

## UNIT 6

# PICTURE THIS

### The BIG question

Why do visual texts have meaning?

#### Key learnings

- Representation reflects values and beliefs.
- Visual texts use a specific grammar to communicate.
- Both written and visual texts can draw on our knowledge and understanding of other texts to enrich their meaning.
- Visual images can enhance the meaning and power of communication of an imaginative text.

#### Knowledge, understanding and skills

Students will:

- define representation and examine how image interpretations change over time
- explore ideas expressed in images
- use images to create a story.



# Worth a thousand words ...

A



B



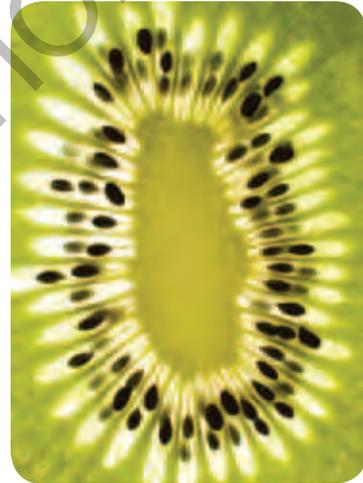
C



D

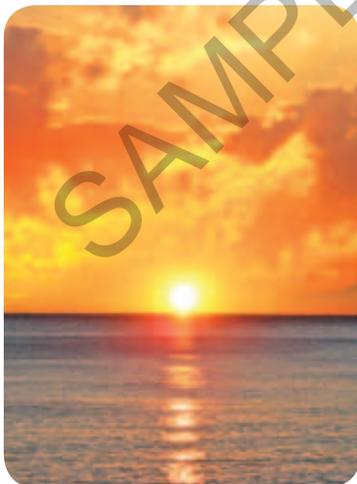


E



*A medley  
of images*

F



G



H



## What's in a picture?

Images were painted on cave walls back when ice locked Europe; great artists such as Rubens, da Vinci and Picasso have used images to speak across generations; and today advertisers use images to persuade us to buy. Images are a key element in how film and television communicate. Images have the power to communicate emotion and ideas almost instantaneously. Although it might seem to be just a 'simple picture', a carefully constructed image can suggest or represent something quite complex.

In today's digital world, there are many ways to construct images. Image creators can use CG (computer generated) imagery techniques to create special effects in art, video games, films and printed media. These technological developments have changed how readily we as viewers now accept an image as 'true' or 'real'.

### Tuning in

- 1 Think and describe:** Choose two images from the opposite page and brainstorm what each of the images means to you. How does it make you feel? What does it make you think about? What do you think it is trying to communicate?
- 2 Compare and analyse:** Now pair with a partner who has chosen the same image and compare your ideas. How similar or different are they? Why might this be?
- 3 Find out:** Do some research on the making of a recent film that has used CG imagery to create special effects, such as 3-D effects and motion capture technology with animation. Suggestions are:
  - *Lord of the Rings* trilogy
  - *Avatar*
  - *Hugo*
  - *The Adventures of Tintin*
  - *Toy Story* series.Report to the class on what you have found, and give your opinion on how the use of these effects has enhanced or interfered with the viewer's experience.
- 4 Think and respond:** Write two or three sentences responding to this statement: *Images are a more powerful way of communicating than just words.* Do you agree? Is it as simple as just preferring viewing to reading?
- 5 Discuss:** The statement 'The camera doesn't lie' is no longer true in the light of modern technology and its applications. How ethical is it to digitally alter an image of someone or something for a particular effect?

### LITERATURE link

#### Devices that create tone

In literature, tone refers to the general quality or character of something. With images, tone is a result of all the elements that go into reading and understanding images.

One key way that image-makers can introduce a comic tone into images is via context or **juxtaposition**. A search for funny images online will lead you to pictures such as Donald Duck lying dead in front of the iconic castle of Disneyland Paris, or a young woman skateboarding on Hoover Dam's immense

wall. Here the comic tone is achieved by using an existing image with an unusual context (skateboarding on a dam wall), or an unusual placement of two related objects (Donald Duck and Disneyland) in an unusual relationship or juxtaposition.

**Conduct an image search on the internet using the search term 'funny images' and choose two that demonstrate a comic tone, using context or juxtaposition.**

### eBook plus

#### eLesson:

**The English is ... team explores why visual texts have meaning.**

Searchlight ID: eles-1588

### NEED TO KNOW

**juxtaposition** putting two objects together to suggest a strong link or relationship between them or to emphasise a contrast

# 6.1 THE IDEA OF REPRESENTATION

## NEED TO KNOW

**representation** a constructed meaning or depiction of something real

**salient** standing out or easily seen

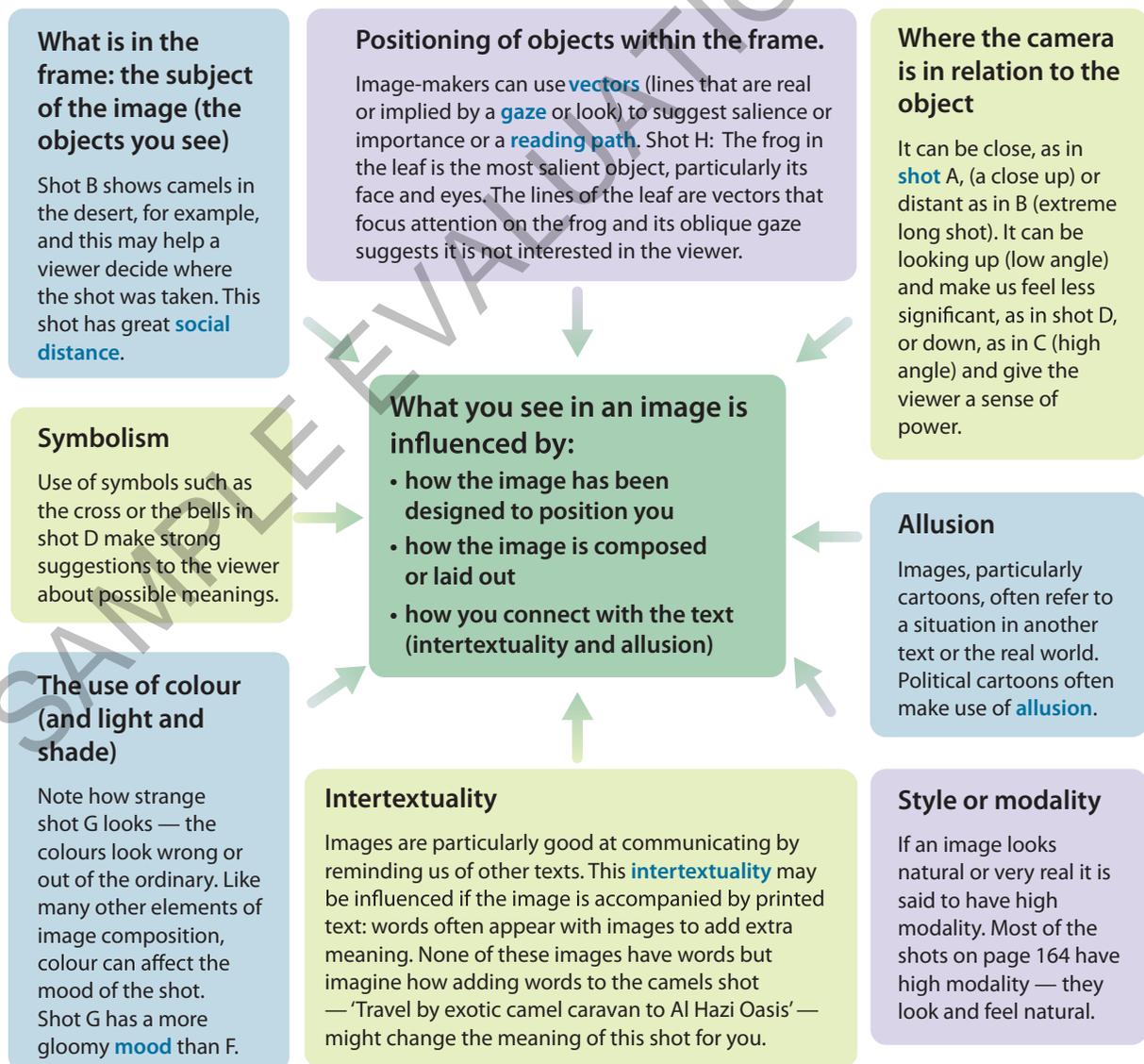
**visual grammar** the rules, elements or patterns of visual language that allow us to understand an image

## What does an image mean?

**Representation**, in terms of a visual image, simply means to depict or portray someone or something. The idea of representation, however, has a much deeper meaning than this. Representation also conveys messages or suggestions about values in our society. The image of the cross and bells on page 164, for example, has a different meaning for many in our society than for an indigenous person of the Amazon rainforest.

