



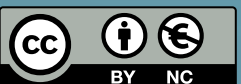
Oide

Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoile agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

The Art of Seeing: Supporting Visual and Critical Engagement with Multi-Modal Texts

Professional Learning
2023/2024
Afternoon Session





Our focus this afternoon is...

- to develop **students' visual literacy** and to support them to **critically engage** with **multi-modal texts** such as advertisements and film.





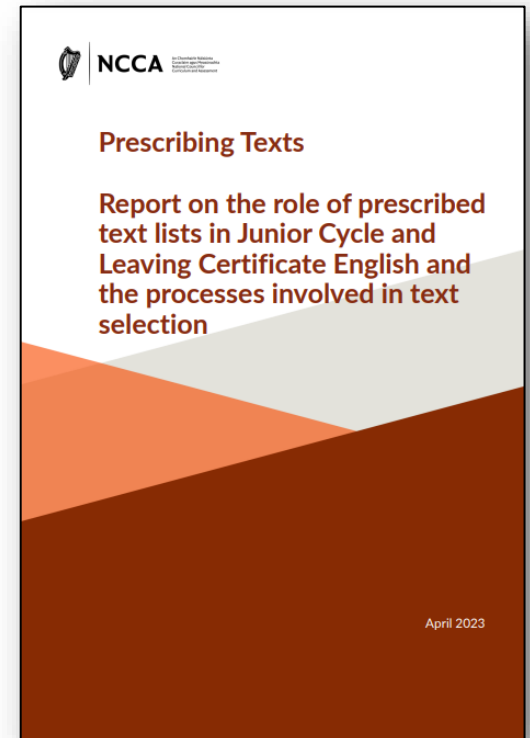
Supporting Visual Literacy and Critical Thinking

"Visual literacy is the ability... to understand the **relationship between image, text and meaning...**"

(Breslin, 2015)

There is **recurring emphasis** on the integration of spoken and written language and on the **multimodality of forms of communication...**

(Heywood et al., 2019. p.14 as quoted in *Report on the role of prescribed text lists... 2023*)





Multi-modal Texts

‘Multi-modal texts **combine language with other systems for communication**, such as **print text, visual images, soundtrack** and **spoken word.**’

(Junior Cycle English Specification, p. 10)

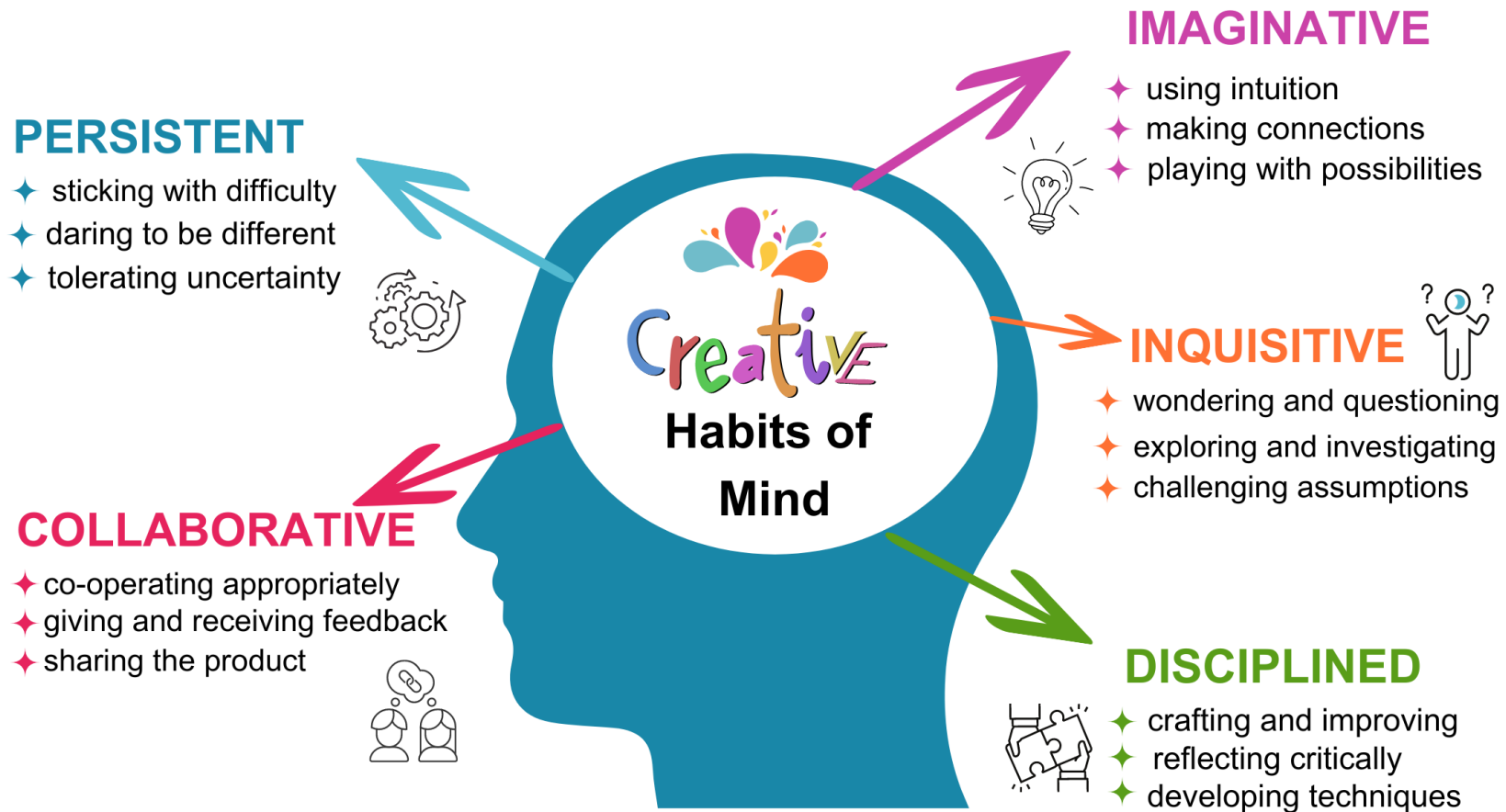
‘Multi-modal texts include **the combination of a variety of forms of communication** such as **print text, digital text, visual images, audio** (e.g., a performance or event) and **spoken word.**’

