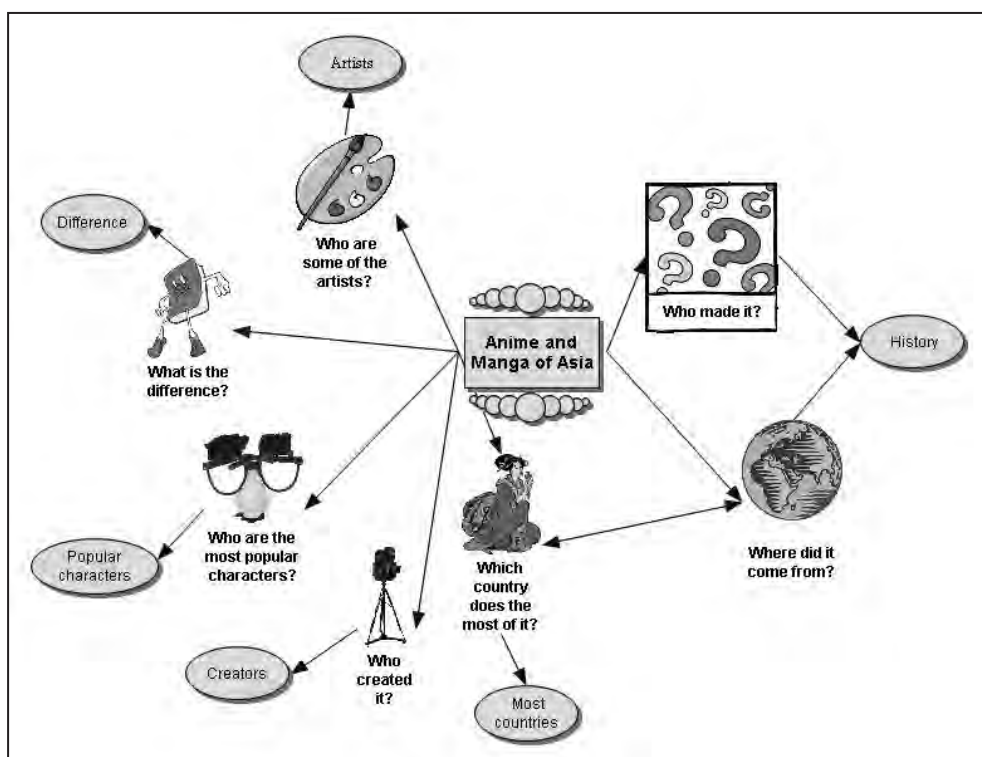


Figure 4.31 A Student Work Sample

### What Is Included?

#### Curriculum Framework, English Aspect: VIEWING

Students view a wide range of visual texts with purpose, understanding and critical awareness.

Throughout the term students were introduced to different visual texts based on another culture. They learned about visual texts initially based in Asia, e.g. movies, anime and manga. The activities were intended to develop students' knowledge and understanding of another culture. The teacher used the Curriculum Framework detailing the points specific to teaching this unit of work.

- Motivation and enjoyment for all.
- Visual learners can demonstrate their abilities and feel more valued.
- Skills and processes transfer easily to other aspects of English: reading, speaking, listening, writing.
- Use the 'Four Roles of the Reader' approach while using these texts.
- Values an area that many students spend extended time on, either individually, with peer group, parents or family.
- Teaches valuable life skills that involve communicating with others about what you have seen (or read), your opinion of it and why you hold that opinion.
- Forms a solid basis for the more complex skills at later year levels, such as Year 6 and Year 7, plus secondary English.

This unit of work provided opportunities for students to:

- view visual texts including films, television programs, illustrations, charts, diagrams, posters, signs, picture books, newspapers, magazines, comics, advertising and texts produced by electronic means such as computers.
- use visual texts as sources of information and enjoyment and as a means of reflecting on experience. They used a range of viewing practices, e.g. following the plot, looking for themes, examining the representation of gender or race and identifying what is excluded from a text.
- understand and interpret visual conventions, including symbolism, stereotyping, lighting, visual arrangement and composition, layout, genre, music, plot structure, characterisation, setting and cinematography.
- analyse visual texts critically, examining their use of language and manipulation of conventions.
- analyse the use of colour and symbols in a magazine advertisement, or discuss the use of cinematography in a film.



### ***How Does This Part of Viewing Work in My Class?***

- Once a week for one hour we viewed a movie in the classroom using a TV set or a DVD player.
- Students used poster sheets to make notes.
- Students had an excursion to see a film at the local cinema.
- DVDs and videos were used on camp to focus on a 'movie' night.
- Students worked in pairs, discussing with their partner movies they have seen.
- As a group, students watched and analysed movies.

### ***Activities Covered Using These Texts***

- Wrote character analysis.
- Asked questions about character relationships and interaction.
- Discussed and highlighted codes and conventions of movies, e.g. colour, sound, camera angles, settings, camera shot selection and title choice, stereotypes.
- Discussed the process of making movies, and the people who work on them.
- Analysed messages within these texts to find the author's purpose.
- Discussed questions relevant to the text (based on the four roles of the reader).
- Compared two or more videos using Venn diagrams.
- Identified and shared the plotline, either using a story map or dot points.

Students worked in groups of three to list their own questions about the film, then answered them in groups.

Tezuka Osamu

*We watched a DVD where the amazing director of Kimba and Astro Boy, Tezuka Osamu was interviewed. He spoke about his life and work. It had the English written underneath (dubbed). We took notes from what he said. We tried to write the key information.*



Figure 4.32 Student work sample from *Astro Boy*

Students worked on the movie *Spirited Away* (2001), which is a very unusual text. It provides many opportunities for discussing characters from another cultural perspective, and for using the role of the reader as a basis for questioning.







Camera angle type	Draw an example of when it was used in Spirited away	Why did the producer use that angle?
Xtreme close up		to see that someone is <del>walking</del> <del>is</del>
point of view		to see that she is powerless
Dolly shot		to see somebody chasing someone
Dolly shot		the train is moving sad
close up		to see that some
Xtreme close up		to show that she is Xtreme angry

Figure 4.33 Student work sample about camera angles

### HISTORY

Most of india believe that gods and goddesses first made dance up. They believe that they made it up because they wanted to cover people with

- anger
- pain
- greed
- desire
- rudness

and to make shure that every one is happy.

