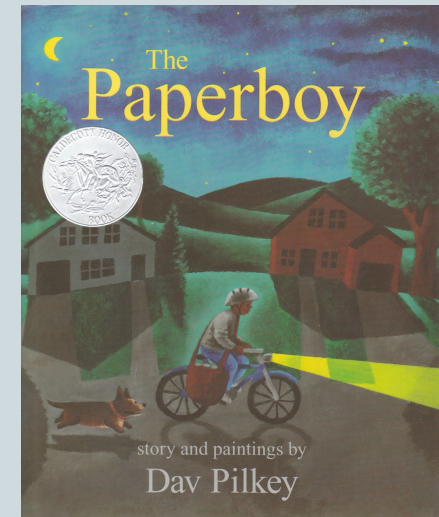
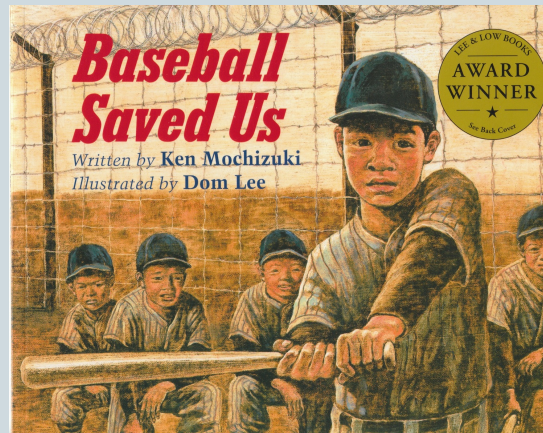
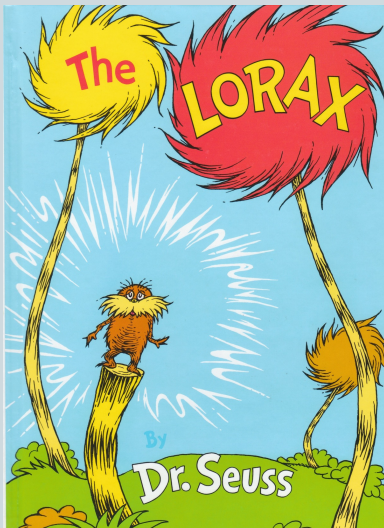


PowerPoint Meets Picture Books



A GUIDE TO TEACHING MEDIA LITERACY AND VISUAL DISCRIMINATION USING PICTURE BOOKS IN THE CLASSROOM



Today, you will learn...



- **what** “Media Literacy” is
- **why** it’s important to teach media literacy & visual discrimination skills to your students
- **how** to teach these skills to students in grades 2-4 with appropriate examples of grade level texts

Expectations:

- ✓ You will **engage** in open conversation with each other and the facilitator,
- ✓ **Search and find** examples of picture book elements, and
- ✓ **Talk about, share, and explain** why examples are good or poor with a partner and to whole group.

What the Research Says...



- **On the minds of boys:** “The male brain...is more stimulated by diagrams, [and] pictures.”
[Gurian, The Minds of Boys (2005)]
- **On Brain Dominance:** “If a student can be emotionally (right hemisphere) engaged...the specialized abilities of **both sides** of the brain will participate in the educational process, regardless of subject matter.” [Dr. Jeanne Pizzo]
- The right hemisphere of the brain is stimulated by images/pictures. **What are the implications for picture books?**



Common Core Reading Standards For Literature & Informational Text



Grade 3 Example:

- Integration of Knowledge and Ideas
 - Explain how specific aspects of a text's **illustrations** contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)
 - Use information gained from **illustrations** (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text.



What is media literacy?



- “Media literacy **builds an understanding of the role of media in society** as well as essential skills of inquiry and self-expression necessary for citizens of a democracy.” [Center for Media Literacy]
- Includes being able to **access, analyze, and evaluate** the relationship between image and text using traditional and emerging media formats.
- This entails:
 - Identifying storytellers
 - Understanding stories
 - Learning the language



Why is it important to teach children to “read between the pictures”?

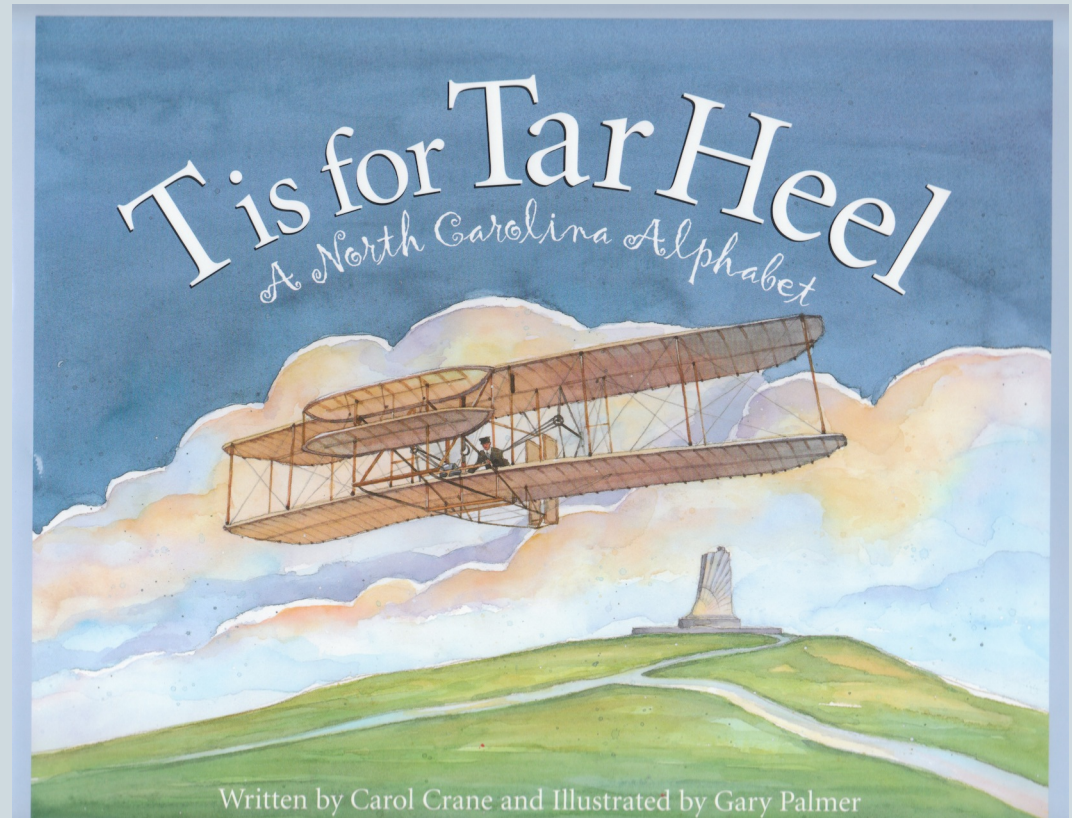


- Picture books include **illustrations** and **text**. More often than not, the pictures are dismissed as a vital element in story-telling. Why?
- **Illustrations** include a wealth of information that is key to understanding the full meaning of a text. Often, much is said in pictures that is never mentioned in words. Students must be able to **discriminate** between what the text says versus what the illustrations say.
- It is the task of educators to cultivate media literate students who can **investigate and pull meaning from** all areas to fully comprehend a book.

What are the elements of a picture book?



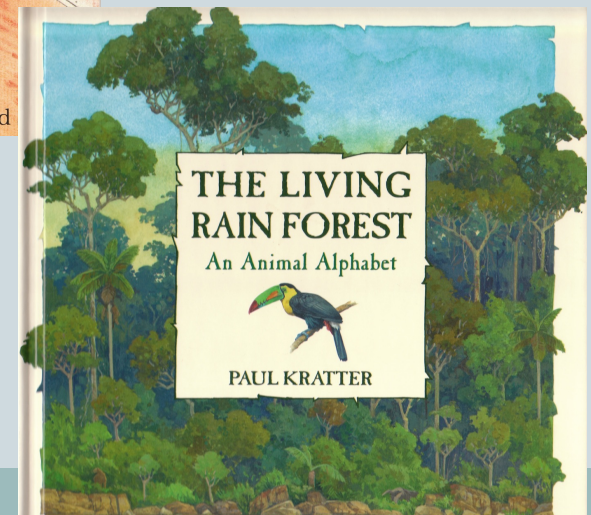
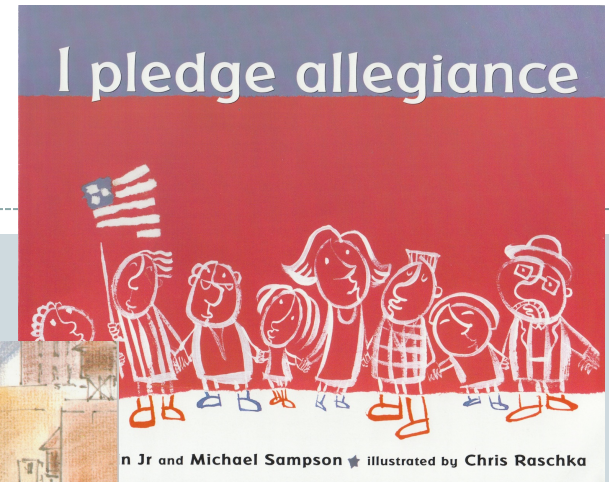
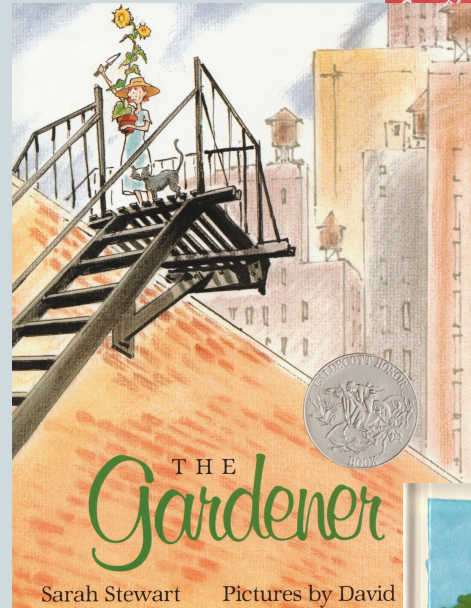
- Shape
- Cover
- End Papers
- Front Matter
- Author/Artist Notes
- Type
- Gutter/Spine
- Technique/Medium
- Point-of-View
- Economy of Text
- Panels



