

Visual Literacy: Understanding Images We Encounter

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Introduction: Perspectives on Comprehension

Focus on Text

Cognitive Perspectives: The “Big 7” Reading Strategies
Literary Theories: Archetypal, Psychoanalytical, Feminist
Textual Analysis: Systemic Functional Linguistics

Focus on Image

Art & Media Studies: Psychology of Perception, Iconography
Semiotic Theories: Visual Grammar and Structural Analysis
Picturebook Theories: Design, Formats & Postmodernism

3 Areas of Scholarship

Art, Media & Visual Culture
Semiotics & Visual Grammar
Picturebook Theory

Defining Visual Literacy

- A set of acquired competencies for producing, designing and interpreting visual images and messages.
- The ability to access, analyze, evaluate, and communicate information in a variety of forms.
- Concerned with more than the image itself: it includes the contexts in which images are viewed, and the reception, production and distribution of multimodal texts.

Defining Multimodality

- Multimodal texts present information across a variety of modes including visual images, design elements, written language, and other semiotic resources.
- Different modes (semiotic resources) do different things
- Multimodal Texts combine more than one mode for communicating ideas.
- Multimodal texts and printed texts are not mutually exclusive. Printed texts include visual components, for example font and design elements, and multimodal texts often include written language.

Shifting Modalities

- Readers are confronted with visual images in their everyday lives with greater frequency than written texts without accompanying visual images and design
- A Shift from the Printed Word to Images and Multimodal Texts has been ongoing.
- Written text is governed by the logic of time or temporal sequence, whereas, visual image is governed by the logic of spatiality, composition, and simultaneity.
- Printed text is often subordinate to visual images as the primary mode that readers draw upon to construct meaning.
- The blending of visual design elements, images and printed language into multimodal texts presents readers with new challenges, and requires a new set of competencies and skills.

Semiotics: The Study of Signs

- The study of the nature of signs and the laws governing them.
- A study of how people use, create and interpret various signs in their lives.
- The sign is a link between a signifier (word, symbol) and a signified (concept).
- A sign is something which stands to somebody for something in some respect or capacity.

3 Types of Semiotic Signs

Iconic - perceptual connection between image and object (resemblance)

Indexical - connection can be inferred (indication)

Symbolic conventionalized connection between image and meanings (assigned)

Analytical Perspectives

1. Perceptual - Noticing, Navigating, Naming Elements of Multimodal Texts
2. Structural - Grammar and Conventions of Visual Images and Multimodal Texts
3. Ideological - Analysis of the Social Practices and Socio-Cultural Contexts of Visual Images and Multimodal Texts

Analytical Perspectives

Each of the perspectives is “nested” within the others and affects the other perspectives

Our Perceptions are influenced by our Knowledge - “The Innocent Eye is Blind”

Our Interpretations are influenced by our Socio-Cultural Contexts and Experiences

1. Perceptual Focus

Focus on what is there, what is presented in the image itself - Noticing
 Perception - Perceived through the Sense of Sight
 Inventory of Contents - Classification
 Navigating the Spatial Composition
 Naming Visual Elements
 Basic Elements of Design - line, shape etc.
 Denotation

2. Structural Focus

Codes and Conventions of Visual Elements
 Interpreting what has been Noticed
 Analysis of Visual Structures and Designs
 Draws on Semiotic Theories of Meaning
 Looking for Meanings, Themes, Messages
 Symbols and Recurring Patterns (Motifs)
 Connotation

3. Ideological Focus

Considering the Context, Culture and History of an Image
 Social Meanings of the actors and events portrayed
 Text and Image as Social Artifact
 Sites of Production and Reception
 Myths, Cultural Symbols and Messages
 Stereotypes and Portrayals

PART I: Picturebooks: Art, Images & Design

A picturebook is text, illustrations, total design; an item of manufacture and a commercial product; an art form; a social, cultural and historical document; and foremost, an experience for the child. It hinges on the interplay of illustrations and written text, the simultaneous display of two facing pages and the drama of the turning page (Bader, 1976).

Why Picturebooks?