### Dance !!!

### BEAT

The beat is usally ver fast but the Beat can to a slow and mellow to like at the start a song it would be fo and at the end it go to a slow beat in most songs it J stays on the fast be

### SINGING

In neally all sorts of music they do singing. High singing and low singing. In every song there is a lease some singing. and most men sing and the women dance. The indian men have a low mellow voice and woman have a high pitched voice.

### Bolly wood music

Bollywod music is a funky version of Bungra music. The maldin women do lots of cool dances to Bolly wood music.

### Bungra music

Bungra music was made up by farmers. The farmers did Bungra music when there crops grow they also did a dance called the fargiale. It is a very gentle dance.

### COSTUME

costume is a big part of dancing. They where lots of bright saris, scarves and Every dance they do the dressed up for. Indian Women never do dance with out a costume becau they only do dancing for special reslan.

Figure 4.34 Student work sample about Bollywood movies

Students viewed many DVD titles, and completed activities on *Astro Boy* (1963) and *Kimba the White Lion* (1965). These activities involved:

- investigating the characteristics of the main characters
- writing a description of the characters
- using a Venn diagram to compare the main characters
- writing notes as we listened to an interview with Tezuka Osamu, the creator of both characters.



Figure 4.35 Teacher display for anime, manga and comics unit

During the term, students told jokes, read cartoons, made comics, and made a fun book on the computer. A cartoonist visited the classroom and taught students some of the tricks used in creating characters, setting and plot. We covered several areas in investigating this topic. The activities included the following:

- Brainstorming what we know about comics.
- Using overhead transparencies to look at how comics are made.
- Drafting and drawing our own three-box cartoon.
- Using a narrative format to plan, draft and draw our own comic.
- Examining the front covers of comics to see what is found on them.
- Making a chart of 'Our criteria for a great front cover'.
- Having cartoonist Tim Wilson visit to share his knowledge about drawing cartoons and comics.
- Reading comics in quiet reading time.
- Learning how speech in comics is written differently in narratives.



Students learnt a lot about text and images in a fun way. They were able to understand and discuss the message in the text, and the topic presented opportunities for students to practise using a narrative structure.

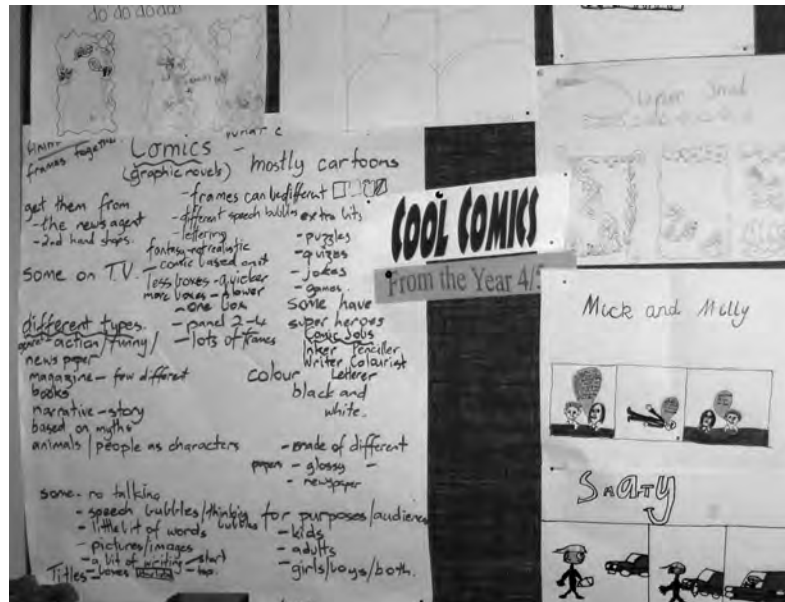


Figure 4.36 Teacher display of cool comics

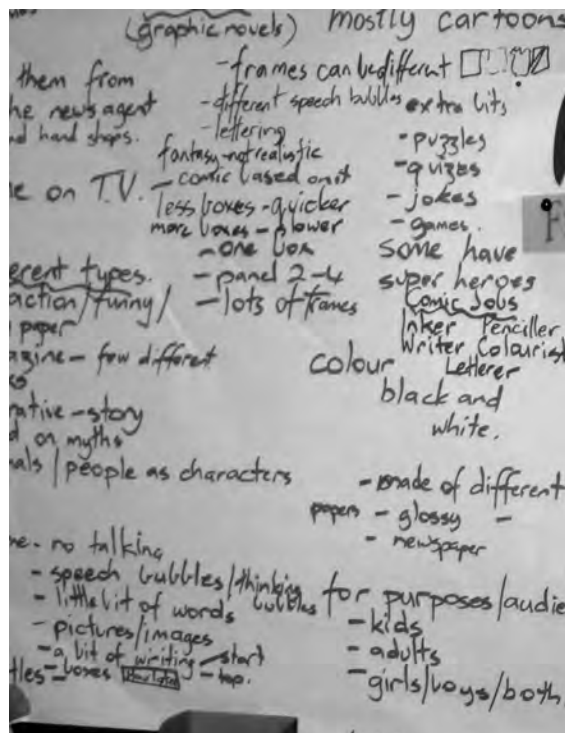


Figure 4.37 Brainstorming 'comics'

Students also looked at these aspects of viewing:

- Facial expressions.
- How to show action.
- Making inanimate objects as comical characters.
- Drawing aliens in a comic style.



