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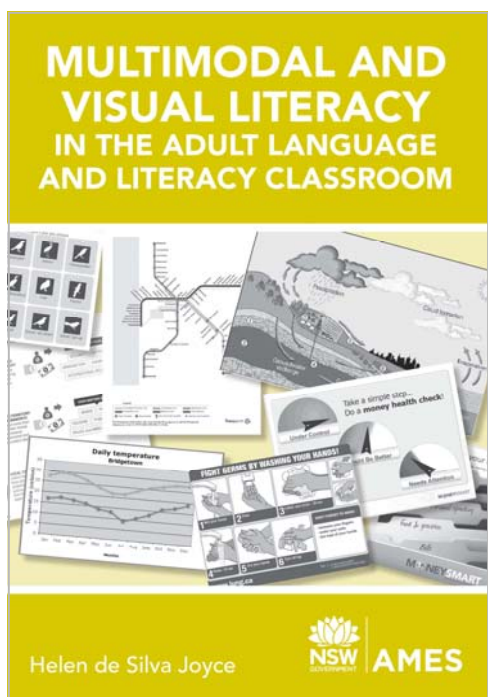
Multimodal and Visual Literacy in the Adult Language and Literacy Classroom

Helen de Silva Joyce

This latest resource aims to assist teachers to systematically integrate a focus on multimodal and visual literacy into their programming and classroom practice.

It provides:

- an introduction to the elements through which multimodal and visual texts make meaning
- sample analyses of multimodal texts from community and workplace contexts
- programming and assessment approaches aligned to accredited curricula and training packages
- sample classroom activities which will help teachers integrate multimodal and visual literacy into their teaching program



CHAPTER 1 THE ELEMENTS OF VISUAL TEXTS



'The world that is a different world to it each governed by distinct logic, and it is governed by the logic of time, and governed arrangements. The organic space, and by the logic of simultaneity arrangements.' (Jensen, 2003: 1-2)

Image means any way of communication can refer to paintings, photographs, or contemporary world it is difficult to find many are saturated with images. It is images in a systematic way because it and ... the move from the dominance (2003: 1)

Visual images can be studied through art history, art criticism, cognitive science, and how to interpret images in the non-verbal communication that, like or represent and act on reality (Holladay, 2003: 1)

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CHAPTER 2 A FRAMEWORK FOR WORKING WITH MULTIMODAL TEXTS



Courtesy of Tereza Ziv

Experience is the basis for understanding and creating new. Thus, too, multimodal texts. Thus, it is not surprising that, in a design and the creation of new experiences are crucial for its texts have proliferated. They can allow for more aspects of a juxtaposed efficiency and creativity than can texts composed looking at, in reality, is the proliferation of representations of more aspects of new more reality, virtual and text' (Coe, 2003: 1)

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Colour is the most obvious way an image-maker can mark the modality of an image. They can manipulate hue, brightness and saturation, which is quite straightforward with computer programs where images can be changed along these different scales. Consider how the picture of the dragon on the left below has been changed in the image on the right and which appears more realistic.



Illumination is about how elements in an image are lit. If an element in the image casts a shadow, the scene will appear more realistic. For example, an illustration or painting may use attached shadows where people's faces or the sides of objects are shaded to suggest three-dimensionality, as in the image below.



Courtesy of Jennifer England

People or objects may also cast shadows in an image, which then suggests to the viewer a source of light illuminating the scene. In the image below, the light appears to be coming from above and behind the woman, with her arm casting a shadow across her body. This illumination emphasises the contours of her dress that symbolises her location as a dreammaker.



Courtesy of Charles Darwin University - <http://www.cdu.edu.au>

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