



Presenting: Static Images

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Brave Max

THE LEARNING CONTEXT

The teacher had previously used *The Rainbow Fish* by Marcus Pfister and *The Hungry Caterpillar* by Eric Carle as motivation for a static image based on a response to literature.

This particular exemplar was in response to a story the students were already familiar with, *Where the Wild Things Are* by Maurice Sendak. The teacher reread them the story and they looked at various devices used by the author/illustrator, for instance:

- the progression in the size of the pictures
- presence/absence of text
- illustrations depicting feelings.

They then discussed the sequence of events and brainstormed words they felt could be used to describe Max, his actions, and feelings during the story, for example, naughty, strong, brave, lonely, lucky, sad. The teacher recorded these adjectives. She modelled selecting one of the adjectives and drew Max with a face that reflected that characteristic, for example, a lonely looking expression.

She modelled the following visual features:

- She drew Max large, as the dominant image, because he was the focus of their response.
- She discussed with the students how the body might be drawn to convey the feelings of a character.
- She spoke about the ways objects and a setting may be drawn with the character, to give extra information about that character.
- The selection criteria for colours were discussed. They discussed the idea that colour may have associated meaning.

Students then chose an adjective to describe Max in their response and stated reasons. The picture they drew needed to relate to the adjective. She reminded them to use the visual features she had modelled.

The students drafted their response in pencil. They applied a wash of dye at the end of the process. While they were working, the teacher talked to them individually, commenting on and affirming their efforts, questioning them about points covered in the lesson.

A small space at the bottom of the page was kept free for the students' verbal responses. The teacher then modelled writing a statement to describe Max. She modelled the writing in the usual way for the daily writing programme. The students wrote their own statements and the teacher supported them as they worked, without direct intervention.

The students made the final decision on how their words were written. They read their statement back to the teacher who

inserted words and letters underneath the script where necessary. Once the static image was complete, the teacher conferenced each student again, discussing the features, reasons for their choices, and recorded these explanations.

Teacher-student conversations

The teacher conferenced with Kirsty while she was working on her static image. She had begun by drawing a very small figure in the middle of her page.

Teacher: I like the way you put Max in the middle of your picture. Max must be very important – how did we say we should draw our important people?

Kirsty: Really big.

Teacher: That's right. Do you think Max is big enough?

Kirsty recrafted to increase the size of her dominant image and asked the teacher if he was big enough. At this point there was only the dominant image on the page. Max had a crown on his head, facial features and wore a bushy tail.

Teacher: He's certainly bigger than he was! What's Max like?

Kirsty: He's brave. He's got a Wild Thing tail.

Teacher: Remember we talked about giving our important people something to show what they are like? How could you show he's brave in your picture?

Kirsty: He can have a stick thing to hold up.

Teacher: That's a good idea.

Later in the drafting stage the teacher returned to Kirsty, who had given Max a stick and drawn a shape behind him.

Teacher: That's great, Kirsty. That stick Max is holding will make him feel much braver. I love the crown on Max's head. Why is he wearing a crown?

Kirsty: He's king of all the animals.

Teacher: He's a king! Then he must be brave. Remember how we made Max's face look lonely on our class picture? How could you make Max's face look brave?

Kirsty: He could smile!

Teacher: That's a good idea – he'd be smiling because he's not afraid of the wild things and he's their king. He's feeling brave! I'm wondering where all the animals are that he's king of?

Kirsty: They're all behind the tree. [Points to the shape behind Max.]

Kirsty went on to give Max a smiling face.



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INTEGRATING VIEWING AND PRESENTING

Students need many opportunities to view and discuss a variety of static images. Illustrations, book covers, posters, advertisements, wordless texts, and greetings cards can all serve as good models and be incorporated into a reading programme. This teacher shared a variety of picture books with the class and the students viewed role-plays based on emotions. The class also viewed and discussed the features of a number of book advertisements in the school library.

Teachers can encourage their students to determine what creates impact. "Why do we like it?" "What features does it have?" Students can explore features of static images, such as the size, frame, colour, font, and dominant image.

Presentation activities help students to appreciate the ways in which they can combine verbal and visual features to convey their own ideas about literature.

WHERE TO NEXT?

To move Kirsty towards the next learning step, the teacher might help her focus on:

Concept

- Explain more about the idea she wants to convey, e.g., Max is brave because ...
- Explain the link between the idea and the supporting visual features, e.g., the way she has drawn Max – crown, smile, tail, stick.

Impact

- Use colour to convey meaning about the idea.
- Increase the complexity of the statement about the idea to be conveyed.
- Write words and letters clearly.

This could be done by:

- Identifying the criteria for features which need to be developed.
- Modelling these features, and discussing the process.
- Exploring models of static images and responses to literature that exemplify these features. This could be incorporated into shared book reading sessions.
- Conferencing with Kirsty before she begins, and while she is developing, her response to literature, in order to support her as she works to incorporate the criteria for successfully achieving the purpose for her response.

CURRICULUM LINKS

English in the New Zealand Curriculum

Achievement objectives

Level 1: Viewing and Presenting Functions

Viewing: Reading visual and dramatic texts, including static and moving images, students should respond to meanings and ideas.

Presenting: Using static and moving images, students should present ideas using simple layouts and drama.

Levels 1 and 2: Viewing and Presenting Processes

In achieving the objective of understanding and using visual language:

Exploring Language: Students should understand that communication involves verbal and visual features which have conventionally accepted meanings.

Thinking Critically: Students should show awareness of how words and images can be combined to make meaning.

Processing Information: Students should view and use visual texts to gain and present information, become familiar with and use appropriate technologies, and write letter and number forms legibly to present ideas.

English in the New Zealand Curriculum, pages 40–41

Te Whāriki

Strand 4, Communication.

All of goals 2 and 3, and the associated learning outcomes for knowledge, skills, and attitudes.

Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa/Early Childhood Curriculum, pages 76–79



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Brave Max

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Ministry of Education (1994). *English in the New Zealand Curriculum*. Wellington: Learning Media.

Ministry of Education (1996). *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa/Early Childhood Curriculum*. Wellington: Learning Media.

Pfister, Marcus (1999). *The Rainbow Fish*. New York and London: North-South

Sendak, Maurice (1975). *Where the Wild Things Are*. London: Bodley Head



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WHAT THE WORK SHOWS: Kirsty has conveyed her idea about the main character in the story *Where the Wild Things Are* simply and effectively. The verbal statement, conveying the message about the main character, is clear. Max's body language supports the message of bravery. Simple, bold outlines highlight the visual elements.



Impact

Conveys a simple idea by using visual features:

- Dominant image shows Max is the focus of the response.
- Body language shows what Max is like. He is smiling and holds his rod with an upraised arm; the crown shows he is king.
- Background sets the scene.

Conveys a simple idea by using verbal features:

- Statement about character's personality.

Student's explanation

It's about Max. He's the king of all the wild things.

Because we read it in the story. He was king in the story.

Because Max is the king of the animals.

It's a tree.

Because when the wild things bowed to him he was behind a tree. The animals are on the other side so you can't see them.

He is brave in the story.

He's got a stick he's holding.

It's a good colour for a wolf suit. He's got a wolf's tail.

It's a nice bright colour.

We have to put him in the middle and make him big.

Because it suits the story.

To separate the writing and the picture.

Concept

- Describes an idea to be conveyed.
- Understands that a simple idea can be conveyed visually.
- Describes how she has used graphics to support her idea.
- Describes how the background gives information.
- Understands that a simple idea can be conveyed verbally.
- Gives a reason for her statement to describe Max.



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Student's original work