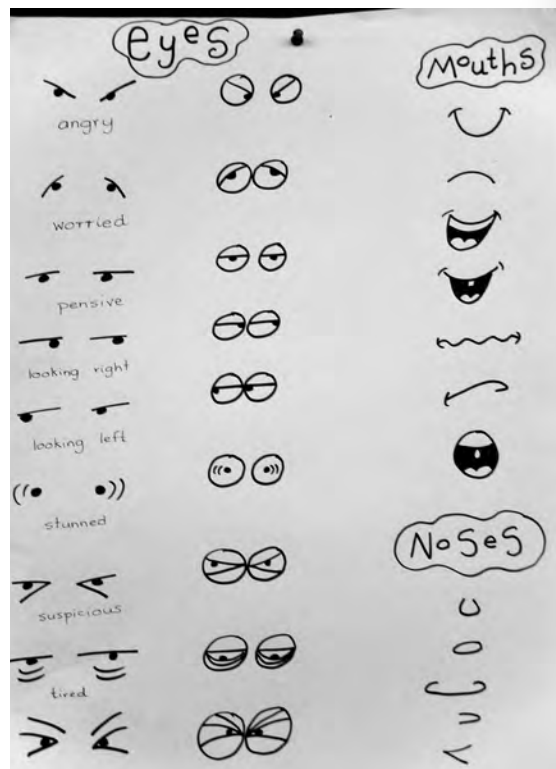
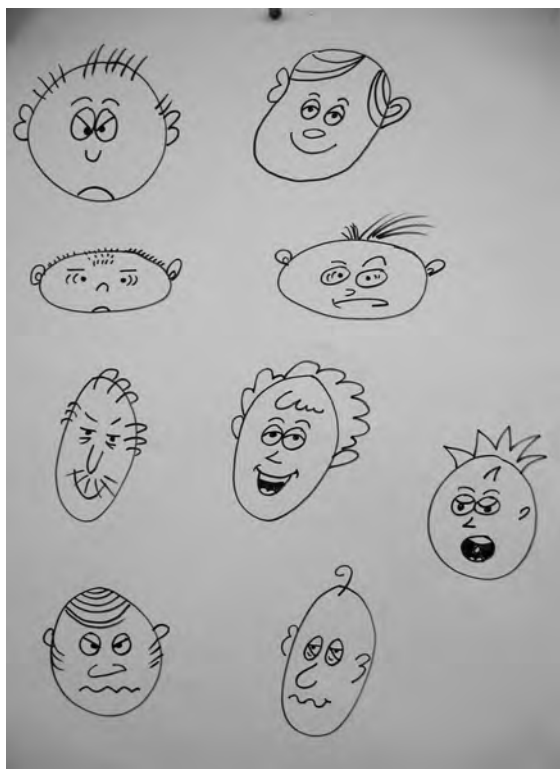


Figure 4.38 Teacher display of comics

The students brought in many comics and cartoons to share with the rest of the class. Any comparisons brought out teaching points. Figure 4.39 shows a list that arose from comparing the front and the back covers of comics.