Images in fact have many layers of meaning. What an image means to someone viewing it or what is most **salient** to them depends not only on what the image-maker intended, but also on the viewer's experiences and background. Thus, one viewer may consider that the image on page 164 showing the camels in the desert symbolises adventure and exotic places because they once went to Morocco, although another may see the image as simply dull and not spend much time thinking about what it represents at all. A third viewer may want to go on such a trip, although a fourth may feel the image threatens them with the heat and flies of their remembered childhood in Alice Springs.

The diagram below explains some of the **visual grammar** of images, with reference to those shown on page 164.



## Activities ...

### UNDERSTANDING the images

#### Working through

- 1 Each of the images on page 164, A–H, uses at least one particular element of visual construction to help a reader interpret the shot in a particular way. With reference to the figure on page 166, complete the table below. One interpretation has been completed for you.

Shot	Technique	What the camera is doing	My interpretation?
A	Close-up	The camera is very close to the object in the frame.	
B	Extreme long shot	The camera is a long way from the subject of the photo.	
C	High angle	The camera is higher than the main subject of the shot.	
D	Use of symbols  Low angle	The shot shows very modern-looking religious symbols. Intertextuality — reminds us of other churches. The camera is lower than the main subject of the shot.	
E	Extreme close-up	Focusing unnaturally close on an object	
F	Extreme long shot	A shot used to emphasise the beauty of the sunset	
G	Colours have been altered and are unnatural.	As with shot F the camera represents a sunset.	
H	Positioning within the frame	A close-up that features vectors (lines of the leaf) and a frog's gaze	Frogs are cute but this frog is interested in something other than the viewer.

- 2 With any three of the images on page 164, identify:
- what objects you can see in the 'shot'. For example, shot B shows camels being ridden in the desert.
  - how you feel about what is portrayed in the shot (you can name an emotion or describe what is being communicated to you, the viewer). For example, *the camels in the desert shot makes me feel small and insignificant — the desert is very large and not very welcoming.*
  - what you think the photographer is trying to communicate and why. For example, you might argue that the shot showing camels in the desert is trying to communicate adventure: it might be used to advertise an exotic travel destination. The purpose in that case is to persuade us to go on a holiday.
  - where you imagine that you might see or find each shot. For example, *I'd imagine finding the desert camels shot as part of a travel article in a magazine, or on a website such as that of Lonely Planet.*

#### Going further

- 3 In terms of where you imagine you would see each shot — as indicated in your response to question 2(d) — explain why you consider this is where you could expect to find the image.

#### NEED TO KNOW

**social distance** image-makers try to establish a social distance between the subject of their image and the viewer; things can be close like a friend or distant and strange

**mood** the prevailing feeling or atmosphere a text creates

**vectors** lines that can be (a) suggested by things like someone pointing or (b) real lines created in the image (for example by a road). Vectors establish relationships within the picture. A gaze is a vector.

**gaze** (or look) image-makers often use a look, either between someone in an image and the viewer or between actors within the image, to suggest a meaning. For example, the frog on page 164 does not appear to be gazing at the viewer (or camera) but at something else. This implies disinterest of the frog in the viewer.

**reading path** vectors and other elements affect the order in which you read the salience of objects within a frame.

**intertextuality** the connections between one text and other texts

**shot** single-frame image

**allusion** texts may directly or indirectly refer to another text, often well known; they allude to this other text or some aspect of it in order to enrich their own meaning. Allusion is a key process of intertextuality.

## LITERATURE link

### Intertextuality and allusions

Many texts often use reference to other texts — a process known as *intertextuality* — to help its audience connect to its themes and stories. Such references can also be called allusions. Intertextuality relies on or alludes to other texts, usually very well-known ones, to help readers create a wider and deeper meaning for the text being read or viewed. The movie *Shrek*, for example, makes very deliberate use of intertextuality, often to send up how women are portrayed in fairytales. The film *Avatar* draws on elements of the films *Dances With Wolves*, *Star Wars* and *Pocahontas* to reinforce its themes.

**Name two other films or television shows where intertextuality is a feature.**

### NEED TO KNOW

**Cold War** a time after World War II, between about 1950 and 1990. Developed countries such as the United States feared that the Soviet Union (now Russia and other countries) was winning the development race. The Soviet Union featured a political and economic system labelled communism by the United States and other 'western' countries. Private enterprise or capitalist economies like the United States and Australia did not like communism and thought it was the enemy of private property, business and democracy.

## Do the meanings of images change over time?

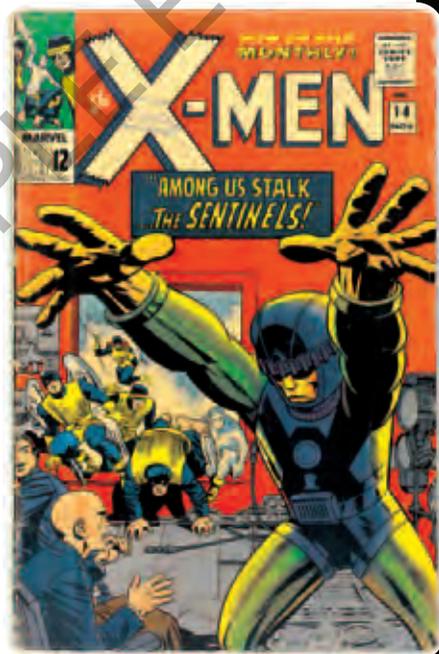
What pictures pop into your head when you think of a word like *fun*? What images are summoned when you hear or read the word *beautiful*, or *romantic*? What do you see when you picture *wild*? Two hundred years ago very different images would have been offered up to represent these words. Even 20 years ago the images meant to convey *fun* or *beautiful* or *wild* would probably have been quite different to those that film-makers, advertisers and artists use now.

## Cultural perspectives

What do you think of when you hear the word *alien*? Many people tend to think in terms of extra-terrestrial aliens, ones that come from other planets. But in fact aliens come in many forms and they don't need to be from a different planet. *Alien* simply means 'different' or 'foreign', and an alien is someone or something from somewhere else. The fictional X-men are aliens but they are from Earth: super beings with genetic mutations that first appeared in comics in the 1970s.

The way that images have presented the X-men has changed over time. These changes are not just superficial ones related to how the comics or character appearances are drawn, but also relate to cultural perspectives in the society of the time. The way that they are represented reflects the values of the time when they were created. Today's movie versions of the comics have created new representations.

Comics, as a genre, tend to feature battles between good and evil. If you examine comics over time, you will see that some of the names given to the evil characters change. For example, in the 1950s and 1960s — when the **Cold War** was at its height — evil characters often had Russian surnames or they were aliens from other planets. By the time the X-men arrived in comics, Cold War tensions had eased, and society was often beginning to challenge its own governments. By the 1970s, the picture of who was good and who was evil had perhaps become a little more complicated.



1970s X-Men comic



Promotional photograph from X-Men Origins: Wolverine

## Activities ...

### UNDERSTANDING and INTERPRETING images

#### Getting started

- 1 The 1970s cover of the X-men comic features the villain as the largest figure. The reading path of the villain's arms draws the viewer's attention to the X-men; it is a vector. What does the cover art suggest the X-men are going to do?
- 2 How would you describe the costumes of the X-men on this 1970s cover?

#### Working through

- 3 The image advertising *Wolverine* does not really focus on costume. What aspect of the character is being emphasised? Why?
- 4 The film versions of cartoon characters often allude to a comic-book version of the character, with very similar costuming and the same characteristics.
  - a Why would film-makers often allude to or make obvious reference to the comic-book version of a character?
  - b Why might they sometimes choose to create a very different version of the character from the way he or she is portrayed in comics?
- 5 How is the viewer **positioned** by a) the comic cover b) the film image?

### REFLECTING on images

#### Getting started

- 6 Identify the different roles that women are playing in the three images below.

#### Working through

- 7 Some of these portrayals of women can be labelled **stereotypes** — the woman as a housewife, for example. Do you think that women are still portrayed in stereotyped ways in modern advertising? Collect some examples from magazines or the internet to support your argument.
- 8 Order the images below from oldest to most recent. Explain your ranking.
- 9 Sum up, in one to three sentences, how the roles and image of women have changed over time — based on these images.

#### Going further

- 10 Predict how the roles of women may change in the future and how this would affect the way in which they are portrayed.

#### NEED TO KNOW

**positioning** influencing an audience to look at a text from a particular viewpoint

**stereotype** a fixed, oversimplified image or idea of an object or person

### Changing stereotypes

If you examine images from different periods of 'real people' you can see how they have changed over time. The images below represent different perspectives on female roles in society from different periods and places.