Micro-Texts - able to read and discuss complete text in a single session
 Contain a wide variety of genres, topics, themes, authors, illustrators, formats, literary devices
 Range from simple stories to complex narratives
 Provide opportunities for discussion of significant topics
 Picturebooks draw upon several systems of meaning (text, image, design)
 Picturebooks offer a connection between School-Based Literacies and Multiliteracies.

Analyzing Picturebooks

Making Sense of Multimodal Texts

Art, Structures and Design

The Role of Art in Picturebooks

Artistic Styles

Interplay of Text & Illustration

Paratextual Resources

Orientation & Design

Fonts

Borders

Basic Art Elements

3 Roles of Art in Illustration

Reproduction - artworks transferred into book and used as pieces of art

Transformation - art transformed into illustrations - remains recognizable as a particular piece of art

Stylization - artistic style is translated into the illustrations, but no single work of art is referenced

Artistic Styles: Drawing on Art Movements

Realism

Folk Art

Modern Art

Surrealism

Art and Illustrations

Art plays different roles in illustrations from making connections to “real” art to giving the reader clues about how to read a picturebook.

Illustrations are a form of art and work within a particular style or movement.

Various art movements have different goals and different modes of representation.

Interplay of Text & Illustrations

Symmetrical - images parallel the information provided in the text and vica versa

Enhancing - illustrations enhance the text and vica versa

Counterpoint - images provide information that is contradicted by the text and vica versa

Text-Image Interplay

You can't tell a reader to look at the picture for clues to reading words in a counterpoint text.

Both Symmetrical AND Enhancing texts should be part of primary classrooms.

Avoid Picture Walks - they treat the illustrations as prompts for reading texts rather than as a system of meaning.

Picturebook Design: Paratextual Resources

Peri-Textual = inside book, outside actual story

dedications, author blurbs, jacket, title page, covers, end pages

Epi-Textual = outside book

book reviews, advertisements, critical articles, websites, fan fiction

Peri-Textual Resources

Cover

Title - Fonts

Dedication

Title Page

End Pages

Author Blurb

Jacket Information

Epi-Textual Resources

Book Reviews

Author Interviews

Critical Analyses and Articles

Advertisements

History of the Work

Other Books from Author / Illustrator

Other Genre Examples

Paratextual Resources

Dedicate about 15% of your time in read alouds discussing the peritextual features of a text.

Making connections to epitextual resources (websites, interviews, critical essays) can greatly enhance one's comprehension of a text.

More narrative and humor can be found in these resources in contemporary texts.

Picturebook Design Elements

Font

Orientation

Borders

Basic Art Elements

Postmodern Devices

Picturebook Design: Font - Text as Visual Image

Bold vs. Timid

Modern vs. Classic

Playful vs. Serious

Fictional Fonts vs. Non-Fiction Fonts

Picturebook Design: Orientation

Horizontal - Landscape, binocular plane, soothing, familiar

Vertical - Portrait, dynamic, unstable

Square - Stable, solid, comforting

Inverted - changing opening of a text, call attention to particular features

Picturebook Design: Borders

Windows into Illustrations

Boundary between Reality and Imagination

Thick Borders or Faded Edges

Breaking Borders "Call for Interaction"

Set Images Apart from Text

Frame Images - Composition

Picturebook Design: Basic Art Elements

Line

Vertical Lines: indicates stability, height, separates elements in image

Horizontal Lines: bring elements together, calming

Diagonal lines: suggest motion and movement

Thin Lines: suggest frailty, an elegant quality

Thick Lines: suggest strength or provide emphasis

Shapes / Patterns

Repeated shapes are patterns

Shapes can be open or closed, angular or round

Basic shapes:

Circle - comfort, protection, endlessness

Square - stability, honesty, conformity

Triangle - dynamic tension, action, conflict

Color

Red: power, warmth, anger, energy or passion, active

Green: associated with nature, calming, cool

Blue: restful, calm, sense of detachment, serenity or melancholy, passive

Yellow: happiness or caution, warmth

Orange: associated with fall, seasonal

Black: dark moods, scary, depressing

Negative Space

Commonly Referred to as "White Space"

Can serve as a Frame

Focus on Subject of the Image

Provides context for characters

Ranges from extensive use to full bleed images with no negative space

Picturebook Design: Postmodern Devices

Non-Linear Structures
 Self-Referentiality
 Multiple Narratives
 Parody
 Surrealistic Imagery

Postmodern Picturebooks

Calls attention to our processes of reading.
 Makes readers more active.
 Meanings are more ambiguous, no single main ideas.
 Playful, enjoyable books to read.
 Can challenge some readers with their unusual features.
 Requires readers to engage over more than one reading to “get it.”
 Levels the “playing field” of readers in the classroom.