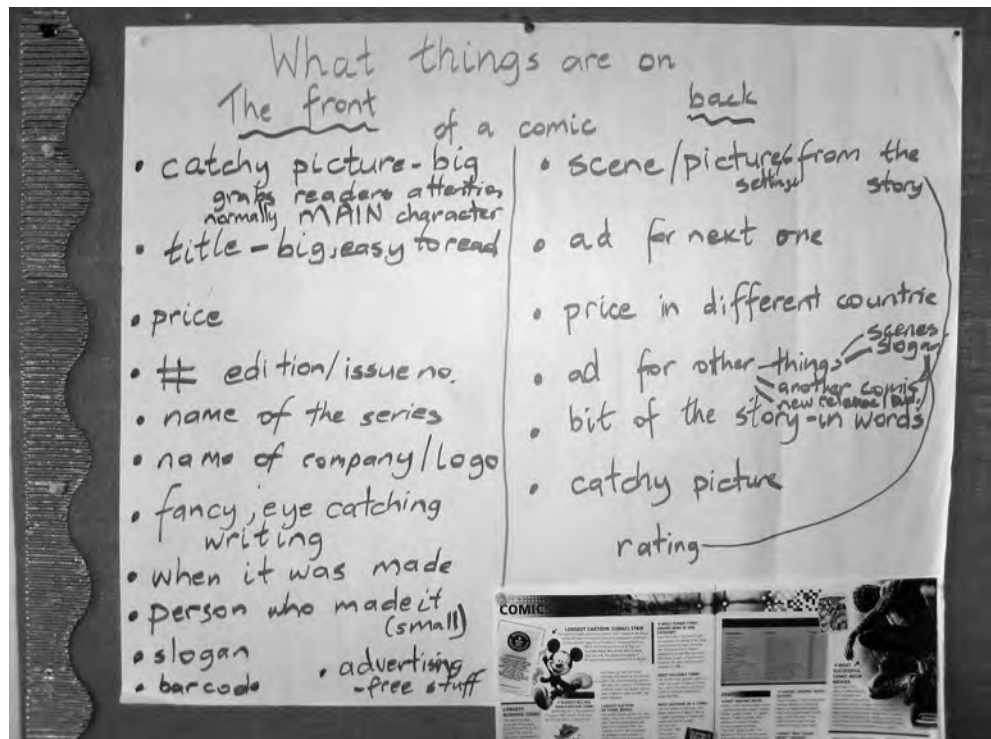


Figure 4.39 Comparing front and back covers

## An Overview of Lesson Planning For a Unit of Work Using Kath Murdoch's (1998) Planning Framework

<b>Year Level</b>	Middle Primary	<b>Focus</b>	Viewing: Use of Texts
<b>Topic</b>	Anime, manga comics and cartoons	<b>Duration</b>	Term 1
<b>Learning Area/s</b> English, Society and Environment, ICT,			
<b>Aspect Focus:</b> Use of Texts			
<p><b>Outcome</b> The students will be supported in learning about the history of Japanese anime and manga. The students also looked at comics and cartoons.</p> <p><b>Criteria</b> Students will be exposed to a variety of visual texts that relate to Japanese culture, in particular anime and manga.</p> <p><b>What is needed</b> Different visual texts relating to anime, manga and Japanese culture.</p>			
<b>VISUAL TEXTS</b>			
<b>Print</b>			
Stacey Hattensen, <i>Images of Asia</i> , Teacher Guide (2004)			
<i>Snapshots of Asia, Teacher Guide</i> (2004)			
<i>Images of Asia, Environment</i> (2004)			
<i>Images of Asia, Innovations</i> (2004)			
<i>Images of Asia, Beliefs</i> (2004)			
comics			
<b>Digital</b>			
Tezuka, <i>The Experimental Films</i> (2007)			
<i>Spirited Away</i> (2001)			
<i>Kimba The White Lion</i> (1965)			
cartoons			
<i>Astro Boy</i> (1963)			
<b>Live</b>			
visit by a local cartoonists			
<b>Thinking Skills</b>	<b>Tuning In</b> (What and how to do)		
Analysing	Brainstorm with the students the topic of anime and manga.		
Generalising	Incorporate into the unit of work the viewing task, visual texts, inquiry learning model, six thinking hats, critical three-level questions		
Synthesising	Brainstormed and discussed the many misconceptions about stereotypes, and the knowledge of where Asia is and what it is made up of.		
Hypothesising	<b>Focus Questions</b>		
Considering Alternatives	<ul style="list-style-type: none"> <li>• What do we think we know?</li> <li>• How do we connect to Asia? e.g. comics and cartoons from other cultures</li> <li>• What subheadings can we use when we are researching Asia?</li> </ul>		
Challenging			
Reflecting			
Comprehending			
Abstracting			
<b>Finding Out</b> (Strategies)			
Students were asked question about what they knew and wanted to find out about Asia.			
Teacher and students continue to view the print texts about Asia.			
Teacher and students view <i>Spirited Away</i> .			
<b>Sorting Out</b> (Metalinguage, interpreting information, representing ideas in a range of ways, graphic organisers)			
Teacher and students engage in discussions about Japanese anime (animation) and manga (comics), and how they were written by director Tezuka Oasmu.			
Teacher and students look at the history of Japanese animation, e.g. <i>Astro Boy</i> and <i>Kimba the White Lion</i> .			
Students were supported by the teacher to complete a number of different tasks individually, in small groups or as a whole class.			
<b>Focusing</b> (Assessment, routines and records)			
Students were highly motivated throughout the unit of work, which is evident from their work samples.			
<b>Making Conclusions</b> (revisiting early work)			
The students were able to discuss with their classmates the knowledge that they had gained from discussing the posters, brochures and their graphic overviews.			
<b>Reflecting</b>			
Students described their learning and identified the strategies that helped them.			

Figure 4.40



## Unit 3: Plants and Plant Life



Figure 4.41 Taking a digital photo of a class presentation

### Introduction

This unit of work was developed by a Year 6 and 7 teacher in a southern metropolitan primary school in Western Australia. The purpose of the unit was to identify the differences between still and moving images, and to investigate the way that scientific images are used to explain the biology of plants.

### Outline

Students were introduced to the topic of 'Plants' using *Primary Connections, Plant Life: Stage 2* (AAS, 2002). The teacher engaged the students by using digital cameras and websites to develop the topic. A key feature of this unit was the construction of a learning wall, shown in Figure 4.42.

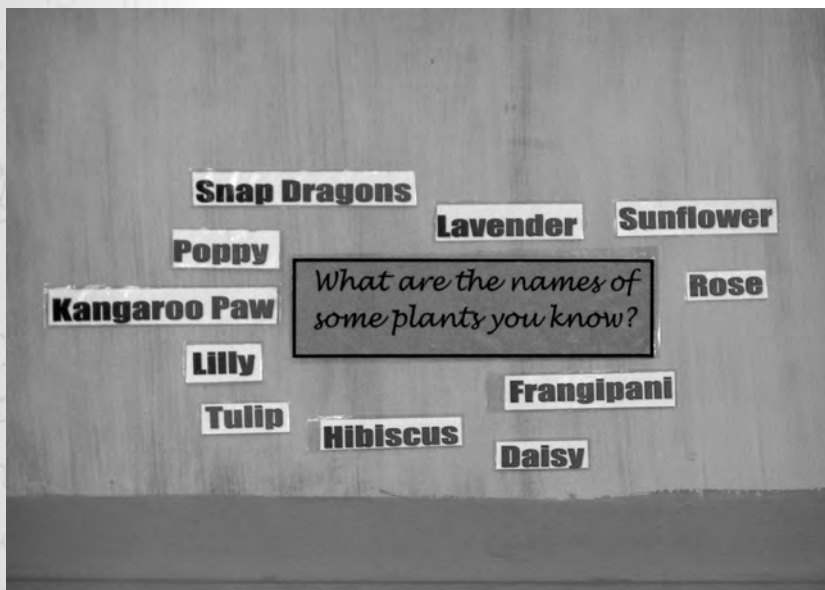


Figure 4.42 Class learning wall





Figure 4.43 Students' photos of the class

### Purpose

Students were asked to identify the difference between still and moving images as part of an integrated unit of work about 'Plants and Plant Life'. They used their time in the computer lab to research still and moving images.

Metalanguage	Meaning	Examples
Close-up shot	Shows a person's head or a very close object.	Seed germination.
Medium shot	Shows two people and some setting.	Students working in pairs, seated at the laptop.
Long shot	Shows the setting details, and includes characters and objects.	Concept diagram showing the life cycle of a flowering plant.
Saliency	The most obvious part of an image.	The anatomy of a broadbean seed.
Still images	Demonstrated through the use of photos, comics, illustrations, graphs, tables, time lines.	Diagram showing plant growth from flowers to fruit.
Moving images	Demonstrated through web pages, films, PowerPoint™ presentations and DVDs.	Films about plant life, students' PowerPoint™ presentations.

Figure 4.44 Summary table

### Teaching Activities

- During a brainstorming session, students identified the difference between still and moving images. Students had opportunities to look at different types of still, e.g. word board, plant cycle diagram, and moving images (on the computer), e.g. seed germination and growth.

- During subsequent lessons, students were introduced to camera shots, e.g. close-up shots, medium shots and long shots.
- As a result of this work we were able to construct a learning wall. We established the students' knowledge of plants, and still and moving images, and also their interest in taking their own photos. Students were keen to add their information to the learning wall.



### Assessment

Assessment was based on discussion and questioning. Students used the Internet to search for close, medium and long shots of various plants. This assessment is ongoing, as they will be required to provide examples in weekly questioning sessions.

**Figure 4.45** A Student's Plant Life Chart

### Summary

- Students were very keen to get involved. They realised they had more knowledge about salience and images than they thought. They developed an understanding that viewing is always at the forefront of our daily existence.
- Many students were excited that they were allowed to take photos. Ninety per cent of the students had never used a digital camera, so I took time to demonstrate how it worked, then students helped each other. They were keen to answer questions and set up camera shots.
- Students were able to take photos and see their work immediately, or within an hour, which really helped to keep their attention.
- Searching on the net for images of seed germination and plant growth was exciting, as we used websites as our source of moving images.
- The viewing lesson was so well received it has given the class many new ideas that involve digital stills and moving pictures. They are keen to make their own short movie.

