



# Presenting: Static Images

ACCESS THE ENGLISH EXEMPLARS ONLINE AT [www.tki.org.nz/r/assessment/exemplars/eng/](http://www.tki.org.nz/r/assessment/exemplars/eng/)

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## Mother Duck

### THE LEARNING CONTEXT

This teacher wanted to extend her students' understanding of the texts they read and to focus on inferences that could be drawn. She began by teaching her students how meaning can be conveyed by commonly used visual and verbal elements, in books and in the environment. She then taught them how to use visual language to convey their own ideas about texts they read.

Initially they were introduced to visual language in static images. In their reading groups they looked at book covers with the titles hidden. The books are listed in the References.

Discussing the cover (title hidden), the teacher guided their observations to the dominant image, foreground, background, colours, and their associated meanings. They also looked at the way characters' body language gave clues about the story. She made a focus of introducing one element at a time. She introduced and used the appropriate vocabulary for these features. After this discussion the title was revealed.

The teacher and her students sometimes found they needed to revise their predictions about the story at this point.

She then focused on the language on the book cover (for example, contradiction, contrast, statement, use of imperative), and possible reasons for using these features. Wherever possible she directed their attention to links with the visual elements.

Next they looked at the lettering of the title. They evaluated the font and discussed possible reasons for the choice.

Finally they read the story as a shared book with the teacher and talked about how their predictions related to the actual outcome.

The teacher led a discussion of how the visual and verbal elements had contributed to their prediction. She modelled how to create a book cover for the story they read in their reading group, trying to use the elements they had focused on. The students then made their own book covers.

The teacher led the students into a closer look at how static images convey meaning. *My Many Coloured Days* by Dr Seuss was read as a shared book. Students explored their colour associations and feelings. They then went on a tour of the school grounds – identifying colours, sharing their ideas, feelings and associations about those colours.

The teacher read stories as shared books to her class: see References. The teacher focused how visual and verbal elements

conveyed information and ideas, for example:

- picture borders and possible reasons for these
- dominant image
- graphics and illustrations
- colours
- foreground and background.

They discussed the characters, the message or ideas, and possible subsequent scenarios.

The teacher asked them to identify the main events in the story. She recorded these as simple illustrations in a strip story. She asked them to identify a main character for each event and to consider how the character would be feeling. For instance, the ugly duckling felt miserable when the other farm animals laughed at the way he looked. In the box underneath each picture she wrote a caption describing how the character felt. She then asked the students to choose a character for their own response and say how that character was feeling.

Students offered their ideas and she recorded them, brainstorming and recording vocabulary to describe feelings. She then chose a character, a relevant part of the story and modelled the planning of her static image showing her response. She used:

- graphics and illustrations
- dominant image
- colours used
- foreground, background.

Students then planned their own response, following the modelled steps. The teacher moved around the class, conferencing with individuals.

The teacher returned to the vocabulary list and asked them to add more descriptions of their characters. They shared their work in small groups and volunteered words and phrases. The teacher used this vocabulary and modelled how to write a statement to go with her visual response. She modelled how to record the response on strips of paper, moving them around the image until she was happy with the position of the statement. The students were reminded that the lettering needed to be legible. She then modelled how to transfer the statement onto the static image.

The students then followed her modelling of writing their statement and recrafting her image. Each student's work was viewed and discussed. After publication, the teacher asked them about their ideas, the visual and verbal features, and the reasons for their choices.



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# Mother Duck

## Teacher-student conversations

As James planned his response to *The Ugly Duckling*, the teacher reminded him about the need to make his main character the dominant image.

Teacher: Who is the main character, James?  
 James: Mother Duck.  
 Teacher: Where is she? [James points to duck on far right.]  
 Oh, yes. How should we draw our most important character – you know, our dominant image?  
 James: Really big.  
 Teacher: Have a look at Mother Duck. How big is she?  
 James: Oh, it's too small – I'll make her bigger.

While James was writing his statement the teacher prompted him to use his knowledge of punctuation to add impact.

Teacher "Mother duck was really surprised." She looks [reading]: surprised. What was she saying?  
 James: She was shouting, "I'm very surprised."  
 Teacher: I love her open beak. You can just about hear her surprised quacking! How could you use punctuation to show how surprised she is feeling? What could we use?  
 James: An exclamation mark?  
 Teacher: That's the one! Think about whether you want to use one of those here. If it doesn't look right you can always take it out.

James shared his draft with his group. A student asked which was the ugly duckling. He indicated the duckling on the far left.

