Visual Literacy Teaching Guide

Text focus: the Watertower

Text by Gary Crew; Illustrations by Steven Woolman

Name ____________________________________________
Visual Literacy

What is visual literacy?

Visual literacy is the study of the reading and writing of visual texts.

If you can read a map, draw a diagram or interpret symbols such as icons, advertising logos or determine the meaning and purpose of background images in films or television programs then you are visually literate.

What are visual texts?

A text is anything with which we make meaning. Picture books, illustrated texts, websites, videos, body language including facial expressions and gestures are visual texts.

A visual text makes its meanings using image: line, colour, shape, structure, patterns, use of light and dark shadow, symbolism are all aspects that are analysed to develop the understanding of meaning that lies in the visual structure of a text.

Visual texts range from printed texts – illustrations and picture books are what we study in this course and, multimedia texts such as films and websites. They can be fiction or non-fiction texts.

Visual texts are often accompanied by written text. The written text may be confirmed through the visual text that accompanies it or may be challenged by the visual adding new or alternate meanings to the written text.

Studying visual literacy requires knowledge of a range of specific techniques. The range of techniques set out on the following pages with definitions for you to refer to as you need throughout your study of the text.

Examples of visual texts:

- Paintings
- Visual advertisements (including billboards)
- Postcards
- Photographs
- Collage
- Picture books
- Book covers
- Posters
What does Steven Woolman say about his ideas for the illustrations in The Watertower?

“I've always been interested in the macabre and been attracted to tales of horror and the supernatural. My teen years were filled with images from horror and black and white B-grade science fiction movies, TV shows and comics, and this has had a lasting influence on my work and the way I visualize stories. Looking back, I think the attraction to horror was not so much the thrill of being scared, but more the visual style with which these stories were told. Films such as The Shining and Invasion of the Body Snatchers (even schlock-horror splatter movies like Evil Dead) excited me through their use of closeups and strange angles, weird lighting, and cutaways. I find now when I begin illustrating manuscripts that my first step is to play out the action in my mind as though it were a movie, and the cinematic influence usually remains in the finished product. The Watertower was my first macabre book, and since it was aimed at an older audience I felt licensed to try a more sophisticated visual style and design. With its surreal photorealism, black borders, and wide-screen presentation, the book is very much a homage to those movies I watched in my teens. Caleb, the follow-up, also uses some of the same devices, with its unnatural viewpoints and manipulation of shadow and light.

Read more: [http://www.answers.com/topic/steven-woolman#ixzz1q4ZBbzVc](http://www.answers.com/topic/steven-woolman#ixzz1q4ZBbzVc)

A review from The Australian Horror Writers Association by Stephen Paulsen

The Watertower was judged by the Children's Book Council of Australia to be the best of the seventy books entered into the picture book category in 1995. The judges described it as a book of "landmark significance [which] breaks new ground in its unity of text, picture and book design." This is now the fourth time that Gary Crew has won this prestigious award, making him something of a phenomenon in children's publishing. Especially given that The Watertower is the second horror book by Crew to win the award.

One of the reasons Crew teamed up with Woolman was because of the illustrator's interest in the macabre, bizarre fantasy and old B-grade science fiction. Woolman not only illustrated the book but designed it as well, and the design is inordinately innovative. Woolman illustrated the book using a combination of chalk and pencil on black paper, plus acrylic paint on textured board, all to striking effect. To read the book the reader has to gradually turn it through 270 degrees and like the central character, they are metamorphosed, changed almost unconsciously in the actual reading process.

After he had finished writing a firm draft of the story, Crew sent it to Woolman along with a "Rationale" for how he saw the book. The story was written with "deceptively simple" text specifically to allow the illustrator to further enhance the mystery and darkness of the story. In his "Rationale" Crew stated that the illustrations were of the utmost importance and offered suggestions for the illustrator to consider. Crew also wrote that "the illustrator should feel free to utilise pages without print text to demonstrate the 'other side' of this dark story. . .that is, the side unseen..." Steven Woolman said the story reminded him strongly of the old Twilight Zone episodes and science fiction/horror movies that he had watched as a boy. So he set out to try to make the illustrations reflect that era and visual style. The result is impressive. His paintings enhance and extend the text in a way which indicates a close collaboration between writer and illustrator.