## In the Computer Room

Students were asked to search for images of seed germination on the Internet. They looked at many short movies and came up with a few sites that were really useful. This activity gave students the freedom to search for their own video. The class then viewed the same site; this site brought to life a lot of what we had learnt from diagrams, handouts and overheads.

### An Overview of Lesson Planning For a Unit of Work Using Kath Murdoch's (1998) Planning Framework

<b>Year Level</b>	Upper Primary	<b>Focus</b>	
<b>Topic</b>	Plants and Plant Life	<b>Duration</b>	6 weeks
<b>Learning Areas English and Science</b>			
<b>Aspect Focus</b> Viewing Conventions			
<b>Outcomes</b> Students identified the differences between still and moving images. Students identified the use of simple visual conventions when making meaning, e.g. camera shots and camera angles. Students continue to build on their knowledge of metalanguage. Students looked at the stages in the life cycle of flowering plants. Students labelled the parts of a plant, e.g. root, stem, leaves, flowers and fruit. Students contributed to discussion about plants			
<b>Criteria</b> Students were required to view still and moving images and identify them within the context of the science topic: Plants.			
<b>What is needed?</b> • Camera                      • DVDs and DVD player			
<b>VISUAL TEXTS</b>			
<b>Print</b> <i>The Green Ship</i> (Blake, 1998) <i>Flowers</i> (McAvoy, 2002) <i>Leaf Litter</i> (Tonkin, 2006) <i>Trees</i> (McAvoy, 2002) <i>Plants as Food</i> (McAvoy, 2006) <i>Primary Connections, Plant Life, Stage 2</i> (AAS, 2005)			
<b>Digital</b> See <a href="http://www.pearsoned.com.au/firststeps">www.pearsoned.com.au/firststeps</a> for details Attenborough, D., 2003, <i>The Private Life of Plants</i> Computer lessons on plants			
<b>Live</b> School garden, home garden			
<b>Recommended picture books:</b> <i>Leaf Litter</i> uses realistic illustrations, life-like and have a lift-up section on several pages, plus vectors. There are examples of points of view, e.g. contact and observe. <i>Plants as Food</i> This book includes concept diagrams, labelled photos, camera angles, image framing and examples of procedures. <i>Flowers</i> includes very good photos for demonstrating camera angles. It has great images, concept diagrams, plants and labelling and uses bright colours. <i>Trees</i> shows concept qualities, tables, camera shots and image framing.			

<p><b>Thinking Skills</b></p> <p>Analysing Generalising Synthesising Hypothesising Considering Alternatives Challenging Reflecting Comprehending Abstracting</p>	<p><b>Tuning In</b> (What and how to do)</p> <p>Brainstorm session:</p> <ul style="list-style-type: none"> <li>• Teacher supports students in identifying the difference between still and moving images.</li> <li>• Teacher records students' comments.</li> <li>• Teacher provides examples of still and moving images based on the topic.</li> <li>• Students are required to view still and moving images.</li> <li>• Students identify these images in the context of the science topic: plants.</li> <li>• Students have the opportunity to look at different types of still images, e.g. word board, plant cycle diagram; and moving images, e.g. seed germination and growth on the web.</li> </ul> <p><b>Focus Questions</b></p> <ul style="list-style-type: none"> <li>• What is the difference between still and moving images?</li> <li>• What is the difference between a close-up shot, medium shot and a long shot?</li> <li>• How effectively have these elements of images been used in the <i>Plants</i> DVD?</li> <li>• What position do you need to be in to take these camera shots when you use the digital camera?</li> </ul>
<p><b>Finding Out</b> (Strategies)</p> <ul style="list-style-type: none"> <li>• Teacher brainstorms the difference between still and moving images</li> <li>• Teacher demonstrates and identifies the difference between still and moving images.</li> <li>• Teacher and students looked at difference examples of still images, e.g. word boards, plant cycle diagrams; and moving images, e.g. seed germination and growth on the computer program and the DVD.</li> <li>• Students worked with a partner and identified the differences between still and moving images. Teacher assisted where needed.</li> <li>• During subsequent science lessons, students were introduced to camera shots. As a result of this work, the teacher and students were able to construct a learning wall about the topic: plants.</li> </ul> <p><b>Subsequent Lessons</b></p> <ul style="list-style-type: none"> <li>• Teacher gave implicit instructions on how to use a digital camera.</li> <li>• Teacher introduced students to camera shots in visual texts, e.g. close-up shot, medium shot and a long shot.</li> <li>• Students work with a partner to complete the task of taking photos and displaying these on the laptop.</li> <li>• Students continued to work with a partner to construct a poster, diagram, photos — or anything relevant to the topic of plants and plant life — for the learning wall.</li> <li>• Encourage students to display their work using different colours, fonts, print and hand-designed work. All their work should contain labels.</li> <li>• Students continue to establish knowledge of metalanguage and make a display for the learning wall, e.g. camera shots, salience, concept images and the difference between still and moving images.</li> <li>• Students could work in groups to create a PowerPoint™ presentation of their work, then present it to the class when it is complete.</li> </ul>	
<p><b>Sorting Out</b></p> <p>Metalanguage, interpreting information, representing ideas in a range of ways, graphic organisers</p>	
<p><b>Focusing</b> (Assessment, routines and records)</p>	
<p><b>Making Conclusions</b> (revisiting early work)</p> <p>During question time, students started to realise that they had more knowledge about still and moving images and camera shot than they had first thought. They continued to develop the understanding that viewing is always present in our lives.</p> <p>Students were excited about starting a viewing learning wall to display their creations (the photos). The learning wall was used in the plant lessons and has the potential to develop into a project, with students giving their thoughts and opinions on how to incorporate the viewing into each subject by displaying images of the class working and completing activities.</p> <p><b>Teacher comments</b></p> <p>The class was very motivated by the topic, and for some students it was the first time that they had taken photos. One of the highlights of the plant topic was that students were able to take photos and view their work immediately or within an hour which really helped to keep their attention. Students used the DVD and the Internet as a sources of moving images. This viewing lesson was so well received it has given the class many new ideas involving digital stills and moving pictures. The students continued to be keen to try and make their own short movie.</p>	
<p><b>Reflecting</b></p> <p>Students were keen to add new information about plants to the learning wall.</p> <p>During computer time, the students were asked to provide close, medium and long shots of various plants. The students, assisted by the teacher, used search engines. This assessment was ongoing, as students were required to provide examples in weekly questioning sessions.</p> <p>Students were keen to complete the topic and get involved in helping each other complete the tasks.</p>	