Shape



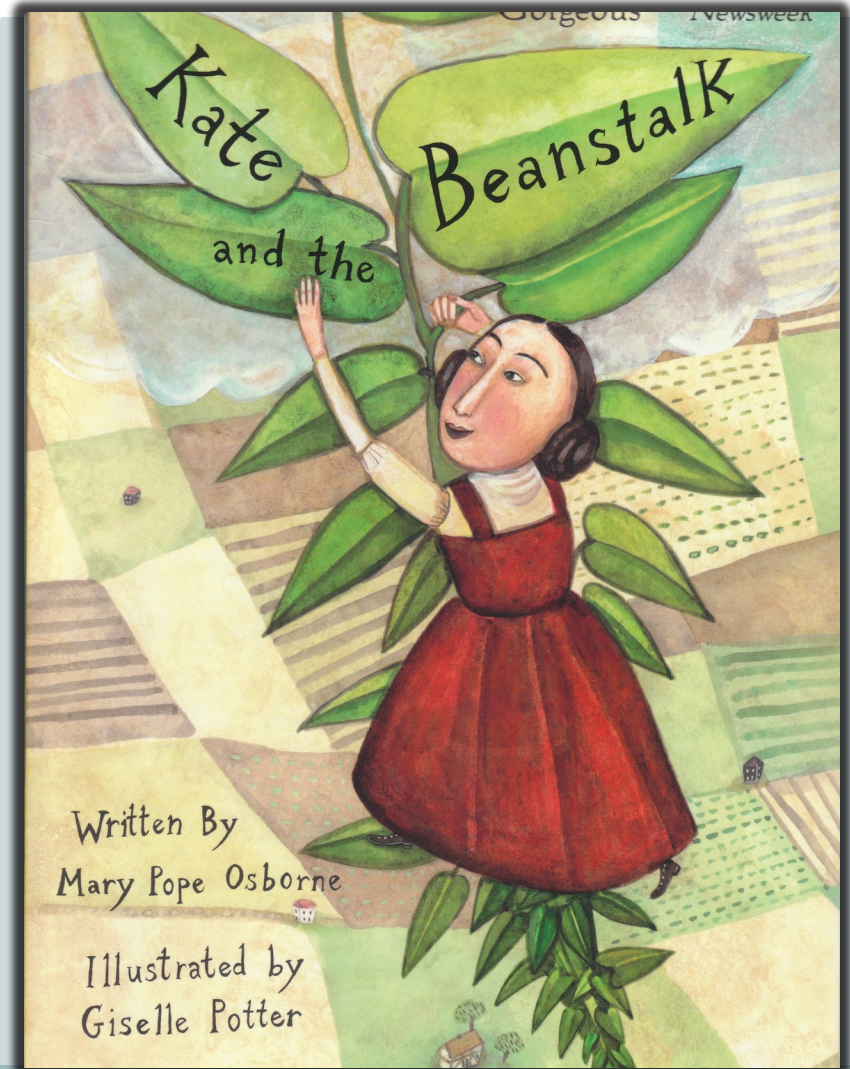
- Refers to the design decision of whether to print the book **vertically**, **horizontally**, or **square**
- The shape of the book has a specific **purpose**
- Why would an author/publisher choose to shape a book one way over another?



Vertical Shape



- Look at the **shape** of this book.
- Why would the publisher select this **vertical shape** vs. another shape?
- Is the shape of the book **integral** to the story? How?



Horizontal Shape



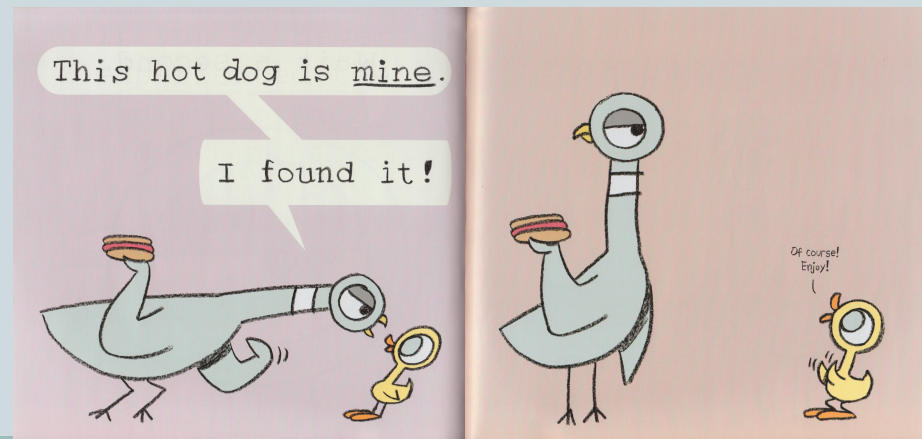
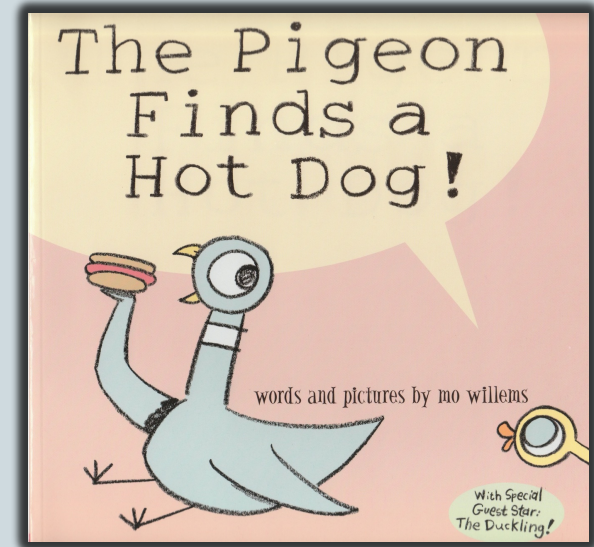
- Look closely at the cover. **What famous American symbol can you see?**
- Why would the publisher choose to shape the cover **horizontally?**
- Why is the shape important to **meaning** of this book?



Square Shape



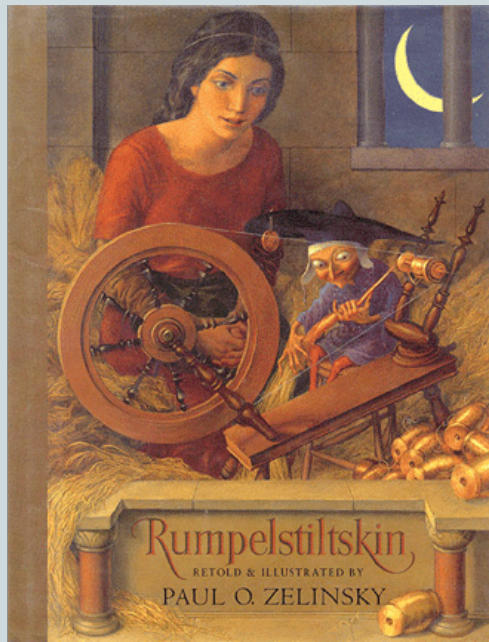
- Each page of this book is very simplistic, with two single page scenes/illustrations per spread.
- How does the square shape contribute to the “**feel**” of the book?
- What **format** do you think the author was trying for?



Pair & Share Activity



- Your task:
 - Compare and contrast different versions of the same story
 - Discuss & Explain: How does the shape affect the content and impact the illustrations?

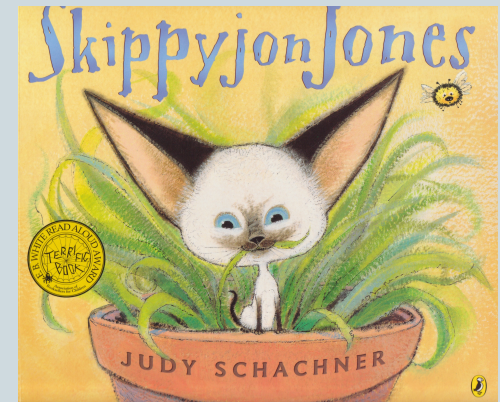
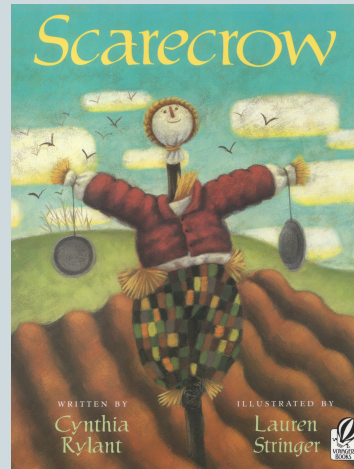


Cover



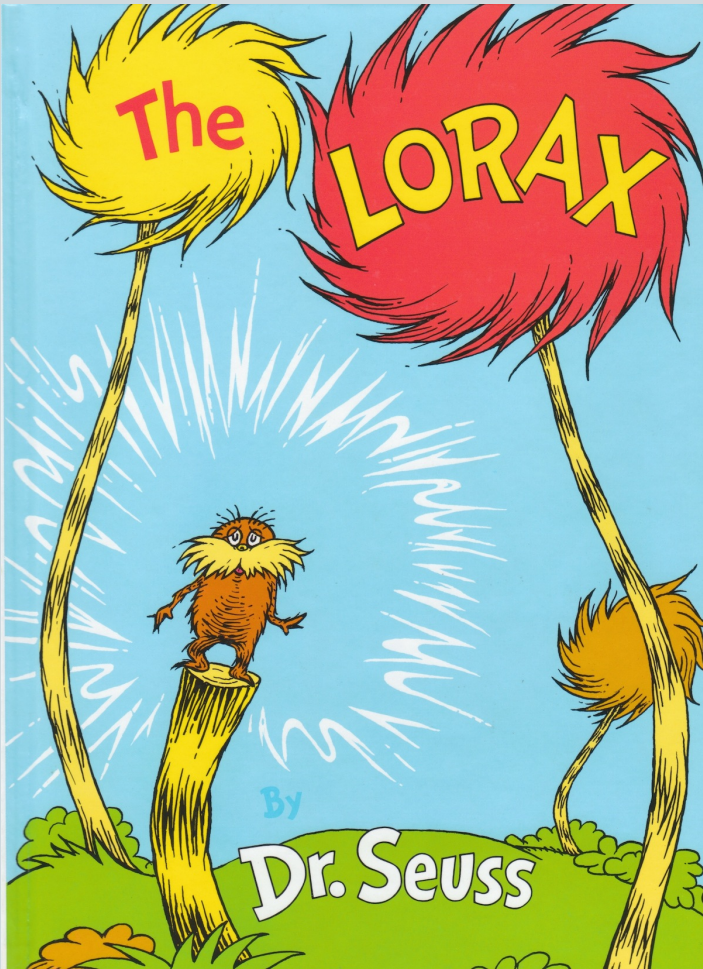
- Tells the author and illustrator
- Can provide **insight or clues** about story elements, including:

- Plot
- Main characters
- Setting (time & place)
- Mood
- Events
- Genre



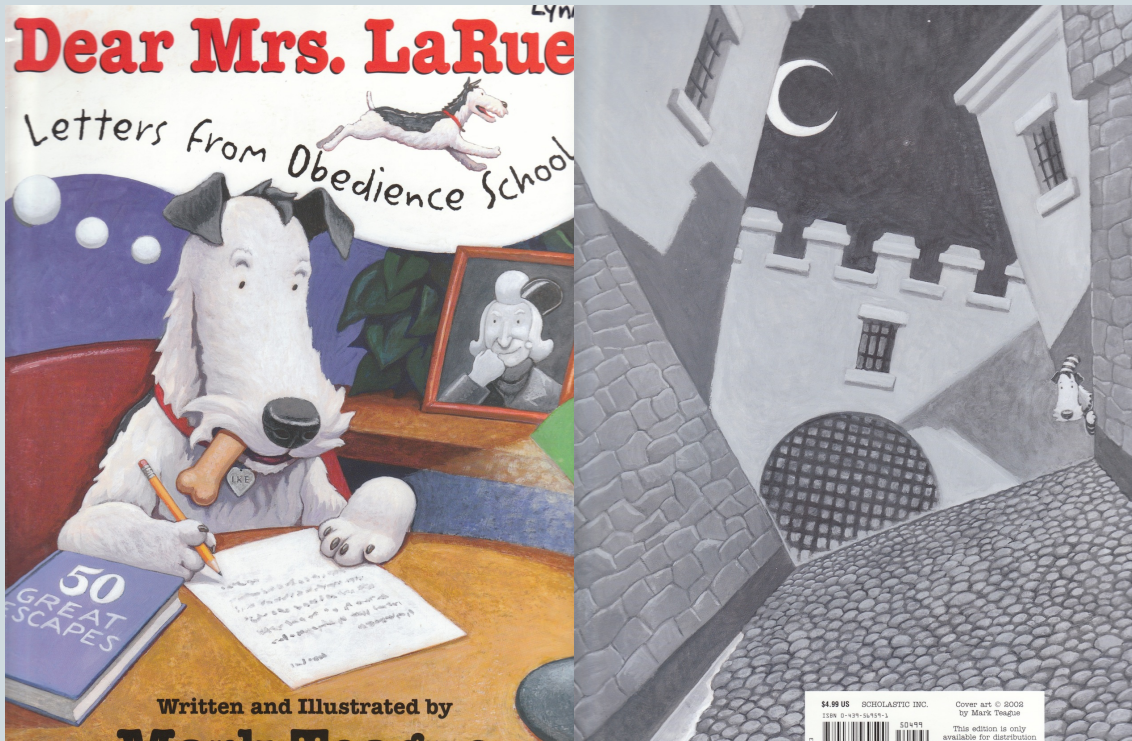
- Is meant to **interest** the reader with interesting pictures and/or colorful artwork

Single Image Covers



- Contain one **STRONG** image on front, often with a smaller design on back
- Can you find **examples** of 'single image covers' at your table?
- **Pair & Share** to discuss:
 - Role of your book's cover
 - How that cover creates a sense of place, character, time or circumstance

Separate Scene Covers

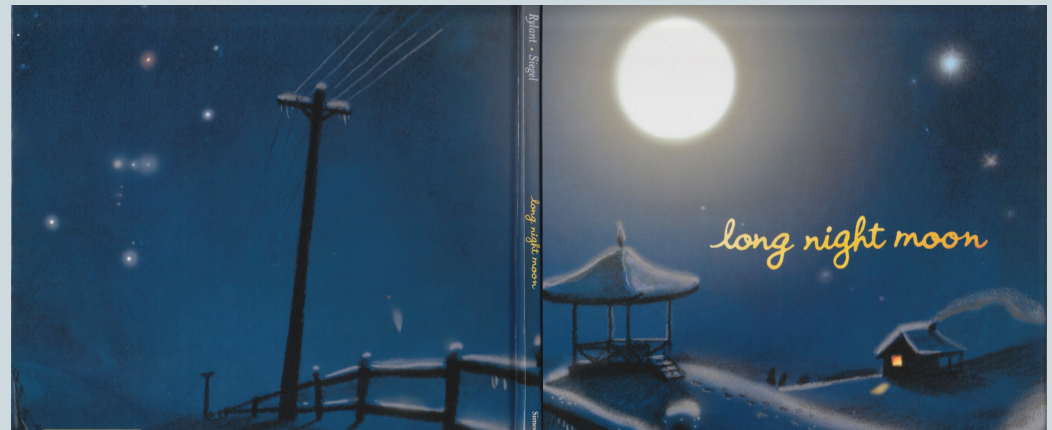
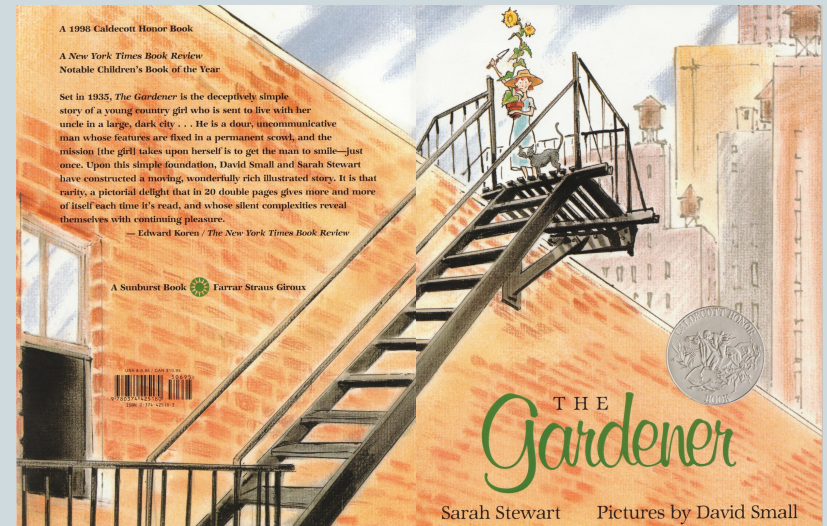


- Contain two illustrations, usually same size
- Represent different elements of the story

Wrap Around Covers



- Usually **horizontal**
- Allow a landscape or scene to be established
 - What can you tell about the setting for these books based on the cover design?
 - Why do you think this cover was chosen?
 - New art or repeated in book?



Pair & Share Activity



- Find a book at your table.
 - Examine its cover. Can YOU do it **better**?
 - Do you think the cover takes away from the effect of the book?
 - **Suggestions** to make the cover more interesting or powerful?

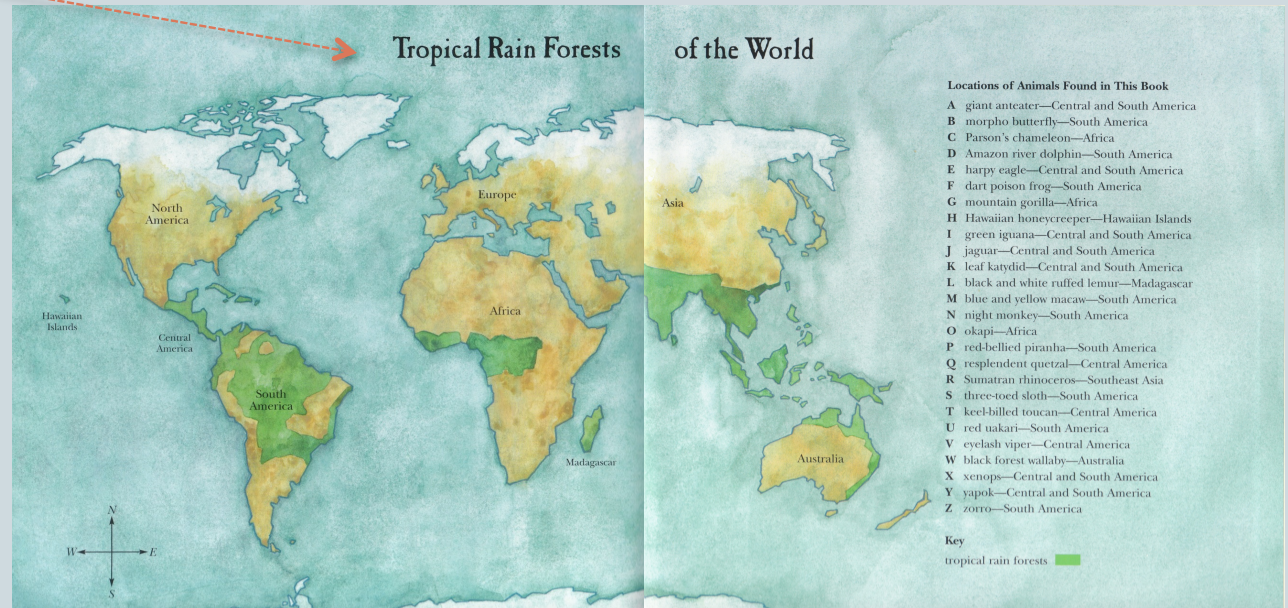
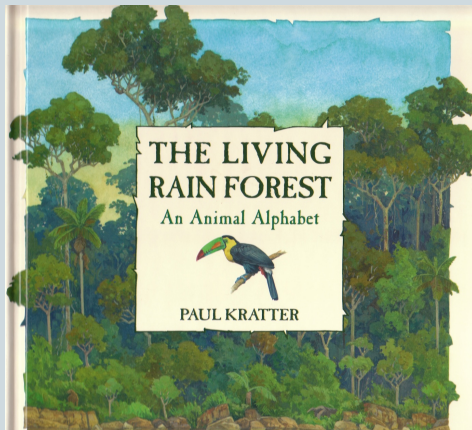
Share/discuss with your table partner.



End Papers



- Found immediately inside the cover
- They can enhance and support the mood, period, or location of the story