(English and Communications, LCA, 2021, p.38)





Creativity and Critical Thinking



Adapted from: Lucas, Bill and Spencer, Ellen (2017): *Teaching Creative Thinking. Developing learners who generate ideas and can think critically. Pedagogy for a Changing World.*

Activity 1 – Considering Text Impact



- Can you identify **one multi-modal text** at Junior or Senior Cycle that engaged your students to **think critically**?
- What **impact** did the text have on students? Consider **sound, image, colour, action, and story** for example.



Junior Cycle Learning Outcomes in Focus (Level 2 and Level 3)



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Oral Language 8

Listen and respond to spoken texts of, and from, a range of contexts, and ideas, styles and purposes

to interpret meaning, compare, evaluate effectiveness of



Reading 9

Identify, appreciate and critically evaluate a range of visual genres and sub-genres, and their purposes and effects on the reader

shape texts and the reader's experience of them



Writing 3

Write and explore a range of communication forms and purposes

to analyse, evaluate, imagine, explore, engage, amuse, narrate, inform, explain, argue, persuade, criticise

Possible Links to L2LPs


Communication and Literacy

1.6 Listen to and respond to spoken texts of a range of contexts, and ideas, styles and purposes
1.7 Identify and describe the features of spoken texts, and their effects on the listener
1.8 Identify and describe the features of written texts, and their effects on the reader

non-verbal communications methods, e.g. facial expression, tones of voice, symbols, clothing, colours



Visual Literacy and Advertisements

Prior visual Knowledge 

Visual Narrative 

Storyboard 

Point of View 

Descriptive details 

Camera Angles 

Lighting 

Colour 

Editing 

Drafting and Redrafting 

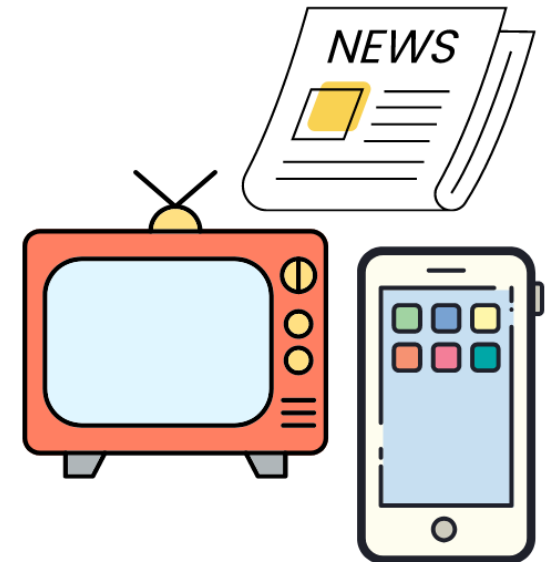
‘Advertisements are constructed... to **create a compelling narrative that resonates with the target audience.** This is achieved through the use of multimodal techniques, including **visual and auditory stimuli**, as well as **narrative structures**, that are designed **to appeal to the senses and emotions** of the viewer.’