## LITERACY link

### Stereotypes in advertising and film

Stereotyping positions the audience through the use of simple, generic characteristics associated with a type. Teachers, librarians, bikies — most people have a stereotyped image in their minds of what these are. Such pictures or stereotypes are probably rarely, if ever, true of any individual.

Advertising often relies on stereotypes because stereotyping allows advertisers to very quickly identify and target a particular market — for example teens aged 3–17. An advertisement for new ‘super-cool sunglasses’

would probably feature the advertiser’s view of super-cool youth or feature a celebrity considered cool by the target audience.

Many films use stereotyped characterisation to quickly identify a whole group as good, or bad. The film *Independence Day*, for example, stereotypes both the aliens and the heroes who help save the Earth.

**Can you name two other films where stereotypes are used to position a reader?**

### NEED TO KNOW

**feminism** the principle that women deserve the same rights and opportunities as men

**matinee** films put on during the early afternoon in the 1930s through to about the early 1970s. Quite often adventure films would have been a matinee.

## Old-fashioned heroes

Heroes used to be male, particularly in the films that were made before **feminism** in the 1960s began to change the way that many people thought. Early films almost exclusively featured male heroes such as Errol Flynn in *The Adventures of Robin Hood* and *Captain Blood*.

The typical (or stereotypical) hero was brave, ruggedly good looking, honest and so on. Sometimes, heroes had a double life, just like Superman. Indiana Jones, the hero of four films, spin-off comics and a television series, is one such hero. He is a quiet and intellectual archaeology professor for some of the time and a rampaging, reckless, quick-thinking, wise-cracking, whip-wielding, life-on-the-edge hero at other times, when he is tracking down mysterious and remarkably valuable artefacts. Indiana Jones was in fact a deliberately old-fashioned creation of Steven Spielberg who wanted to remind viewers of the movie **matinee** heroes of his childhood. Spielberg used intertextuality — elements in a text meant to put us in mind of other texts — to remind his viewers of the older values and heroes of the pre-television era, such as depicted in films such as *The Bridge on the River Kwai*. The film still below shows typical heroes in action.

Rugged landscape shows the conditions the men must face.

Woman shown is almost incidental — an observer or helper rather than a major participant in the ‘adventure’ of war.

The men are obviously experiencing hardship and danger. Each one’s character will be tested to the limit, and they will be called upon to do heroic deeds such as transport injured comrades in inhospitable conditions.

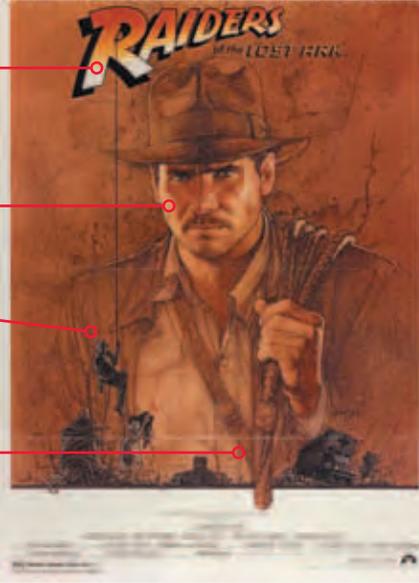
Although war was considered by some to be an adventure, the injured man here shows the awful reality.



Still image from *The Bridge on the River Kwai*

Facial expressions show drama of their situation.

Indiana Jones—the new hero  
from the creators of JAWS and STAR WARS.



Movie poster of *Raiders of the Lost Ark*

The film was made in 1981, but the typeface used for the poster title is 'retro', giving it a 1950s look. (The director was deliberately trying to make an old-fashioned adventure film similar to the movie serials he had seen as a child.)

The look on Indiana Jones's face conveys determination and courage — qualities of the typical hero.

Subtle elements superimposed on the main figure reinforce that this is an adventure film.

The main image looks creased and slightly dirty, suggesting an old document or map.

The hero's clothing is practical, low-key and well worn, making him look ready for anything. His hat could belong to an ordinary working man but the whip over his shoulder and the leather strap across his chest suggest he is something quite different.

## The female hero

The **feminist movement** and the demand that women be treated as men's equals saw a re-evaluation and re-depiction of the hero. This is reflected in adventure films like *Lara Croft: Tomb Raider* and — with the same female actor — in the recent thriller, *Salt* (interestingly, the part was originally written for a male and intended for Tom Cruise).

### NEED TO KNOW

**feminist movement** also called Women's Lib (liberation) or the women's movement and refers to a series of campaigns for women's rights regarding equality of pay and other issues, the most effective beginning in the 1960s



The stereotypical male hero of many adventure movies rescues women. His body language communicates power and control. In this scene Indiana Jones's clothing appears dirty, and he has not shaved for a few days.

The stereotypical female in many adventure movies is rescued by a man. Her body language communicates fear and dependence; her clothing and shoes reveal that she is ill prepared for this adventure and needs to be protected. This woman still manages to look clean and fresh, in contrast to her rescuer.

This post-feminism character has no time for fancy hairstyles. Her hair is pulled back from her face, apart from a few strands hanging sweatily over her forehead.

This woman appears strong, active, and involved in a dangerous situation of high drama. There is no man in this scene helping her.

Her clothing is dark and practical but close fitting. She wears boots with a lot of buckles, a backpack, a sturdy belt, a knife strapped to her thigh and a gun on one hip.

Our overall impression is that this woman is tough, capable and heroic but (regardless of her practical clothing) still extremely attractive.





## LANGUAGE link

### Sexist language

These days a hero can be male or female. But once upon a time, the word *hero* was specifically reserved for males. Females who were brave or resolute or saved entire villages from marauding desperadoes were called *heroines*.

Sexist language is so called because it is biased in favour of one gender (sex) or the other. Gender bias in language has been challenged in the last few decades because to use it implies inequality between men and women.

**Can you find any other words where male and female differences were once, or might still be, apparent?**

## Knowledge Quest 2

### Quest

Comparing and contrasting

## Activities ...

### UNDERSTANDING film images

#### Getting started

- 1 What similarities can you see in the style and look of Indiana Jones and the main character in the still from *The Bridge on the River Kwai*?
- 2 Identify any similarities between the female and male heroes on pages 170–1. Are there any obvious differences?

#### Working through

- 3 The Indiana Jones *Raiders of the Lost Ark* image is a poster, compared with the still from *The Bridge on the River Kwai*. What is the primary purpose of a film poster?
- 4 How does the placement of the characters in the still from *The Bridge on the River Kwai* emphasise the masculine hero?
- 5 Who would you identify as the target audience for *The Bridge on the River Kwai*? Is it a similar audience as the audience for *Raiders of the Lost Ark*?

### EVALUATING film images

#### Getting started

- 6 The 'retro' look of the *Raiders of the Lost Ark* poster is about connecting this film with old-fashioned adventure films of many years ago. Why might the producer or director want to give this effect?

#### Working through

- 7 The annotation on the image for *The Bridge on the River Kwai* states that the woman is just an observer or helper.
  - a Do you feel that this is a fair comment? Why or why not?
  - b Do you feel that gaze (see the figure on page 170) is important to defining the role of the woman versus the lead male in *The Bridge on the River Kwai*? Why?
  - c Do you think looking at one still image from a film gives enough information for you to judge the entire film? Explain your response.
- 8 Many critics complain that female heroes are just clones — or thoughtless copies — of stereotyped male heroes. Does the evidence contained in these images cause you to agree with them? Explain your answer.

#### Going further

- 9 Does the style and genre of the film (that is, adventure versus romance versus sci-fi versus realistic drama) influence how a female 'hero' is portrayed? Use real examples from other films to support your answer.
- 10 Debate whether films are too reliant on stereotyped images of males and females. Consider why films use stereotypes, whether such stereotypes really exist, and why films would use stereotypes. Support your arguments with examples from specific films you have viewed.

### RESPONDING to film images

#### Getting started

- 11 Make a list of the qualities you believe a hero should represent. Write a short scenario for a scene in a film in which your hero could display these qualities.

#### Working through

- 12 With parental and/or teacher permission, view one or both of the films *Raiders of the Lost Ark* and *Lara Croft: Tomb Raider*. Write two paragraphs comparing and contrasting the representation of the hero in these movies.

## Wordsmith ...

### STORYBOARDING

A storyboard is a useful tool for planning based on a script or a story outline. They are used most often by film-makers. Storyboards are essentially drawings of each shot that will appear on the screen, and give the entire creative team a blueprint from which to work.

To create a storyboard, follow these steps.

