



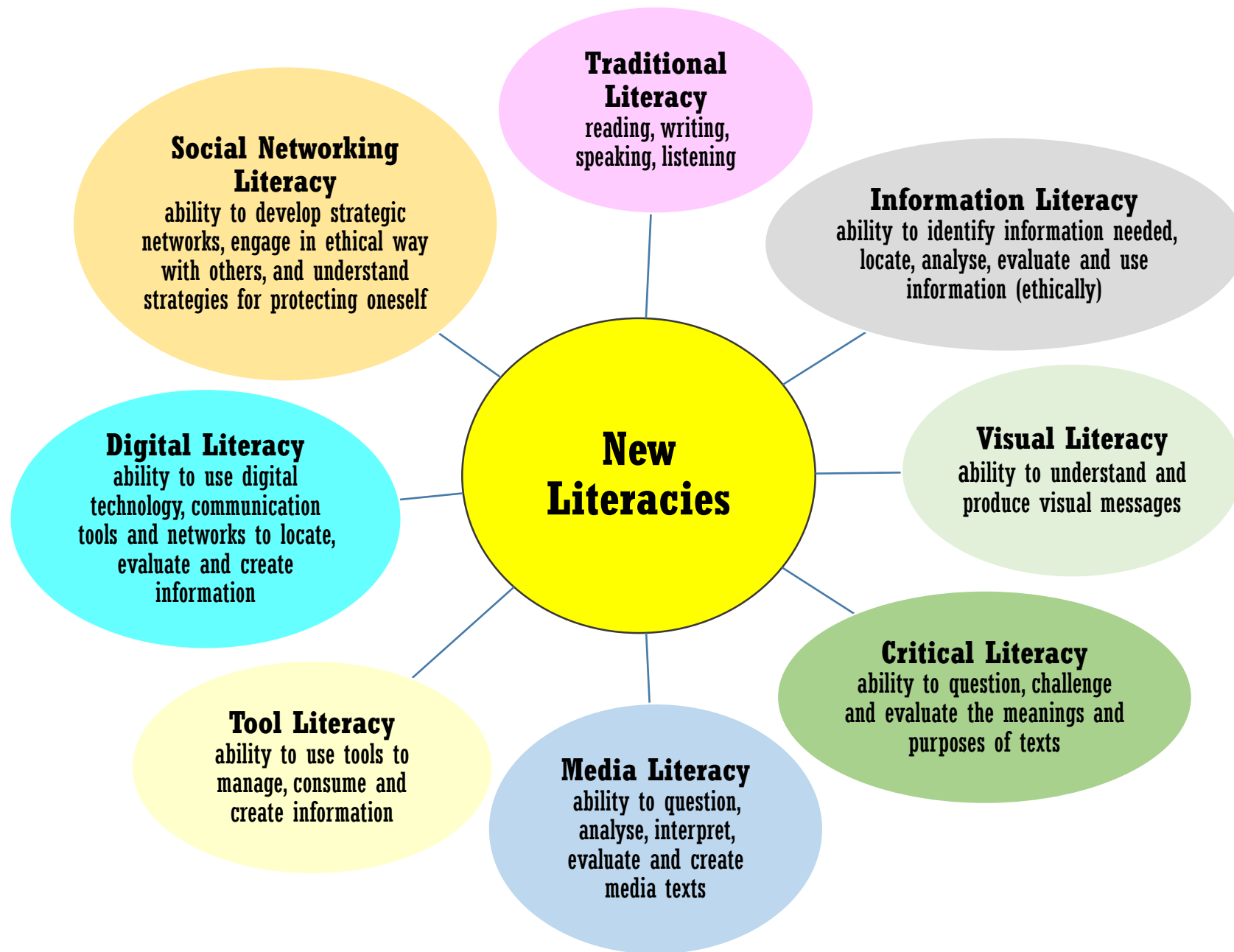
# **Critical Reading and Viewing: Developing Students' Visual Literacy in the English Language Classroom**

English Language Education Section  
Curriculum Development Institute  
Education Bureau  
(July 2023)

<b>Course ID:</b>	CDI020230474
<b>Course Title:</b>	Critical Reading and Viewing: Developing Students' Visual Literacy in the English Language Classroom (Refreshed)
<b>Dates:</b>	Start date: 14 July 2023 (Fri) End date: 31 August 2023 (Thu)
<b>Course Structure:</b>	There are <b>four</b> parts in this programme: <ol style="list-style-type: none"><li>1. Introduction</li><li>2. Analysing 2D visual texts</li><li>3. Analysing audio-visual texts</li><li>4. Introducing visual literacy in the secondary English Language curriculum</li></ol>

