Persuasive narratives: Evaluative images in picture books and animated movies.
**Focus:** picture books and animated movies that *challenge* discourse that naturalizes war and armed struggle as ways of addressing conflicts among communities and nations.
Persuasive narratives


Peace on Earth is a one-reel 1939 Metro-Goldwyn-Mayer cartoon short directed by Hugh Harman, about a post-apocalyptic world populated only by animals.
Barefoot Gen (はだしのゲン Hadashi no Gen) is a war drama anime based on the Japanese manga series by Keiji Nakazawa. Directed by Mori Masaki and released in 1983, it depicts World War II in Japan from a child's point of view revolving around the events surrounding the bombing of Hiroshima and the main character's first hand experience of the bomb.
One night at a bar, an old friend tells director Ari Folman about a recurring nightmare in which he is chased by 26 vicious dogs. Every night, the same number of beasts. The two men conclude that there’s a connection to their Israeli Army mission in the first Lebanon War of the early eighties. Ari is surprised that he can’t remember a thing anymore about that period of his life.

Intrigued by this riddle, he decides to meet and interview old friends and comrades around the world. He needs to discover the truth about that time and about himself. As Ari delves deeper and deeper into the mystery, his memory begins to creep up in surreal images...
9-11/9-11
AN ANIMATED FILM BY MEL CHIN

ABOUT TRAILERS & MEDIA FILMMAKERS SCREENINGS & EVENTS PURCHASE CREDITS

ABOUT

Awards & Recognition

The Idea

Quick Notes On The Film

The Story

Animation With A Human Touch

Connections

SEPTMBER 11, 2001 - NEW YORK CITY.
SEPTMBER 11, 1973 - SANTIAGO.
The terrorist attacks on the twin towers of the World Trade Center in New York City forever scarred the trust of the American people. On the same date, 28 years before, the US-supported military overthrow of Chilean President Salvador Allende ushered in 17 years of autocratic rule under dictator Augusto Pinochet, leaving more than 3,000 dead and countless victims of torture.

In the dark and intensely compelling, new animated short film, 9-11/9-11, American conceptual artist Mel Chin creates a tale of two cities... a tragedy of two times, weaving together a story of love and hope wrecked by overt and covert manipulations of power. 9-11/9-11 is presented as part of a global dialogue about the human impact of these collective traumas. The film is an international collaboration between Chin, American filmmaker Chip Schneider, and Chilean animation partners PlanoVisual Estudio de Animación in Santiago, Chile.

The voice cast includes American actress Lili Taylor (State of Mind, I Shot Andy Warhol, Dogfight), well-known Chilean satirist Juan Carlos "Palta" Melendrez, and popular Chilean stars Sandro Larenas, and Rosario Zamora.

The musical score follows the US/Chile theme with original music by trumpeter Ben Neill (USA) and Juan Carlos Oyarzún (Chile). Additional music by Godspeed You! Black Emperor and Sigur Rós.

The film premiered on 9-11-2007 with a live videoconference linking Tribeca Cinemas in New York City with the Centro Cultural Palacio La Moneda in Santiago – a museum at the site of the 1973 military coup. Additional screenings took place the same day in Los Angeles, Chicago, and Houston.

AWARDS & RECOGNITION
An agenda for discussion.....
Distinctive forms of visual metaphor and symbolic images unobtrusively infused into the sequence of narrative images in some of these picture books and animated movies make a very powerful contribution to the communication of evaluative stance in relation to what is being depicted.
How can we determine a means of distinguishing different kinds or strengths of evocation of judgment of propriety that are associated with different kinds of images?

.... images cannot in any case explicitly inscribe judgement or appreciation (p.124).

Inscribing and evoking attitude in images (Economou, 2009 ...after Martin and White 2006)
Dad from Anthony Browne’s Zoo (1994)
Hannah and the gorilla from Anthony Browne’s *Gorilla* (1983)
Parallelism in Anthony Browne’s Gorilla (1983)
Exploring a cline of invoked judgment in persuasive picture books
The Tin Pot Foreign General

Next door to the sad little island was a great big kingdom, ruled over by a Wicked Foreign General.

