

MODULE A: Experience through language

ELECTIVE 2: DISTINCTIVELY
VISUAL



W. Taoube and I. Spencer

Elective Rubric

ELECTIVE 2: DISTINCTIVELY VISUAL

In their responding and composing students explore the ways the images we see and/or visualise in texts are created. Students consider how the forms and language of different texts create these images, affect interpretation and shape meaning. Students examine one prescribed text, in addition to other texts providing examples of the distinctively visual.

Break down the rubric

- » Identify images?
- » How do written, spoken, visual texts create images? -TECHNIQUES
- » How do images influence meaning?- THEMES/ IDEAS
- » What makes images distinctive within the text?

What does distinctively mean?

- » Distinguishing characteristics
- » Something which serves as a mark of difference/separation-Peculiarity/ individuality
- » Particularly perceptible
- » Prominently
- » Something which is classed as separate - Characteristically
- » Strong enough, large enough, or definite enough to be noticed
- » Uniquely

What does visual refer to?

- » Something perceptible by sight (vision) or by the mind (perception)
- » Able or intended to be seen by the eyes or be perceived as a picture in the mind

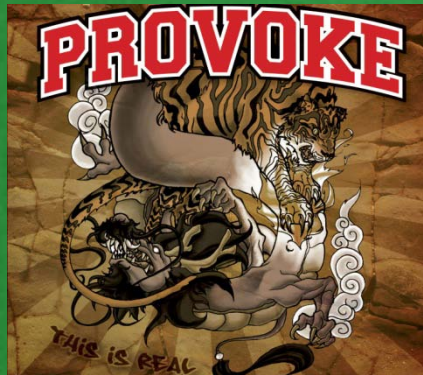


DEFINING

Distinctively Visual

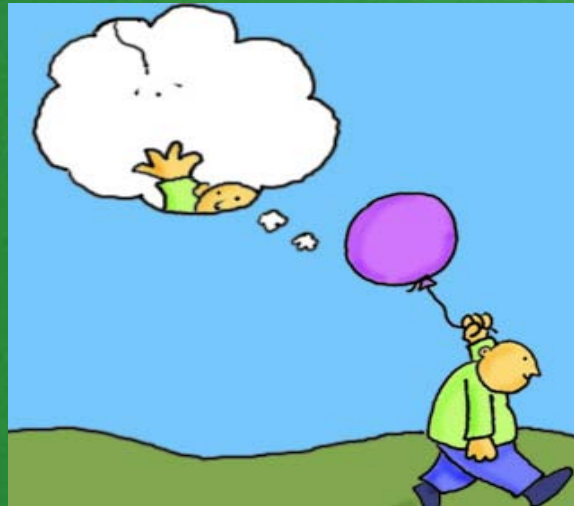
In the context of the rubric:

- » Anything WITHIN THAT TEXT that provokes an image you can physically see or imagine.
- » It provokes an image WITHIN THAT TEXT which is connected to a CLEAR attitude/ value/ perspective.



Defining Image

- » Actual or mental picture- a picture or likeness of somebody or something, produced either physically by a sculptor, painter, or photographer, or formed in the mind by aural, written, or spoken means



Defining Image Cont.

- » A very typical or extreme example of something
e.g. the very image of evil, greed, beauty
- » A person or thing bearing a close likeness to somebody or something else.
e.g. She's the image of her father
- » A figure of speech, especially a metaphor or simile

**Image is the idea behind what you see/
visualise.**

Examples/Types of Images



POWER

NATION

» The love of field and coppice,
Of green and shaded lanes,
Of ordered woods and gardens,
Is running in your veins;
Strong love of grey-blue distance,
Brown streams and soft, dim skies -
I know but cannot share it,
My love is otherwise.

» I love a sunburnt country,
A land of sweeping plains,
Of ragged mountain ranges,
Of drought and flooding rains,
I love her far horizons,
I love her jewel sea,
Her beauty and her terror -
The wide brown land for me.

» The tragic ring-barked forests
Stark white beneath the moon,
The sapphire-misted mountains,
The hot gold hush of noon.
Green tangle of the brushes
Where lithe lianas coil,
An orchids deck the tree-tops
And ferns the crimson soil.