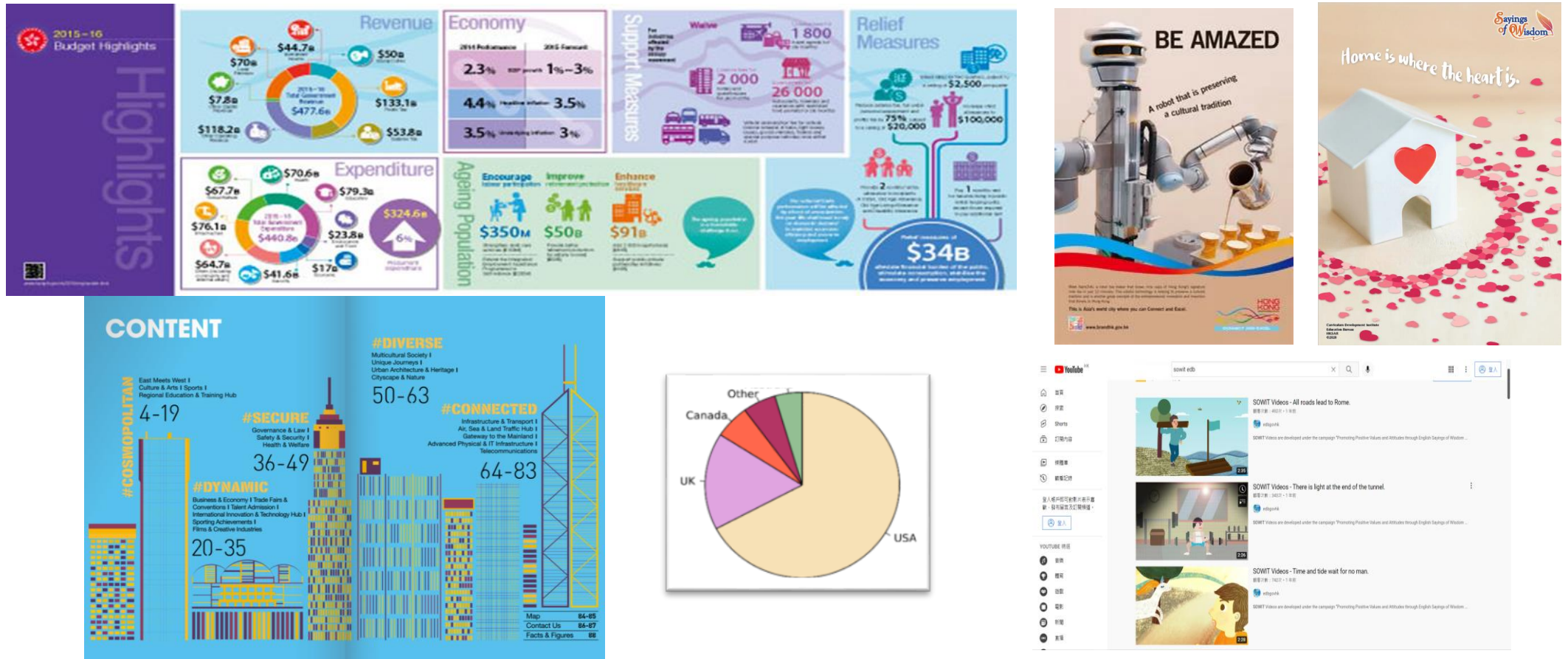
## Assignments and CPD hours to be awarded:

Part	Task	Link	CPD hours to be awarded
2	Classwork on Analysing 2D visual texts	<a href="https://forms.office.com/r/zWANb6QTpc">https://forms.office.com/r/zWANb6QTpc</a> 	<b>1 CPD hour</b> will be awarded upon completion and submission of the classwork before the deadline.
3	Classwork on Analysing audio-visual texts	<a href="https://forms.office.com/r/BMh3gFqxEc">https://forms.office.com/r/BMh3gFqxEc</a> 	<b>1 CPD hour</b> will be awarded upon completion and submission of the classwork before the deadline.
4	Devise a lesson plan to introduce visual literacy in your English Language classroom using the template provided	(Please use the lesson plan template sent to you via email)	<b>1 CPD hour</b> will be awarded upon completion and submission of the lesson plan before the deadline. The lesson plan should demonstrate understanding of the course content and knowledge gained from the course.
<b>A total of 3 CPD hours will be awarded upon submission of satisfactory work by <u>31 August 2023 (Thu)</u>.</b>			



# Visual Literacy is a Life Skill

Reading and viewing are increasingly **inseparable** with the rise of new media and abundance of multimodal texts

