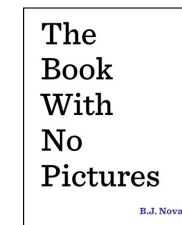


# Stage 4 Unit starter

## Playing with conventions in picture books

### Rationale

This unit looks closely at the codes and conventions and use of connotation, imagery and symbol in the picture book genre. *The book with no pictures* by B.J. Novak, relies primarily on language and visual techniques and the conventions of the genre to create humour. *Pool* by JiHyeon Lee is a picture book with no words, and relies on readers understanding of the genre and subsequently creating the story and characters in their minds. Students will consider the ways we make meaning through our knowledge of codes and conventions and the ways we make associations with textual details based on our experiences and our culture. Students will expand their visual literacy skills and apply them in their own creations. Students will also explore the ways composers use the rules of picture books to shape meaning and our responses.



### Outcomes

EN4-1A, EN4-2A, EN4-3B, EN4-4B, EN4-5C, EN4-6C, EN4-9E

### Concept/s

**Connotation, imagery and symbol:** Students understand that imagery is aesthetically pleasing and persuasive. Students learn that

- words invite associations (connotations) in responders which bring related ideas and feelings to a text
- imagery and symbol communicate through associations which may be personal, social or cultural

**Code & Convention:** Students recognise that codes and conventions are social practices and are adapted in response to different purposes, effects, audiences, contexts and media. Students learn that

- social practices, technology and mode determine appropriate codes and conventions
- groups use codes and conventions differently and this may become a marker of identity

**Genre:** Students understand that the expectations of a genre shape composition of and response to texts. Students learn that

- knowledge of generic conventions can guide composition of and response to texts
- genres can be adapted to and combined in different modes and media
- genres are adapted to times and cultures

## Exemplar texts

- *The book with no pictures*, B.J. Novak, Puffin Books, Australia, 2016
- *Pool*, JiHyeon Lee, Chronicle Books, USA, 2015
- [Picturebook Makers website](#) - JiHyeon Lee

## Focus questions for responding and composing

- Where do word and visual associations come from and how do they influence our reading?
- Can composers use genre conventions to influence our reading of and responses to texts?
- How can we use our knowledge of how codes and conventions are used, to benefit our compositions?

## Prior knowledge




- Picture book conventions




## Assessment

Students will create their own text, in a medium other than a picture book, which attempts to copy one of the styles studied in class. That is, it tells a story completely through images, or it creates humour through the manipulation of language and genre conventions.

**The intention of this unit starter is to illustrate teaching and learning activities for each of the processes.**

**The processes may be taught in any order to cater for the needs of all learners and further differentiation can be included in your full version of the unit.**

	Processes	Lessons and evidence of learning
	<p><b>Understanding</b></p> <p>Students analyse texts and in their responding and composing explain information and ideas for particular audiences and purposes. They use their knowledge of texts to make generalisations about how texts work.</p>	<ul style="list-style-type: none"> <li>• Explore the associations students make from the visuals in <i>Pool</i> and the words in <i>The book with no pictures</i>. Categorise the associations made by personal, social and cultural factors. Consider the effectiveness of using connotation, imagery and symbols for young children versus a teenage/adult audience. <b>(Connotation, imagery and symbol)</b></li> <li>• Visual literacy analysis of multiple pages in each text, showing how some visual literacy techniques can be used in relation to written text, such as, fonts, positioning, reading path etc. Students annotate a page using appropriate metalanguage <b>(Code and convention)</b></li> <li>• Who are the characters in each text? Compare the ways the visuals and the language shape the characters and the ways we feel about them. With the <i>Pool</i> text focus on the way our experiences and culture impact the way we read the images and visual techniques used. In <i>The book with no pictures</i> focus on the way we are manipulated by the words and our understanding of genre to decide who the characters are. How does our culture and experience influence our decisions? Can the reader and listener become characters in a book? <b>(Code and convention, Connotation, imagery and Symbol)</b></li> </ul>
	<p><b>Engaging personally</b></p> <p>Students respond to and compose texts reflecting their widening world. They identify ways in which their own experiences, perspectives and contexts influence their responses.</p>	<ul style="list-style-type: none"> <li>• Examine which parts of <i>The Book with no pictures</i> the class finds amusing. Create a survey or class ranking as to the funniest pages. Ask students what makes it funny? What underlying factors influence our response to the book? Ask students to consider their own experiences, perspective and contexts in relation to the genre, codes and conventions, and connotative language. Compare their responses with others. <b>(Code and convention, Connotation, imagery and symbol, Genre)</b></li> </ul>
	<p><b>Connecting</b></p> <p>Through responding and composing students make connections between information, ideas and texts. They compare texts to understand the effects of different choices of language, form, mode and medium for various audiences and purposes.</p>	<ul style="list-style-type: none"> <li>• Discuss the genre conventions linked with picture books. Write a class checklist for students to use to identify how each composer has used these conventions to their advantage in their books. Turn their checks into the rows of a table and then add columns for examples and impact on audience for students to complete. For example, our understanding that a story is told in picture books influences readers to make a story through the images in <i>Pool</i>, and <i>The book with no pictures</i> focusses on the convention that picture books are usually read aloud by adults to create humour. <b>(Genre)</b></li> <li>• Use a compare/ contrast organiser to collect information on both texts. Class discussion on ‘How do composer’s choices reflect their different purposes?’ <b>(Code and convention, Connotation, imagery and symbol, Genre)</b></li> </ul>