- Think about the *setting* of your action sequence, i.e. the museum display room in Scenario 1 below, and how you can show it in your storyboard. Are there any important objects or symbols needed to help establish the setting?
- Identify your *characters*. Who is the *protagonist* (main character and hero) and who is the *antagonist* (villain or character working against the protagonist)? What are their key identifying features? Think about the size, shape, colours and costume you might use to portray them.
- Work out and summarise the *plot* — the main events in the sequence of action. A flow chart might be one way to do this. This will help you decide on the number of frames you will need in your storyboard.
- Decide what each frame will show (using your flow chart as a guide) and what camera angle and shot size you will use to create the effect you want to convey. Remember how important this will be in communicating both character and the sequence of events.



### OVER TO YOU ...

#### Scenario 1

Sam Powers is an undercover police officer. Posing as a guide, he stakes out the museum where a valuable exhibit of ancient Egyptian gold jewellery is on display. Rumour has it that the notorious jewel thief known only as Leopard-woman (because of the leopard mask she wears) is planning to steal the display. She has boasted about her ability to do this in broad daylight and Sam has vowed to catch her in the act.

#### Scenario 2

Indiana Jones has a very competitive sister, Idaho Jones. She is determined to outdo her brother and be the first to reach the long-lost cave of Damocles to retrieve a priceless sword. Both brother and sister are trying separately to cross a piranha-infested river to reach the cave.

#### Scenario 3

The Joker, the villain from the Batman comic and films, has threatened to destroy Buckingham Palace unless he is given the Crown Jewels. Only Batman can stop him. They confront each other on the parapets of the Tower Bridge in a final battle of good and evil.

Use one of these scenarios to create a storyboard for a short scene in a film.



### My view ...

What is your opinion about the power of images as communicators? Are they more or less powerful than words, or do we benefit from having both modes?

## 6.2 IDEAS EXPRESSED IN IMAGES

### Are there universal truths?

The emotions attached to an image often also communicate and reflect a society's values. Even though societies are different around the world, it is probably true that almost all are interested in educating younger members of their society so that they know how to act properly within that society. Images are one mode used to teach and learn values and perspectives. All societies value a sense of what is right and what is wrong. Customs are different because different societies may have different ways of demonstrating right and wrong.

### Anime and good versus evil

Japanese *anime* is a form of cartoon but also features in animated film and television. The stories and plot lines in *anime* often consider the bigger questions in life, and are often based on local myths and legends. Consider the following transcript of the audio opening from episode one of *Avatar: The Last Airbender*.

The series is set in a world that appears Asian in culture and draws on the mythical idea that the elements of the natural world (Earth, Fire, Water and Air) can be harnessed or 'bent'. The protagonist, Aang, is an incarnation of the Avatar, a being capable of bending all four elements at once, using martial arts. The Fire Nation wants to dominate the other nations: the Earth Kingdom, the Water Tribe and the Air Nomads.



© 2012 Paramount Pictures and Viacom International Inc. All Rights Reserved. Nickelodeon, The Last Airbender and all related titles, logos and characters are trademarks of Viacom International Inc.

#### Episode 1A: *Avatar: The Last Airbender* audio opening

'Water, Fire, Earth, Air ...

My grandmother used to tell me stories about the old days, a time of peace, when the Avatar kept balance between the Water Tribe, Earth Kingdom, Fire Nation, and Air Nomads. But that all changed when the Fire Nation attacked. Only the Avatar mastered all four elements, only he could stop the ruthless firebenders ... But when the world needed him most, he vanished ...

... Some people believe that the Avatar was never reborn ... and that the cycle is broken. But I have not lost hope. I still believe that somehow the Avatar will return to save the world.'

These natural elements are often part of stories about battles between evil and good.

Orientation

Complication

Myths and legends often suggest the idea that things are hopeless — i.e. the challenge for people is very great and a great hero is required.

A quest is suggested.

## Activities ...

### UNDERSTANDING and INTERPRETING values in texts

#### Getting started

- 1 List the words in the extract that show us that the battle is about very basic forces or elements of nature.
- 2 Before the trouble began, what kind of times did the world experience? Use words from the extract.
- 3 Why is *balance* an important word to consider in terms of this story's version of the olden days when the world was at peace? (For help with this question, look at the Language link at right.)
- 4 What is the quality of fire that makes it a natural choice to be the 'elemental group' that attacks?
- 5 What does 'ruthless' mean? Is fire 'ruthless'? Why or why not?

#### Working through

- 6 Would the story work as effectively if it had been the water tribes who had attacked? Explain.
- 7 Why is the Avatar needed?
- 8 What quest is suggested for the heroes of *Avatar: The Last Airbender*?

#### Going further

- 9 Conduct an internet search and view the opening episode, episode 1A, of *Avatar: The Last Airbender*. Look at how the Fire Nation is represented and complete the table below:

How images communicate	Your response
What <i>objects</i> feature in the scenes depicting the Fire Nation?	
Are any of the objects <i>symbolically</i> significant? If so, what and how?	
Is <i>colour</i> or <i>light</i> and <i>dark</i> used in any special way to highlight the threat of the Fire Nation? If so, how?	
How are <i>camera angles</i> used to help impress us that the Fire Nation is 'ruthless'?	

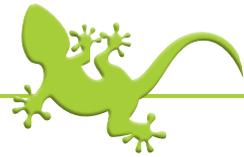
### CREATING texts based on values

#### Working through

- 10 Does your family or ethnic group have stories about a 'paradise' or 'golden age' that we have since lost? It might, for your parents or grandparents, simply be a golden age when you were able to walk the streets or the park or the bush without fear and when no-one could track you down with one mobile phone call ... If so, imagine that a television series is to be made of this important story of good and evil, and create a written or an audio story opening like the extract for *Avatar: The Last Airbender*.

#### Going further

- 11 Create a **storyboard** for this opening as well. What images will you use?



### LANGUAGE link

#### The concept of balance

The word *balance*, as used in *Avatar: The Last Airbender*, relates to an important eastern or Chinese belief in the concepts of Yin and Yang. This 'balance' implies that nothing is purely good or evil but in fact the world can be a harmonious blend of both.

Modern western scientists now have a very rational concept that thinks in a very similar way, arguing that all things are composed both of matter and antimatter.

**Research and draw the symbol used for Yin and Yang.**

#### NEED TO KNOW

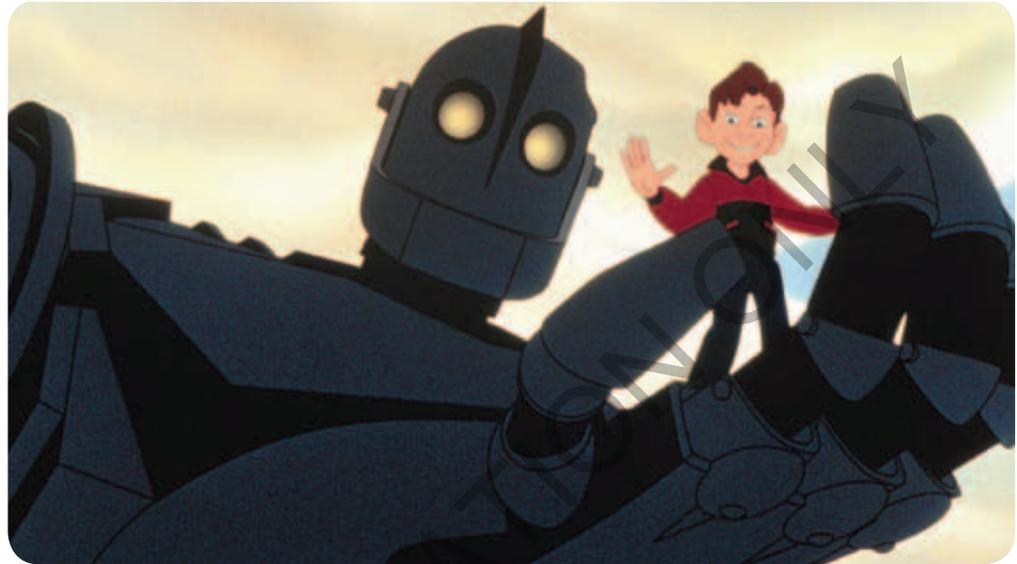
**storyboard** drawing of each shot that will appear on a screen

## NEED TO KNOW

**theme** the idea or point of view about an important issue or moral dilemma that a writer (or film-maker or painter or sculptor or musician) wants the audience to think about

## Fear of the unfamiliar

Writers and film-makers often explore the idea or **theme** of how people relate to others who are different from them. This idea is often the basis for many science-fiction stories. The film *The Iron Giant*, based on the book *The Iron Man* by Ted Hughes, deals with the dramatic events of the appearance of an alien and gigantic robot in a US town in 1957. The film is set during a time when the world is troubled by the Cold War (see the Need to know on page 168). The still image below is from the film.