» Core of my heart, my country!
Her pitiless blue sky,
When sick at heart around us
We see the cattle die -
But then the grey clouds gather
And we can bless again
The drumming of an army,
The steady, soaking rain.

» Core of my heart, my country!
Land of the Rainbow Gold,
For flood and fire and famine,
She pays us back threefold;
Over the thirsty paddocks,
Watch, after many days,
The filmy veil of greenness
That thickens as we gaze.

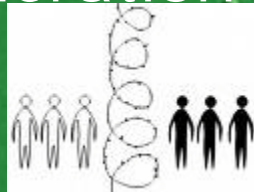
» An opal-hearted country,

» A wilful, lavish land -
All you who have not loved her,
You will not understand -
Though Earth holds many splendours,
Wherever I may die,
I know to what brown Country
My homing thoughts will fly.



Can you identify other categories of images?

- » War/Peace
- » Era /Generation
- » Racism
- » Violence
- » Friendship
- » Love



Introductory Activities: Understanding the module

1. Using background knowledge

- » Compose a journal entry detailing your most memorable image of school.
- » Why is this image so significant?
- » How is this image constructed in your memory?
- » Teacher will read out selected entries and the class will attempt to identify aspects of gender, values and attitudes of the composer.

2. Select a significant visual text

- » Take three photographs of your favorite place. Choose your favorite.
- » In a paragraph explaining why this image is distinctive from the others? (context and construction)

3. Select a significant written text

- » Identify a memorable image from your favorite book/ poem.
- » Explain in a paragraph why this image is so important to the text. Why is it distinctive from the others? (context and construction)

4. Select a significant spoken text

- » Identify an image from a family story/ incident that has been relayed to you.
- » In a paragraph explain why this image is so significant to you? (context and construction)

5. Unpacking the rubric worksheet

What provokes images?

Visual text

- » Colour
- » Framing-included/ omitted?
- » Composition
- » Character and object positioning
- » Body Language, facial expressions, posture, gestures, hairstyle, clothing, etc
- » Vectors- Focus/Placement
- » Lighting
- » Shot type, angle & distance
- » Symbolism /icons (setting, object, costume, make up)
- » Absence of written text
- » Subject choice-Who? What? Where? What?

Written text:

- » Figurative Language
- » Descriptive language
- » Imagery
- » Word choice (Emotive language)
- » Recount
- » Narrative structure
- » Repetition of words and images
- » Adjectives
- » Verbs
- » Punctuation – bold capital letters, ellipsis (...), exclamations to show emotion (!), font.
- » Direct speech / dialogue – where quotation marks are used (" "). When we hear someone speaking it makes the text more engaging and authentic as we can visualise the scene
- » Compound words – connecting words to make the description more powerful e.g. sun-drenched, mud-splattered
- » Formal language, informal language, colloquial language, slang to create authentic characters
- » Absence of visual and aural elements

Spoken text:

- » Music
- » Sound effects
- » Tone
- » Pace
- » Volume
- » Silence
- » Pause
- » What is said
- » Language used (see written)
- » Absence of visual

Reinforce your understanding of techniques to construct images

- » Cut out a picture from a magazine of a person, place, object or event.
- » Write a descriptive passage of the same person, place object or event.
- » Convey the same person, place object or event in a spoken format (monologue, drama)

Developing an advertising campaign

The entire purpose of an advertisement is to help us visualise a world and lifestyle we find attractive. They provide images of a place where we would like to live or of people we would like to be. When we associate this positive image with their product we take action and buy it.

1. Choose a campaign product
2. Design a poster
3. Develop a radio advertisement



Purpose of Distinctively Visual Texts

- » The function of an image would enable students to understand 'how our perceptions of and relationships with others and the world are shaped'.



Function of images

- » Provoke, Confirm, Inform
- » The function of an image could be to express ideas about:
 - » † Characters (confident, submissive, determined)
 - » † Relationships (animosity, friendship)
 - » † The World-themes/views/ perceptions (horror of war, power of friendship)

Analysing any visual text?