Processes	Lessons and evidence of learning	
 <p><b>Engaging Critically</b> Through responding and composing students explore the different ways texts can be interpreted. They identify ways in which composers position the audience to accept particular views and perspectives and make judgements about these.</p>	<ul style="list-style-type: none"> <li>• Students analyse the use of colour in each of the books. How does it add meaning to each of the stories? Evaluate the effectiveness of each of the composers' use of colour. Focus on the appreciation of colour's aesthetic quality and the power of language to communicate information, ideas, feelings and viewpoints. Debate who has made the most impact with their colour associations. <b>(Code and convention, Connotation, imagery and symbol)</b></li> <li>• Consider the power of paratexts by asking students to compare their initial reading of <i>Pool</i> (do not allow them to read the dust jacket at this stage) with their views after looking at the other texts associated with it such as the back cover quote, 'For those who want to swim freely in the world', the inside front and back cover inserts, and the interview on the <a href="#">Picturebook Makers website</a>. Students write an exposition on the power of paratexts and the ways they can shape our reading of texts. <b>(Code and convention)</b></li> </ul>	
 <p><b>Experimenting</b> Students use, adapt or subvert particular textual conventions across modes and media to experiment with a range of meanings and textual concepts.</p>	<ul style="list-style-type: none"> <li>• Experiment with adding a new page to <i>The book with no pictures</i> appealing to their own sense of humour and style through the fonts, colour and word associations. <b>(Code and convention, Connotation, imagery and symbol)</b></li> <li>• Create different effects with language and images by playing word processing tools or an app such as Mix. Students share their favourite effects with peers/class and explain why they think it is successful in presenting a certain idea <b>(Code and convention, Connotation, imagery and symbol)</b></li> <li>• Assessment: Create a new text with either no words or no pictures in a mode other than picture books. E.g. create a narrative through a blog entry or a webpage with visuals only OR create humour with words only playing on the conventions associated with newspapers or speeches. <b>(Code and convention, Connotation, imagery and symbol, Genre)</b></li> </ul>	
 <p><b>Reflecting</b> Students begin to personalise their metacognitive processes, identifying their own pleasures and difficulties in responding, composing and learning. They are able to plan and monitor their work, articulate their own learning processes and begin to assess which learning processes may suit them and will suit particular tasks and why.</p>	<ul style="list-style-type: none"> <li>• JiHyeon Lee states, "Pool' is my first book, so I discovered many things about myself during its creation'. In groups, students re-read the interview on the <a href="#">Picturebook Makers website</a> and make notes on the reflections JiHyeon Lee reveals about creating her book. Students then turn these points into questions for their own reflection. For example, her happiness and reasons for creating imaginary fish could lead to questions such as 'What do you think is the most successful part of the book?' or 'Can you explain an imaginative choice made?' Then have students share their creations in small groups and join in a discussion with peers answering the questions they created. <b>(Code and convention, Connotation, imagery and symbol, genre)</b> <i>N.B. This activity has been expanded below.</i></li> </ul>	

## Sample Reflection activity

This table is one possible way of helping students build their understanding of the process of reflection. The interview with JiHyeon Lee links well with Stage 4 outcomes discussing the links between her life and the text, her thoughts on her work and different elements and choices of construction. From this reading and by creating the interview questions and answering them themselves or discussing them with peers, students learn to reflect and develop the language required for these discussions.

Reflection outcome(s)

S4O1EP01 - recognise, reflect on, interpret and explain the connections between their own experiences and the world in texts

S4O1EP02 – consider and analyse the ways their own experience affects their responses to texts

S4O2EP1 – discuss and explain the processes of responding and composing, identifying the personal satisfaction and difficulties experienced

S4O9EP1 – articulate and reflect on the pleasure and difficulties, successes and challenges experienced in their individual and collaborative learning

Composer's quote	What does it tell us?	Interviewer's question?	My response: How would I answer this question about my work?
<b>'This was my first time working in this way and it was challenging. I knew that the illustrations could have turned out well or not so well.'</b>	She was working in a new way when she created the book making it a challenge as she wasn't sure if it would work or not.	What did you find challenging about your creation? Why was this a challenge for you?	'The most challenging thing was consistency in the images I used. I found it a challenge as it took a lot of time. So I decided to use fewer photos and included icons to help get the message across.'
<b>'Fortunately I was able to come up with my own unique characters, and the project was enjoyable. It felt like things that had been inside me for a long time were released.'</b>	Coming up with unique characters made it enjoyable to make. She felt part of herself came out in the text.	What did you find enjoyable about this task? How did it make you feel?	'I found it enjoyable to create the owner of my imaginary blog. I felt like I actually knew them by the end.'
<b>'I have always liked observing animals and I often admire their appearance, so I think this played a big part. But more than anything, the presence of fish that did not exist made me think a lot, and I was very satisfied because it expanded the world within the story.'</b>	Her own interest in animals was a big influence and her creative choice to use fish that don't exist helped expand the story world which has made her feel satisfied with her work.	What is something that you are interested in that has influenced your work?  What are you most satisfied with in your story? Can you explain where this satisfaction comes from?	'Because I love music it was fun and interesting to create the blog entries based on real music events. I think the fact that it's so believable, that this shows what it would be like to travel with a band, gives me the most satisfaction.'