## Activities ...

### UNDERSTANDING film images

#### Getting started

- 1 How is the large size of the Iron Giant represented in the image above?
- 2 What mood is established in this shot? How is this done?
- 3 Does the Iron Giant appear to be smiling? Why would he be portrayed this way?

#### Working through

- 4 Which of the two, the boy or the giant, has most salience for you? (See the definition of *salient* in the Need to know on page 166.) Why?
- 5 How does this image use vectors or lines to draw your attention to the boy?

#### Going further

- 6 In *The Iron Giant*, the giant is seen as dangerous and threatening to people, not just because he is gigantic, but because he is very foreign, an alien from another world. A character in the film suggests that the Russians made him and so the Iron Giant is dangerous and must be destroyed.
  - a What groups or 'foreign enemies' are often considered to be the enemies of our times?
  - b Are these enemies stereotyped in the media? How?
  - c *Avatar* is a modern film that portrays conflict between aliens and humans. Who are the 'bad guys' in this film?
  - d Does a film such as the modern *Avatar* suggest that our culture has changed from the society the audience experiences in a film such as *The Iron Giant*? Explain with reference to both films.

### eBook plus

Use the **Rotten Tomatoes** weblink in your eBookPLUS to view the trailer for the film *The Iron Giant*.

## Heroes and villains

Most narratives or stories contain conflict. The tension between different viewpoints represented by characters often drives the narrative as one viewpoint tries to win out over another. Creating a hero and a villain (or *protagonist* and *antagonist*) who are at odds with each other is a sure-fire way a story-maker can create interest and drama. These **archetypal** characters represent opposing forces, generally of good and evil.

Images often reflect people's ideas of good and bad, and good and bad are often portrayed in particular ways in many film genres. Adventure is a genre where this is particularly true and where good and bad are often stereotyped. Heroes tend to be shown in a particular way and often share characteristics such as being rendered with light clothing or depicted in light surroundings. Villains are likewise stereotyped — they are the dark counterbalance to heroes.

In the film *Who Framed Roger Rabbit*, one of the very first films to interplay real people and scenes with animated characters, Jessica Rabbit says, 'I'm not bad; I was just drawn that way'. The character is **ironically** commenting on the way the artist has rendered her.



## Activities ...

### RESPONDING to film images

#### Getting started

- 1 Draw two sketches: one of your favourite film hero and one of your favourite film villain. Label the sketch with the features that would identify them as either the hero or villain

#### Working through

- 2 Think of a film you have seen that involved a conflict between good and evil. In a short paragraph, describe who the hero and villain were and how they were represented by the film-maker. How did you know who was the hero and who was the villain?

#### Going further

- 3 Discuss in a small group why we need to have both heroes and villains in so many of our stories. What do such opposing ideas say about human nature?

## NEED TO KNOW

**archetype** a typical example  
**ironically** using words to humorously suggest the opposite of their literal meaning. It is ironic, for example, that many Australian souvenirs, sold to represent Australian culture, are actually made overseas.

## LITERATURE link

### Cultural context

Many people in different cultures share the belief that you can read much about a person's character or essential nature in their eyes. The expression 'The eyes are the window to the soul' is a traditional English proverb. In Japanese *anime*, the unnaturally large eyes of the characters reflect a similar Japanese belief that eyes are multifaceted windows to the soul.

**Make a collage of two to three images that make use of eyes, such as advertisements. For each, identify why the eyes are important.**

## Wordsmith ...

### CONNOTATIVE LANGUAGE

Words and images don't just have a literal or surface meaning. They have connotations or meanings beyond or below their surface. They evoke vivid thoughts because they are associated with feelings, either positive or negative. In fact, some words and images are like icebergs, with at least 80 per cent of their meaning below the surface. Think of the word *home*, for example, and how much friendlier and warmer it sounds than *house*. What image does the word *home* evoke? What about the word *mansion*, with its associations of wealth and privilege? Similarly, many words have negative connotations such as *cheap*, which implies poor quality. Shops prefer to say their products are *inexpensive*.

Complete a chart of relatively common words by adding synonyms that have either positive or negative connotations. A thesaurus is an excellent tool for this task — and if you are working in Microsoft Word, you can just right click in a word and ask for synonyms. Some of the gaps have been completed for you. When you have completed the chart, check your entries against those of other members of the class.

eBook *plus*

Interactivity:

You be the writer:

Connotative language

Searchlight ID: int-3047

### A connotative words chart

Very positive	Positive	Neutral	Negative	Very negative
jolly	plump	overweight	fat	flabby
		unusual	weird	
		car		wreck
remove	reduce	house		slaughter
		like		dump
	fun			



### OVER TO YOU ...

Choose any two rows from the chart and use three of your connotative words in sentences. The sentences should suggest the connotative effect of the word. Use the following example sentences as a guide.

(i) *The government has announced a decision to **cull** excess Grey kangaroos from the Mallee Country.*

(ii) *The government has decided to **remove** excess numbers of Grey kangaroos ...*

Both of these have positive or at least neutral connotations, whereas the following sentence obviously has negative connotations:

*Despite the fact that kangaroo numbers are falling, illegal pet food hunters still insist on **slaughtering** them.*



### My view ...

Have you revised your opinion about the power of images as communicators? Are images more dangerous than words because they can so quickly communicate a stereotype and because they can be very powerful propaganda tools?

## 6.3 MAKING MEANING

### How do images and words convey meaning?

Images such as maps, photographs and paintings can strongly convey a sense of place. But images can also suggest a sense of character and story, particularly when they are used together with words. Picture books, graphic novels and short stories use images and text to complement each other's strengths as communication tools to create a special reading/viewing experience.

### Graphic novels and short stories

The first books we meet as young children are picture books with no or few words. As we move through primary school, we progress to 'chapter' books and eventually to full-length novels. Along the way, we are likely to encounter comic books and other graphically presented stories. Many people continue to enjoy these throughout their adult life. Graphic short stories and novels have become increasingly popular and well-accepted in recent times, as reading 'experts' give them a tick of approval, especially for the way they can encourage reluctant readers. They represent a different reading experience because of the way the pictures and the text work together to tell the story. There are a number of conventions that are common to graphic texts and a number of terms that can be used to talk about them.

The glossary in the Ready to Read below lists some of these conventions. See how many you can identify in the extracts that follow from the opening pages of David Maher's graphic short story *The Terror from Another World*.

### LITERATURE link

#### Graphic novels

Graphic novels are novels told in a comic-book format. They have strong visual appeal and follow the same narrative conventions: an *orientation*, one or more *complications*, a *sequence of events*, a *climax* or *resolution* and sometimes a *moral*. They have characters, settings and themes. Many classic and popular novels have been transformed into graphic novels.

**Find and read a copy of John Marsden's *The Rabbits*, illustrated by Shaun Tan. Discuss its messages with a friend.**



### READY TO READ ...

#### Terms and conventions in graphic story texts

- **bubbles:** the small circles that connect a thought balloon to the character's head
- **captions:** the text that addresses the reader directly, often explaining background; not contained in balloons
- **flashback:** a scene in which a character remembers an earlier incident
- **gutters:** the spaces between the scene panels
- **panel:** a boxed area containing a scene
- **sound effects:** word sounds such as ZZZT and KAPOW that appear in special lettering and not inside balloons
- **splash balloon:** a word balloon with a jagged edge, used to emphasise drama, surprise or volume in what is being said
- **thought balloon:** balloon that contains a character's thoughts
- **word balloon:** balloon that contains dialogue
- **feature panel:** a large panel, sometimes a whole page, to show detail and a significant part of the story



Orientation and setting in introductory caption

IT WAS LATE AT NIGHT AND I WAS DRIVING HOME MY BEST GIRL, BETTY, FROM THE SCIENCE EXPO.

I NEVER KNEW SCIENCE COULD BE SO EXCITING. RODNEY ALL THOSE DINOSAUR BONES, TEST TUBES AND MODEL ROCKETS.

WELL, BETTY IT'S NOT AS EXCITING AS WATCHING YOU CHEER-LEADING WHEN I'M THE STAR PLAYER ON THE FOOTBALL FIELD.

STRANGE LIGHTS IN THE SKY HAVE ... CRACKLE ... BEEN REPORTED. POLICE ARE STILL INVESTIGATING ... BZZZ ... THE DISAPPEARANCES OF ... BZZZ ... CRACKLE ...

RODNEY LOOK!

LIL ROCKET

HMMM! THE ENGINE JUST STOPPED. AND THAT'S PRETTY STRANGE STATIC COMING OVER THE RADIO.

A WEIRD GLOW WAS COMING FROM INSIDE THE CEMETERY. WITH ALL THE ODD THINGS HAPPENING LATELY I THOUGHT I'D BETTER INVESTIGATE. WELL, SOMEBODY HAD TO DO IT AND IT MIGHT AS WELL BE ME!