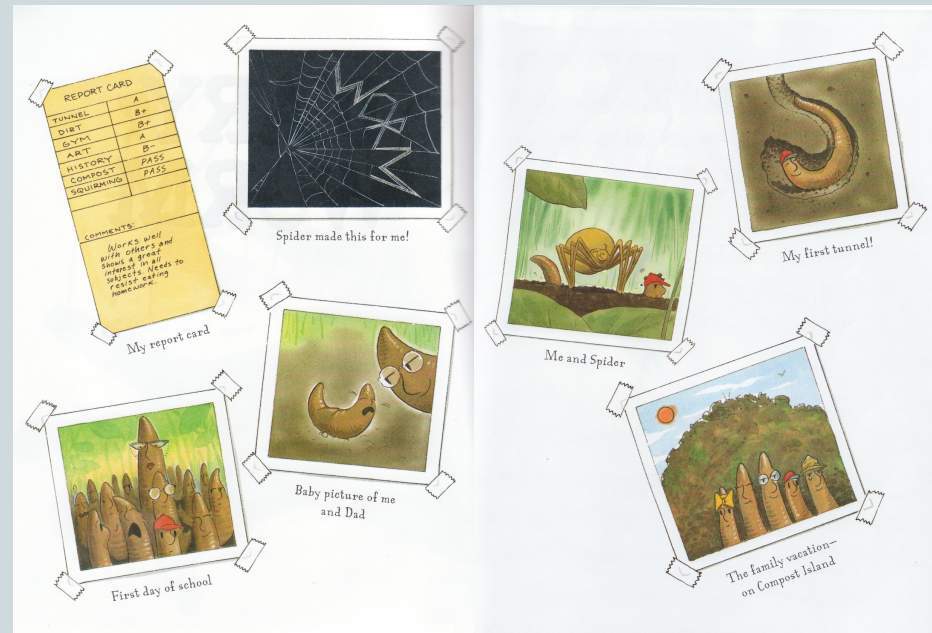


End Papers



- Can feature central **locations** or **elements** of a story

- Sometimes feature **designs** and **motifs** that run throughout the story

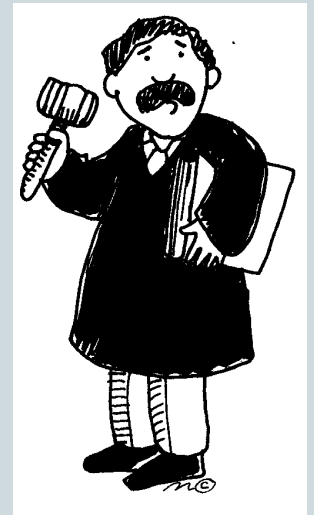


Pair & Share Activity



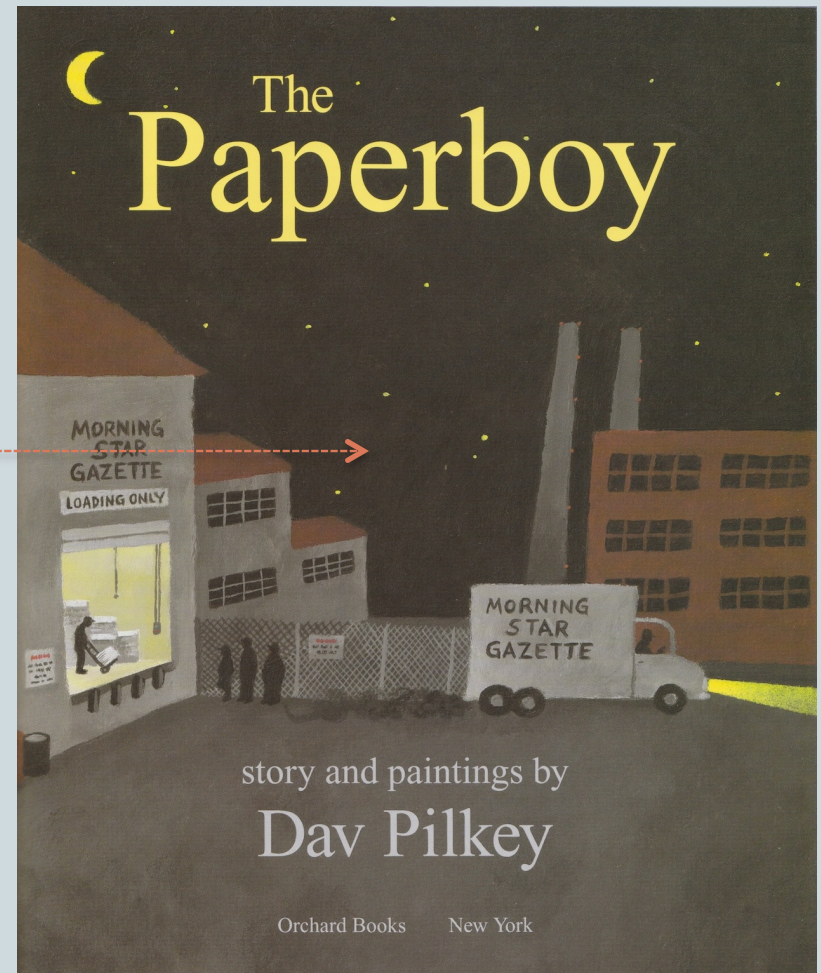
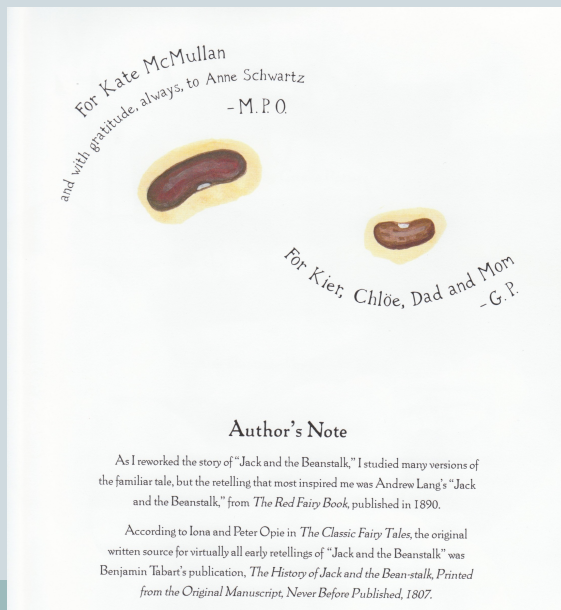
- Find a book at your table.
 - Select a text that you would qualify as a **good endpaper example**.
 - Explain how the endpapers are related to the:
 - ✓ mood
 - ✓ period
 - ✓ location
 - ✓ characters of the story

Be prepared to defend your example to the whole group.



Front Matter

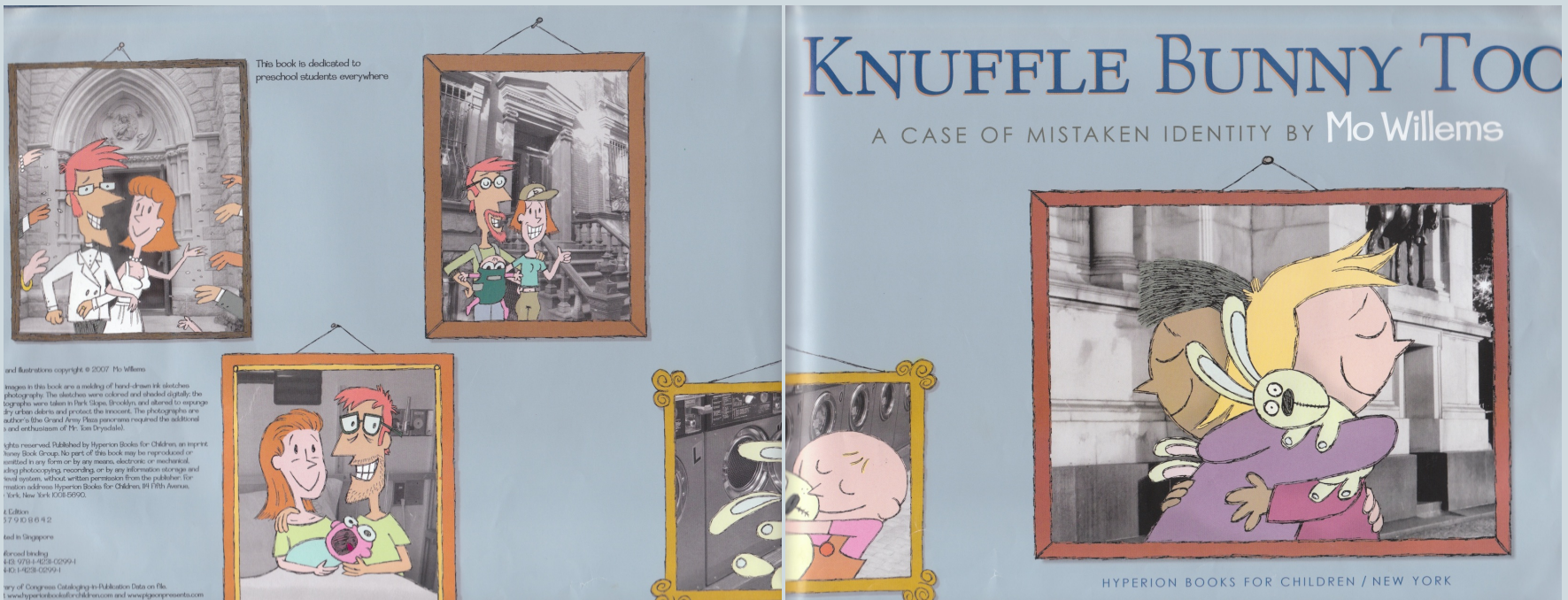
- Before end papers but **before the first page of text**
- Includes half title page, title page, copyright information, dedication, and/or author's note
- Used to establish opening scene or sequence



Front Matter



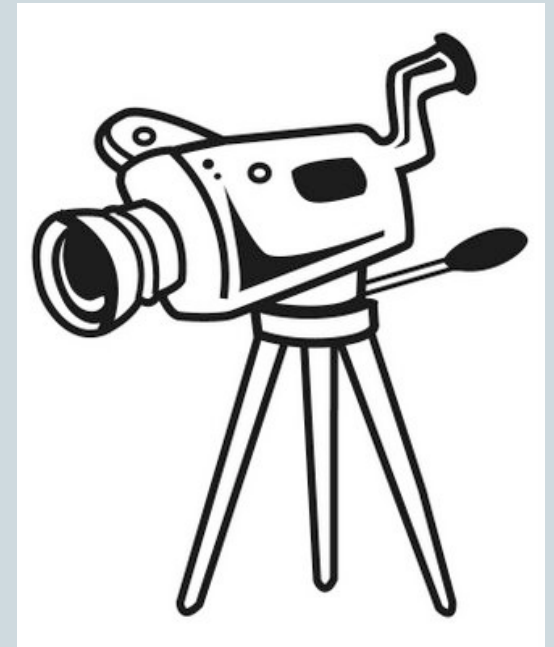
- So much is told **before** the actual text begin...if you just “read” the pictures.
- Don't come in 10 minutes late to the story!



Share & Pair Activity



- Work with a partner to find **elements of front matter**, such as:
 - Title page(s)
 - Dedication
 - Author's Note
- Also, find and discuss examples of front matter that:
 - Serve as an establishing shot –or–
 - Opening sequence

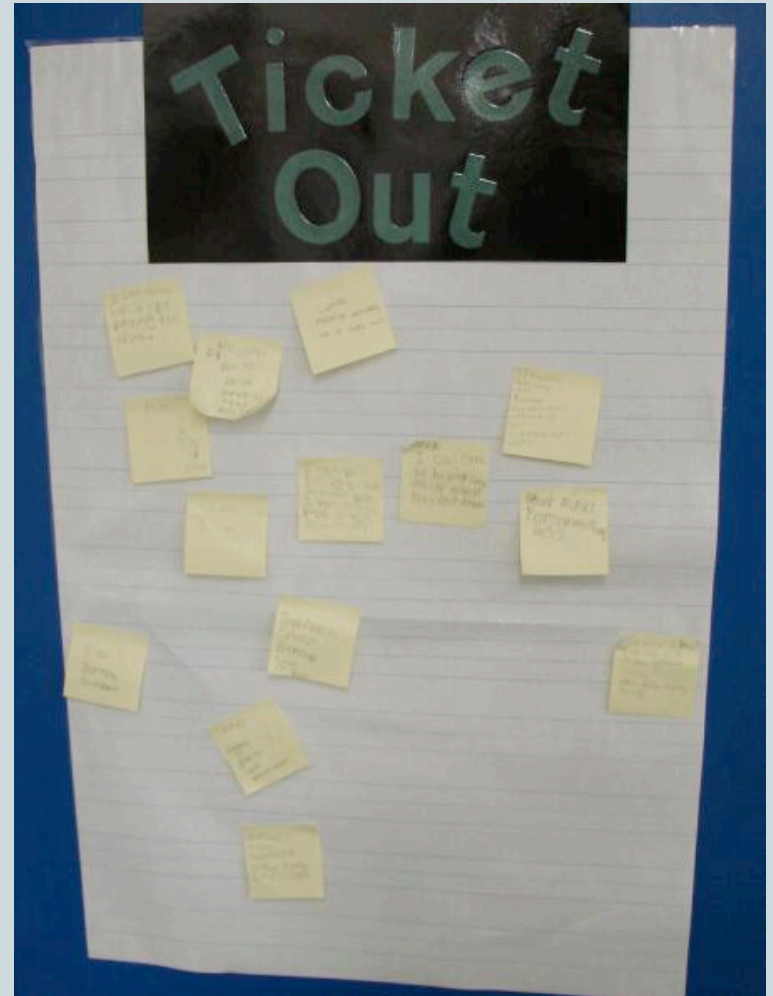


What have you learned today?