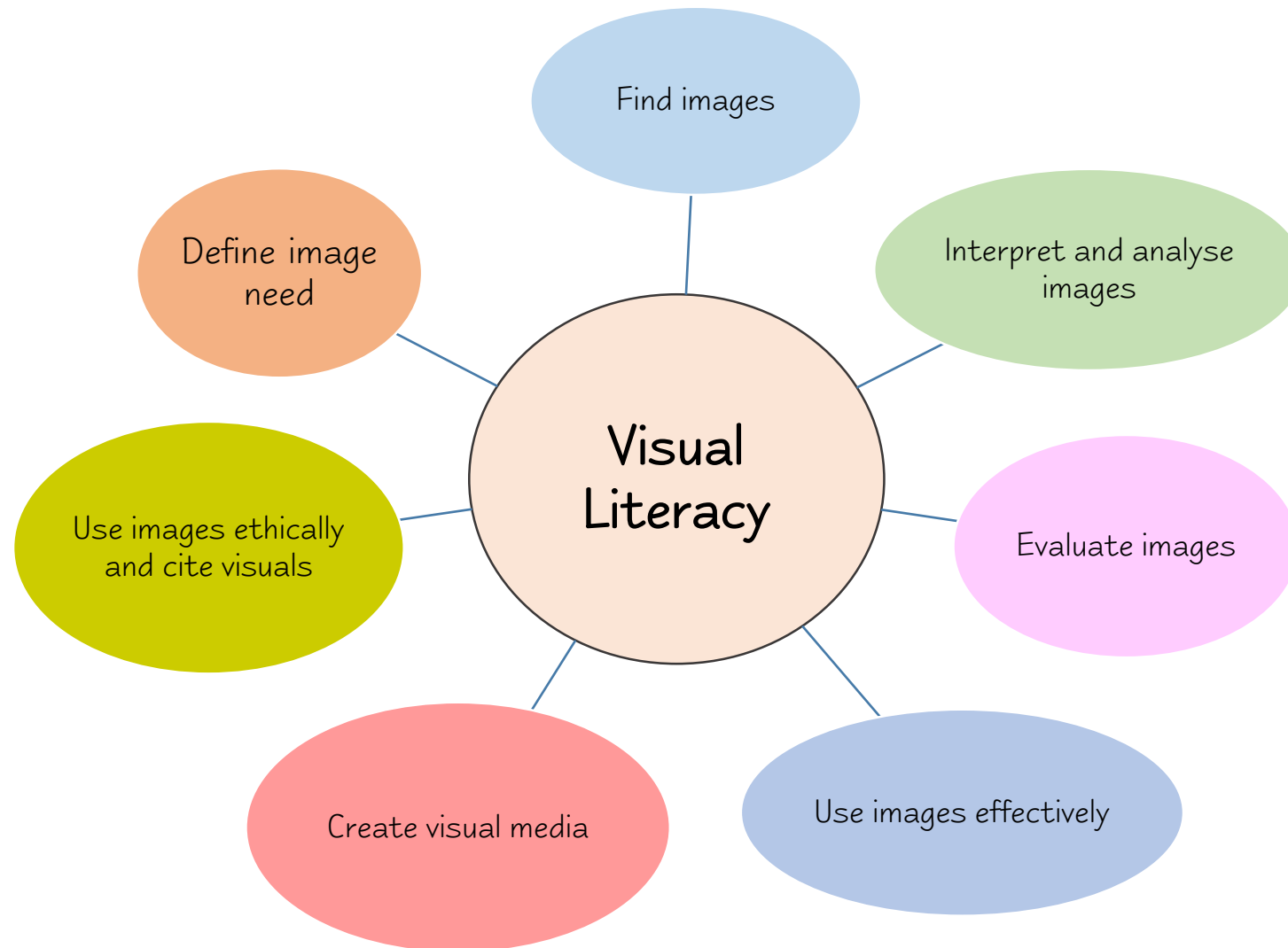


e.g. maps and signs, comics and graphic books, images and photographs, tables and graphs, infographics posters, websites, TV commercials, films, videos

# The Power of Visuals

ILLUSTRATIVE	<ul style="list-style-type: none"><li>• to illustrate something</li></ul>
AFFECTIVE	<ul style="list-style-type: none"><li>• to enhance interest and/or motivation</li></ul>
ATTENTIVE	<ul style="list-style-type: none"><li>• to attract and direct attention</li></ul>
DIDACTIC	<ul style="list-style-type: none"><li>• to show something difficult to convey in words</li></ul>
SUPPORTIVE	<ul style="list-style-type: none"><li>• to help less able learners</li></ul>
RETENTIVE	<ul style="list-style-type: none"><li>• to facilitate memory</li></ul>

# What does it mean to be a visual literate?



# Interpreting & Evaluating Visuals

Four components of the “rhetorical situation” :

- ☐ Sender/Author/Creator
- ☐ Receiver/Audience/Viewer
- ☐ Intention/Purpose/Goal
- ☐ Message/Content



# Paradigms/Frameworks to Help Students Analyse Visual Texts

Jon Callow (2005)	Frank Serafini (2014)	Focus of the dimension
affective	perceptual	<ul style="list-style-type: none"><li>➤ viewer's feelings</li><li>➤ emotional response to the text</li></ul>
compositional	structural	<ul style="list-style-type: none"><li>➤ how the text is constructed and presented</li></ul>
critical	ideological	<ul style="list-style-type: none"><li>➤ hidden messages</li><li>➤ embedded values</li><li>➤ social-cultural impact</li></ul>

## References:

Goldstein, B. (2016). Visual literacy in English language teaching: Part of the Cambridge Papers in ELT series. [pdf] Cambridge: Cambridge University Press.

Serafini, F. (2014). Reading the visual: An introduction to teaching multimodal literacy. New York: Teachers College Press.

# **Critical Reading and Viewing: Developing Students' Visual Literacy in the English Language Classroom**

## **Part 2**

### **Analysing 2D visual texts**

# READING AN IMAGE

## Be mindful:

How do you “read” the image?

Where do your eyes land first?

Where do they go next?

Why do they move in such a way?

How does the image make you feel?

What makes you feel this way?

What message is the image getting across?