STAY IN THE CAR, BETTY.

BE CAREFUL, RODNEY. REMEMBER THAT TIME THE EVIL DOCTOR ZOMBA REANIMATED THOSE CORPSES?

DON'T WORRY, BETTY. I'LL PROTECT YOU.

RODNEY!!

Complication occurs early in the story.



SUDDENLY A BEAM OF LIGHT FLASHED OUT OF NOWHERE FROM ABOVE, ENGULFING BETTY. THEN I SAW IT! FRAMED AGAINST THE FULL MOON, THE CREATURE TOWERED ABOVE ME. A SINGLE EYE GLARED AT ME FROM A HEAD THAT LOOKED AS THOUGH IT HAD COME FROM A VEGETABLE PATCH. I THOUGHT I WAS LOOKING AT THE BIGGEST, UGLIEST BRUSSELS SPROUT I'D EVER HAD THE MISFORTUNE TO SET EYES ON. THEN I REALISED THAT I WAS STARING AT

Title

# THE TERROR FROM ANOTHER WORLD



RODNEY! HELP!!

THE EARTH GIRL WILL MAKE A FINE SPECIMEN FOR OUR MASTER'S EXPERIMENTS. BUT ELIMINATE THE EARTH-MAN!

JUMPING JUPITER!

IF THERE'S ONE THING I HATE MORE THAN PEAS, IT'S BRUSSELS SPROUTS. TAKE THAT YOU GIANT REJECT FROM A CABBAGE PATCH!

THEN ANOTHER FLASH OF LIGHT ...

AAW!

... AND THEY WERE GONE.

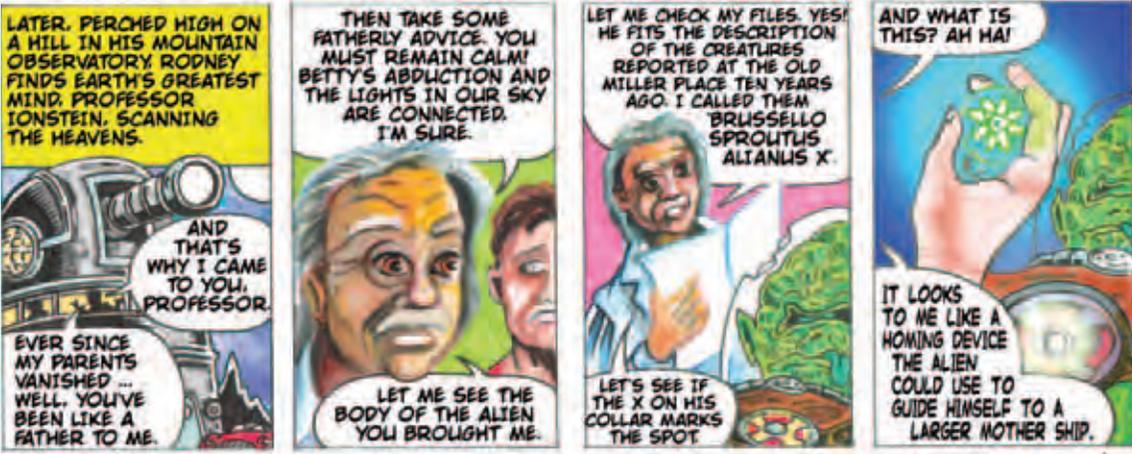
BETTY! AHHHH!

HEY I THINK I JUST BURST YOUR BUBBLE, BALLOON HEAD!

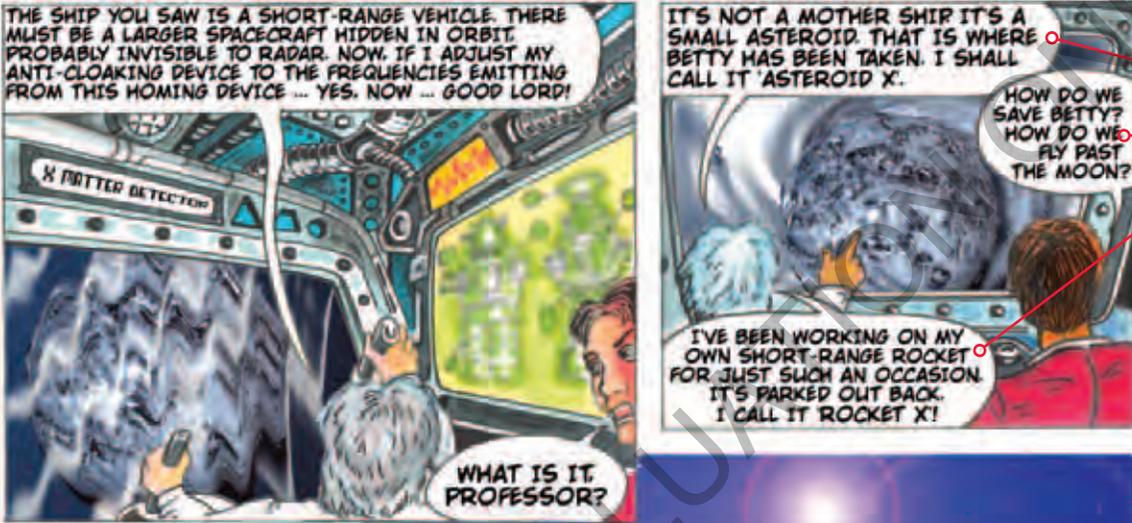
ART AND STORY BY DAVID MAHER

Artist and author

Sound effects



Panels

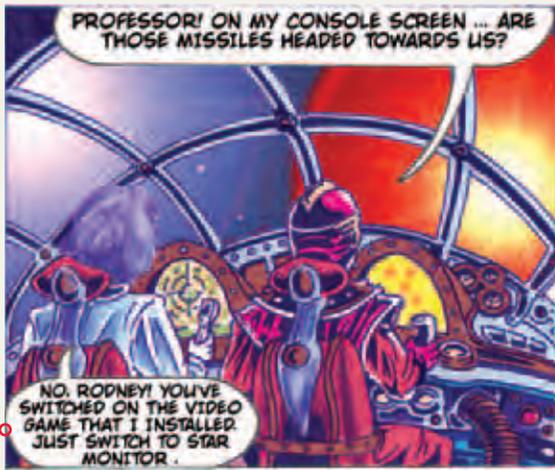


Word balloons — text is linked with pictures to develop plot.