(Chandler, 2017)



Take a moment...

- **Think** of an advertisement (new/old) that had an impact on you?
- **What** was it about this advertisement that stood out to you?



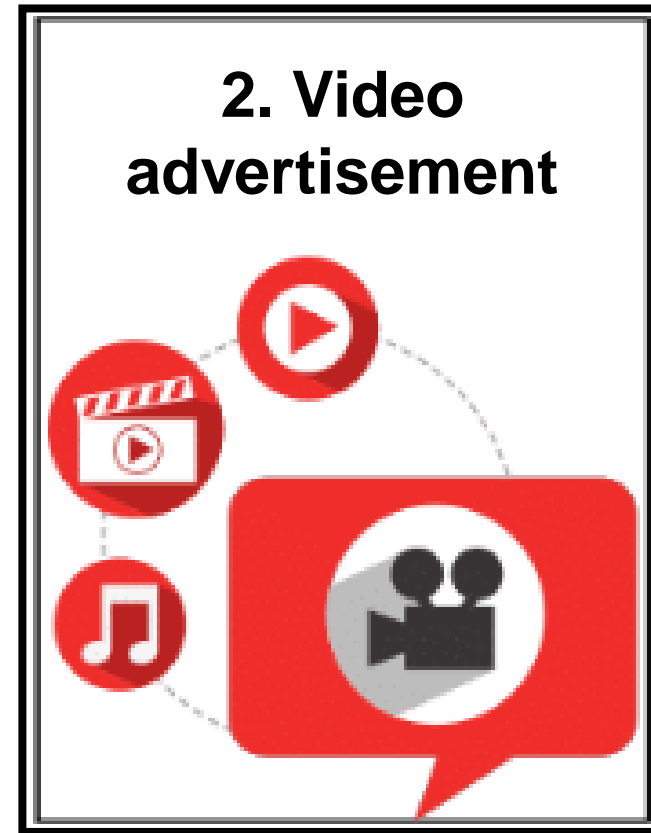


Exploring Advertising

1. Print advertisement



2. Video advertisement



Critically Engaging with a Print Advertisement



Oide

To what extent does this advertisement use **colour, text, and imagery** to create meaning and evoke emotions?





Critically Engaging with a Video Advertisement



Click to access
Clip courtesy of Apple

As you watch, consider your initial thoughts or how this advertisement makes you feel



Apple iPhone 14 Pro – ‘Chase’ (2022)



Click to access
Clip courtesy of Apple

To what extent do the
audio, text and
images work together
to **engage** and/or
persuade the
viewer?



Sharing Student Viewpoints



Click to access
Students from Calasactius College, Co. Galway



Critical and Creative Approaches to Both



Consider...

the **impact of sound** on our experience of the video advertisement.



Consider...

how might the addition of **sound** or a **different colour** shape our experience of the print advertisement?



Activity 2 – Engaging with Advertisements

Firstly...

- Consider your initial thoughts on your assigned advertisement

Next...

- Consider our LOs in focus
- Choose a year group (2nd or 3rd year)
- Create **one** activity for your students using your advertisement as a stimulus. Your activity might include elements of multi-modal methods (writing, design, audio, digital etc).

Oral Language 8

Listen actively in order to interpret meaning, compare, evaluate effectiveness of, and respond to drama, poetry, media broadcasts, digital media, noting key ideas, style, tone, content and overall impact in a systematic way ○★

Reading 9

Identify, appreciate and compare the ways in which different literary, digital and visual genres and sub-genres shape texts and shape the reader's experience of them ★

Writing 3

Write for a variety of purposes, for example, to analyse, evaluate, imagine, explore, engage, amuse, narrate, inform, explain, argue, persuade, criticise, comment on what they have heard, viewed and read ○★

Communication and Literacy

1.6 Listen to and respond to a range of stories
1.7 Identify a range of non-verbal communications methods, e.g. facial expression, tones of voice, symbols, clothing, colours to signal mood/appropriate action



Activity 2 – Engaging with Advertisements





A reminder that our focus this afternoon is...