This Wicked Foreign General had wicked foreign moustachios, and although he had lots of gold on his hat, he was not real. He was made of Tin Pots.
Now listen! Far away over the sea there lived an old woman with lots of money and guns. Like the Tin-Pot Foreign General, she was not real, either. She was made of Iron.
When this Old Iron Woman heard that the Tin-Pot Foreign General had bagsied the sad little island, she flew into a rage.

"It's MINE!" she screeched. "MINE! MINE! MINE! I bagsied it AGES ago! I bagsied it FIRST! DID! DID! DID!"
Some men were shot.
Some men were drowned.
Some men were only half blown to bits and came home with parts of

Hundreds of brave men were killed. And they were all real men, made of flesh and blood. They were not made of Tin or of Iron.
In this picture book then the images entail, provoke, flag and afford judgement, and, in some cases, the manner in which judgment is invoked is achieved through...

- the sequencing or combination of images,
- integration of discordant depiction styles
- and the coupling of graduation across the images and the accompanying text.
Mates in Arms

Early in the book images of family photographs are cohesive with the experiential content of the main images in which they are embedded.
As Hoshi prepared for yet another battle, he thought of his daughter, Hana.
Eye contact with family members in embedded photographs

Insects crawled over the two men, feasting on their wounds as the night became cold. 'I think I'm done for,' Jack moaned, 'and you don't look too good either. But if you do make it home, tell your little girl I'm sorry.'

Hoshi couldn't reply but the voice comforted him. He'd been afraid of dying alone. This man was his enemy, but Hoshi sensed he was a good man.
no explicit or implicit connection between the embedded images and the images of battle — *provoke judgement!*

Gunshot shredded the jungle.

‘Come on, lads,’ the Australian captain yelled.

Jack leapt out of his weapon pit and ran to join his mates.

As bullets whizzed through the air, Hoshi whispered a prayer and turned to face the enemy.

‘Banzai!’ his comrades screamed.

Jack fired his gun. He saw shock and terror in the Japanese soldier’s eyes as they fell. Jack wanted to drop his rifle and cover his ears, but it was impossible to block the cries of the injured and dying men.

There was a lull in the fighting and both sides withdrew. Hoshi and Jack had each seen great acts of courage. Many men had fallen, but somehow Hoshi and Jack had survived.
The role of the photographs in evoking judgment is given greater impact through personalizing in the image of Jack and Hoshi fighting and the images of their parents embedded above them.
images that *direct* and those that *invite* the viewer to evaluate.

1. images that *direct*:

   (a) *entail* judgement (it is not possible to avoid judgement in viewing them)
   - judgment integrated into the image symbolic through visual metaphors
     (the nuclear power card playing former Prime Minister of Australia; the bullying father in the picture book Zoo; the caricatures of Galtieri and Thatcher)

   (b) *provoke* judgement
   - direct evaluation but less overtly,
   - parallelism in the picture book, *Gorilla*
   - embedded images in *Photographs in the Mud*

   Images that direct judgment do not appear inconsistent with the visual representation of the story.

2. images that *invite*:

   (a) *flag* - visual graduation
   maimed soldiers and the numerous crosses in the graveyard in *The Foreign Tin-Pot General and the Old Iron Woman*

   (b) *afford* - experiential content alone in other images affords judgment.
9-11/9-11 Animated Movie

This animated film 9-11/9-11 was directed by conceptual artist Mel Chin and produced and edited by Chip Schneider. The animation was done by hand, in pencil, by Chilean animation studio Planovisual. 9-11/9-11 is available from IndiePix! [www.indiepixfilms.com](http://www.indiepixfilms.com).