- Before you can leave, please take a sticky note and **list 2-3 things you learned today.**
- Stick them to the chart as you exit.

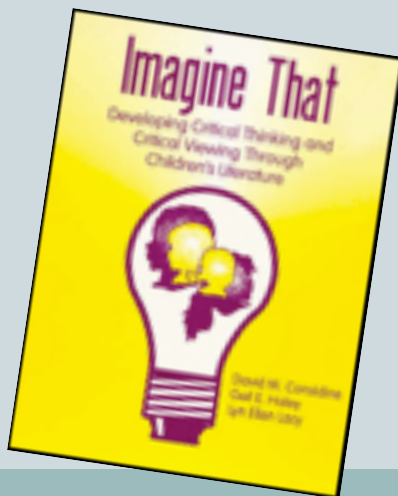
See you next time!



Why is “Media Literacy” Important?



- “Children who become **pictorially competent or visually proficient** in their understanding of picture books are highly likely to be able to transfer these skills to their **analysis of mass media messages**, thereby fusing visual literacy with media literacy.”



[Considine, Haley, & Lacy
from the book, Imagine That]

Last time, we learned about...



- Media Literacy & Importance for students
- What Brain Research Says
- How Common Core Standards Relate
- Elements of Picture Books
 - Shape
 - Cover
 - Endpapers
 - Front Matter



Today, you will explore...



- Other important **elements of picture books:**

- Author/artist notes
- Type
- Gutter/spine
- Technique/medium
- Point of view
- Economy of text
- Panels



- **How** to teach these skills to students in grades 2-4 with appropriate examples of grade level texts

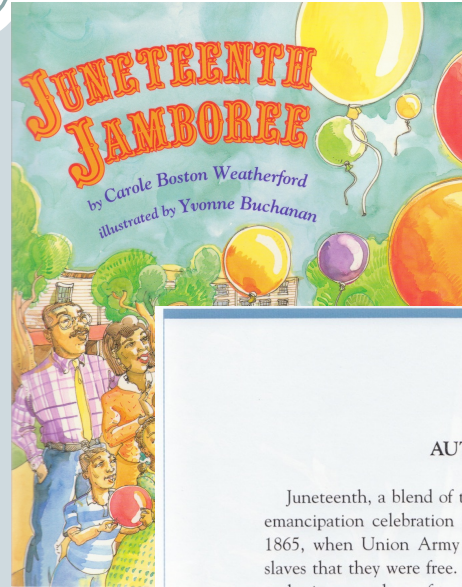
Expectations



- ✓ You will **engage** in open conversation with each other and the facilitator,
- ✓ **Search and find** examples of picture book elements, and
- ✓ **Talk about, share, and explain** why examples are good or poor with a partner and to whole group.

Author/Artist Notes

- Sometimes, the author or illustrator will include **notes to the reader** in the front matter.
- These notes might **explain** his/her **inspiration for writing or background information** on the story.
- Might also tell more about writing or illustration **process**.



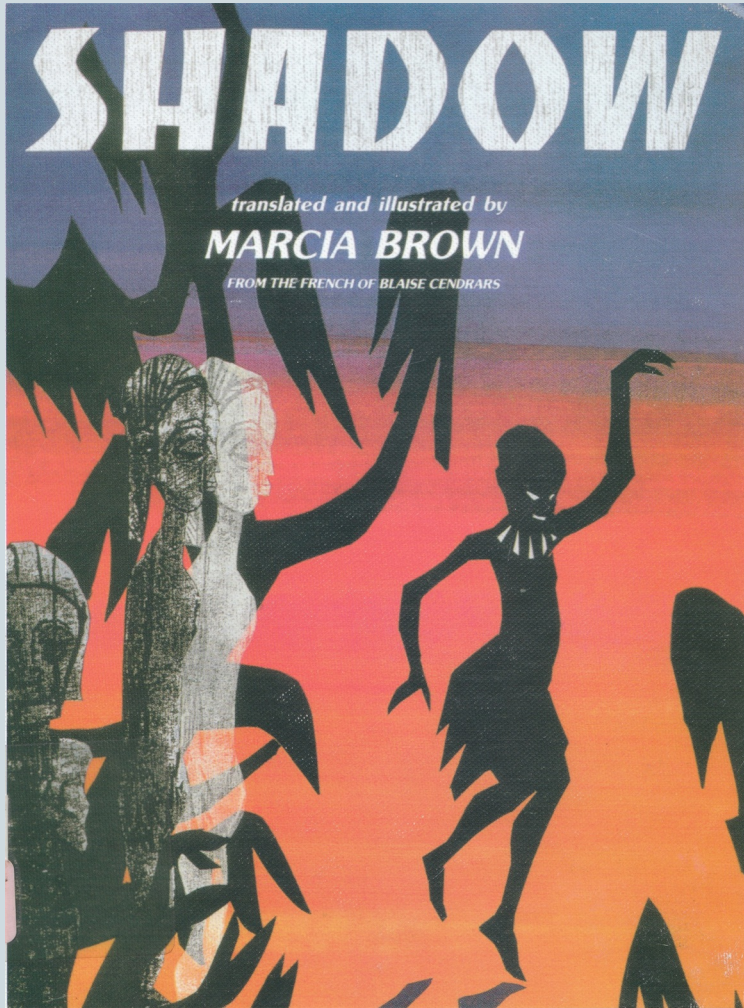
AUTHOR'S NOTE

Juneteenth, a blend of the words “June” and “nineteenth,” is an emancipation celebration that is said to have begun on June 19, 1865, when Union Army soldiers arrived in Texas and informed slaves that they were free. It took this news two years, six months, and nineteen days after President Abraham Lincoln signed the Emancipation Proclamation to reach the slaves of Texas. Learning of freedom, the joyful ex-slaves set out to find family members from whom they had been separated, and finally follow their dreams.

Over the years, different legends have been created to explain the reason for the delay, including the story that the messenger was sent from the nation’s capitol on mule back. Today, African Americans come together all around the country to celebrate Juneteenth with traditions from the early days, including parades, picnics, music, speeches, crafts, and African dance. It is a celebration of freedom and hope.

In 1980, June 19th was made a legal holiday in Texas.

Author/Artist Notes Example



What is Shadow?

From conversations with shamans in their villages, from storytellers around the fires in an Africa that is passing into memory, the poet Blaise Cendrars evoked a dancing image—Shadow.

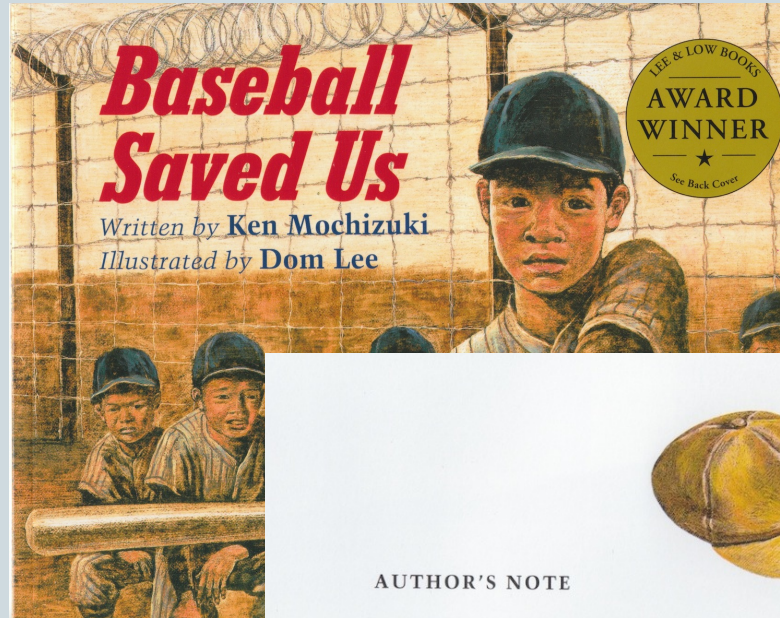
Out of the fire that called forth the many images of Shadow, came the ash that was a sacred bond to the life that had gone before. The beliefs and ghosts of the past haunt the present as it stretches into the future. The eerie, shifting image of Shadow appears where there is light and fire and a storyteller to bring it to life.

—MARCIA BROWN

Author/Artist Notes

Pair & Share:

- Use the books at your table to find some **examples** of author/artist notes.
- What have you **learned** about the creative process that you didn't know before?



AUTHOR'S NOTE

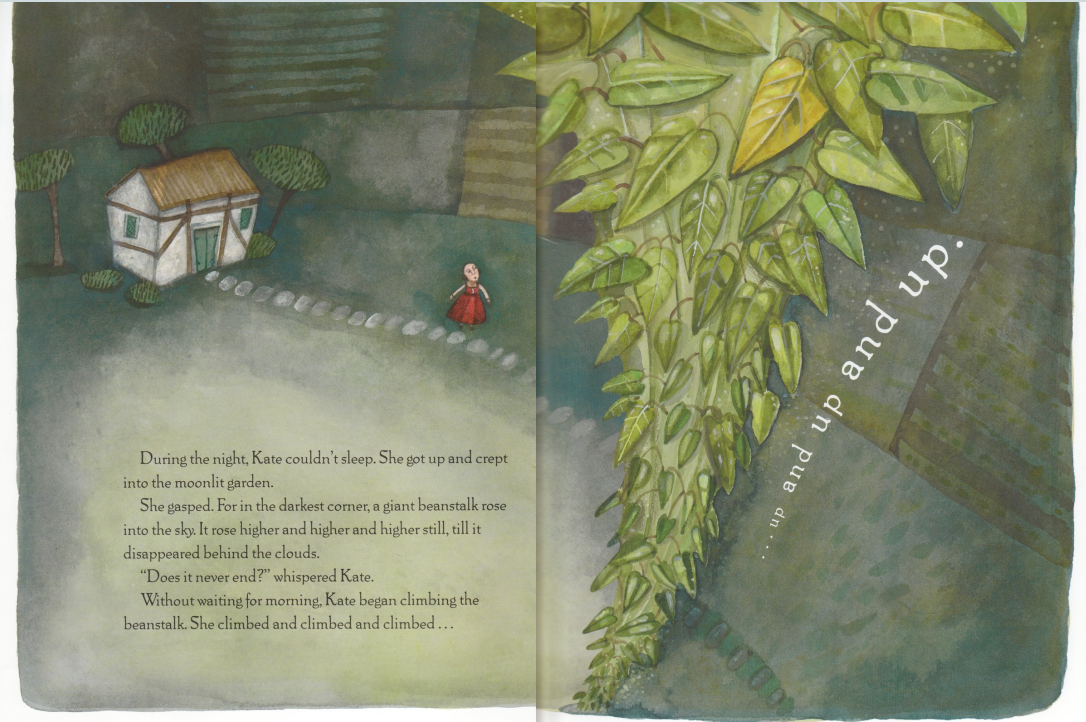
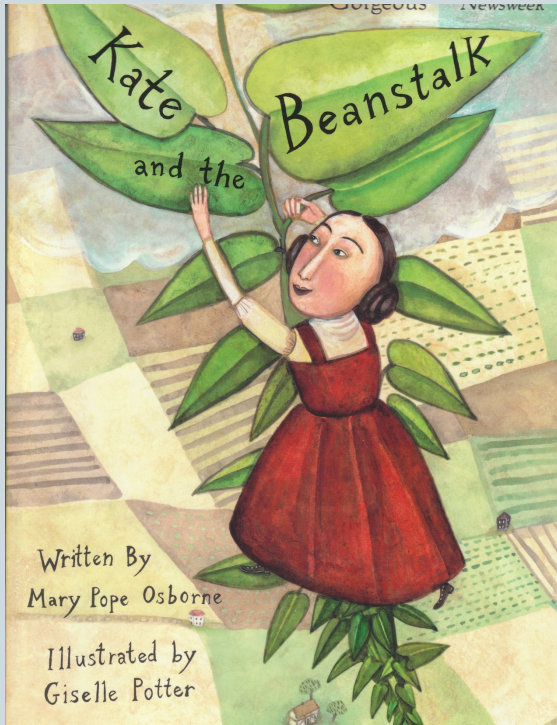
In 1942, while the United States was at war with Japan, the U.S. Army moved all people of Japanese descent away from the West Coast. They were sent to internment camps in the middle of American deserts up until 1945. The reason, the U.S. government said, was because it could not tell who might be loyal to Japan. None of these immigrants from Japan—or their children, who were American citizens—were ever proven to be dangerous to America during World War II. In 1988, the U.S. government admitted that what it did was wrong.

