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# Year 10 Headstart English

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Module A: Textual Analysis

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Term 1 – Week 3

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## TERM 1 – WEEK 3 – THEORY

### REVISION

Last session required you to deconstruct the foundations of poetry, so that you could successfully develop the ability to answer comprehension questions relating to the language forms and features that poets utilise, and the ramification of these techniques to the content of a piece. As was emphasised last session, for you to successfully analyse poetic stimulus, you must have a profound understanding of the language forms and features associated with the mode that is poetry, and you must be able to identify these techniques adequately within a piece.

Presented below is an incomplete table based on the poetic techniques that were discussed within the previous session. You are required to complete the following table under the guidance of your tutor.

Technique	Definition	Example(s)
Alliteration		
	The repetition of the a word or phrase at the beginning of successive clauses	‘We are the corroboree and the bora ground, we are the old ceremonies.’  (We are Going, Oodgeroo Noonocual, Pg 10)
	The repetition of a vowel sound throughout a line or verse	‘Hear the mellow wedding bells - Golden bells!’  (The Bells, Edgar Allen Poe, Line 1)

Hyperbole		<p>‘And fired the shot heard round the world.’  (Ralph Waldo Emerson, The Concord Hymn, Line 4)</p>
	The use of descriptive language to manifest an image in the readers mind	<p>‘The winter evening settles down, with smell of steaks in passageways.’  (Preludes, T.S. Elliot, Line 1)</p>
Onomatopoeia		<p>‘How they tinkle, tinkle, tinkle, in the icy air of night!’  (The Bells, Edgar Allan Poe, Line 1-2)</p>
	A form of figurative language where by a comparison is manifest between two unlike objects or ideas, with the statement intended to be literal and absolute. These two ideas or objects are on the most part connected with the use of the terms ‘is’ or ‘are’.	<p>‘My life had stood- a loaded gun/in corners til a day.’  (My Life had Stood a Loaded Gun, Emily Dickinson, Line 1)</p>



Oxymoron		
	The narrator or storyteller that composers often manifest within their poetic expressions	'What I wanted seemed little enough at the time' (The First Person, David Baker, Line 1)
		'I like to see it lap the miles, and like the valleys up, and stop to feed itself at tanks'  (The Train, Emily Dickinson, Line 1-2)

## SECTION 2: VISUAL STIMULUS

Within this session, you will further your comprehension skills by analysing a variety of visual stimulus, of which include artworks, comics and photographs, recognising the visual techniques utilised by the composers of these images, and the ramification of these techniques to a piece.

### PART 1: VISUAL TECHNIQUES

It is often stated that ‘a picture is worth a thousand words’, as there is meaning behind every stroke or pixel within an image. When required to analyse visual stimulus, you will be able to recognise a truth behind this adage, as composers utilise a variety of visual techniques, as to effectively communicate to audiences their perspective on a particular concept or situation, and allow audience members to formulate their own perceptions of the content evident within a piece. Presented below is a list of the visual techniques that you must be able to effectively identify when required to analyse visual stimulus. It is imperative that you have a profound understanding of these techniques, and the ramification of these techniques to an audience member’s perception of a visual text.

- 1. Font**  
The style of writing that composers utilise within their texts, which can influence the context and mood of a piece
- 2. Style**  
The overall context and function of a piece
- 3. Composition**  
The manner for which a piece is put together, specifically regarding the density and complexity of the content evident within a piece
- 4. Layout**  
The location and arrangement of objects, items and text within a visual piece
- 5. Vectors**  
The reading or viewing paths of a particular context
- 6. Framing**  
The manner for which images and texts are boxed in and divided up
- 7. Colours (*hues and saturation*)**  
The degree or purity of colour, influenced by a composer’s intention to represent a particular mood or context
- 8. Gaze**  
The connection manifest by a composer between the viewer and individual’s evident within an image via eye contact

**9. Salient**

The composition of a visual piece, so that particular objects and items are more prominent than others

**10. Symbols and Logos**

The images included within a text that have a particular cultural or social significance

**11. Gestures and Stance**

The positioning of people and personified objects within visual texts, utilised by composers to provide the audience with a blatant understanding of the mood or tone of a text

**12. Contrast and Juxtaposition**

When two contrasting colours, images or ideas are presented together within a piece

**13. Modality**

The degree of reality of the content evident within a visual piece



EXAMPLE

## The Separation

Edvard Munch

This image is possessive of low **modality**, despite the reality of the situation that is central to this piece.