Figure 4.46



# Glossary

<b>action qualities</b>	An image in which the participants are involved in some action or process. Callow (1999: 121).
<b>analysing</b>	A teaching and learning practice involving the dividing and examining of the parts to understand the whole.
<b>angle</b>	Direction an image is seen from; determines the degree of viewer involvement with the image.
<b>actor</b>	The person, creature or object (participant) doing something in an image.
<b>actional process</b>	An image that shows the participants doing something.
<b>analytical image</b>	An image in which the participants are classified by the relationship of the whole to the component parts; can be labelled or unlabelled.
<b>animation</b>	A series of still images turned into a moving image.
<b>anticipation guide</b>	An activity in which students answer 'yes/no' questions about an image or topic before studying it in detail.
<b>aspects</b>	Specific facets of viewing that are categorised as Use of Texts, Contextual Understanding, Conventions, and Processes and Strategies.
<b>audience</b>	Groups of people to whom visual texts, images, commercials, films or television programs are targeted.
<b>audio semiotic systems</b>	The audio semiotic system refers to sound, how it is produced, heard and interpreted. It uses codes such as dialogue, sound effects and silence, pace, pitch and volume that are combined using culturally and socially specific conventions that assist in making meaning.
<b>auditory codes</b>	Auditory codes shape meaning-making by drawing attention to or adding further meaning to the images on the screen through the use of such things as music tracks, voiceovers and sound effects.
<b>Australian classification rating</b>	The Government censor's rating for all films, TV programs, electronic games, DVDs and videos screened in Australia; identified by letter codes of 'G', 'PG', 'M', 'MA', or 'R'.
<b>background</b>	The background of an image shows whether an image is 'real' or 'abstract' (see circumstance).
<b>banner</b>	Title of a web page, usually in a large font at the top of the page.
<b>bird's-eye view</b>	(Or top-down view) is achieved when the camera or the viewer is positioned directly above the subject.
<b>blogs</b>	On-line diaries.
<b>character web</b>	An instructional diagram which enables students to record the names, actions and relationships of characters in complex narratives.
<b>circumstance</b>	The setting of an image in time and space.
<b>close-up shot</b>	A photographic term meaning a camera shot taken from a very close distance from a person or object; close-up shots usually emphasise the head of the person/actor or a particular detail of an object.
<b>codes</b>	The codes of each semiotic system are combined to form a grammar that enables the reader/viewer to identify and describe how attention is captured, how emphasis of particular elements is created, and therefore how meaning is shaped.

## Glossary

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<b>codes and conventions</b>	The codes and conventions of a semiotic system are the tools that enable the reader/viewer to work out the meanings of the text.
<b>codes of meaning</b>	The elements of visual texts; meaning is made through audio, visual, linguistic, gestural or spatial codes.
<b>commercial</b>	A persuasive moving image usually found in electronic media.
<b>compositional meaning</b>	How the physical layout of a text influences its meaning.
<b>clip</b>	A short segment of film or TV footage.
<b>Computer Generated Image (CGI)</b>	Drawings of characters, objects or settings created by an artist using a computer; often imported into film to create a special effect.
<b>conceptual image</b>	An image that represents an idea; generally does not have vectors or gaze; can be taxonomic diagrams, analytical or symbolic images.
<b>connotation</b>	A thought and/or feeling associated with a word or object.
<b>content analysis</b>	A methodology used in the social sciences in which a researcher isolates a particular characteristic and tallies the number of times it appears, e.g. counts the number of advertisements that appear during a news program.
<b>context</b>	Everything or all the circumstances that surround a text's production, e.g. the aspects of its publication as well as the cultural, political, historical factors, etc. and the text's reception by the reader.
<b>contextual understanding</b>	An aspect of viewing that involves an understanding of how the content of a text affects the choices made by the illustrator, text designer, author and their awareness of the viewer's interpretation of their text.
<b>conventions</b>	Conventions are the socially and culturally accepted rules or grammar of a semiotic system that facilitate the use of codes to make meaning in a text.
<b>cues</b>	Signals or prompts.
<b>culturally inclusive</b>	An approach which recognises and places equal value on all cultures and viewpoints, not just those of the dominant culture.
<b>cursor</b>	A symbol (often an arrow) used for navigating around and interacting with electronic texts.
<b>deconstruction</b>	The act of deconstructing; a philosophical and analytical reading of a text which involves taking apart its elements in order to understand the meaning of the text and how it has been constructed.
<b>demand</b>	When the represented participant of an image (person/animal, etc.) looks directly at the viewer.
<b>denotation</b>	The literal meaning of a word or object.
<b>design</b>	The layout of a page such as a printed page or a web page.
<b>design elements</b>	Space, shape, texture, line and colour.
<b>device</b>	A technique used by authors and illustrators to influence the construction of meaning, e.g. colour, symbolism, etc.
<b>digital electronic texts</b>	Texts that are delivered by digital electronic technology.
<b>distance</b>	The type of shot used to present the image; shows the relationship between the image and the viewer.