Type

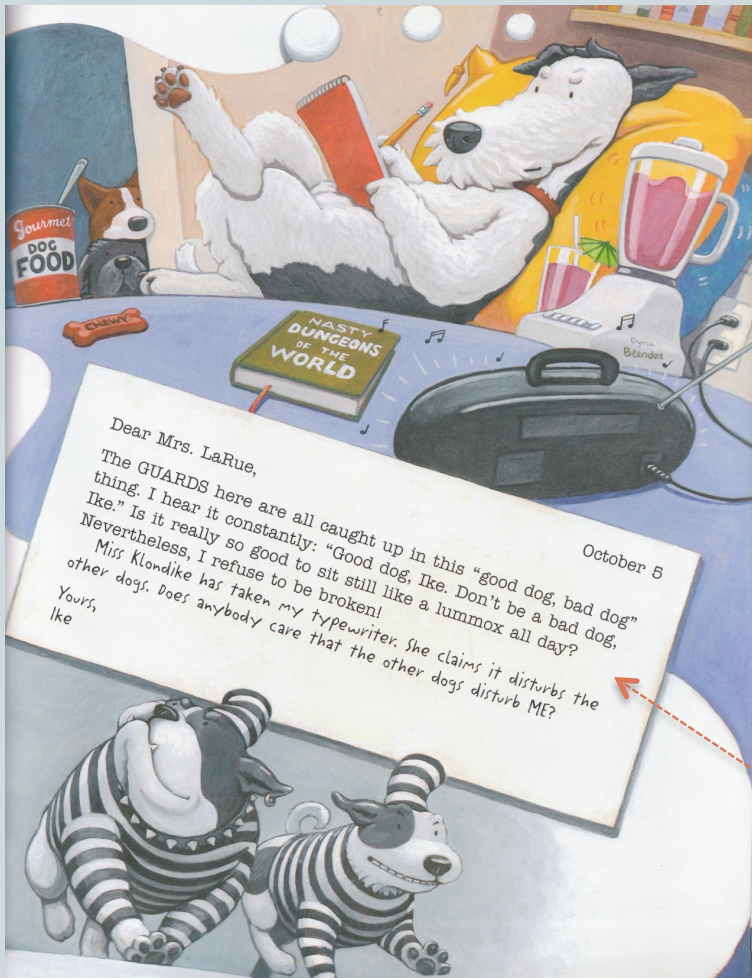


- **Font**
- **Font Color**

- **Size**
- **Text Direction**



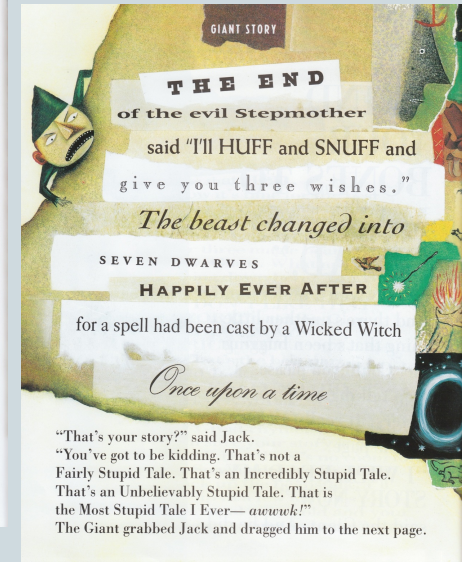
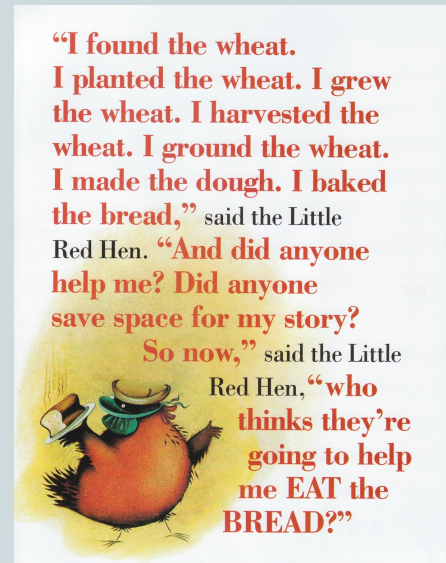
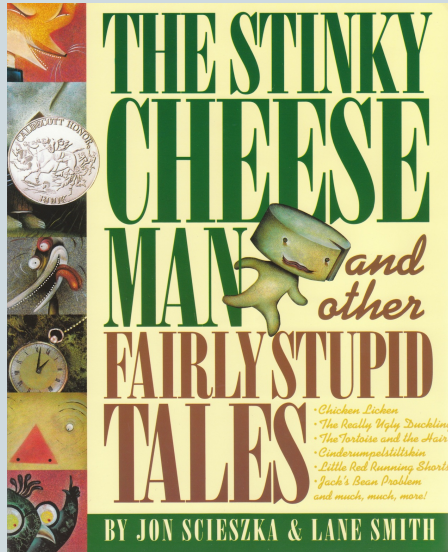
Type



- Typestyle or lettering **contributes** to the overall **feel & design** of the book.
- Includes organization and layout of the type.
 - Format: ragged edge vs. justified

What do you notice about the type on this page?

Type



- In The Stinky Cheese Man, the author turned text sideways & upside down, used many different fonts in various colors, as well as different sized type. **Why?**
- What **feeling** does it give the reader?

Share & Pair Activity



Using the books on your table, either:

- Find examples of **artist/author notes**. **What did you learn about the creative process that you didn't know before?**
- Find examples of each **format** (ragged edge type or justified type) and **discuss why the author might have chosen one over the other.**

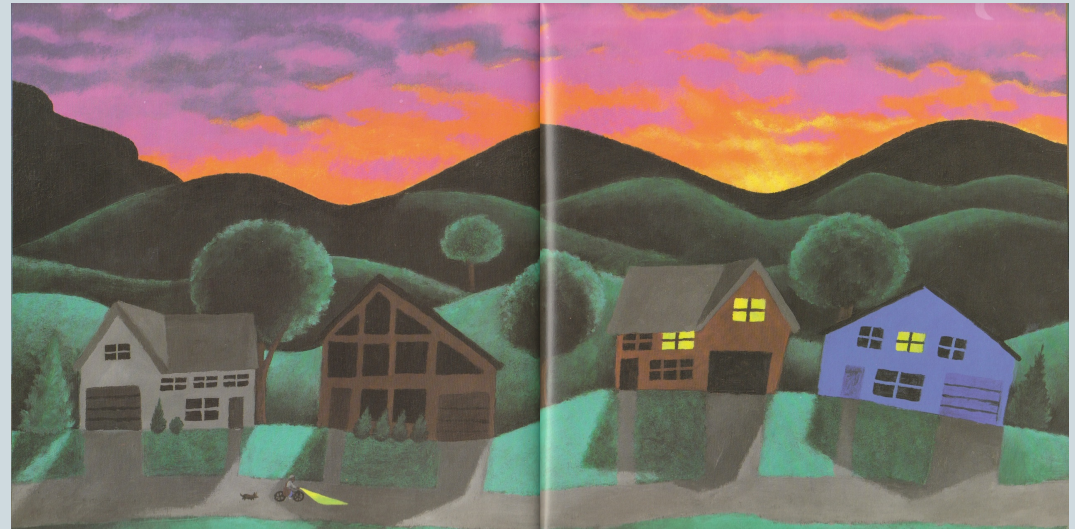


Be able to share!!

Gutter/Spine



- The hallmark of a good book includes illustrations **uninterrupted** by the gutter, or binding.
- Pictures/illustrations that cross pages will **continuously flow** with little or no disruption.

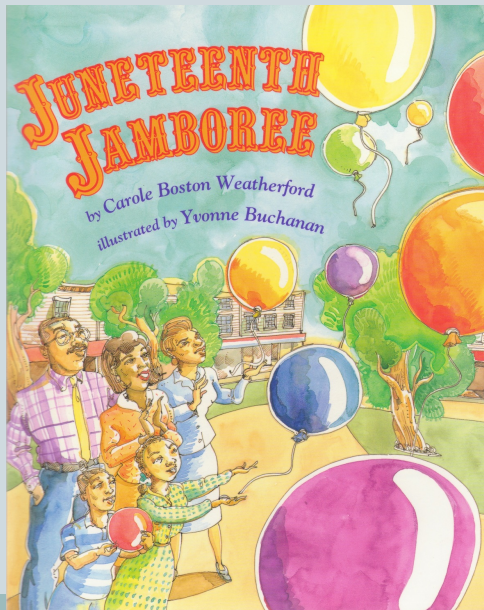


Gutter/Spine



- How would you describe the effect of the gutter on the illustration placement of this book ?

Is the gutter interruptive or not? Why?