Teacher: How can you show which one he is?  
 James: I'll do him another colour.  
 Teacher: Good idea. What colour will you use?  
 James: Umm, orange.

## 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 James towards the next learning step, the teacher might encourage him to focus on:

### Concept

- Explain the meaning of visual features used in his static image in more detail – background, foreground, colour.
- Use terminology to explain the techniques, such as dominant image, expressed in his own words.
- Extend his verbal feature, for instance with a simile.
- Identify a purpose for the response to literature.

### Impact

- Use visual features to increase the impact of the image – make the dominant image bigger or use lettering, fonts, borders for effect.

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.
- Conferencing regularly with James while he is planning and developing his response to literature, so that he focuses on the features he needs to develop.



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# Mother Duck

## 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 objectives 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 terminologies, and write letter and number forms legibly to present ideas.

English in the New Zealand Curriculum, pages 40 and 41  
[http://www.tki.org.nz/r/language/curriculum/p40\\_42\\_e.php](http://www.tki.org.nz/r/language/curriculum/p40_42_e.php)

*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

## REFERENCES

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.

### Book covers

Allen, Pamela (1997). *The Bear's Lunch*. Viking.

Carle, Eric (1998). *Hello, Red Fox*. New York: Aladdin Paperbacks.

Hesse, Karen (1999). *Come On Rain*. New York: Scholastic Press.

Maitland, Barbara (1996). *The Bear Who Didn't Like Honey*. London: ABC.

Myers, Christopher (1999). *Black Cat*. New York: Scholastic Press.

Seuss, Dr. (2001). *My Many Colored Days*. London: Red Fox.

### Shared books

Andersen, Hans Christian (2002). *The Ugly Duckling*. In *The classic fairy tales : from Hans Christian Andersen and the Brothers Grimm* retold by Nicola Baxter. Leicester: Armidillo.

Mahy, Margaret (2001). *Down the Dragon's Tongue*. Pymble, NSW: Harper Collins.

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



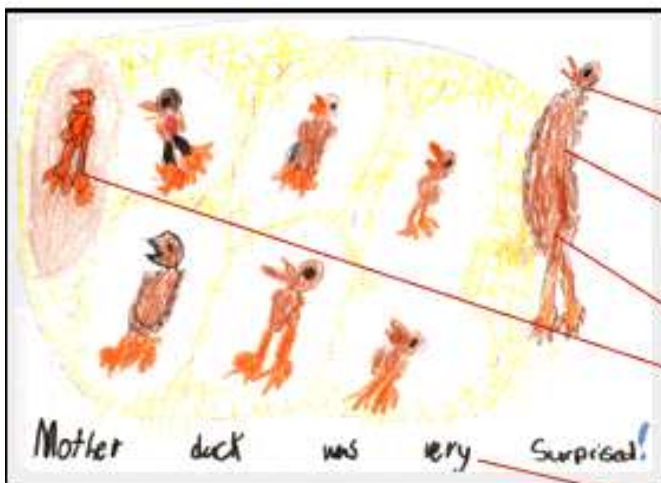
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## Mother Duck

**WHAT THE WORK SHOWS:** This static image clearly communicates the surprise felt by Mother Duck in Hans Christian Andersen's *The Ugly Duckling*. James's drawing shows Mother Duck's amazement – head thrown back, beak wide open, looking at the unexpected offspring in her nest of newly hatched eggs.



### Impact

Uses visual and verbal features to convey a simple idea.

- Graphics indicate feelings of character and connect the idea of surprise in the text to Mother Duck's body position.
- Dominant image of Mother Duck, who is larger and has more feathers than the ducklings.
- Colour – unlike the other ducklings and Mother Duck, who are all the same colour, the ugly duckling is orange.
- Statement about how Mother Duck is feeling.

### Student's explanation

The mother duck is looking at the ugly duckling and she is very surprised. All the ducklings are looking too.

I drew Mother Duck bigger than the ducklings. Her body is bigger and taller so we can see her. She has more feathers. She's got her beak open because she was shouting that she was very surprised about that duckling.

I've got eggs with the ducklings and the eggs are in a nest of sticks [points to yellow and brown crosses].

I wanted to say Mother Duck felt surprised so I did. I put the big exclamation mark because she is shouting it.

### Concept

- Describes the idea to be conveyed.

Understands that a simple idea can be conveyed visually and verbally.

- Explains how size identifies Mother Duck as the focus of his static image
- Describes how he used graphics to show how Mother Duck felt.
- Gives reasons for his statement about how the duck felt, and for the punctuation.



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## Mother Duck

Student's original work