Source: Agriculture, Fisheries and Conservation Department (AFCD) of the Government of the Hong Kong Special Administrative Region

# APPLYING CALLOW'S THREE-DIMENSION FRAMEWORK

Dimension	Focuses
<b>Affective</b>	<ul style="list-style-type: none"><li>- Viewers' feelings and emotional responses to the text</li><li>- Personal interpretation where viewers bring their own experiences and preferences to an image</li></ul>
<b>Compositional</b>	<ul style="list-style-type: none"><li>- How the text is constructed and its presentation</li><li>- Concepts such as symbols, shot length, angles, gaze, colour, layout, salience, lines and vectors</li></ul>
<b>Critical</b>	<ul style="list-style-type: none"><li>- Hidden messages and embedded values of the text and its social-cultural impacts</li><li>- How an image positions the viewer to think or feel a particular way</li></ul>

# AFFECTIVE

Suggested questions:

- What catches your attention first?
- How do your eyes move across the image?
- How does the image make you feel?
- Can you relate to anyone or anything in the text in any way?
- Which part is particularly striking / weak?

# COMPOSITIONAL

Suggested questions:

- What do you see? What is happening?
  - Action
  - Event
  - Setting
- What is the most salient?
- What make(s) it salient?
  - Colour
  - Shape
  - Size / volume
  - Contrast
  - Gaze / vector
  - Shot distance
  - Angle
- Any symbolic objects?
- Why?

# CRITICAL

Suggested questions:

- How do the images support / stereotype certain group of people?
- Is / are there any implication(s) behind the choice of images?



# SYMBOLISM

- What do you see?
- What do they symbolise?
- Does the context change your interpretation?
  - Disconnection?
  - Broken communication with Mrs. Piggott?

# DSE PAPER 2 WRITING TOPICS

Examples:

- 2017 DSE Paper 2 (Q.3)
- 2019 DSE Paper 2 (Q.6 & 9)
- 2021 DSE Paper 2 (Q.7)
- 2022 DSE Paper 2 (Q.7 & 8)
- 2023 DSE Paper 2 (Q.4 & 5)

# HOW ANALYSING 2D TEXTS RELATES TO ENGLISH LANGUAGE LEARNING AND TEACHING

## Paper 2 of the 2020 HKDSE English Language Examination (Q. 8)

### **Affective**

- Uncertain
- Fear
- Hesitant
- Hope
- Light

### **Compositional**

- Salience: The research centre / The path / The sea / The mountains / The dark side vs The light side
- Symbolism: The mountains / The sea
- Vector: Along the path / Along the lines formed by the slopes
- Power: Wide shot → Provide background

### **Critical**

- Experiment?
- Pollution?
- Message? (e.g. Environmental awareness)

# CLASSWORK

- Please analyse the 2D visual text (i.e. poster). Scan the QR code or visit the following link to complete this classwork.



<https://forms.office.com/r/zWANb6QTpc>

(A poster)

Source: Narcotics Division, Security Bureau of the  
Government of the Hong Kong Special Administrative Region  
of the People's Republic of China  
[https://www.nd.gov.hk/en/publicity\\_materials\\_posters.html](https://www.nd.gov.hk/en/publicity_materials_posters.html)

# HOW TO SUPPORT STUDENTS TO ARTICULATE THOUGHTS AND IDEAS

<b>Salience</b> <ul style="list-style-type: none"><li>• The point of salience within the image is ...</li><li>• ... catches / attracts my immediate attention.</li><li>• My gaze is / eyes are fixed on ...</li></ul>	<b>Message / Implication</b> <ul style="list-style-type: none"><li>• ... symbolises ...</li><li>• The use of ... suggests / shows / implies (that) ...</li><li>• ... creates a sense that ...</li><li>• ... conveys the message that ...</li></ul>	<b>Vector / Eye contact</b> <ul style="list-style-type: none"><li>• The pointing finger leads my eyes to shift from ... to ....</li><li>• My eyes follow the lines of ...</li><li>• The character looks directly into the viewer's eyes, establishing a connection with the viewer.</li><li>• The character looks away / invites the viewer to look at what the character is looking at.</li></ul>
<b>Salience (reasons)</b> <ul style="list-style-type: none"><li>• ... is placed in the central foreground.</li><li>• The ... contrasts in colour against ..., which makes it stand out.</li><li>• The size of ... makes it the point of salience.</li></ul>	<p>↑</p> <p><i>When you are making a suggestion / guess, use hedging words.</i></p>	

# **Critical Reading and Viewing: Developing Students' Visual Literacy in the English Language Classroom**

## **Part 3**

Analysing audio-visual texts

# Examples of audio-visual texts

- Films
- TV programmes
- YouTube clips
- TV commercials



Gratitude is the sign of noble souls.



中華人民共和國香港特別行政區  
Hong Kong Special Administrative Region  
of the People's Republic of China