Theory Into Practice: Approaching a Picturebook

Focusing Students’ Attention
 Help Students Attend to ParaTextual Resources
 Activate Relevant Prior Knowledge
 Draw on Art Theory, Semiotics and Design Elements
 Determine Significance

The Lesson Continues...

In pairs or threes approach the texts provided in the same manner as was demonstrated.
 Keep track of what you do, what works, and what challenges arise.
 Be ready to report to the group about what you did.
 Make Visual Display of Students’ Ideas

Instructional Trajectory

How will your lesson effect reading in the future in your classroom?
 Where are the indicators of student use in your classroom?
 How useful (relevent, expansive) are the strategies you teach?
 How will you demonstrate continued use of these strategies in your classroom?

Final Considerations

Deliberate choices are made by artists, graphic designers, publishers, therefore than can be interpreted.
 Images are NOT simply Illustrating the text, nor Decorations, They are Their own System of Meaning.
 Multimodal Texts require additional comprehension strategies than printed text alone.

PART II: Visual Grammar

Visual Grammar

Understand the underlying grammar or structures of images.

Focuses not just on What is depicted, but HOW it is depicted.

Concerned with means of representing experience and representing social interactions.

Images, like text, is NOT a neutral representation of reality, it is motivated by its creator and culture.

Creating visual artifacts requires selections to be made about what is to be represented.

Elements of Visual Grammar

Perspective - Viewpoint

Composition - Placement of Elements

Image Zones - Value of Placement

Saliency - Catches the Eye - Significance

Framing - Separate - Connect

Motif - Recurring Symbols

Modality - Reality Value - Level of Abstraction

Narrative Processes - Offers, Demands and Relationships to Viewers

Perspective

Selecting point of view for viewer and actors in an image.

Has socially determined values.

Provides viewer with their “window on the world.”

Renaissance Art - used perspective to imitate how reality was viewed.

Creates involvement or detachment.

Composition

How elements of an image relate to one another.

How elements are integrated into meaningful wholes.

May encompass multiple modalities.

Shows viewer what to attend to.

Aesthetic considerations

Image Zones

Placement of elements in an image

Left - Right - Center

Top - Bottom

Adds weight / value to aspects of an image.

Shows viewers how to “read” the image.

Information Value - Top/Bottom

Saliency

What is foregrounded or backgrounded?

Focus and Out-of-Focus

Relative size - what is important?

Color - used to set off elements

Position

Anomaly

Framing

Used to connect and separate elements in visual images.

Framing devices may be present or absent.

Can be inside, outside, or across images.

Adds to what is salient in an image.

Framing – Across, within and outside Images

Motif and Symbolism

A motif is a recurring shape, object or pattern used to infer meaning.

Symbolic relationships are socially constructed.

The relationships between symbol and meaning are arbitrary, ambiguous and multiple.

Authors' intentions and readers' interpretations may or may not align.

Often elements of pop or high culture are used as symbols.

Modality

Whether something is being represented as true or not.

Ranges from abstractions to realistic representations.

Provides information about how an image is to be read (Fictional - Realistic).

Correspondence between representations and how we see the world.

Numerous markers - color, saturation, depth, codes are used.

Narrative Processes

Vectors are formed between actors and viewers.

Demands - requires active response to image (actors)

Offers - placed in voyeuristic position

Creates a social distance between image and viewer.

Interpersonal Distance: Relationship to Viewer**Final Considerations**

Viewers learn to decode images like they decode texts.

HOW images mean is as important as WHAT images mean.

We need to teach students the structures and elements of images to expand their interpretive repertoires.

We need to develop a vocabulary for discussing visual elements and structures.