Visual Literacy Glossary

Before beginning our study of *The Watertower* we will locate and write out the definitions of each of the visual techniques.

<table>
<thead>
<tr>
<th>Technique</th>
<th>Definition</th>
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<tbody>
<tr>
<td><strong>Body language: facial expressions, gestures and stance</strong></td>
<td>When the image uses gaze or vectors to draw the viewer to specific characters and their facial expressions or gestures or stance – develops mood, characterisation, relationships between characters in the text or characters and objects; influences audience response (acceptance, rejection) to a specific character/s.</td>
</tr>
<tr>
<td><strong>Background</strong></td>
<td>- The background provides or allows insight into the context of the image; colour, shapes or lines, can establish layering; contextualises the image&lt;br&gt;- Background images can allow perspective distance to be established</td>
</tr>
<tr>
<td><strong>Centrality</strong></td>
<td>- placement of the central figure, object, main idea&lt;br&gt;- focuses attention&lt;br&gt;- demands the gaze&lt;br&gt;- creates salience</td>
</tr>
<tr>
<td><strong>Colour, lighting and contrast, saturation</strong></td>
<td>Used to create mood or tone: colours have differing effects on the emotion as of the viewer:&lt;br&gt;&lt;br&gt;red — active, passion, masculine, emotion, danger&lt;br&gt;orange — excitement, desire&lt;br&gt;yellow — warm colours, cheerful, joy, enlightenment, light hearted&lt;br&gt;blue and associated colours — cool, calm, wisdom&lt;br&gt;pink — sensuous, emotion, feminine, romantic&lt;br&gt;sepia — the past or age&lt;br&gt;green — knowledge, hope, promise&lt;br&gt;black — evil, mysterious, powerful, fear, mourning&lt;br&gt;white — purity, innocence, timeless, mystical, mourning in Asian context&lt;br&gt;purple — passionate, smouldering, caring, power&lt;br&gt;grey — neutral, uncommitted, non-involvement&lt;br&gt;saturation:&lt;br&gt;- the more grey = less saturated&lt;br&gt;- no/little grey = highly saturated can manipulate emotions, attitudes, reactions to the text.&lt;br&gt;- can indicate the past/future</td>
</tr>
<tr>
<td><strong>Cropping</strong></td>
<td>Deliberate use of cutting or reshaping into a pastiche or a montage of shapes or images to disturb the viewer’s gaze or to show size and proportional relationships</td>
</tr>
<tr>
<td><strong>Composition and layout</strong></td>
<td>Composition demotes the overall placement of all aspects of the image, the choice to place characters, objects, lines or colours in specific positions to make the eye move around the image, to create focus, to demand or reject gaze.</td>
</tr>
<tr>
<td><strong>Focus</strong></td>
<td>- clear distinct focus points provide sharp images where the resonance (significance) are meant to be noticed&lt;br&gt;- blurred focus can indicate movement&lt;br&gt;- misty focus or filters can indicate memory, time passing, shadowed emotions</td>
</tr>
</tbody>
</table>
| **Foreground** | - The image closest to the viewer; adds layered depth to the image confronts or places the most significant part of the image in direct gaze of the work.  
- When the illustrator or artist gives privilege to a specific aspect, usually larger, to denote the significance of a character or object. |
| **Framing: borders and boundaries** | - Deliberate use of borders to frame the word, drawing the viewer’s eye to the centre of the image.  
- Can be sharp angular shapes or organic inferring tone. Objects can be used to frame other parts of an image or separate frames can be created to fragment an image creating a montage or film strip like image to suggest narrative movement.  
- Frames can be disrupted to deliberately move the viewer’s gaze from one aspect of the image to another. |
| **Gaze** | - indicates communication between a character and the viewer (demand) or, -characters within an image;  
- used to develop an understanding of relationships, attitudes, emotions within the text |
| **Iconography** | - Specific iconic images used to add metonymy to a visual text. Includes codes, language, semantically recognisable images laden with historical social, political or religious context that add metaphorical meaning without having to be stated in the text.  
- Images can be crosses for Christianity, significant national or internationally recognised symbols |
| **Intertextuality** | The use of other images within an image in the text referring to another text. |
| **Juxtaposition** | The visual placement of images, side by side for comparison. |
| **Layering: superimposed and multilayering** | When objects within an image are layered to add depth or perspective or multiple meaning. Montages can be layered by size and or colour. Images can be repeated to suggest mirroring or to emphasise impact. Images can be superimposed over a background image or over a larger image in a foreground. |
| **Line** | - horizontal lines suggest stability and regularity and can be used for perspective width  
- vertical lines suggest stable patterns of height and growth  
- jagged lines suggest instability, create unsettling tones that imply frustration, terror or fear  
- diagonals, dots, broken lines can suggest motion  
- cross-hatching can suggest solidity, calm  
- swirling images to show turmoil  
- circular lines to denote continuation or movement, concentric circles to imply movement  
- repeated lines to emphasise and draw the gaze |
| **Medium** | - the materials that have bee used to construct the images – can be painted, watercolour, oil, chalk (as some of the images in The Watertower), ink, charcoal, pencil, paper, canvas, art board etc  