IT
daydream
apple co
gazed ou
brother l
swinging
Her
the frien
her new
was okay
here in T
ents' hor
home yet
"Con
mother c

Pair & Share Activity



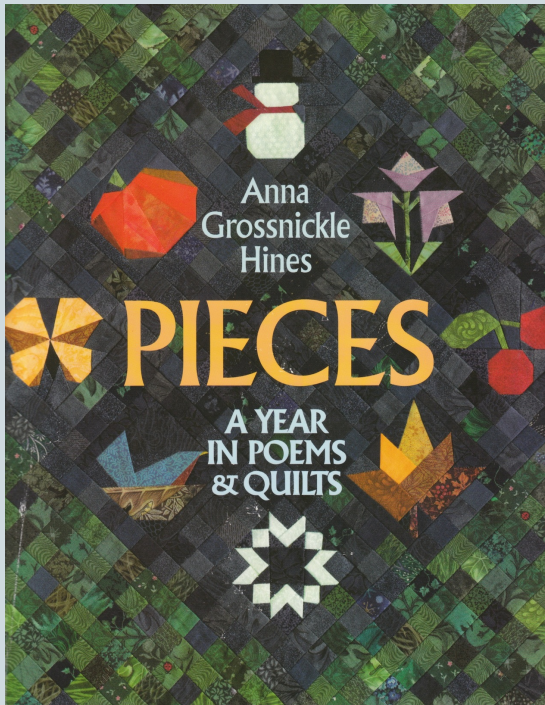
- Using the books at your table:
 - Find **examples** of how the gutter can either disrupt and illustration or be disguised.
 - Develop a **list of subject matter** that hurts or helps the artist use the gutter.



Technique/Medium



- The technique or medium the illustrator uses contributes to the **overall feel and interpretation** of the book.
- What is the relationship between form and content?



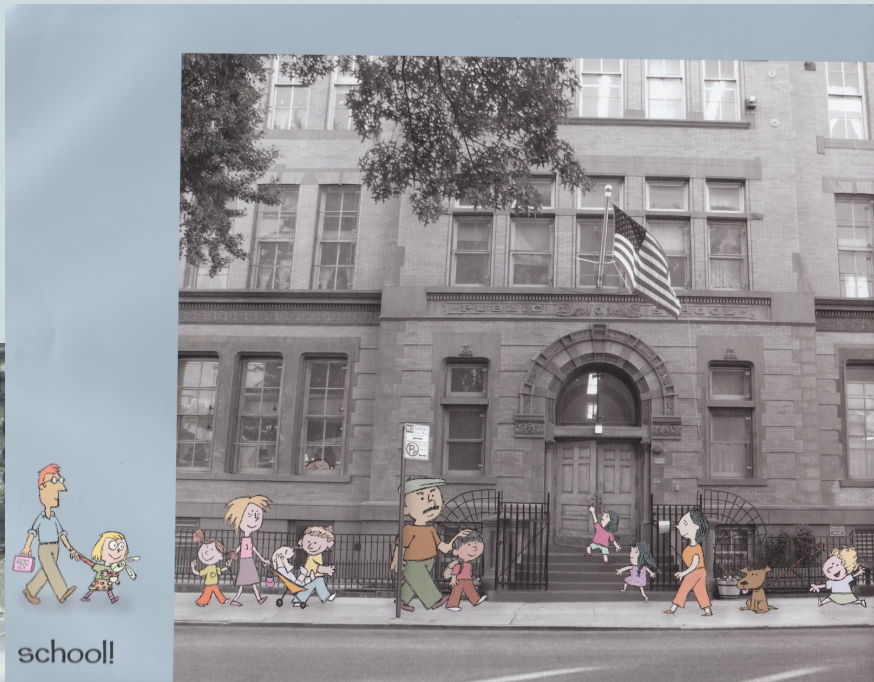
Takeout

Papa Wren stops
on the rock
beneath
the rosebush,
tasty tidbit in his beak.
Looks
this way . . .
that way . . .
slips
behind the ferns
to the nest
where Mama sits
warming eggs
and waiting
for Papa's tasty bits.

Technique/Medium



- Chris Raschka used ink and torn paper.



KNUFFLE BUNNY TOO
A CASE OF MISTAKEN IDENTITY BY Mo Willems
WINNER OF A CALDECOTT HONOR FOR KNUFFLE BUNNY: A CAUTIONARY TALE

I pledge allegiance



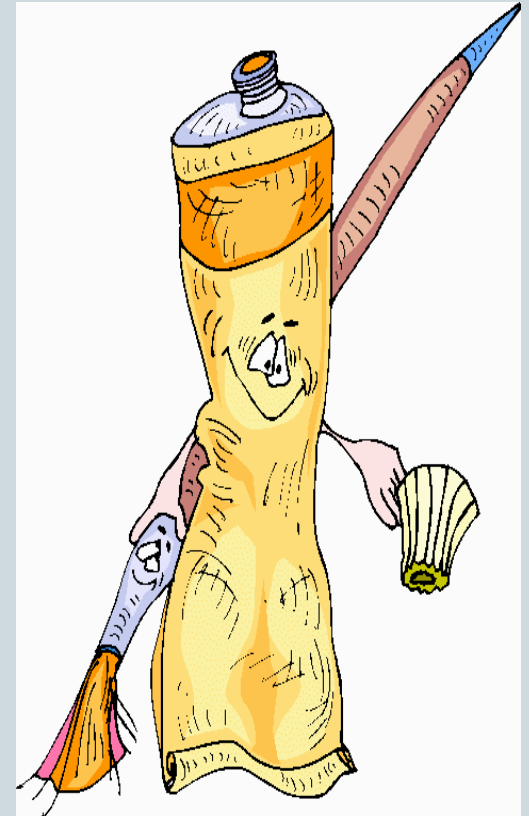
- Mo Willems used photographs from Brooklyn, NY. He sketched in the characters, then digitally colored and shaded the sketches.

Pair & Share Activity



Find a book on your table and explore:

- What **medium/technique** has the artist used? Where did you find this information?
- Why has this technique been chosen? Is there some **relationship** between the technique and the mood, setting, time, or feeling of the story?



Point-of-View

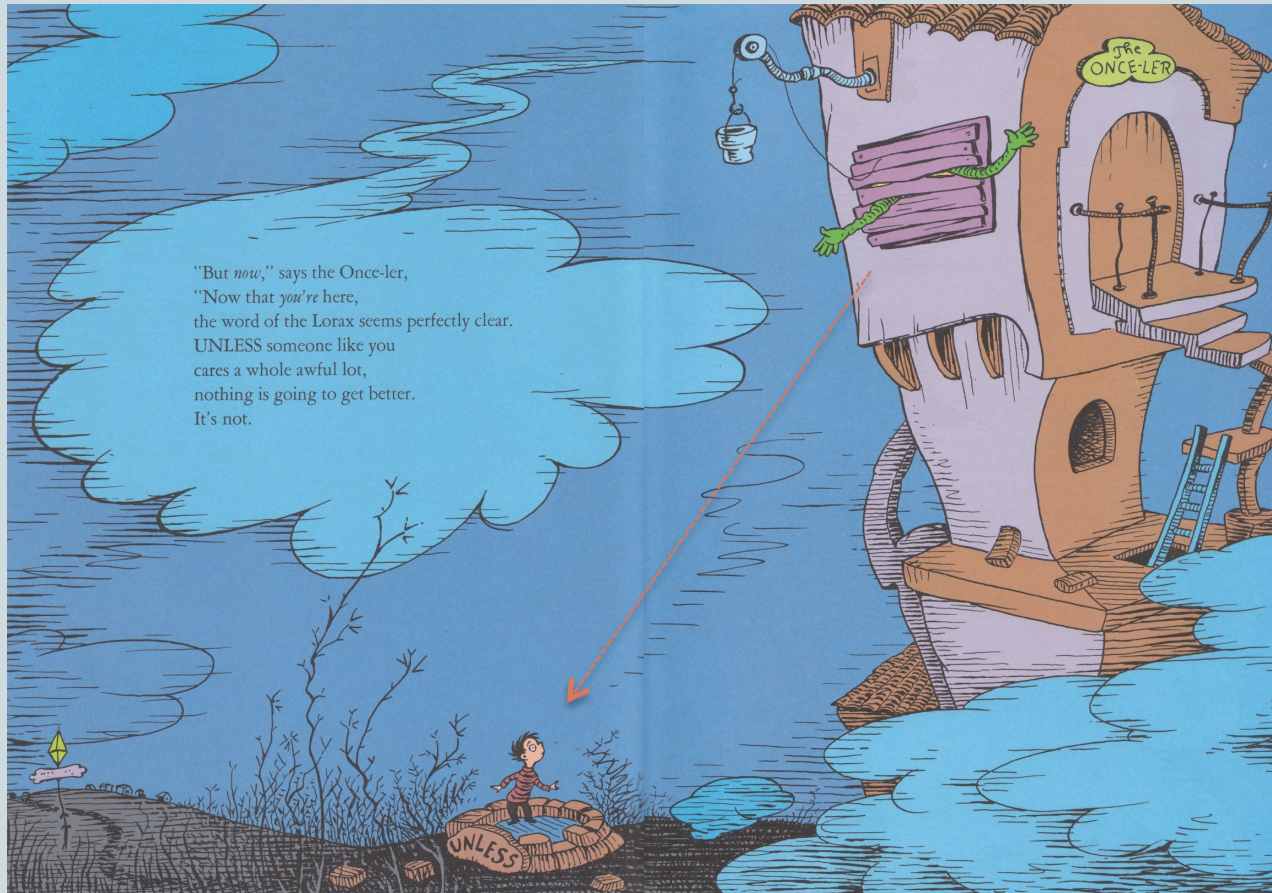


- **Low angles** make the character look weak, powerless, or small.

- **High angles** make the character powerful, strong, and big.



Point-of-View



"But *now*," says the Once-ler,
"Now that *you're* here,
the word of the Lorax seems perfectly clear.
UNLESS someone like you
cares a whole awful lot,
nothing is going to get better.
It's not.

- What is the **point-of-view** in the illustration saying about the **relationship** between the Once-ler and the boy?

Economy of Text

- Sometimes, **much** of the story is told through **pictures**. Very little is said through text.



- Students must be able to read the pictures as well as the text in order to get the **full effect** of the story.

Economy of Text



- Although Worm doesn't exactly mention why hopscotch is so dangerous, the picture shows the reader exactly why.
 - What can you infer about Worm's feelings about his day on the sidewalk?
 - Do you think he will go back again? Why or why not?

APRIL 10

It rained all night and the ground was soaked. We spent the entire day on the sidewalk.