In 2008, the Chilean Arts and Cultural Council honored 9-11/9-11 with the Sienna Award - the "Oscar" of Chile - for Best Animated Short Film. 9-11/9-11 also received awards from FeSanCor - the Santiago International Short Film Festival, and the Southern Appalachian Film Festival.
Image portraying as simultaneous the impact of the aircraft hitting the World Trade Centre tower in New York and the missile penetrating the Presidential Palace in Chile.
Transitions: Morphing Images
Cohesive Morphs

Some transitions are more like ‘cohesive’ morphs setting up parallels between events in different locations in time and space. In these morphs the represented participant does not change into something completely different. For example, the keys jingled by Mike’s wife resemble the keys being jingled by Salavador’s mother to amuse him as an infant; Mike’s lounge room clock is similar to the clock on the Presidential Palace, as he remembers the bombing in 1973 while drinking coffee in his home on the 11 September, 2001, and Mike’s coffee cup into which his wife is pouring his coffee is similar to the coffee cup into which Julia is pouring a customer’s coffee in the World Trade Centre in New York.
Some symbolic morphs seem to foreshadow rather than to evaluate. The propeller of the crop dusting plane morphs into a cross – perhaps as a symbol of death and hence foreshadowing the tragic deaths in the twin towers attack. Julia’s eyes morph into the headlights of a car that nearly crashes into Salvador – perhaps presaging Julia’s death.
Symbolic morphing and judgment of propriety in images

A distinctive way in which the animated movie 9-11/9-11 persuades its audience is through a very significant number of transitions involve morphs that are symbolic and entail judgment of propriety.
Morphing from election pamphlet to secret orders

When Mike Smith arrives in Santiago in 1973 someone hands him an election poster, which reads “VOTA MANTEN A CHILE EN DEMOCRACIA”. Mike folds this and the folded paper then morphs into his secret orders from the US.

Morph entails evaluation
Symbolic morph from the American coin into the insignia on the dictator’s uniform

When Salvador is begging on the streets in the US, an African-American youth who gives him helpful advice, upon departing, flips a coin into Salvador’s begging cup. The symbolic morph from the American coin into the insignia on the dictator’s uniform heralds the meeting between Mike Smith and Pinochet.

The voiceover from Mike Smith (“Got new orders from home. Time to meet Pinochet”) affords negative judgment: propriety.

The visual morphing of American money into the insignia as a symbol of Pinochet’s power entails negative judgment: propriety. This symbolic representation of the channeling of US funds adds another dimension to the impropriety of meeting with Pinochet and foreshadows the support sought by Pinochet and provided by the US.
Morphing from the outcome to the onset of personal destruction

The final morphing image is from the blood on the floor resulting from Mike Smith’s suicide to the shadow of Salvador appearing at the door of the CIA volunteering to do anything to overcome those responsible for the September 11 attack in the US.

This image entails an evaluation of –ve Judgment: Propriety in relation to ruthless violent conflict that results in loss of humanity and self-destruction.
Symbolic morphing and *inscribed (?)* judgment

The morphing of the image of the face of Jorge Montes to that of a wolf’s face in my view at least comes very close to inscribing –ve Judgment: Propriety in relation to the predatory animal like pursuit of political and social dominance, which he embodies.
Mike Smith recounts Montes joining the secret police (DINA)
Provoked Judgment through symbolic morphing interacting with language

There is at least one example where the visual morph itself does not involve judgement, but in synchrony with the dialogue in the soundtrack does seem to provoke judgement.