# Key aspects of analysing audio-visual texts

## Literary

- Characters
- Setting
- Plot
- Theme

## Dramatic

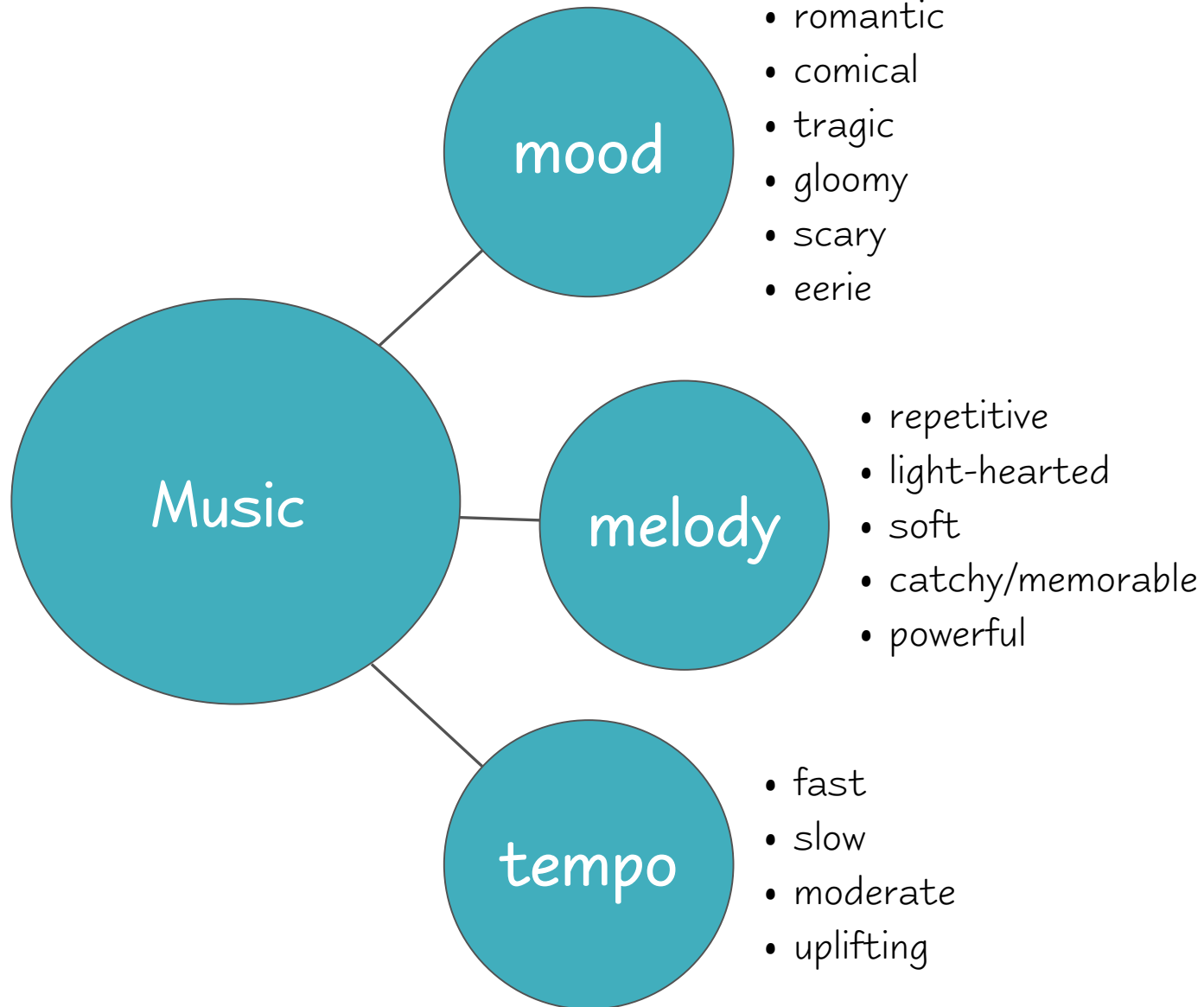
- Appearance
- Costumes
- Acting
  - Facial expressions
  - Body movements
  - Speeches and dialogue

## Cinematic

- Use of music and sound effects
- Camera shots
- Editing



# Vocabulary for describing music



# Applying the Three-dimension framework (Callow, 2005)

## Affective

- Viewer's feelings and emotional response to texts

## Compositional

- How texts are constructed and presented

## Critical

- Hidden messages
- Embedded values
- Social-cultural impact

# **Critical Reading and Viewing: Developing Students' Visual Literacy in the English Language Classroom**

## **Part 4**

Introducing Visual Literacy in the English Language Curriculum

# Possible Modes of Implementation

- 1) **Designing units / modules of work** using the **Task-based Approach**
- 2) **Incorporating multimodal / audio-visual texts** into theme-based units / modules
- 3) Addressing elements of visual literacy through **school-based / cross-curricular / lesson activities**