## Glossary

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<b>dominant reading</b>	The reading of a text that is designed by the author to present the values and beliefs of the dominant or mainstream culture to the reader or viewer.
<b>e-cards</b>	Interactive postcards available on the Internet; they may include sound and music.
<b>e-literature</b>	Electronic versions of traditional print books, magazines, etc.
<b>e-stories</b>	Interactive books available on the Internet; they have an audio component and can include hyperlinks.
<b>ethnocentricity</b>	A focus on one's own culture or race; a belief that one's own race is superior.
<b>feature film</b>	A moving electronic image text designed to entertain; usually has a narrative structure.
<b>field</b>	The subject matter of an image.
<b>foregrounding</b>	According more importance to a concept idea or object by drawing attention to it.
<b>framing</b>	Framing can be actual or it can be implied by using elements in the image to create a frame. Framing indicates whether elements in the image are connected or disconnected by placing them within the frame or outside it. The use of particular camera shots (close, medium or long) can frame particular elements of an overall image to draw attention, create emotion or mood or create a connection with the viewer.
<b>frontal</b>	The front of the image parallel to the viewer.
<b>functional systemic linguistics</b>	Academic field that studies and describes language and the way it is used in practice.
<b>gaps and silences</b>	A place in a text where something is deliberately omitted but the reader fills in the missing text with their own assumptions and knowledge. The deliberate omission of information can also be a technique for foregrounding a particular point of view.
<b>gaze</b>	The directed look of either a viewer or a represented figure in an image. It can indicate relationships or the relative importance of something.
<b>genre</b>	Is a category of text with a particular form, structure and content which shapes and limits the meaning readers can derive from a text. The term genre can be used to distinguish between texts in terms of their subject matter (e.g. horror or science fiction) and form and structure (e.g. novel, poetry).
<b>gestural semiotic system</b>	The gestural semiotic system refers to actions or movements of the body that are observable and intended. Their codes include facial expression, posture, gaze and eye movement.
<b>given/new</b>	The left/right axis of an image; elements on the left-hand side often represent already known information (given), while elements on the right represent new information.
<b>global statement</b>	A written snapshot of a particular learner in a particular phase of development, which encapsulates the typical characteristics of that phase.
<b>goal</b>	The participant towards which the gaze or action is directed in a transactional image.
<b>graphic outline (or overlay)</b>	The layout and structure of a visual text is identified by drawing lines and making notes over an image.
<b>Guided Viewing</b>	A procedure that enables teachers to provide scaffolded support to a group of students with the aim of teaching and practising viewing strategies.
<b>hybrid text</b>	A text consisting of a combination of different text forms.

## Glossary

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<b>hyperlink</b>	A link from one hypertext file to another location or file, usually activated by an underlined word or icon.
<b>hypertext</b>	Machine-readable text that is not sequential, but is organised so that related items of information are connected. This can also be referred to as hybridity.
<b>iconic sign</b>	A sign that resembles the object or action it represents.
<b>ICT</b>	Information communication technology
<b>ideal/real</b>	Refers to the top/bottom axis of an image; elements on the top represent what is being aspired to (ideal), those on the bottom half represent the practical or more specific information (real).
<b>ideology</b>	The beliefs, values, symbols and devices that form the body of a doctrine, social movement, class or large group, e.g. <b>socialism</b> .
<b>indexical sign</b>	A sign that has a literal connection to the reality it represents, such as the needle on a car speedometer.
<b>interactive elements</b>	Functions in electronic texts that allow the viewer to respond to a visual text and determine their own reading path through it.
<b>interactive texts</b>	Texts in which the reader is able to respond to and change the course of a particular electronic text.
<b>interactive whiteboard</b>	An electronic whiteboard that is connected to a computer and a data projector.
<b>intertextuality</b>	Occurs when texts draw upon one another, in terms of their content, shape or form. A paper text may resemble a screen, a movie may imitate an iconic scene from another film, or a children's book may borrow characters or part of a plot. Intertextuality requires the viewer to consciously access and bring knowledge from previous literacy experiences to the current viewing situation.
<b>juxtaposition</b>	Refers to how objects or people are positioned in relation to one another. It can indicate relationships or mood.
<b>KWL</b>	An instructional technique where students record what they already know about a topic or text, what they want to know and, after viewing, what they have learned from it.
<b>layout</b>	The arrangement of print or graphics on a page or screen.
<b>lighting</b>	Techniques used for illumination in an image/film segment; lighting can contribute to mood and meaning.
<b>linear texts</b>	Texts that follow a linear pattern such as paper-based texts which are read in a prescribed manner according to word, page and chapter sequence.
<b>linguistic semiotic system</b>	Consists of the semantics and syntax of language that assist in making meaning and includes codes such as verbs, adjectives and pronouns; and conventions, such as phrases, clauses and sentences.
<b>long shot</b>	A photographic term that means a camera shot that is taken a long distance from the person or object.
<b>Machinima</b>	The use of real-time 3D computer graphics rendering machines to create a cinematic production.
<b>manga</b>	A comic book text form originating in Japan.
<b>meaning-making resources</b>	Resources used by viewers to make meaning from a visual text; classified as representational, relational and compositional.



## Glossary

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<b>medium</b>	Refers to the vehicle through which a text is transmitted; can be categorised in many ways, including television, radio, etc. or in broader terms such as speech or writing.
<b>medium shot</b>	A photographic term for a filmed view that is between a close-up and long-distance shot.
<b>metalanguage</b>	A specialised vocabulary that can be used to describe how the linguistic, visual, audio, gestural and spatial semiotic systems have been brought together in a multimodal text.
<b>metaphor</b>	A figure of speech in which a term or phrase is used to compare something to which it is not literally connected, e.g. 'The road was a ribbon of moonlight.'
<b>metonymy</b>	The use of the name of one thing for that of another to which it has some relation, e.g. the crown represents the monarchy.
<b>mise-en-scène</b>	A French term meaning all the visual details that a filmmaker may use in an image, e.g. the setting, actors, costume, body language, facial expressions, make-up, choice of lighting, use of space, etc.
<b>modality</b>	The degree of realism in an image.
<b>modes</b>	Modes refer to how a message is conveyed, that is, through speech or writing.
<b>montage</b>	Occurs in art and filmmaking and in both cases involves using a composite of elements to make an artwork or film. A montage in art is where smaller pictures have been combined to create a larger work, while in filmmaking it may consist of combining rapid editing, special effects and music to present a narrative in a condensed form.
<b>mouse rollover</b>	A device found on a web page that provides additional information about a topic when the cursor is moved over the item; sometimes this can reveal hyperlinks.
<b>moving image</b>	Any image that is moving; includes electronic or live texts.
<b>multimodal texts</b>	Draw on two or more semiotic systems.
<b>narrative image</b>	An image that tells a story; characterised by vectors showing action, reaction and gaze.
<b>non-linear texts</b>	Refers to electronic texts which are not read in a prescribed pattern but invite the viewer's access in a non-sequential manner.
<b>offer</b>	When the participants in an image do not look directly at the viewer.
<b>participant</b>	People, objects or ideas represented in an image.
<b>perspective</b>	The angle or point of view from which an image has been constructed.
<b>platform</b>	The technological way a text is produced and accessed (see medium).
<b>point of view</b>	Is about how the reader is positioned to engage with the text. In terms of the linguistic text the narrator may position the reader to view a character in a particular way through the use of various literary techniques. The creator of a visual text might position the viewer so that they view a scene from above (bird's-eye view).
<b>primary sources</b>	Documentary evidence that is directly from the source and is produced at the time, e.g. letters, photographs.
<b>processes and strategies</b>	An aspect of viewing involving the application of knowledge and understandings to comprehend and compose visual texts.
<b>protagonist/antagonist</b>	The protagonist is main character of interest to the viewer; the antagonist acts in opposition to the protagonist.