The female is the **salient** constituent of this piece, emphasising that the female is central to the thoughts of the emotionally distressed male. As we hypothesised, the foregrounding of the male could ultimately reflect the composer's intentions to depict the situation as if being the males dream.



The saturation of red around the males hand could indicate the fact that he has lost a lover, as the colour red is often associated with love.

The fact that the female is possessive of no facial features prevents an emotional connection from manifesting between the viewer and the character.

The **gesture** of the male grabbing his chest, in culmination with his inability to make eye contact with the viewer, reflects his emotional distress. In addition, the fact that the male is grabbing his chest where his heart is located could reflect for the viewer an understanding that the male has lost someone that he loved.

The **foregrounding** of the distressed male, with the female somewhat dreamlike in the **background**, could reflect the composer's intentions to depict the situation as if being the males dream.

**Juxtaposition** in the **colour** of both the male and female within this image reflects the juxtaposing emotional state of both characters. The male, obviously distressed, is presented in black clothing, whilst the female is presented in white clothing, which could ultimately reflect her indifference to or lack of knowledge of the situation.

As has been emphasised, a profound understanding of visual techniques will be imperative for you when you are required to answer comprehension questions relating to a visual stimulus. The following activities will test your knowledge of the visual techniques that have been discussed within this session, where you will be required to define the techniques discussed, and identify these techniques within a visual stimulus.

### TERMINOLOGY BINGO

Provided below is a word bank that is possessive of the visual techniques that have been discussed within this session. **You are required to select six terms from the word bank below and fill up the empty spaces of the bingo card.**

Your tutor will read aloud a variety of definitions, all of which are definitions for the terms evident within the word bank. It is your task to recognise the terms that correspond with the definitions that are orally presented, and cross out these terms if they appear on your bingo card.

First student to get 3 in a row (or all 6 if the class is larger) wins!

Word bank		
Font	Style	Composition
Layout	Vectors	Framing
Colours (hues and saturation)	Gaze	Salient
Gestures and stance	Juxtaposition	Modality

### BINGO CARD 1




**BINGO CARD 2**


**STIMULUS ANNOTATION**

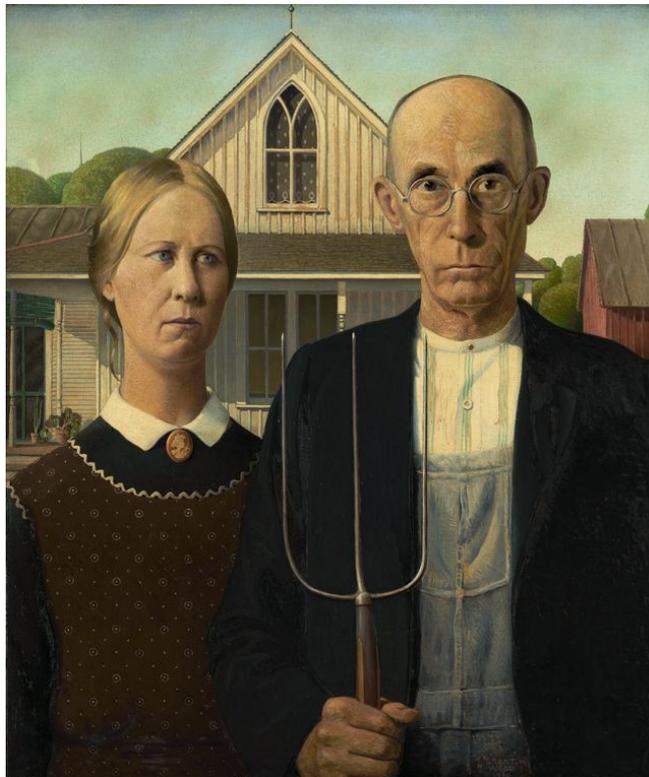
Analyse one or both of the following visual pieces, utilising your understanding of the visual techniques that have been discussed within this session. Your analysis should only comprise of short annotations, where the visual techniques utilised are identified, and the ramifications of these techniques to the piece are outlined.



TEXT 1

## American Gothic

Grant Wood



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## Boy Running

Russel Drysdale



**PART 2: ANSWERING COMPREHENSION QUESTIONS**

As has been constantly reiterated throughout the course of this session, when confronted with visual stimulus, you will be required to answer comprehension questions related to these pieces. Presented below are two sets of questions that relate to two visual pieces. Under the guidance of your tutor, complete both sets of questions, ensuring that you utilise the formula that was provide to you last week (concept/technique/example/explain/link) and that you make reference to the visual techniques that have been discussed.