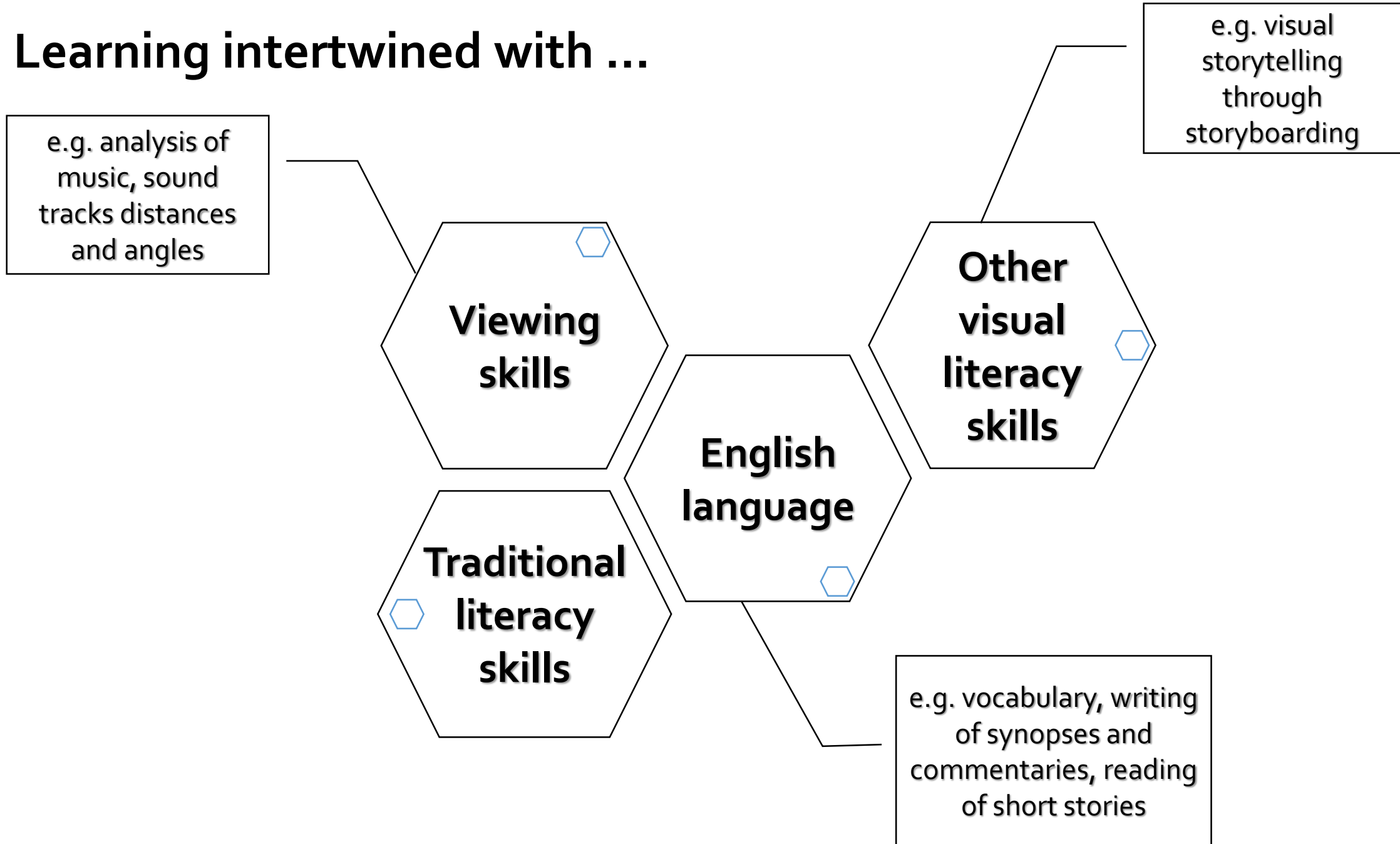
# **1. Designing Units / Modules Using the Task-based Approach – A School Example**

# Designing Units / Modules Using the Task-based Approach – A School Example

- Task 1
  - Appreciating an award-winning short film to explore its message and analyse how ideas are presented
- Task 2
  - Designing a storyboard
- Task 3
  - Reading film synopses and commentaries
- Task 4
  - Producing a 3-minute short film and uploading it onto a competition page with 100-word synopsis
  - Students view and comment on the films submitted by other entrants and vote for the Audience Award.

**Level:** S3  
**Module:** Leisure & Entertainment  
**Unit:** Film Festival

# Learning intertwined with ...



## **2. Incorporating Multimodal / Audio-visual Texts into Theme- based Units / Modules**



# Incorporating Multimodal / Audio-visual Texts into Theme-based Units / Modules

## Purposes:

- to deepen exploration of topics
- to facilitate the development of **literacy skills** (e.g. **listening, speaking, reading, writing, viewing**) in a **holistic** and **integrative** manner
- to inspire **creative thinking** and **expression**

### Getting along with Others

- Friendship and Dating
- Sharing, Co-operation, Rivalry

### Study, School Life and Work

- Study and Related Pleasure/Problems
- Experiments and Projects
- Occupations, Careers and Prospects

### Cultures of the World

- Travelling and Visiting
- Customs, Clothing and Food of Different Places

### Wonderful Things

- Successful People and Amazing Deeds
- Great Stories
- Precious Things

### Nature and Environment

- Protecting the Environment
- Resources and Energy Conservation
- Biodiversity
- Animal Protection

### The Individual and Society

- Crime
- Human Rights (personal rights, civic rights, respect)

### Communicating

- The Media and Publications
- The Internet

### Technology

- Changes Brought about by Technology

### Leisure and Entertainment

- The World of Sports
- "Showbiz"

# 1. Analysing posters and comics

Discussion questions:

- What **message** is expressed?
- How do choices of **colour**, **font** and **font size** help draw our attention?
- What **effects** are created by the combination of **words**, **images** and **sounds** (e.g. shock, mismatch, humour)?

