

You Gotta See It to Believe It: Teaching Visual Literacy in the English Classroom

By teaching students how to read and view all texts critically, not just the traditional print texts, teachers can build upon the skills students need to read and write, increasing their literacy levels in all areas.

Robyn Seglem | Shelbie Witte

Clarisse: What do the instructions mean when they ask “what the painting says”?

Daniel: You’ve got to be able to read the picture.

Clarisse: Easy. It says “Lift Thine Eyes.”

Daniel: Duh. Not just the words, you gotta be able to read the entire picture, like it has words on it. Like, look at all the people looking down. What do you think that means or what it’s sayin’?

Clarisse: That people aren’t paying attention?

Daniel: Right, that people are too caught up in their lives to see what’s happening.

Clarisse: To stop and smell the roses? Whatever that means, I’ve heard my mom say it.

Daniel: Yeah, I think that’s right. That sometimes we don’t pay attention to life and it just goes on without us.

This discussion of Norman Rockwell’s painting “Lift Up Thine Eyes” illustrates a student’s discovery of a different way of reading (all student names used are pseudonyms). More than ever in the history of education, the demands placed upon students in the realm of literacy are becoming more stringent. No longer are the abilities to read and write in a linear, left-to-right fashion the sole indicators of successful communications. Rather, the world is made up of visual symbols that require more complex thinking skills than traditional literacy requires.

Today, the concept of literacy has ceased to be narrowly defined. Literacy is now a fluid concept determined by cultural context (Williams, 2004). From this necessity and with this fluidity in mind, students need instruction in analyzing and creating a variety of texts in new ways (Alvermann, 2002). If educators want students to perform well in both the world and on new assessments, students need a critical understanding of print and nonprint texts in relationship to themselves as readers and viewers within different

social, cultural, and historical contexts (Alvermann & Hagood, 2000). Incorporating visual literacy into the curriculum is vital for student success.

Why Visual Literacy?

While many agree that visual literacy should be included in the educational arena, there has been great debate among researchers as to what the term actually encompasses. Visual literacy was originally recognized as the ability for someone to discriminate and interpret the visuals encountered in the environment as fundamental to learning (Debes, 1969). Critics of that original interpretation of visual literacy feel it is too broadly stated, failing to narrow the concept to what visual literacy allows people to do or how symbols work within its context (Avgerinou & Ericson, 1997). During the 1980s and early 1990s, three major categories emerged to refer to visual literacy: human abilities, the promotion of ideas, and teaching strategies (Avgerinou & Ericson, 1997). With these three categories in mind, perhaps the best definition for visual literacy is a simple one, such as the one Braden and Hortin (1982) proposed: “Visual literacy is the ability to understand and use images, including the ability to think, learn and express oneself in terms of images” (p. 38).

Because using visuals is a powerful instructional tool, and because students receive information in a variety of formats, literacy must be expanded beyond traditional reading and writing to include the visual arts as one of the ways in which we communicate (Flood & Lapp, 1997/1998). According to Flood and Lapp (1997/1998), the best reason most teachers give for not including visual arts within the classroom is their fear that it would take time away from traditional reading and writing skills. Their view, while legitimate, denies students the experience of the layered information in the real world and reflects the unsupported view that traditional literacy is the only literacy. This article seeks to explore the issues encompassing visual literacies as well as to provide ideas for teachers on how to begin working with them in the classroom.

Visual Literacy at Work

Including visualization in the classroom cannot be a one-shot activity. Rather, it must be woven into the regular classroom curriculum. Following Eisner’s (1992) philosophy that imagination and reading ability are closely interwoven, it is important to understand the diverse ways in which students imagine or visualize. Instantaneously, students can receive imagery and information from television shows and movies, cartoons, websites, and advertisements. Helping students to understand the diversity of print and non-print texts as well as the visual connections that can be made between them is a practical way to connect the concrete and abstract thinking of students who struggle to make meaning from text. While many students automatically interpret print text into nonprint visual images, some students struggle with making the leap from words to images.