1. Identify what you see?
2. What ideas are revealed by the image?
 - character (people)
 - relationships
 - the world (place, event)
3. How are these images conveyed? -TECHNIQUES

Era-1980's

- » Objects as symbols
- » Historical figures, bands
- » Allusion to films/song/events













Images in Written and Spoken texts

When you use related texts they need to be relevant to both the syllabus and your question.

....explore the ways the images we see and/or visualise in texts are created.

Poetry/Song/ Drama involves readers using their imagination or visualising...

This is an important distinction you must make-SEE OR IMAGINE

Analysing any written text?

1. Identify what you visualise?
2. What ideas are revealed by the image?
 - character (people)
 - relationships
 - the world (place, event)
3. How are these images conveyed? -TECHNIQUES

The Send Off

Down the close, darkening lanes they sang their way
To the siding-shed,
And lined the train with faces grimly gay.

Their breasts were stuck all white with wreath and spray
As men's are, dead.

Dull porters watched them, and a casual tramp
Stood staring hard,
Sorry to miss them from the upland camp.

Then, unmoved, signals nodded, and a lamp
Winked to the guard.

So secretly, like wrongs hushed-up, they went.
They were not ours:
We never heard to which front these were sent.

Nor there if they yet mock what women meant
Who gave them flowers.

Shall they return to beatings of great bells
In wild trainloads?

A few, a few, too few for drums and yells,

May creep back, silent, to still village wells
Up half-known roads



What is being visualised?

Men being sent off to war by loved ones. We imagine their fear, entrapment, and imminent doom. Those returned are so altered by the experience that we barely recognise them.

- » Dehumanisation of war-anonymity of soldiers
- » Entrapment and govt. conspiracy
- » Society's complacency
- » Fear of war
- » Ethics of war and the role of government in sending men to their death
- » Destruction of youth
- » Loss of innocence
- » Impending doom

How are we able to visualise this?

STRUCTURE -It's always good to think about WHY a poet may have done things this way.

- » 3 lines then 2 line stanzas
- » To link with departure - a process, cannot be escaped
???? A pattern
- » Assist with the visualisation of train tracks, train journey.

What ideas are communicated?

Impending doom

- » Cyclical structure-walking along lane/road
- » Juxtaposes the men at the onset and end of the war so as to emphasise how much they have changed

What ideas are communicated?

Youth destroyed/ Innocence lost

Negative Imagery

Down the close darkening lanes...

- » Words contain negative connotations
- » Setting is bleak
- » Why?

What images are created through the language?

Images of impending doom

**The lane represents their destiny-
narrow on the road to death**

Oxymoron

... faces grimly gay.....

- » Presentation of things not usually connected.
- » Words often presented almost in opposition.
- » Why?

What ideas are evoked?

Terror of the soldiers

PERSONIFICATION

*Then, unmoved, signals nodded, and a lamp
Winked to the guard...*

- » Human characteristics given to everything at the train station sending the boys off.
- » *Unmoved* implies inhumane, unethical motives
- » Why?

What ideas are explored?

Ethics of war and the role of govt. in sending them to their imminent death

Inclusive Language

*They were not ours:
We never heard...*

Why?

What ideas are explored?

**Ethics of war and the role of govt. in
sending them to their imminent death
Our complacency**

Past tense

» Use of verbs which are in the past tense....

Eg:

» *And lined the train...*

» *Porters watched....*

» *Unmoved signals nodded...lamp winked*

» *Wrongs hushed up*

Why?

How does it assist in the process of visualisation?

Use of past tense assists in the visualisation of the inevitable departure of soldiers. Nothing could be done, the signals were even part of the conspiracy.

Analysing any spoken text?