# 2. Selecting powerful images to design an e-book to present an environmental problem:

- Identify the **salient and prominent message** highlighted in each image
- Compare the **emotional appeal** of different images
- Discuss how **elements of visual communication** (e.g. colour, typography/font, size, angle, space, contrast) are used to achieve effects

### **3. Reading satirical comics / illustrations**

- Unpacking visual metaphors
- Inferring attitudes and views

### **3. Addressing Elements of Visual Literacy through School-based / Cross-curricular / Lesson Activities**

# Lesson Activities:

## 1. Picture Writing / Story-telling

### Interplay of words, frames & gutter

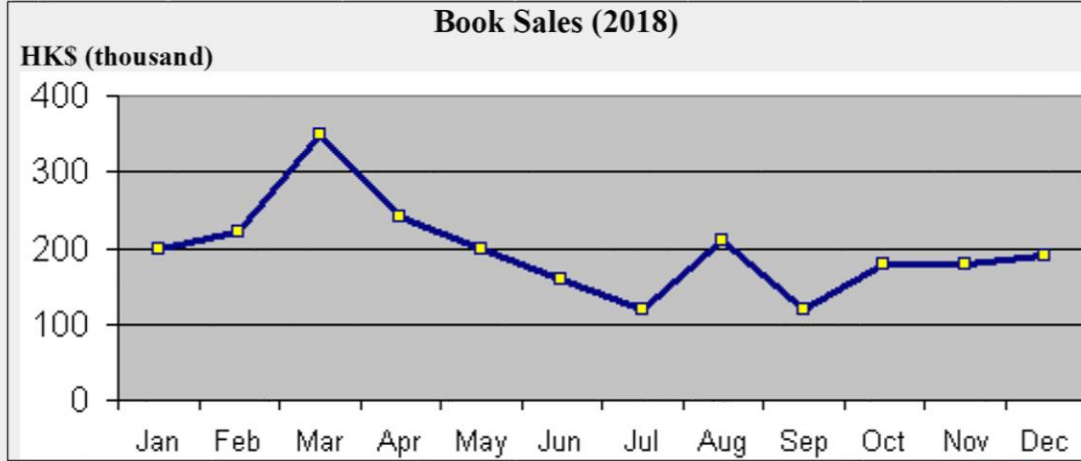
- build the characters
- shows transformation / development

## 2. Writing (based on visual input)

- Photos and images

<b>2021 HKDSE English Language Writing Paper (Short Task)</b> <ul style="list-style-type: none"><li>• Symbolism</li><li>• Theme / message</li><li>• Camera angle and distance</li></ul>	<b>2022 HKDSE English Language Writing Paper (Short Task)</b> <u>Content:</u> <ul style="list-style-type: none"><li>• icons → activities, areas</li><li>• shading → geographical features</li><li>• labels<ul style="list-style-type: none"><li>• Names of stations: activities / attractions</li><li>• Location &amp; year of establishment</li></ul></li></ul> <u>Organisation:</u> <ul style="list-style-type: none"><li>• the railway</li></ul>
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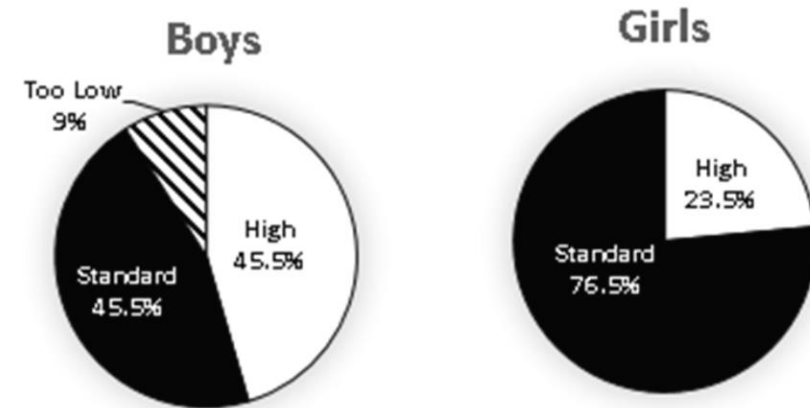
- Tables and graphs



In January, the book sales were about \$200,000. In February, they (1) **increased slightly** to \$220,000 and (2) **climbed further / rose sharply** to the peak of \$350,000 in March. Over the next four months, there was a (3) **steady decline**, reaching a low point of HK\$120,000 in July. Sales picked up in August and there was a (4) **rebound** to HK\$210,000, but this was followed by another (5) **drop / fall** to HK\$120,000 in September. Sales recovered in October and rose to HK\$180,000. Sales (6) **stabilised / remained steady** in November and December.

- Reporting statistics
- Identifying trends and patterns

Body Fat Percentage Categories of 4D Boys and Girls



The two pie charts show the distribution of body fat percentage (BFP) categories of the boys and girls in S4D.

Based on the data from the pie charts, 4D girls seemed to have more satisfactory body fat percentages overall. Compared to the girls, 4D boys had a more diverse range of BFP distributions.