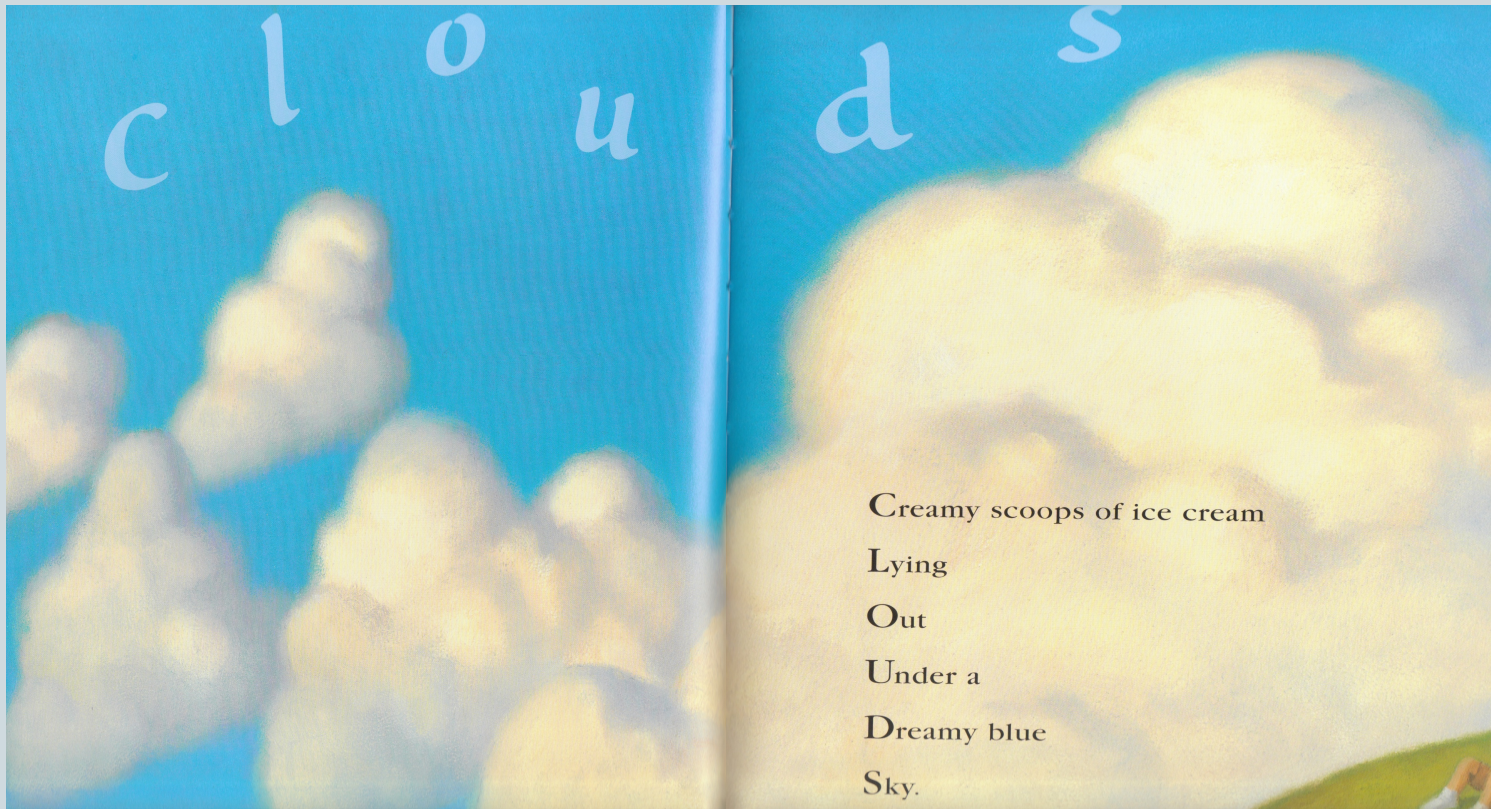
Hopscotch is a very dangerous game.



Economy of Text



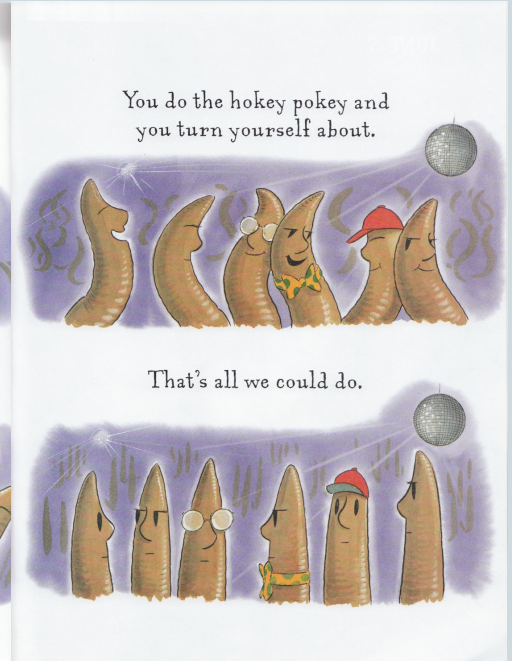
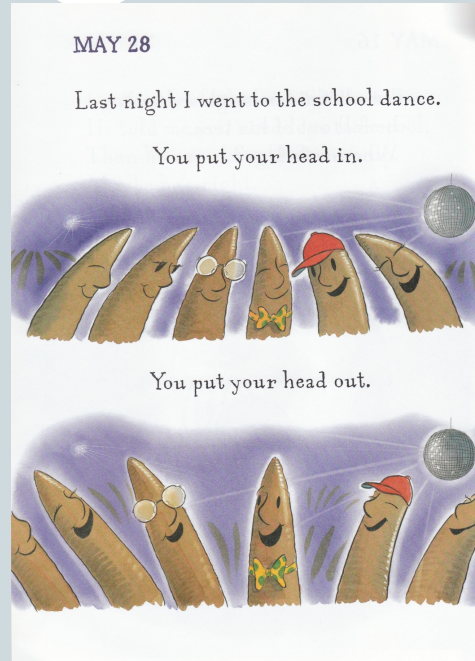
- Although there isn't much text on these pages, the illustrations tell the whole story. How?



Panels



- Show the **passage of time**, or create a **feeling of separation**



- Sometimes it's used to distinguish between **conversations** or to show the different **steps** of how to do something

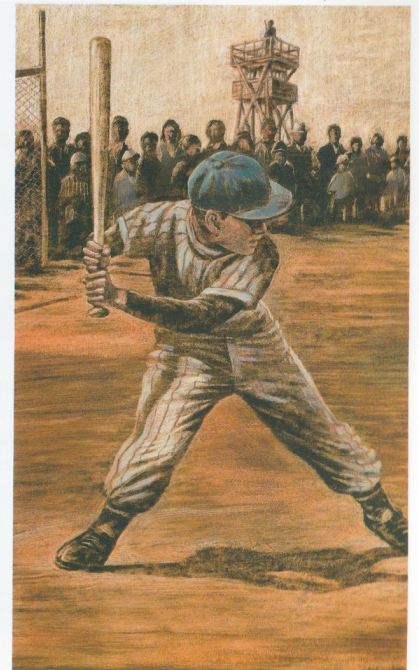
Panels



- In Baseball Saved Us, what do these panels tell you about the **relationship** between the guard and the boy?
- **Pair & Share:** Notice the position of the guard in all 3 pictures. Why do you think the author placed the panel where he did? How does it make the reader feel?

I glanced at the guardhouse behind the left field foul line and saw the man in the tower, leaning on the rail with the blinding sun glinting off his sunglasses. He was always watching, always staring. It suddenly made me mad.

I gripped the bat harder and took a couple of practice swings. I was gonna hit the ball past the guardhouse even if it killed me. Everyone got quiet and the pitcher threw.



Why Picture Books?

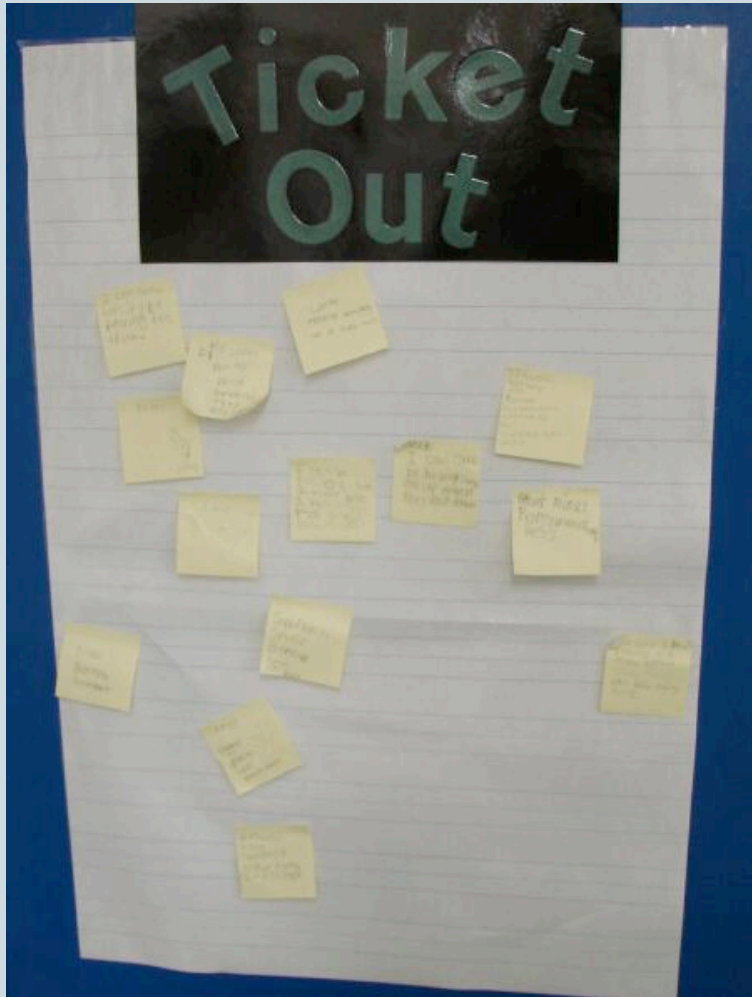


- Fosters an **understanding of the creative process** involved in making a picture book
- Facilitates **critical thinking** and **viewing skills**
- Fosters children's ability to **analyze and evaluate materials** and to recognize the relationship between **form and content**



[Considine & Haley, 1994]

What have you learned today?



- Before you can leave, please take a sticky note and **explain how you can/will use what you learned** today in your own classroom.
- Stick them to the chart as you exit.

Have a great day!

Resources



- The Pigeon Finds a Hot Dog by Mo Willems
- The Living Rain Forest: An Animal Alphabet by Paul Kratter
- The Paperboy by Dav Pilkey
- Red Riding Hood by James Marshall
- The Stinky Cheese Man and other Fairly Stupid Fairy Tales by Jon Scieszka and Lane Smith
- Baseball Saved Us by Ken Mochizuki
- Juneteenth Jamboree by Carol Boston Weatherford
- Skippyjon Jones by Judy Schachner
- T is for Tar Heel: A North Carolina Alphabet by Carol Crane
- Long Night Moon by Cynthia Rylant
- Pieces: A Year in Poems and Quilts by Anna Grossnickle Hines
- The Gardener by Sarah Stewart
- The Lorax by Dr. Seuss
- Silver Seeds by Paul Paolilli
- Shadow by Marcia Brown
- Diary of a Worm by Doreen Cronin
- Dear Mrs. LaRue: Letters from Obedience School by Mark Teague
- Knuffle Bunny Too by Mo Willems
- Kate and the Beanstalk by Mary Pope Osborne
- I Pledge Allegiance by Bill Martin Jr and Michael Sampson
- Uncle Jed's Barbershop by Margaree King Mitchell
- Goldilocks and the Three Bears by James Marshall
- Scarecrow by Cynthia Rylant

Resources



- Imagine That (Developing Critical Thinking and Critical Viewing Through Children's Literature)
by David Considine, Gail Haley, and Lyn Lacy
- The Look of the Book: The Need to Read Pictures by
Gail E. Haley (from *Telemidium*, 1992)
- The “ABC’s” of Media Literacy by Faith Rogow (from
Telemidium, 2002)