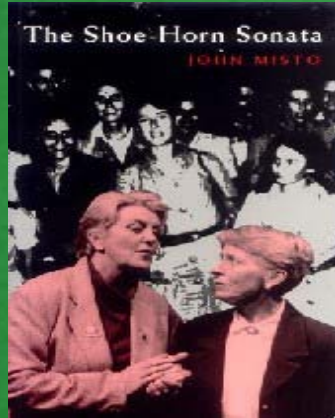
1. Identify what you visualise?
2. What ideas are revealed by the image?
 - character (people)
 - relationships
 - the world (place, event)
3. How are these images conveyed? -TECHNIQUES

Images in Spoken Text

- » [Imagine by John Lennon](#)
- » [Sounds of War Trailer](#)



What should be the focus in teaching the *The Shoe-Horn Sonata*?



Analysis of dramatic, language and visual techniques used to construct powerful images of the women's experiences.

Focus of the play

John Misto states his purpose in writing *The Shoe Horn Sonata* in the preface of the play. Link all the images of the experiences of these women back to this.

"There is no national memorial to the many Australian nurses who perished in the war.

At the time this play was first performed, the government had rejected all requests for one in Canberra.

I do not have the power to build a memorial. So I wrote a play instead."



Summarising the Purpose

The play as a:

- » Memorial to these women and their courage/ heroism/ sacrifice
- » Acknowledgement of the suffering of civilians "simply forgotten" in war
- » Criticism of governments role in constructing history (Focus on soldiers' heroism- Anzac Day)
- » Criticism of the ethics of governments in war.

Teaching Learning Strategies

- » Context-Misto's, historical accounts of the fall of Saigon and POW camps. (*Paradise Road*)
- » Class reading of play and *ETA* study guide
- » Analysis of You Tube clips [Scene 1](#), [Scene 3](#), [Scene 3 Bridie](#)
 1. What is the image about? Image description? (50 words)
 2. How has the image been constructed? Language feature analysis (200 words)
 3. What is the meaning or purpose of this image?

Analysis in Pairs

Distinctively visual texts assist us to imagine and understand people and their relationships, places and events that would otherwise be alien to us. They help us develop empathy and an understanding of the wider world beyond our everyday experiences.

1. In a group select two of the following themes
 - » Hardship and suffering in war
 - » Heroism/ Courage
 - » Destruction of Innocence/Dreams
 - » The fall of an empire
 - » Friendship
 - » Changing Relationships
 - » Destructive power of lies
 - » Lasting effects of war
2. Choose 3 scenes and discuss the images created in that scene that assist to develop the theme.
3. Identify 3-4 techniques which help construct this image in each scene.
4. In 50 words explain how these images contribute to your understanding of people, places and events?
5. Present your findings to the class as a single page summary.

1984



The Shoe-Horn Sonata

Related Texts:

» Opening of *1984* by George Orwell

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and **Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way.** On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. **He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls which were the uniform of the party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.**

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and the overfulfilment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live -- did live, from habit that became instinct -- in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized.

Winston kept his back turned to the telescreen. It was safer, though, as he well knew, even a back can be revealing. A kilometre away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape. This, he thought with a sort of vague distaste -- this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania. He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses? But it was no use, he could not remember: nothing remained of his childhood except a series of bright-lit tableaux occurring against no background and mostly unintelligible.

Things Visualised

- » Danger/ Impending threat-negative imagery & symbolism(*cold day*, clock strikes *thirteen*, *vile wind*)
- » Unpleasant place-vivid description (*gritty dust*, imagery *smelt of boiled cabbage and old rag mats*, *no colour in anything*)
- » Power- Capitalisation and repetition of BIG BROTHER IS WATCHING YOU
- » Absolute Control
- » Lack of Freedom
- » Suffering/Pain/Frailty-Winston

Other Texts

The Pearl by John Steinbeck (Chap. 1 & 3)

- » Prejudice-Racism, Class
- » Cruelty of human nature
- » Friendship/Community/Survival

Blue Velvet by David Lynch (Opening)

Opening Montage

- » Era 1950's
- » American Dream/ Suburbia
- » Hidden Truths/ Secrets
- » Appearance Vs Reality
- » Repressed desires/ Violence

The Island Armin Greder

- » Prejudice-Racism
- » Cruelty
- » Fear/Terror

Immigrants at Central Station by Peter Skrzynecki

- » Fear
- » Unity