As shown in the pie charts, the percentage of girls within the standard BFP range was 76.5, which was significantly higher than that of the boys, with a difference of over 30%. While only 23.5% of 4D girls fell within the high BFP range, the percentage almost doubled for boys within that range. 9% of the boys were in the low BFP category, whereas no girls were found to be under the standard BFP range. (128 words)

### **3. Deciphering/creating visual representations of both fiction and non-fiction texts**

- mind-maps / concept maps with iconography
- stories with special use of fonts, colours and shapes (calligrams)

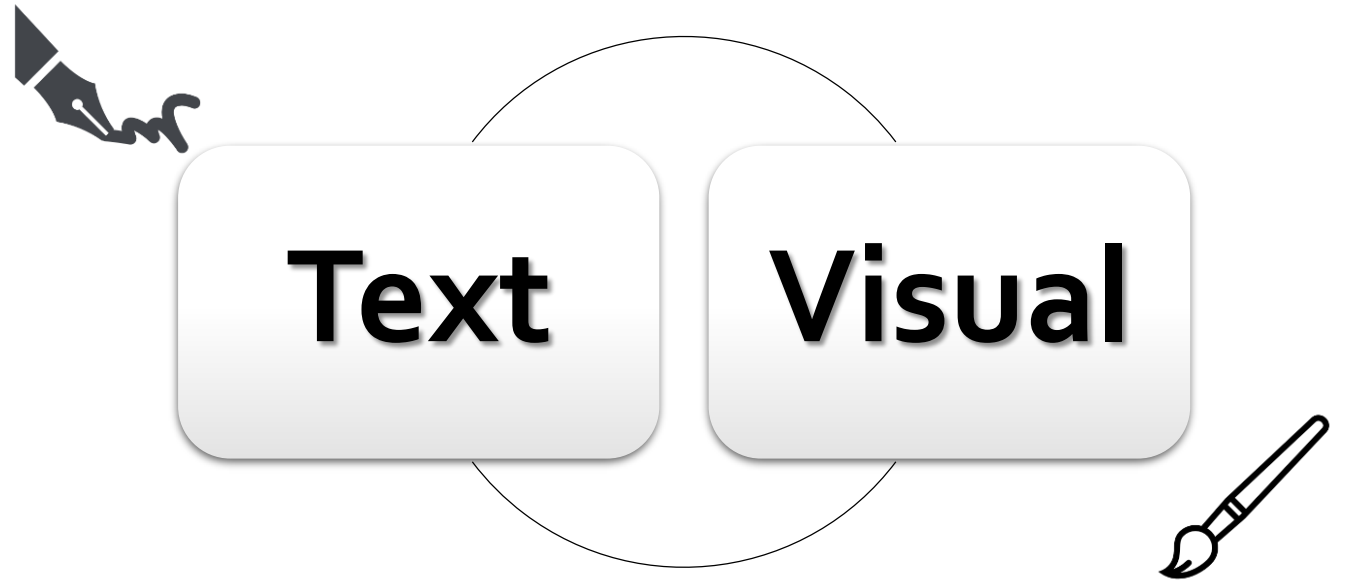
# Deciphering/creating visual representations of sayings/quotes

- infographic with simple illustrations and texts
- sayings / quotes with positive values



- Interplay of text and visual

## Text Transformation Activities



# Text Transformation Activities

From visual to text - 5 second video haiku



Siu mai in steamer

Expanding and contracting

Bright yellow lanterns

# Text Transformation Activities – Poetry Remake Competition

## From text to visual – turn a poem into a picture (Cross-curricular – VA)



### Grandfather

Gillian Bickley

My grandfather was a quiet man;  
an allotment near the railway line,  
where his working life was spent,  
gave him additional quiet.

- 5 “Ask your grandfather to take you there,”  
the family suggested.

- He showed me his shed,  
but most of all the robin’s nest  
with blue eggs or bald young,  
10 and an alert bright-eyed brown nesting bird,  
on a high shelf in the dark,  
which a curious small girl could just  
stand tip-toe to see.

- “Don’t touch it now!” he warned,  
15 quite sternly, for him.  
“She’ll abandon the nest, fly away,  
perhaps never return.”

His own mother had done that;  
died when he was fourteen.

- 20 For the rest of his life, on one day of the year,  
The quiet man was quietest of all.  
“What’s the matter?” his wife or daughter  
(my mother and grandmother) would ask.

- “This was the day my mother died,”  
25 came his unchangeable reply.



# Text Transformation Activities – Poetry Remake Competition

## From text to visual – turn a poem into a picture (Cross-curricular – VA)



### City

Louise Ho

No fingers claw at the bronze gauze  
Of a Hong Kong December dusk,  
Only a maze of criss-crossing feet  
That enmeshes the city  
5 In a merciless grid.

Between many lanes  
Of traffic, the street-sleeper  
Carves out his island home.  
Or under the thundering fly-over,  
10 Another makes his own peace of mind.

Under the staircase,  
By the public lavatory,  
A man entirely unto himself  
Lifts his hand  
15 And opens his palm.  
His digits  
Do not rend the air,  
They merely touch  
As pain does, effortlessly.

"City" was published in *Incense Tree: Collected Poems of Louise Ho* by Louise Ho, p.45.  
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# Resources and References

## Developing Students' Multimodal Literacy in the Secondary English Language Classroom



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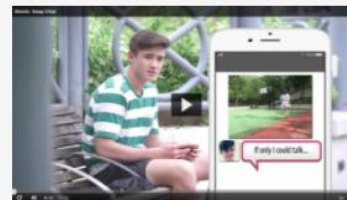
## English Language Education – References and Resources (Secondary Level)

### Educational Multimedia (EMM) Resources

### Title



SOWIT Videos Resource Kit (Part 2)  
**2021 (Online)**



Short Film Appreciation (II): Snap Chat

**2021 (Online)**

[Teacher Version](#)

[Student Version](#)