PART III : Media Literacy

A Media Literacy Curriculum

1. *Multimodal Fluency* – teach a basic design vocabulary for discussing, analyzing and comprehending visual images
2. *Design Context* – provide space, support, and resources for producing visual texts – visual producers of digital media
3. *Visual Judgment* – develop constructive critics of visual information, accuracy, validity, and worth – critically media literate
4. *Reader Agency* – implies readers have
 - authority – positioned as interpreters - constructors of meaning
 - opportunity – rich experiences in interpreting visual texts
 - capacity – the strategies for discussing and comprehending visual texts
 - community – supportive classroom discourse, interpretive horizons

Three Types of Media Literacy (Meyrowitz)

1. *Media Content Literacy* – analysis of messages in media, most common form of media literacy. Rhetoric and persuasive devices, motivators – content over medium
2. *Media Grammar Literacy* – visual syntax and grammar of media, production variables, aesthetics of an ad, particular to each medium, camera angles, offer/demand, framing, distance, takes focus off the content to the theme, mood or feelings
3. *Medium Literacy* – each medium has fixed characteristics that influence communication, how medium shapes the message, how technology changes the message – McLuhan: the medium is the message,

Deconstructing Advertisements

Making the Familiar, Strange

Understanding Structures and Visual Grammars

Considering the Sites of Production and Reception

What is Being Said and Sold, and How it is Being Said and Sold is Key

Ads Draw on Basic Emotions as well as Intellectual Considerations

We Need to Teach Students to Ask Certain Questions of Advertisements

3 Code Types in Media Messages:

1. Technical Codes – camera angle, depth of field, lighting, framing ...
2. Symbolic Codes – clothing, color, body language and image, icons ...
3. Textual Codes – font, captions, speech bubbles, bold ...

3 Roles of Images in Advertisements

Elicit Emotions using connections to real people and objects

Serve as Photographic Proof or evidence of an event

Establish Link between product and persons and experiences

Some Questions to Consider

What catches your eye first?
 Where are the actors looking (gaze)?
 Where components are located in the top and bottom of the ad?
 Who is portrayed, not portrayed?
 How are text and images connected?
 Who is the intended audience?
 What is the “catch or hook”?

Elements of Advertisements

Text & Image: How are Images and Texts Connected?
 Art and Advertisement: Creating Mood & Connections
 Sex and Advertisements: Phallic Symbols, Some Skin and a Product
 Gender & Advertisement: How are Males and Females portrayed?
 Fear & Advertisement: If you are not concerned yet, you should be ...
 Fears of Girls & Women: Hygiene, Looks & Scents
 Fears of Boys & Men: Speed, Age, Sex & Death
 Interpersonal Distance: Relationship to Viewer

Critical Literacy Framework: (Lewison, Flint, Van Sluys)

Disrupting the Common Place
 Interrogating Multiple Viewpoints
 Focusing on Socio-Cultural Issues
 Taking Action

Final Considerations

Ads use aspects of visual grammar to attract attention to products.
 Ads are used to create “desire” for products using various techniques.
 Avoiding advertisements is becoming impossible.
 The goal of instruction is to create a “Critical Consciousness” for students to draw upon.

Appendix: Picture Book Analysis Guide

- Pick up the picturebook, attending to the size, format (horizontal or vertical), materials used in construction of book (papers, graphics).
- Consider the author of the text and the artist. What media is used in the illustrations? What fonts are selected? Where is the text located on the page? Borders etc.
- Look at the cover, title and illustrations. What expectations are set up for you as you approach the picture book? What does the cover, title and illustrations suggest?
- What is included in the peritext? The dedication, title page, author's note, summary statement etc..
- Skim through the book, reading quickly to see where the story goes. What is the overall structure of the book? Home-Away-Home ? Repetitive structures or language? Cumulative? The Hero Cycle? Circular, chronological, or other?

Read through the picture book more deliberately, coding / marking important aspects you want to consider. After your second reading, consider the following questions:

- What were your initial reactions to the text and illustrations?
- What is the overall structure of the text?
- How does the opening of the story compare with the closing of the story?
- How do the illustrations relate to the text?
- Words propel the reader forward and images slow us down. How did this tension between reading and viewing affect your experience?
- What kind of gaps does the author / illustrator leave for the reader to fill in? Are details purposefully left out to create tension?
- How does the story flow from page to page? Are there borders that separate things or cross over in language and image from page to page?
- Consider each opening separately. What emotional connotations came to mind?
- Whose background knowledge is privileged in reading this text?
- Is there a relationship between form and content? Does the design of the book add to the content being presented? How?
- What themes were constructed as you read?