*NOTE: Steven Woolman has used chalk and pencil drawings on black paper to develop his image of and inside the tank, creating darkness and iridescence. Distinctly sharpened images in bright colours are used to paint an Australian rural landscape depicting heat, dryness, dust and the colours of the landscape.*
| **Middleground** | - Content that sits behind the foregrounded or privileged image but is distinctly separate and layered above the background image.  
- Can be many middlegrounds suggesting multilayering to give depth and perspective to the work. |
| **Motion** | - normally from left to right- can change with cultural context of the text  
- slowed or still motion can be created amidst intense activity by changing the size, colour, tilt or perspective of a shape  
- blur- implies motion or movement |
| **Perspective : depth, relativity, close up, medium or long views, angles, point of view** | Isometrics (Isometric projection is a method for visually representing three-dimensional objects in two dimensions) can be impersonal or provide an omnipotent view of an object or subject in a visual text; frontal views provide a sense of depth side-on, looking from above, below, angles of view and how they reflect the point of view or can be used to disturb the viewer. Point of view relate to direct gaze, camera shots and tilted angles or perspectives  
3D shapes in isometric view: |
| **Rule of thirds, symmetry, asymmetry** | - When the image can be divided up into a grid of thirds with equality between each of the thirds. The equality adds balance to the image.  
- Symmetry is when the work gives equal balance to both sides or top and bottom of the work; the symmetrical structure suggests balance  
- Asymmetry suggests imbalance and privileges parts of the work over other to imply a specific meaning or evoke a specific impact on the viewer. |
<table>
<thead>
<tr>
<th><strong>Salience</strong></th>
<th>The giving of privilege to a specific figure or object in the text denoting significance – see gaze, centrality, perspective.</th>
</tr>
</thead>
</table>
| **Shapes and contours** | - squarish shapes can suggest rigidity, harshness, anger, frustration,  
- curved shapes suggest flow, softness, organic subjects |
| **Size: privilege, relational, contrast, perspective – see perspective** | Deliberate use of size whether singular or repeated to show growth, minimalising or static nature of a character or object. Can indicate power, salience, demand gaze, give privilege or perspective. Larger images in foreground can suggest a three dimensional view of the text. When larger images are in the mid or background can suggest less importance or salience to the overall image. |
| **Symbolism** | Specific recognisable images that link to semantic memory reminding us of specific meanings: national flags for nationalism and patriotism. |
| **Time sequencing** | Movement or change in the same image from left to right across a page to suggest transition through time. |
| **Tone** | The mood, atmosphere, attitude, feeling that is indicated by the size, colour, lines or action that takes place in a visual image. List of tone words needs to be developed that goes beyond: happy, sad etc. |
| **Vectors** | A direct line between the viewer and the object of gaze. |

You need a process to deconstruct each image in Crew and Woolman’s text. Each image has been provided here in black and white. The coloured images will be presented on the white board and you will be able to deconstruct the images in the classroom context with your copy of the class text.
Analysing a Visual Text

Firstly you should use the black and white image to identify areas of light and dark in the image. The absence of colour will allow you to see the saturation of the light and dark. Language including *chiaroscuro* (chi/a/ro/scu/ro the treatment of light and shade in drawing or painting and the effect of contrast set up by light and shadow) will be added to your vocabulary.