Sound effects

Caption to advance the plot



Panels



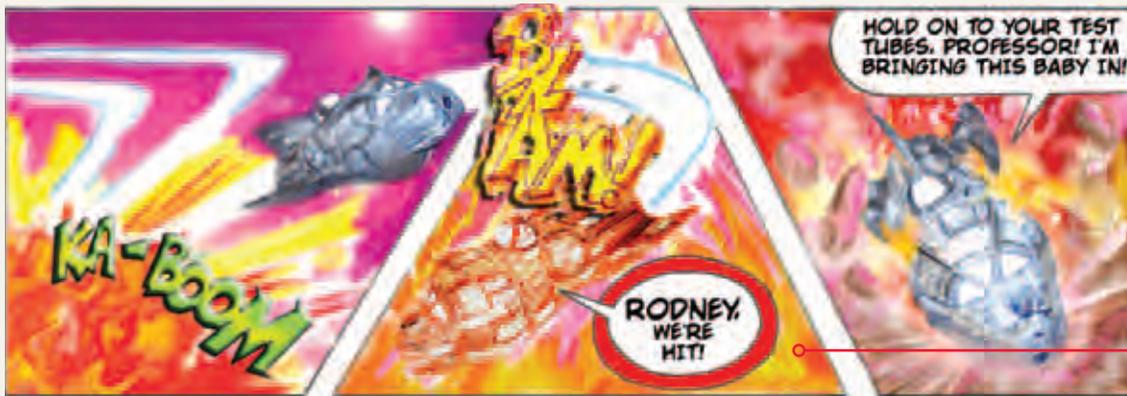
Another complication



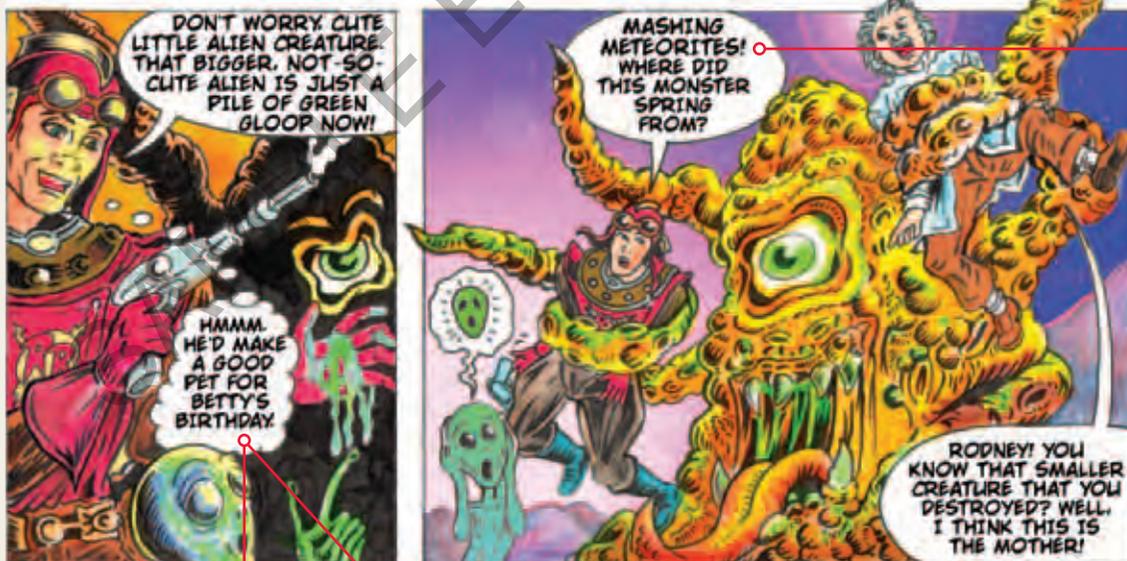
Gutter



Splash balloon



A triangular panel adds interest.



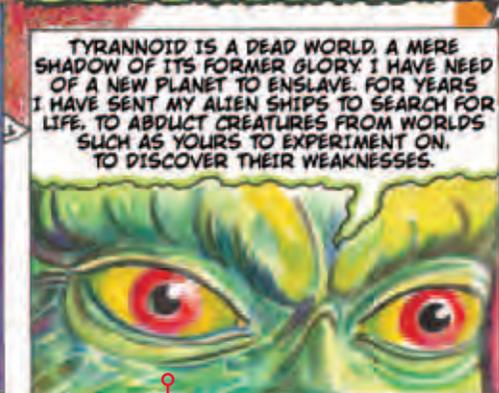
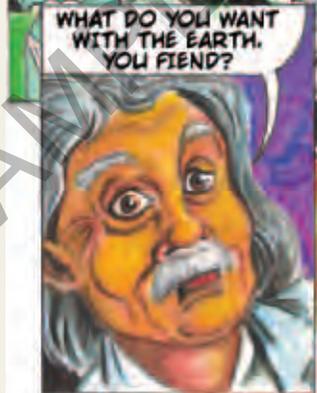
Alliterative expressions and exclamations are a feature of dialogue.

Bubbles

Thought balloon



BOW DOWN BEFORE YOUR MASTER!  
I AM LORD TYRANNO, EMPEROR  
OF THE PLANET TYRANNOID.



Feature panel shows a high point in the action.

Extreme close-up adds interest.

## Activities ...

### UNDERSTANDING a graphic text

#### Getting started

- 1 Images communicate almost immediately. Draw a similar table to the one below, either by hand using a ruler, or using the 'Insert table' function of Microsoft Word. Fill in the blank sections to identify what some of the images communicate to you. Some of them have been completed to illustrate the kind of response you can make; however, you are invited to expand the list of images or to change any of the examples provided.

Images	Communicates to me?
Rodney in the opening panel (first page)	The narrator — and maybe the main character
Alien creature in the main opening panel (first page)	Is this a science-fiction/horror story? Spacecraft, aliens and futuristic-looking weapons suggest so.
The rocket ship blasting off (second page)	
Rodney appearing in a spacesuit in a spacecraft (third page)	
The expression on the professor's face (third page)	

#### Working through

- 2 Other than a literal meaning, images can also communicate through their size relative to those around them and through colour.
  - a What can you tell from the panels and images that are larger or smaller in the pages from the graphic short story?
  - b What can you tell about the colours that have been used, especially the green and purple shades?
- 3 How is humour created through the words and the images in the panel on the top left of the third page? Find another example of humour created in this way.

#### Going further

- 4 To what extent does David Maher use stereotyping in his representation of the characters and the setting in the words and images in the extracts? How easy was it for you to predict what happens?

### RESPONDING to a graphic text

#### Getting started

- 5 Did you enjoy this graphic text? What were the things you liked about it? What did you find difficult to interpret? Write a paragraph that begins: 'Graphic texts appeal to me as a reader ...' or 'Graphic texts do not appeal to me as a reader ...'. Then support your viewpoint with at least two reasons, giving examples from the pages presented in this section.

#### Working through

- 6 Choose a sequence of three or four panels and write an explanation of how the images and words work together to communicate a meaningful part of a narrative. Consider plot, character, setting and theme in your explanation. Use the annotations on the pages to help you.

## Words or images?

We are all familiar with the saying, 'A picture is worth a thousand words' but how many of us could rely only on an image to obtain information or extract meaning? Most of us find that words are useful as well. Even in graphic short stories such as the extract on pages 180–184, the words add another layer of meaning to that which would be conveyed by the pictures alone. Certainly when we use words to convey meaning, we may need many, but when we rely only on an image, we must interrogate it closely to draw out the information that it represents.

The text below is from an Australian classic story by Steele Rudd, first published in 1899. Since then it has been transformed into a radio play and a number of film versions. It describes the life of hardship faced by early Australian settlers when they took up a 'selection' or parcel of land in the Australian bush. Before you read the extract, your teacher may ask you to complete the following Ready to Read activities.



### READY TO READ ...

- This story was written over 100 years ago. Do you expect the language and vocabulary used will be very different to a story written today?
- After you read the extract, consider whether your expectations were correct.

### from *On Our Selection*

by Steele Rudd

1 It's twenty years ago now since we settled on the Creek. Twenty years! I  
— remember well the day we came from Stanthorpe, on Jerome's dray —  
— eight of us, and all the things — beds, tubs, a bucket, the two cedar chairs  
— with the pine bottoms and backs that Dad put in them, some pint-pots  
5 and old Crib. It was a scorching hot day, too — talk about thirst! At  
— every creek we came to we drank till it stopped running.

— Dad didn't travel up with us: he had gone some months before, to  
— put up the house and dig the waterhole. It was a slabbed house, with  
— shingled roof, and space enough for two rooms; but the partition wasn't  
10 up. The floor was earth; but Dad had a mixture of sand and fresh cow-  
— dung with which he used to keep it level. About once every month he  
— would put it on; and everyone had to keep outside that day till it was dry.  
— There were no locks on the doors: pegs were put in to keep them fast at  
15 through them anybody coming on horseback. Joe and I used to play at  
— counting the stars through the cracks in the roof . . .

— No mistake, it was a real wilderness — nothing but trees, goannas,  
— dead timber, and bears; and the nearest house — Dwyer's — was three  
— miles away. I often wonder how the women stood it the first few years;  
20 and I can remember how Mother, when she was alone, used to sit on  
— a log, where the lane is now, and cry for hours. Lonely! It WAS lonely.

dray: a low, strong cart for carrying heavy loads (2)

Crib: the name of the dog (5)

slabbed: rough timber sections made from a log (8)

shingled: made from thin pieces of overlapping wood (9)

bears: koalas (18)

three miles: about five kilometres (18–19)

Now look at the early photograph on the next page of a selector's hut from around the time Steele Rudd wrote his fictional description above and use both the extract and the photograph to answer the activities on the next page.



## Activities ...

### UNDERSTANDING and INTERPRETING meaning in written and visual texts

#### Getting started

- 1 What is the subject matter of the story extract and the photograph? Explain in a sentence that begins: *Both the text extract and the photograph depict ...*
- 2 List two pieces of information that you can gain from a) the text extract and b) the photograph. In which text is the information easier to find? Explain.

#### Working through

- 3 Which text — the extract or the photograph — best conveys the isolation and hardship of life on a selection? Support your opinion with evidence from both.
- 4 In what ways do the text extract and photograph support each other in terms of representing life for early Australian white settlers? Do they contradict each other in any way? Give details.
- 5 Which text — the extract or the photograph — provides you with more information, assuming you were researching for an assignment on early Australian settlement? Explain your choice.

### RESPONDING to words and pictures

#### Getting started

- 6 Describe in words what you would choose to show in an illustration for the text extract. Alternatively, draw a labelled sketch. What elements in the text would you focus on?

#### Working through

- 7 The text extract makes reference to how hard life on a selection was for women. How would you depict or represent this in an illustration? How would you change your illustration to represent a focus on what life was like for children?
- 8 Conduct an online search to find a photograph that shows a contemporary Australian family who live on a cattle or sheep station, and compare and contrast the two representations: the historical and the contemporary.

#### Going further

- 9 Read the short story *The Drover's Wife* by Henry Lawson and compare and contrast his representation of life for early settlers with the representations on pages 186–7. What generalisations about this subject could you make using the three texts?