Analyzing Visual Images and Design in Picturebooks

- Begin by considering the format of the images and their placement in the picturebook
- Where is the text located? Within the image? Separated by borders or white space, Why?
- Are the illustrations double page spreads, single page images, collages, overlapping images, or portraits?
- Consider the series of images in the picturebook. Do the images change over the course of the book? Do they get bigger, smaller, change?
- Select particular images to consider. Ask the following:
 - What is fore-grounded and in the background?
 - Consider the “path” your eyes follow as you approach the image. What catches your eye first? Why is that element salient?
 - What colors dominate the image? What effect does this have on you as reader?
 - Consider the use of white (negative) space. Are the illustrations framed or full bleed? How does this position you as a viewer?
 - What is the “reality value” or level of abstraction? Are the images life-like or stick figures?
 - Are there any recurring patterns in the images?
 - Are there any anomalous elements? Things that stick out, or seem out of place? Are these important to consider?
 - What is the artist trying to get you to look at through leading lines, colors, contrast, gestures, lighting?
 - Are there any recurring symbols or motifs in the images?
 - Consider the style or artistic choices? Are they appropriate, and how do they add to the meanings of the picturebook?
 - How are the images framed? Are there thick borders or faded edges?
 - Consider the setting of the story. How is this realized in the images? Realistically? Metaphorically?
 - Consider size and scale. What is large? Why are certain elements larger than others? Does this add to meanings of power, control?
 - Consider the viewer's point of view. Do characters directly gaze or address the viewer? Are the characters close up or distanced? How does point of view add to relationships with the characters?

Advertising Analysis Guide

Consider the context of the advertisement.

- Who might buy (ie magazine), see (ie billboard), care about (targeted audience) this ad?
- Why is the ad located where it is?
- Why are you looking at the images in this context? Info? Purchase?
- How does the context effect your impressions?
- What background knowledge might be necessary to understand the ad?
- Who is the ad directed at? Who is the intended audience?
- How is the ad distributed? Targeted audiences or general public?

Look at the ad in its entirety.

- What are your initial impressions?
- What do you notice first? What seems to stand out for you?
- What are the contents of the ad (image, text)?
- Where is the “product” positioned in the ad?
- What is the catch or hook for this ad? What aspect of the targeted audience does the ad appeal to (fear, vanity, needs)?
- What intertextual connections are you reminded of?

Analyzing the Contents and Composition of the Advertisement

Media

- What materials are used to create the ad? Paintings, photos, collage?
- What artistic styles are used to create ad? Pop art? Folk art? Surrealism?
- What fonts are used in the text? Different fonts? What does this suggest?
- Is the ad single or multi-media? How is text and image related? Sound?

Portrayal

- Who is portrayed in the ad? Who is not portrayed?
- What are the various actors doing?
- Who is doing what to whom?
- Where are the actors located in the ad?
- Are the actors looking at each other, away from the audience or at the audience? What does this suggest? (Demand or Offer)
- Consider the viewers point of view. Are the characters close up or distanced? How does point of view add to relationships with the characters?
- Are there borders separating actors and text, actors and product?

Basic Elements of Design

- Consider the colors used. What impressions do you get from the dominant colors? What might these suggest? Are colors intense or subdued? Is the image black & white? If so, why might that be used?
- Are vertical, horizontal or diagonal lines used? What might these suggest?
- Are there any shapes that dominate the image?
- Consider size and scale. What is large? Why are certain elements larger than others? Does this add to meanings of position, power, or control?

Framing / Composition

- Are the text or images bordered or framed? What does the framing do, separate or connect? Do the frames suggest anything on their own? Are there thick borders or faded edges?
- How is text and image combined? Where is the text located? Images located? Which dominates?
- Are the images contextualized or in an abstract space? How is negative or white space used?