1. **Identify** and **annotate** the image for areas of light and dark.
2. **Identify** frames that **provide** the boundary of the work and any subsidiary (sub/sid/i/a/ry) frames within the work. **Annotate** the image, where relevant, with statements such as ‘primary frame’, ‘secondary frame’, ‘internal frame’, ‘inter textual frame’, ‘partial frame’, ‘organic framing’, ‘broken frame’,
3. **Identify**, **highlight** and **annotate** the work for use of lines. **Remember**: LINE is straight or curved, heavy or light, soft or hard or a mixture of them all. LINE can characterise a shape by being the edge of an area or surface, colour, tone or pattern – it becomes an outline or contour. LINE can show MOVEMENT. LINE can suggest RHYTHM. LINE can create TEXTURAL results. LINE can indicate EMOTIONAL effects.
4. **Annotate** the work for foreground, mid ground and background resonance
5. **Annotate** the work for composition, layout and salience
6. **Determine** if the work fits into thee rule of thirds and if so, **identify** what is being balanced or **depicts** symmetry or asymmetry
7. **Annotate** any specific angles or shots used for effect in the image
8. Go through your definition list; **annotate** the work for all elements in the definition list excepting colour and tone.
9. After **deconstructing** the coloured image from your copy of the text, and with reference to class discussion, **colour in** any specific aspects of the image where colour has been used to create a specific tone or atmosphere.
10. **Annotate** the image for the effect of colour in specific elements of the image and use purpose words to **suggest** the intended impact on the audience.

After annotating your image you will be writing up an analysis of the image. Use the following sentence starters and scaffolded sentences to develop your responses:
Analysing Gary Crew’s written text:

Plate One

Nobody in Preston could remember when the watertower was built, or who had built it, but it stood on Shooters Hill – its iron legs rusted, its egg-shaped tank warped and leaking – casting a long, dark shadow across the valley, across Preston itself.

1. What adjectives are used to describe the water tower?
2. Identify the punctuation used and evaluate how it paces and shapes meaning in the text.
3. What repetition has been used and why is it effective?
4. Is the adjectival phrase ‘long, dark shadow across the valley, across Preston itself’ literal or metaphorical or both? Provide reasons for your answer.
5. How does the written orientation of the narrative develop suspense?

6. How does the visual orientation of the first page usurp traditional reading expectations of text?
7. How does the layout for the written heading challenge the reader?
8. What is the effect of having the authorial, illustrator and publishing details on the first page of the narrative?
9. What is the effect of using italicised font for the orientation of the narrative?
10. How does the orientation of the image support or detract from the orientation of the written text?
Plate Two

One summer afternoon, Spike Trotter met Bubba D’Angelo by the service station and together they went up to the tower for a swim.

Spike led the way, as usual.

‘My mother says it’s dangerous up there,’ he said, ‘but it’s worth it, hey?’

Bubba puffed on behind. His mother couldn’t have cared less where he went.

1. What is implied by Gary Crew’s language characterisation of Spike?
2. What is implied by Gary Crew’s language characterisation of Bubba?
3. What is implied by Gary Crew’s characterisation of Spike’s mother?
4. What is implied by Gary Crew’s characterisation of Bubba’s mother?
5. What colloquial language is used in this passage?
6. What rhetorical question is used and how does the question characterise Spike?
7. What is implied by the adverbial phrase at the end of this sentence: ‘Spike led the way, as usual’?
8. What is the nature of the relationship between Spike and Bubba?
At the summit, Spike stopped to look down on the sweltering town. ‘Suckers,’ he grinned, and headed for the tower.

Last summer, a security fence had kept trespassers out, but now the metal posts were twisted and flattened and barbed wire lay coiled on the ground.

You reckon vandals done that’ Bubba asked, recovering his breath.

But Spike was already on the top. ‘Hurry up,’ he yelled, throwing open the access hatch. ‘It’s scorching up here.’

He pulled his shirt over his head, dropped his shorts and clambered down into the tank.

1. **What evidence of colloquial language is present in the text?**
2. **Identify and list the verbs used in this passage.**
3. **Identify and suggest how the punctuation has been used for effect in this passage.**
4. **Identify and list the adjectives used in this passage.**
5. **Predict a range of possibilities for what has happened to damage the fence.**
Plate Four

It was dark inside. ‘The dark’s got a sort of a colour,’ Bubba said, squatting on the bottom rung of the ladder. ‘It’s sort of green. Like moss. Like slimy, dead moss.’