- to develop **students' visual literacy** and to support them to **critically engage** with **multi-modal texts** such as advertisements and film.





Visual Storytelling and Film

‘When we read visual texts, the words only tell one part of the story. Additional details... are often more richly conveyed in what the illustrator chooses to place in the image’.

- Vere & Hacking



‘I always try to tell a story in the cinematic way, through a succession of shots and bits of film in between’.

- Alfred Hitchcock

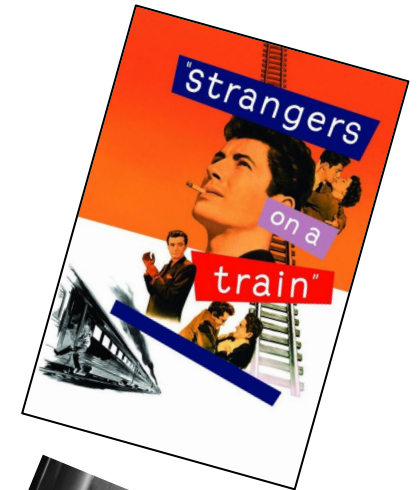
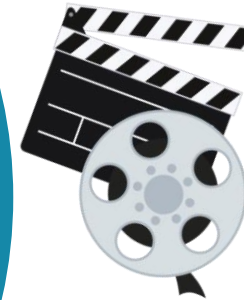


Images courtesy of IMDb



Transferring Skills - Advertising and Film

Visual Imagery
Composition
Narrative Structure
Colour
Language
Soundtrack
Symbolism
Focal Point
Association





Strangers on a Train (1951)

Directed by Alfred Hitchcock, ***Strangers on a Train*** is a 1950's American, psychological film noir.

This classic mystery thriller is a nail-biting tale of murder and madness. Two strangers, pro-tennis player Guy Haines and wealthy Bruno Antony, meet by chance on a train journey.

Their two lives become entangled when a conversation unknowingly sets off a deadly chain of events.

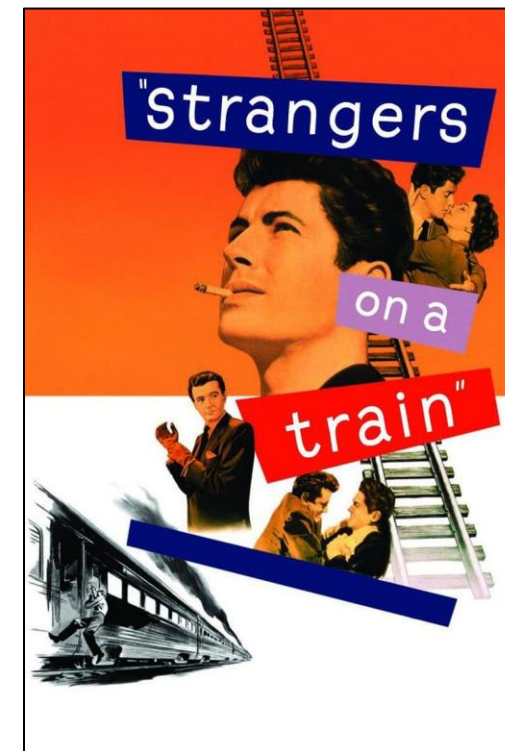


Image courtesy of IMDb



Opening Scene - *Strangers on a Train* (1951)



Click to access
Clip courtesy of Filmcliplive

To what extent have the multi-modal elements of **sound, image, and colour** been used here to engage the viewer?



Responding critically and creatively



F14 S.O.A.T

medium shot of Guy walking
Guy walks along to the next reporter

tense music starts
close up shot of reporter *(Dagger question)*
Reporter 3: Is it true Mr Hains that you want to marry senator Morton's daughter Anne for a quick ticket into the senate after you divorce with your wife?

tense music stops
close up shot of Guy
Guy: (Shocked that the reporter knows about Anne) I am very sorry but I ~~just~~ ^{just} get going now the medal presentation is about to start (Hains makes a quick dash into the team's clubhouse. **tense music starts again**)

wide angle shot *(implying it's a few days later)*
The shot then changes to a man reading the New York Times. On the front of it is the headline. "Hains win again! This time in Southampton." The man then gets up and it appears he was reading on a bench in a train station. There is an announcement on the intercom: rising, sudden, mysterious music