Visual Grammar (Kress & van Leeuwen)

- Contact, Distance, Point of View, Information Value, Saliency, Modality
- What is located on the left, right or center? (old and new) What is on the top or bottom of the ad? (real & ideal)
- Are there any recurring patterns, symbols or motifs in the images?
- What is the “reality value” or level of abstraction? Are the images life-like or stick figures?
- Consider narrative structures (action, reaction, transaction) or conceptual structures (analyze, classify).

Saliency

- Consider the “path” your eyes follow as you approach the image. What catches your eye first? Why is that element salient?
- What is the ad trying to get you to look at through leading lines, colors, contrast, gestures, lighting?
- What is in focus or out of focus? How does effect what you notice and consider significant?
- Are there any anomalous elements? Things that stick out, or seem out of place? Are these important to consider?

Guide for Analyzing Advertisements

Product	Format	Audience	Appeal Type	Techniques Used	Site of Reception	Visual Elements

Analysis Guide for Comics and Graphic Novels

Levels of Abstraction:

Gutter / Frame (Closure):

Techniques for Motion:

Techniques for Thinking:

Use of Onomatopoeia:

Techniques for Time:

Photography Analysis Guide

Introductory Questions:

- What is your immediate impression? Who and what do you see? What feelings does it evoke in you?
- Describe what is happening. Is there anything significant in the background of the image?
- Describe the people. Does the image reflect physical intimacy or distance? Analyze the body language of the individuals and/or the group? What moods or emotions are depicted. Pay careful attention to placement of body parts, general body posture, and facial expressions.
- Where is the place or location of the image? Is it commonly found or unique? Describe the landscape in terms of terrain, climate, vegetation, animal life, and other physical features.
- Personal Connectedness What “moves” you about this image? What memories or experiences does it stir in you? Is there anything that disturbs you? How do you identify with the people in the image?

Site of Production:

Where and when was the photograph taken?

Who took the photo?

Who was the photo made for?

What technologies were employed?

What was the relationship between image maker and subject?

What was the purpose of the photo?

The Image Itself:

What is being shown? What is the subject of the photo?

How is the image bordered?

What is the perspective or vantage point of the photo?

Is the photo monochromatic or color?

What is the genre of the photograph?

What are objects arranged? Candid? Staged?

What symbols or figurative elements are represented?

Site of Reception

Who might be the intended audience of the photo?

Where is the photo viewed? Museum? Web? Photo album?

How is the photo circulated?

How is the photo stored?

What is the relation between subject and viewer? Offer? Demand?

What are the conventions of viewing?

Technological Considerations:

Was the image created digitally or on film?

How does / did exposure affect image?

Was the image manipulated digitally?

Was the credibility of the image put in question by technological means?

Consider the Visual Elements of a Photograph:

- **Focus:** what areas appear clearest or sharpest in the photograph? What do not?
- **Light:** what areas of the photograph are most highlighted? Are there any shadows? Does the photograph allow you to guess the time of day? Is the light natural or artificial? Harsh or soft? Reflected or direct?
- **Line:** are there objects in the photograph that act as lines? Are they straight, curvy, thin, thick? Do the lines create direction in the photograph? Do they outline? Do the lines show movement or energy?
- **Repetition:** are there any objects, shapes or lines which repeat and create a pattern?
- **Shape:** do you see geometric or organic shapes? What are they?
- **Space:** is there depth to the photograph or does it seem shallow? What creates this appearance? Are there important negative spaces in addition to positive spaces? Is there depth created by spatial illusions?
- **Texture:** if you could touch the surface of the photograph how would it feel? How do the objects in the picture look like they would feel?
- **Value:** is there a range of tones from dark to light? Where is the darkest value? Where is the lightest?
- **Angle:** the vantage point from which the photograph was taken; generally used when discussing a photograph taken from an unusual or exaggerated vantage point.
- **Background:** the part of a scene or picture that is or seems to be toward the back.
- **Balance:** the distribution of visual elements in a photograph. Symmetrical balance distributes visual elements evenly in an image. Asymmetrical balance is found when visual elements are not evenly distributed in an image.
- **Central focus:** the object(s) which appears most prominently and/or most clearly focused in a photograph.
- **Composition:** the arrangement or structure of the formal elements that make up an image.
- **Contrast:** strong visual differences between light and dark, varying textures, sizes, etc.
- **Framing:** what the photographer has placed within the boundaries of the photograph.
- **Vantage Point:** the place from which a photographer takes a photograph.