Spike didn’t answer. Except for the ghostly wailing he kept up for the fun of hearing the echo, he might not have been there at all.

‘Spike?’ Bubba called. ‘Spikey?’ Still no answer, so Bubba whistled for a while, then splashed a bit — but only up to his knees. He didn’t particularly like the water. He wasn’t keen on slipping down, naked, into its murky dark. And from time to time he glanced up at the shaft of sunlight angling in from the open hatch, imagining.

1. What is the effect of the simile used in this passage?
2. How is the onomatopoeia constructed in this passage?
3. What is the effect of the onomatopoeia?
4. Is the ‘ghostly wailing’ Spike?
5. What reasons would you suggest exist for Spike not responding to Bubba’s call?
6. What ‘imaginings’ could Bubba be indulging in?
At last, Bubba called, Spikey, I’m going up now. ‘I’m going to get dressed.’

He guessed that Spike was somewhere beneath him, in the water that eddied and swirled

1. How much time do you think may have passed for the author to use the phrase ‘At last...’
2. List the verbs used in the text?
3. What prepositions are used in the text?
4. Why is Bubba only guess[ing] about Spike?
5. What tone is implied through the verbs ‘eddied and swirled’?
6. If the tank is closed to the weather, what phenomena could be causing the water to eddy and swirl?
Bubba stepped out on to the top of the tank. The wind was hot; the glare terrible. Blinking and squinting he looked about for his towel. It had blown to the far side of the tank and hung there, caught on the head of a valve. ‘Maybe I should have stayed down,’ he muttered to himself, tippy-toeing across the burning metal. With the towel wrapped around him, he looked for his clothes. Spike’s were there, wedged beneath the hatch; and he saw his shirt, flapping at the top of the ladder; but where were his shorts?

He turned around and around. Nothing. He dropped on his hands and knees and crept to the side of the tank, yelping with each movement as the burning surface seared. He peered over the side. Nothing.

He made his way back to the hatch, calling, ‘Hey, are my pants down there?’

1. What is the purpose and effect of the use of the semi-colon in line two? What has been left out of the sentence to create the need for the semi-colon?
2. What verbs are used in sentence three and how do they extend the setting description in the previous sentence?
3. How does Crew use verbs to suggest Bubba is talking to himself?
4. Why does Bubba think he should have stayed ‘down’?
5. What rhetorical question is asked? What is the intended purpose of the rhetorical question?
6. What grammatical features are present in the phrase ‘wedged beneath the hatch’?
7. What repetition is used and how effective is it in establishing an atmosphere or tone for the reader?
8. Crew uses a single word sentence for effect - twice. Why? What is the effect?
9. Identify the idea and explain how the verbs ‘yelping’ and seared’ connect the idea in the sentence.
10. If Bubba has not had a response from Spike prior to climbing back up to the top of the tower, why does he think he will respond now?
Plate Seven

‘What?’ came the response.

He repeated the question, then waited, standing on his crumpled short, keeping his towel tight around him. Spike’s dripping head suddenly appeared. ‘Nope,’ he spluttered. ‘Nothing’s down there but water,’ and he pulled himself free of the dark.

Bubba looked about him again, ‘Then they’ve blown away. That’s what happened, I bet.’

Spike laughed. ‘Doesn’t matter,’ he said, shaking himself and reaching for his clothes. ‘You’ve got your towel. Go home in that.’

Bubba shook his head. ‘No way. If my mother finds out that I lost my pants, I’m dead.’

They looked at each other. They knew that this was true. Mama D’Angelo could land a wallop like nobody else in town.

1. List the verbs and verb phrases used in this passage.
2. List any adverbs or adverbial phrases present in this passage.
3. What contradiction is presented on this page in relation to Bubba’s relationship with his mother?
4. Identify the euphemism and how it has been used to characterise Bubba’s mother?
5. What metaphor is suggested in the verb phrase ‘pulled himself free from the dark’?
6. Identify the contractions used in this passage and write them out in their full form. Suggest how the contractions support the register of the text.
Plate Eight

‘I’ll go back,’ Spike volunteered. ‘I’ll run the whole way. I’ll sneak in through your bedroom window and get another pair. Top drawer of your dresser. Right?’