<b>reader positioning</b>	Refers to the way texts are constructed to influence the reader's frame of mind.
<b>reading paths</b>	Reading paths refer to the way a reader/viewer is guided through the whole text by the structure of the text. The reader/viewer is led through the text by the way in which images, words, headings and the layout and organisation are combined. The text can be structured in a way that leads the reader in a linear or non-linear path. The choice of reading path is influenced by both the structure of the text and the purpose for which it is being read.
<b>relational meaning</b>	How the viewer is connected to the text.
<b>representational meaning</b>	What the text is about.
<b>resistant reading</b>	A reading of a text which challenges the prevailing views of the dominant culture.
<b>retrieval chart</b>	A scaffolding activity in which students find information from visual text within narrow parameters defined by headings on a chart.
<b>salience</b>	The largest or most obvious element in an image.
<b>saturation</b>	The intensity of colour in an image; can be saturated (suggesting reality) or monochromatic (suggesting abstraction).
<b>scaffolded learning</b>	A teaching strategy whereby teachers model a skill or concept and gradually release the level of instructional intervention as students work their way towards independent knowledge.
<b>search engine</b>	A retrieval system used to find information on the worldwide web, e.g. Google.
<b>semiotic systems</b>	A semiotic system is a system of shared signs and symbols through which a group makes or conveys meaning. Each semiotic system has a set of codes and conventions that are the tools that enable a reader/viewer to work out the meaning of the text. There are five semiotic systems: linguistic, audio, visual, gestural and spatial.
<b>semiotics</b>	The study of making meaning in signs and symbols.
<b>Shared Viewing</b>	A teacher-managed process in which students see a good model of a text, share ideas with the teacher and then are invited to construct or analyse a text independently.
<b>slide show</b>	Sequential arrangement of a series of electronic screens to inform, report or persuade, such as a PowerPoint™ presentation.
<b>special effect</b>	Technical manipulation of screen and audio codes in film and TV to present ideas or characters in otherwise impossible situations.
<b>social purpose</b>	The purpose for the creation of a text.
<b>sociocultural</b>	A combination of social and cultural factors such as economic status, geographical location, beliefs and values.
<b>Spatial semiotic system</b>	The spatial semiotic system describes how elements are distributed within the two-dimensional space of page or screen. The codes in two-dimensional space include position, distance and framing. The codes can also be used to place elements in three-dimensional space such as a room or set. The meanings derived from use of the conventions of organisations and layout are socially and culturally specific.
<b>stereotype</b>	A perception conforming to a set image or type based on a culturally dominant idea or ideas, e.g. girls like pink.
<b>still image</b>	Images that do not move; can be printed or electronic.

## Glossary

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<b>storyboard</b>	A graphic organiser showing overall sequence and layout, using a combination of text and sketch. A storyboard enables the text producer to 'pre-visualise' in terms of the placement and layout of images in a multimodal text.
<b>symbolic sign</b>	Signs that have no graphic similarity to the item they represent.
<b>symbolic image</b>	Image that represents an idea, action, speech or thing; usually has no graphic similarity to the item it represents.
<b>taxonomic diagram</b>	A diagram such as a structured overview or tree diagram used to classify; can be overt or covert.
<b>technical codes</b>	The ways a text designer uses equipment to create an image; includes camera angle, lens choice, framing, shutter speeds.
<b>tenor</b>	The relationship between the reader and the creator of a text.
<b>testimony</b>	The use of information from experts or people positively associated with a situation or product, used to state opinions designed as facts; can also include statistics, graphs, charts, etc.
<b>text designer</b>	The person who constructs a multimodal text; also referred to as a text producer.
<b>texts</b>	Any communication which is conveyed live, by paper or digital electronic technology from which meaning is gained, e.g. books, films, conversation, e-stories, posters, birthday cards, advertisements.
<b>texture</b>	The tactile quality of an image; can create a sense of empathy with the viewer.
<b>transactional image</b>	An image in which a participant's gaze or action is directed towards another participant in the same image.
<b>trptych</b>	A visual image that is linked and divided into three sections.
<b>URL</b>	Abbreviation for Uniform Resource Locator; provides an address that identifies each website on the Internet.
<b>values and attitudes</b>	The beliefs that guide behaviour, and the ways in which these are manifest in actions and thoughts to others.
<b>vectors/vectorality</b>	Refer to the way the viewer's eye is led through a visual image by actual or implied lines. Lines can be implied through repetition of colour or objects across a page or screen. Vectors or vectorality can draw the eye to significant elements in the image, show relationships or assist in the creation of a mood or emotion. For example, telegraph poles receding into the distance as an implied line can create a mood of isolation or loneliness.
<b>visual grammar</b>	How the codes of meaning work in visual texts.
<b>visual literacy</b>	An emerging area of academic inquiry drawing on existing academic disciplines such as visual arts, psychology, semiotics, media and information communications technology.
<b>visual semiotic system</b>	The visual semiotic system describes the way in which the codes such as colour, line and texture are combined using culturally and socially specific conventions that assist in making meaning.
<b>visual texts</b>	Any texts that include images (still/moving or multimodal) or which have a combination of images and another medium such as written texts and audio; examples include film, photographs, gestures, body language, architecture, etc.
<b>voiceover</b>	The voice of an unseen narrator speaking (as in TV commercials, films, etc.).
<b>website</b>	A location on the Internet dedicated to a particular topic; usually comprises several hyperlinked web pages.

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