## TEXT 1

**Angelina and Maddox**

Annie Leibovitz



**QUESTIONS**

1. Discuss the significance of the layout of this image, and explain how it is effective in representing belonging. A scaffold is provided to help you structure your answer. **[3 Marks]**

**Concept:**

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**Technique:**

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**Explanation:**

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**Link:**

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2. Identify two visual techniques utilised in this image to convey an understanding of the concept of belonging, and explain the significance of these techniques to the content of this piece. **[3 Marks]**

**Concept:**

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**Technique:**

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**Explanation:**

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Link:

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TEXT 2

# Car

Banksy



QUESTIONS

1. Identify the salient features of this image, and explain the ramification of these feature to the message for which this image intends to implore. **[4 Marks]**

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2. Discuss the effects of the background of this image. **[2 Marks]**

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3. Explain the significance of gazes and gestures in this image, to a viewer's perception of the content of this piece. **[3 Marks]**

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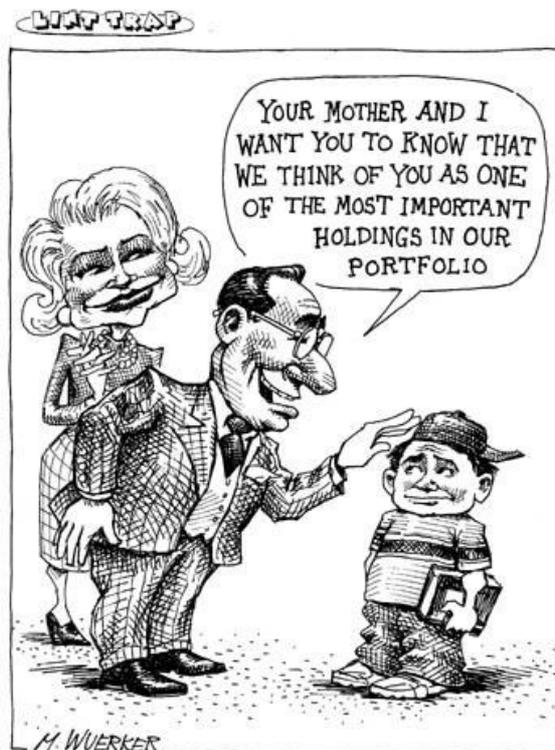
**REVISION**

With the help of your tutor and / or class mates, complete the following mind map, identifying all the techniques that you have learnt within this Module thus far, outlining the effect that each technique can have on the content of a piece.

Techniques

**HOMEWORK**

**TEXT 1**

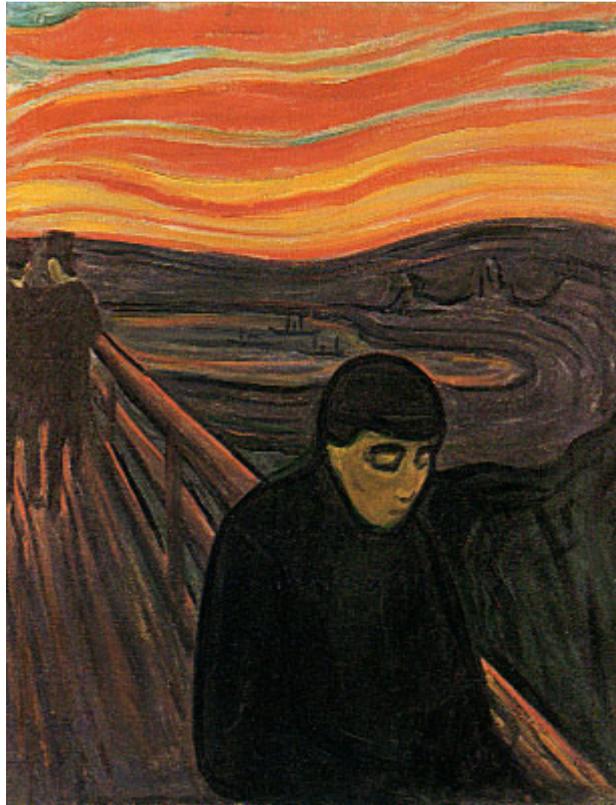


Copyright by Matt Waeikel.

TEXT 2

# Despair

Edvard Munch



## QUESTIONS

### Text 1

1. What perspective on belonging does this comic offer? [2 Marks]

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2. Identify one visual technique that the composer of this comic has utilised, and explain how it is effective in representing belonging. **[4 Marks]**

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**Text 2**

3. Identify the salient features of this image, and explain the ramification of these feature to the message for which this image intends to implore. **[4 Marks]**

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4. Discuss the effects of the background of this image. **[2 Marks]**

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