Bubba nodded. ‘I’ll wait here. I’ll get back down, out of the sun. Will you...Will you be long?’

Spike was already on the ladder. ‘I didn’t win the cross-country for nothing, did I? I’ll run...’

His last words were lost in the wind.

1. Is the dialogue presented in first or second person?
2. Identify the tone developed through the verb ‘sneak’ and the use of ellipsis in the verb phrase ‘Will you...Will you be long?’.
3. Identify the rhetorical question and what inference is being made?
4. Identify and explain the alliterative effect in the final sentence.
5. What does the verb phrase ‘lost in the wind’ infer?
Plate Nine

Bubba climbed into the tank, ‘I’ll be all right,’ he muttered. ‘I’ll be all right.’ But when he looked, the bottom rung was a long way from the light. And the water seemed darker. So he stopped halfway, and waited.

All about him the tower creaked and groaned. That’s the heat, he reasoned. The heat expanding the metal.

There was a smell. That’s the algae. All rotten and festering.

The water eddied and swirled. That’s the wind shifting the tower, It’s old and rickety.

But he was frightened, very frightened and, rung by rung – so as not to shake the ladder, not to disturb anything – he crept upwards, towards the sun.

1. What is the effect of the repetition in the first sentence?
2. What metaphor is implied in the third sentence?
3. What is the effect of the truncated sentence in the fourth sentence?
4. Identify the verbs that have been used to construct personification in this passage?
5. What is the purpose and effectiveness of the use of italics in this passage?
6. What olfactory imagery is presented in this passage?
7. How has repetition been used for emphasis and effect in this passage?
8. How has the punctuation been used to sustain the tone of this passage?
9. How does this passage establish the climax of the narrative?
When Bubba reached the top, he lifted himself out and squatted a moment, catching is breath, calming his heart. ‘I’ll get off this stupid thing,’ he said, ‘I’ll go and wait in the bushes.’

1. A series of verb phrases has been used in the first sentence of this passage. List them and suggest how they have been used to develop the anticlimax of the text.
2. How has language been used to imply that Bubba is afraid of the tower?
3. Identity the types of punctuation used in this passage and explain their effectiveness in this passage?
So he did. He tightened the towel around his stomach, climbed down the outside ladder and hopped across the burning earth to the patchy shade of a grey-leafed bush.

*I’ll be safer here*, he thought; though from what, exactly, he could not imagine.

1. Why has Crew used the truncated sentence to start this passage?
2. How does the accumulation of verbs add to the tone of this passage?
3. Crew uses the verb *imagine* in the final sentence; the second time the word or its derivation has been used in relation to Bubba. Considering the context of the narrative, how is Crew manipulating the reader’s view of Bubba?
Plate Twelve

The sun found him wherever he went, starting blisters on his skin. The hot wind burned his cheeks. *How much longer?* He wondered. *When will he come?*

Then something moved – way up at the top of the tower. Something Bubba couldn’t quite make out.

1. **Identify the personification and how it is established through the verbs in the opening sentence?**
2. **Identify the personification and how it is established through the verb in the second sentence?**
3. **What is the purpose and effectiveness of the italics in the rhetorical questions?**
4. **What is the effectiveness of repeating the pronoun ‘something’ in this passage?**
5. **How does Crew establish a new climax in this passage?**
Plate Thirteen

‘Spike?’ Bubba called. ‘Is that you?’

No answer.

‘Spike?’ he whispered, getting up. ‘Spikey…’

1. How has punctuation been used in this passage to develop the tone of suspense?
If you could write the text for this image, what would it be?
Plate Fifteen

When Spike returned, calling and waving the shorts, Bubba stuck his head straight out of the tank, ‘Oh boy,’ he said, dressing himself, ‘if I stayed down there a minute longer, I reckon I would have dissolved. The water was great. I had he best swim. I taught myself to lie on the bottom. I could do it to the count of a hundred and twenty. No lie. Two minutes. Boy that was good.’

Spike’s eyes narrowed. This was not like Bubba. Not like Bubba at all. ‘Go on,’ he said, showing him. ‘Show us your fingers then; show us the water wrinkle. Come on...’