#### eBook plus

View the **On Our Selection** weblink in your eBookPLUS to read more of *On Our Selection* online.

## Wordsmith ...

### COMPARING AND CONTRASTING

Often in English, as in other subjects, we are asked to compare and contrast. Questions like *Compare and contrast the protagonists in Tom Sawyer and Huckleberry Finn* or *Compare and contrast the way the author treats her female characters and her male characters in the novel The Hunger Games* require you to show what is similar (compare) and what is different (contrast).

To make sure you do this, there are certain signal words for comparison and contrast that will keep you on track in your response to such questions.

- Signal words and phrases for comparison include: *like, likewise, similar* or *similarly, just as* and *in the same way*.

*Children are **similar** to plants in that they both need nurturing to thrive. Or Children are **like** plants in that they both need nurturing to thrive.*

***In the same way** that athletes undertake constant training, so do ballerinas practise rigorously.*

- Signal words and phrases for contrast include: *unlike, conversely, although, yet, but, and whereas*.

*Jack always puts his family first; **conversely**, his brother was selfish and self-centred.*

*Rainforests are teeming with wildlife, **but** very few things live in the desert.*

*Tigers have striped fur, **whereas** lions have fur that is an overall sandy colour.*

***Although** Tiarna is good at netball, she is too short to do well at basketball.*

*Katniss possesses physical skills such as her prowess with a bow and arrow. **Yet** Peeta relies more on emotional intelligence.*

In a paragraph that only compares or only contrasts, all the sentences should consistently either compare or contrast. The first text about extreme sport consistently makes comparisons. The signal words for comparisons are in bold.

*Extreme sports such as base jumping, hang gliding, mountain biking and rock climbing are about taking potentially life-threatening risks and about beating wildly impossible odds. **In the same way** that these sports are about individual achievement, so too are they about pushing the boundaries of fear. In facing down fear, participants have to pit their highly specialised skills against other contestants, **just as** they have to triumph over environmental hazards associated with the weather, such as wind, water and ice.*

***Likewise**, participants usually have to overcome extreme height or speed.*

The second text, about cycling and mountain climbing, focuses on contrasting ideas. The signal words for contrast are in bold.

*High-altitude climbing can be life-threatening, **but** according to statistics there is a much greater risk of injury or death from cycling. Even taking into account the greater percentage of the population who cycle, there are many more people killed while cycling than those who die on mountainsides. **Yet** mountain climbing is considered to be a more dangerous activity than cycling. However, mountain climbers can choose the degree of risk that they are willing to face; only a small percentage of them attempt to conquer the world's loftiest peaks. **Conversely**, cyclists don't get to choose the hazards they face; they have no control over their environment. **Whereas** mountain climbers undertake rigorous training before embarking on a challenging climb, there's nothing to prevent anyone from buying a bike, learning to ride and joining the traffic without any formal training or preparation.*

#### Knowledge Quest 2

**Quest**  
Comparing and contrasting

The following text on teenage lifestyle uses both comparing and contrasting signal words in the same paragraph. Highlight the signal words that compare and then the signal words that contrast.

*Many of today's electronically-obsessed teenagers spend their days in front of a computer or television screen. Because most of their social interaction is done online, they experience life at second-hand. Whereas their more active peers play with a ball or racquet, the games these computer-addicted teens play are with a mouse or keyboard. However, loneliness and isolation are not the only potential problems they face; similarly, they are at risk of obesity as a result of their sedentary lifestyle. The lure of being online is hard to resist, yet if teens want to avoid future bad health, maintaining an active lifestyle is imperative. They will look good; likewise, they'll feel better and live longer.*



### OVER TO YOU ...

Use the following topic to write a short paragraph that both compares and contrasts.

- a** The benefits of team sports as compared/contrasted with individual sports
- b** The merits of reading a book before seeing the movie version compared/contrasted with reading the book after seeing the movie



### My view ...

Why do you think text-based novels are still more popular than graphic novels? Do you prefer to learn from pictorial sources or text sources? Does it depend on what your reading purpose is?

# COMPOSE AND CREATE

## Productive focus: writing and creating

1

### Image portfolio

Find at least five images, through research, that feature stereotyped characterisation. *Hint:* think of the stereotype first — for example, juvenile delinquents, villains, heroes or 'good girls vs. bad girls', mothers, fathers ... There are lots of possibilities. Identify how each stereotyped image positions you. Think about the use of colour and objects seen in the frame. Is camera angle important? Is there any intertextuality or allusions to other texts? Are there any other aspects of visual language that you think are relevant?

Write a short text of 100–150 words explaining how you think the stereotype or 'image' has changed over time.

### Some key points to remember

Use the instructions below to help you structure your short text (one paragraph).

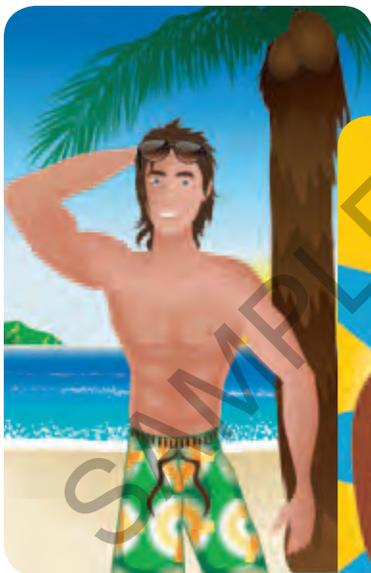
- Identify the stereotyped image in the topic sentence (usually the first sentence).
- Use the words *positions* and *changed over time* in the next sentence and explain which of two key categories (from colour, objects, camera angle, intertextuality/allusions, other aspects of visual language) you are going to focus on when explaining how the stereotype has changed over time.

*Hint:* don't focus on more than two key aspects; otherwise you will be too superficial or go over the word limit.

- Before you write your paragraph review, see the graphic organiser on 'What you see in an image is influenced by' on page 166 of this unit.

#### eBook plus

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



## 2

### Considering a film's themes

After consulting with your teacher, choose a film you like and write an explanation of your film's theme(s), based on your understanding of the film's structure.

Locate at least two key stills from the film that tie in with the theme(s) and explain how these particular images relate to the theme. If stills are unavailable, write a description of what the audience sees in those key shots, or create an art brief for each.

#### Some key points to remember

- Identify key metalanguage that you should use in your written explanation. For example *theme, image, relates (relationship), structure, orientation, climax, resolution, complications* are the types of metalanguage that would be appropriate in this written explanation.
- Two images suggest that you write at least two paragraphs i.e. one of each image.
- Structure each paragraph similarly; for example, begin with a topic sentence identifying the scene in the film in which this still occurs. The next sentence may identify the theme(s) of the film and then suggest how — in general terms — this still relates. Then elaborate with more specific analysis of how the still ties to the theme. *Hint:* look at the image of the Iron Giant and the boy on page 176; this would be an image that one could relate to the film's themes of tolerance and resistance to xenophobia (fear of foreigners or strangers).
- Before you write your paragraphs, review the graphic organiser on 'What you see in an image is influenced by' on page 166.

#### eBook plus

Use the **Character profile** weblink in your eBookPLUS to explore other potential character profiles.

#### eBook plus

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



### 3

## A 'place' of your own

eBookplus

Explore the **My Place** weblink in your eBookPLUS and use this idea as inspiration for your own 'My Place' historical exhibit for your local community history museum. Create two double-page spreads entitled 'This is My Place'. The first will be one for you in the current year (autobiographical), the second will represent an earlier time. This second spread is imaginative and 'speaks' for a person of a different culture living in Australia in your home. Your two spreads don't need to have 20-year intervals — the time frame could be longer, or shorter. As an imaginary character, you could choose a well-known Australian or perhaps use a favourite character from a novel or story and imagine her or him in your house. Make the imaginary character about your age. You should research how people of different cultures have experienced a move to Australia and the popular cultures at the time of your first 'This is My Place' spread. The double-page spreads can feature art work or photographs describing what the images would show. How you use images to communicate will be an important component of the assessment.

### Some key points to remember

- When you are researching, think about the time period in which you want to locate your other character. Use the time period in search strings to help locate background context. For example, imagine that your home was built in 1897 and you want to locate your character in the home in 1901. 'Australia at Federation or 1901' is a search string.



eBookplus

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



### Self-evaluation ...

- 1 What were your favourite parts of this unit? What were your least favourite?
- 2 What new vocabulary did you learn during this unit?
- 3 What viewing and reading strategies did you learn in this unit?

### INDIVIDUAL PATHWAYS

eBookplus

Worksheet 6.1  
doc-10118

Worksheet 6.2  
doc-10119

Worksheet 6.3  
doc-10120