Low angle shot of Man
Long shot of Train station
Intercom: Train double 0 five (005) leaving for Metcals, last call

sudden mysterious music leading into p
The man starts approaching where the trains are. ~~He~~ Happy, vivid, upbeat music is playing in the station. The man stumbles across the Sun newspaper thrown upon the ground. The man picks it up. There is a headline of "Hains takes second serve with the senators daughter." Then the man ~~is~~ get distracted by the flash of a camera. Guy Hains is being chased through the train station by paparazzi. Guy runs onto the train. The man is intrigued and follows him onto the train. The movie then begins.

dramatic music

Music notes in orange
extra notes in blue
camera shot notes in purple

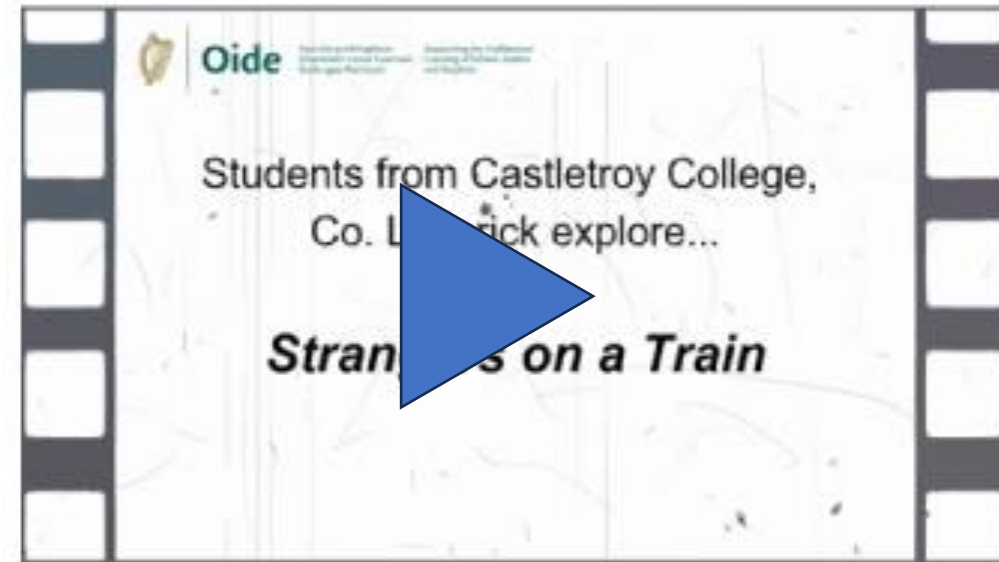
18/4/23 Story boarding the angles and shots

Scene 2 Scene 3 Scene 4

Scene 1 Scene 5

Scene 6 Scene 7

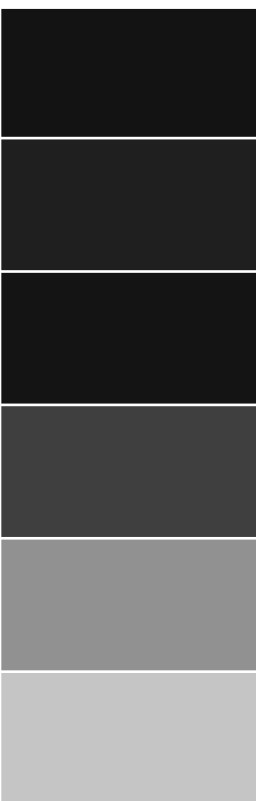
CS CamScanner



Click to access
Students from Castletroy College,
Co. Limerick



Critically Engaging with Aspects of Film



Consider how **colour** and **light** in this film image might **ignite curiosity** about these characters for the viewer.



Strangers on a Train (1951)
Image courtesy of IMDb

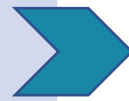
Hunt for the Wilderpeople



The Continuum of Learning

Primary Language Curriculum, p. 20

Many Learning Outcomes refer to 'text' and 'genre'. The definitions of these terms are broad in nature and intended to support a **multi-modal, multi-disciplinary and inclusive approach** to language teaching and learning.



Junior Cycle English Specification, p. 10

Multi-modal texts combine language with other systems for communication, such as print text, visual images, soundtrack and the spoken word. It is essential that over the three years of junior cycle students have a wide and varied experience of texts.