1. How has language been used to change the tone of fear and trepidation implied about Bubba to one of satisfaction and self assuredness?
2. What irony might be suggested here and how is it constructed?
3. How has language been used to construct Spike’s incredulous tone?
4. What is the purpose ad the effectiveness of the ellipsis in the final line?
5. There seems to be narrative missing here. Write the narrative between the previous page and Bubba being back in the tank?
Plate Sixteen

Bubba turned away, ‘Nah. No time now,’ he answered. ‘My mother will be worried. You know what a worrier she is. She’ll be scared something happened to me, won’t she?’ He shut the hatch with a thud.

Deep in the tank, the water eddied and swirled.

1. The final passage of the text presents a contradiction. Identify the language Crew has used to construct the contradiction?

2. What has happened to Bubba?

3. Why is the final line of the text significant? Deconstruct the language features that have been repeated throughout the text and suggest Crew’s purpose in ending his written narrative in this way.
Examples and Sentence Starters for Visual Literacy Analysis of *The Watertower*

**Example analysis: Plate One**

In Plate One, the background dominates the image. The striations of clouds form vectors that lead the viewer’s gaze upwards minimising the impact of the tower image. Woolman is deliberately presenting an unearthly tone, the high saturation of the blue in the sky is softened by visible brushstrokes layering the intensity and reinforcing his photorealism objectives. The centrality of the tower creates a focus for the viewer. The shadow on the left hand side of the tower is juxtaposed against the light shining on the other side, revealing either an imprint or a shadow of the circular image that is used as a symbolic motif throughout the text. The image appears where the viewing platform is broken suggesting the motif is privileged in the image. The low angle of the image, as if painted from lower down the hill from the tower reinforces the written text metaphor established through the verb phrase ‘casting a long, dark shadow across the valley, across Preston itself.’ Woolman’s visual text thus supports the written text establishing a suspenseful tone.

**Sentence starters for Plate One**

Woolman creates a photorealistic background to....

The centrality of the tower establishes.....

Colour saturation is challenged by....

The composition of image deliberately...

Perspective is established through the angle of the image. Woolman develops...

The contours of the landscape suggest....

Contrast is established between the... and the...

The deliberate shaping of the water tower evokes images of....

The privileging of the symbolic motif on the tower suggests.....

Vectors are established that draw the viewer’s eye.... suggesting...
Plate Two:

The background of the image establishes.....
The centrality of the ............ creates.....
Colour saturation is used to..................
Lighting is evident in the reflections of..............
Woolman’s photorealistic medium is evident in....
The composition of the figures in the image suggest.......... 
Contrasts between the seated figures and the boys creates.....
The similarity in stance and costume for the seated figures presents....Framing is established through the symbolic motif of.....
Depth is developed through the.........
The midground image of the seated figures is subordinated to the immediate foreground image using a ................. shot.
The gaze of the male figure in the foreground, placed at the left of the image, reflects............
Symbolism is evident in the image with the repeated motif of the .....symbol. Woolman is ........
The vectors of the image draw the readers gaze to the................
The visual qualities of the text support the written text through......
Woolmans visuals develop/sustain/ illuminate/construct....
Plate Three:

The background sustains the colour saturation of the landscape to highlight.....
The centrality of the tower and characters in the each image constructs....
The sharp colour saturation used in the cropped circle, Spike’s hair and the landscape creates....
The distinct framing of each image provides opportunities to....
The gaze of each character is focused on...............
The vectors draw the viewer’s eye to...
The symbolism on the watertower becomes the focus of.......
The image of the tower, although smaller in scale to the images of the boys, privileges....
Wolman’s image challenges the imagery of the written txt in that....
Woolamn’s imagery supports the written text I that...
Woolman’s use of photorealism is less evident in this image as he wants to create....
Woolman focuses the viewer’s eye on each character’s face in order to....

Analyse each image using the analysis questions and jigsaw questions.

Continue to develop sentence starters for each plate using the sentence patterns and exemplar provided.

Once you have a completed analysis of each plate you will write an exposition addressing the question:

How effectively have the visual techniques used in Steven Woolman’s illustration of The Watertower enhanced the ideas represented in Gary Crew’s written text?