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 Wolf – Bloom
 The Three Pigs – Weisner
 Voices in the Park – Anthony
 Browne
 Wolves – Emily Gravett
 Sister Anne's Hands – Lorbiecki
 Arlene Sardine - Raschka
 Black & White – Macauley
 The Jolly Postman – Ahlberg
 What's Wrong With This Book? –
 McGuire
 The Stinky Cheeseman – Scieszka
 Bright & Early Thursday Evening –
 Audrey Wood
 Tuesday – Wiesner
 Come Away from the Water, Shirley -
 Burningham
 Zoo – Anthony Browne
 Gorilla – Anthony Browne
 The Tunnel – Anthony Browne
 Hansel and Gretel – Anthony Browne
 Hansel and Gretel – James Marshall
 Hansel and Gretel – Rika Lesser
 Dan's Angel – Loren Childs
 Willy's Pictures – Anthony Browne
 123 Pop – Rachel Isadora
 The Arthouse – Chronicle Books
 Have You Seen Art – Jon Scieszka
 Michelangelo – Diane Stanley
 Joseph Had an Overcoat – Simms
 Taback
 Tar Beach – Faith Ringgold
 Smoky Night – Eve Bunting
 Night of the Gargoyles – Eve Bunting
 Imagine a Day – Sarah Thompson
 Kitten's First Full Moon – Kevin
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 Mike Reiss
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 Edward and the Pirates – David
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 Gwynne
 Way Out West Lived A Coyote
 Named Frank – Jillian Lund
 Little Mouse's Big Book of Fears –
 Emily Gravett
 St George and the Dragon – Trisha
 Schart Hyman
 Cinder Edna - Ellen Jackson
 Cinder Elly - Frances Minters
 Dinorella - Pamela Duncan Edwards
 Yeh Shen - Anne Ling Lowe
 Prince Cinders- Babette Cole
 Cinderhazel - Deborah Latimore
 The Paper Bag Princess - Robert
 Munsch
 Cinderfella – Linda Jones
 Tattercoats – Joseph Jacobs
 Cinderella Skeleton- Robert San
 Souci
 Reason for a Flower – Ruth Heller
 Just a Flick of a Finger –Marybeth
 Lorbiecki
 Pish Posh Said Heironymous Bosch
 – Dillons
 Animalia – Graeme Base
 Water – Frank Asch
 The Letters are Lost – Lisa Campbell
 Ernst
 Stand Tall Molly Lou Melon – Patty
 Lovell
 Dinner with Magritte – Michael
 Garland
 George Vs George – Rosalyn
 Schanzer
 I am the Dog – Cat – Donald Hall

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- Serafini, Frank. (2010). *Looking closely: Around the Pond*. Toronto: Kids Can Press.
- Serafini, Frank. (2008). *Looking closely: Along the shore*. Toronto: Kids Can Press.
- Serafini, Frank. (2008). *Looking closely: Through the forest*. Toronto: Kids Can Press.
- Serafini, Frank. (2008). *Looking closely: Across the desert*. Toronto: Kid Can Press.
- Serafini, Frank. (2008). *Looking closely: Inside the garden*. Toronto: Kid Can Press.

Recommended Professional References

Multimodal Analysis:

- Routledge Handbook of Multimodal Analysis – Jewitt
- Introduction to Multimodal Analysis - Machin
- Reading Images – Kress & van Leeuwen
- Multimodal Discourse – Kress & van Leeuwen
- Practices of Looking – Sturken and Cartwright
- Decoding Advertisements – Williamson
- Handbook of Visual Analysis – van Leeuwen & Jewitt
- Visual Methodologies – Rose

Picturebooks & Design:

- Storytime – Sipe
- Postmodern Picturebooks – Sipe and Pantaleo
- Reading Contemporary Picturebooks – Lewis
- How Picturebooks Work – Nikolajeva & Scott
- Picture This – Bang
- A Book About Design (Series) – Gonyea
- Go: A Kidd's Guide to Graphic Design – Chip Kidd