In the early part of the story in the room with Julie and Salvador when Julie is about to depart for work in New York on the 11th September, 2001 her face appears in profile facing the right as she says, “I’ll be fine”. Immediately thereafter her face morphs to the face of Mike, who says by phone in Chile, back on the same day in 1973, “You’ll be fine... Do the job.”
<table>
<thead>
<tr>
<th>Symbolic Morphs (entailing evaluation)</th>
<th>Appraisal</th>
<th>Stills showing morphing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julia's face morphs to Mike's face. [&quot;I'll, you'll be fine&quot;]</td>
<td>MS callous disregard of individual human life in orchestrating the La Moneda bombing.</td>
<td>Provoke Judgment</td>
</tr>
<tr>
<td>Propeller to Church Cross; [no text]</td>
<td>Presaging: the aircraft turning into the cross as a symbol of death.</td>
<td>PRESAGING</td>
</tr>
<tr>
<td>Folded election poster to orders; [&quot;The orders I got always came from home&quot;]</td>
<td>US government support for overthrow of democratically elected Allende government.</td>
<td>Entail Judgement</td>
</tr>
<tr>
<td>wine glass to begging cup; [&quot;To America&quot;]</td>
<td>US support for the rich and powerful compared to the poor and destitute</td>
<td>Entail Judgement</td>
</tr>
<tr>
<td>coin to Chilean insignia; [&quot;Got new orders from home&quot;]</td>
<td>Secret US support for the Pinochet dictatorship</td>
<td>Entail Judgement</td>
</tr>
<tr>
<td>handshaking to pipeline; [&quot;...sometimes big favours&quot;]</td>
<td>Political &amp; economic support from the US government.</td>
<td>Entail Judgement</td>
</tr>
<tr>
<td>industrial landscape to kitchen; [no text]</td>
<td>Symbolizing the effect of industrial expansion on the working lives of poorer people.</td>
<td>Entail Judgement</td>
</tr>
<tr>
<td>Julia's eyes to headlights</td>
<td>Pressaging of Julia's death (perhaps more cohesive than symbolic)</td>
<td>PRESAGING</td>
</tr>
<tr>
<td>pregnancy test result to missile cross hairs; [no text]</td>
<td>The destruction of human life by militarist/terrorist attack.</td>
<td>Entail Judgement</td>
</tr>
<tr>
<td>jorge to wolf; [Mike: &quot;That's when I knew my job was done.&quot;]</td>
<td>Predatory animal like pursuit of political and social dominance.</td>
<td>INSCRIBE (?)</td>
</tr>
<tr>
<td>Mike's suicide to Salvador; [&quot;Not a day goes by without rage, without anger.&quot;]</td>
<td>Ruthlessness results in loss of humanity and self destruction.</td>
<td>Entail Judgement</td>
</tr>
</tbody>
</table>
Revised framework for inscribing and evoking
Judgement: Propriety in images

- inscribe
  - evoke
    - direct
      - entail
        - visual metaphor symbolic morphs
      - provoke
        - parallelism cohesive morphs
    - invite
      - flag
    - afford
...do anything...

one year later...
Content Structure

The Australian Curriculum: English Foundation to Year 10 is organised into three interrelated strands that support students' growing understanding and use of Standard Australian English (English). Together the three strands focus on developing students' knowledge, understanding and skills in listening, reading, viewing, speaking and writing. The three strands are:

- **Language**: knowing about the English language
- **Literature**: understanding, appreciating, responding to, analysing and creating literature
- **Literacy**: expanding the repertoire of English usage.

Strands and sub-strands

Content descriptions in each strand are grouped into sub-strands that, across the year levels, present a sequence of development of knowledge, understanding and skills. The sub-strands are:

<table>
<thead>
<tr>
<th>Language</th>
<th>Literature</th>
<th>Literacy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language variation and change</td>
<td>Literature and context</td>
<td>Texts in context</td>
</tr>
<tr>
<td>Language for interaction</td>
<td>Responding to literature</td>
<td>Interacting with others</td>
</tr>
<tr>
<td>Text structure and organisation</td>
<td>Examining literature</td>
<td>Interpreting, analysing and evaluating</td>
</tr>
<tr>
<td>Expressing and developing ideas</td>
<td>Creating literature</td>
<td>Creating texts</td>
</tr>
<tr>
<td>Sound and letter knowledge</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Analyse how **point of view** is generated in visual texts by means of choices, for example **gaze, angle and social distance** (7ACELA1764)

Compare the ways that **language and images** are used to **create character**, and to **influence emotions and opinions** in different types of texts (7ACELT1621)

Explore and explain the ways authors **combine different modes and media** in creating texts, and the **impact of these choices on the viewer/listener** (8ACELY1735)