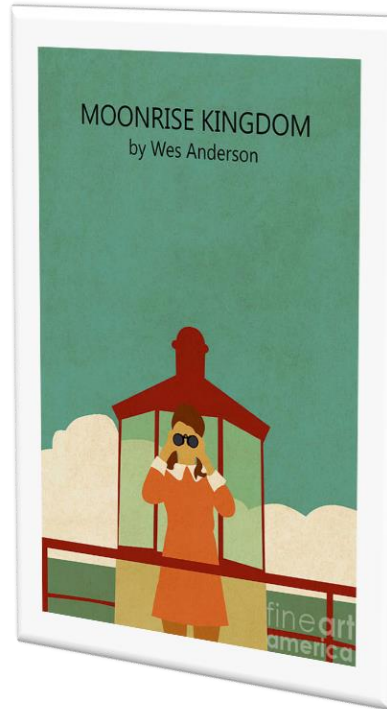


Leaving Certificate English Syllabus, pp. 2-3

..the role of the media, film and theatrical experience will be significant in **developing students' powers of discrimination and interpretative abilities** in relation to these media and the **encouragement of performance and of creative productions.**



Adapting and Transferring Skills



Developing **students' visual literacy** and supporting them to **critically engage** with **multi-modal texts** such as advertisements and film.



Reflecting on our Day



Motivating students to write and develop their personal voice



The benefits of engaging students in poetry and the writing process



Developing critical and creative responses with our students in relation to multi-modal texts



Further Supports

Watch and Respond

Strangers on a Train

Directed by Alfred Hitchcock

Getting started with... Strangers on a Train
Directed by Alfred Hitchcock

Main Characters

Guy Haines - an amateur tennis player. He is eager to divorce promiscuous wife. He gets mixed up in a murderous plot after a chance encounter with a stranger on a train.

Bruno Antony - Bruno is a sociopath and a heavy drinker. He plots a murder with Guy Haines.

Anne Morton - daughter of a US Senator and in a relationship with Guy Haines. She is sweet and loving and remains trusting and supportive of him.

Miriam Joyce Haines - married to Guy but she refuses to divorce for financial reasons. She is pregnant with someone else's child feels no obligation to be faithful to Guy.

Setting

The setting of the film takes place primarily on a train from Washington DC to New York City. Other locations visited include Texas, Long Island, NY and Acapulco, Mexico.

Brief Plot Overview

Strangers on a Train is an American, psychological film noir.

In Alfred Hitchcock's adaptation of the popular thriller, tennis star Guy Haines (Farley Granger) is furious by his wife's refusal to finalise divorce procedures so he can marry the senator's daughter, Anne (Roman). He starts up a conversation with a stranger, Bruno Antony (Robert Walker), and unknowingly sets in motion a deadly chain of events. One thing leads to another, which leads to a murder, with Guy seen as murder suspect number one...

Some Themes

Relationships, Infidelity, Murder, Appearance & Reality

Comparative Vocabulary

Comparative phrases can be used at the beginning or in the middle of a comparative sentence

When showing contrasts...

On the one hand	Despite this	Even though
On the other hand	In spite of	Nevertheless
In contrast	Unlike	Instead
	Although	Whereas
While	Even so/if	Though
Rather than	Because of	Nonetheless
Nor	However	By contrast
Conversely	Otherwise	The reverse

Both texts reveal the true relationship of the dominant characters

The first text connotes a calmer atmosphere even though it contains a darker backdrop

Just as the colours give us an impression of his world, so too do the smaller details hint at his darker nature

When showing similarities...

In the same way	Just as...so too	Meanwhile
Equally	Both texts reveal	As with/as well as
Similarly/ A similar 'x'	Together with	Another 'x' like
As well as	Likewise	Furthermore /Moreover
Not only...but also	Comparably	By the same token
Aside from	Also	Even so

NEW Mailing List coming soon!
Keep an eye out!

We send one mailshot each month with news and supports!

(Check your spam/other folder)





Additional Supports



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Contact: info@oide.ie

scoilnet

Find further resources on

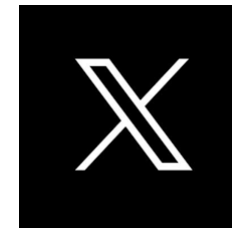
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for teachers

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A final thought...

‘Visual storytelling of one kind or another had been around since cavemen gesticulated around their fires. It’s the simplest and most natural way of communicating ideas and emotions. We are born with an instinct for images, for pictures.

How else would we dream?’

- Martin Scorsese