Visualization—the ability to build mental pictures or images while reading—partnered with a reader’s prior background knowledge and level of engagement in the reading topic greatly affects the reader’s understanding of the text (Keene & Zimmermann, 1997). Visualization allows students the ability to become more engaged in their reading and use their imagery to draw conclusions, create interpretations of the text, and recall details and elements from the text (Keene & Zimmermann, 1997). Struggling students’ ability to monitor and evaluate their own comprehension is enhanced by mental imagery (Gambrell & Bales, 1986). When a breakdown in comprehension occurs, and a mental image cannot be visualized, students will become aware of the need for a corrective strategy.

Creating visual images or mind movies while one reads is an essential element of engagement with the text, comprehension, and reflection (Wilhelm, 2004). Visualization and the creation of visuals allow students ways to read, respond, analyze, organize, and represent the learning that is taking place. Visualization strategies (Gambrell & Koskinen, 2002; Keene & Zimmermann, 1997; Wilhelm, 1995) can do the following:

- Heighten motivation, engagement, and enjoyment of reading
- Immerse students in rich details of the text

- Improve literal comprehension of texts
- Build background knowledge
- Aid in identifying important details to form inferences, elaborations, and patterns across multiple texts
- Help in solving spatial and verbal problems
- Improve a reader's ability to share, critique, and revise what has been learned with others

Through emphasizing and modeling visualization with students, teachers show how effortlessly connections between text and media can be made. Bridging visualization to the world of multiliteracies allows students to compose and explore ideas through “democratic avenues of meaning making” (Wilhelm, 2004, p. 17).

Tattoos

Visual media are not confined to glossy pages or computer screens. Perhaps one of the most fascinating forms to today's youth are the colorful images that span the bicep or peek over the top of a sock. Like a modern-day coat-of-arms, tattoos have burst into the popular culture of the United States in a powerful way. Tattoos, once viewed as taboo, are seen in a variety of environments. Celebrities such as Angelina Jolie famously bare their tattoos for tabloids, while networks develop reality shows depicting the journeys of tattoo artists, shops, and the background stories about the individuals who patronize them (e.g., *Inked*, *Miami Ink*, *L.A. Ink*). This fascination can be translated into an introduction to visual media.

To accomplish this, we introduced our ninth-grade students to the Norman Rockwell painting “Tattoo Artist.” Rockwell illustrates a scene in which a Navy sailor chooses to have a tattoo applied, signaling his newest relationship with Betty, while above the chosen spot, viewers can see that this arm has chronicled all his past relationships, a single line struck through each name to signify the end of the relationship. Typically, the students picked up on the irony of the painting immediately and make the connection to their own relationship pasts. Many students cringed when thinking what their arms might look like had they tattooed each former flame on their arms.

To encourage students to move beyond their initial reactions, we also prompted them to think of Rockwell's painting as a scene from a movie, predicting what each character is thinking in this snapshot of a scene. This required students to pay close attention to the details presented in the painting. They had to read every nuance to frame a narrative that explores each character's motivation and reactions. This attention to detail also highlights that the growing list of names, like tattoos, cannot be undone with a simple change of mind.

Once students realized the permanence of tattoos as depicted in Rockwell's painting, we provided articles related to the health risks and issues surrounding tattoos. We then asked students to design personal tattoos that symbolized an important life event. Although the tattoo designs were not applied as actual tattoos, designing hypothetical personal tattoos gave students the opportunity to express themselves and their experiences through color and images. Knowing that tattoos are essentially permanent, the students were asked to keep this permanence in mind as they designed their tattoos.

Megan, a student reluctant to write in class, created a tree tattoo to symbolize her complicated family history (see Figure 1). Because we asked students to write about the tattoo's symbolism Megan wrote at length about the impact of her family history on her life:

My family tree is complicated, so complicated that to explain it at length wouldn't really matter. What matters is my life is a tree unlike any other...not straight and tall like a redwood or well-rounded and full like an evergreen. My tree is broken and jagged and yet, it springs a newness when I least expect it.

Megan was also able to verbalize the impact that this visual image would have on others as they view it. “When others see my tattoo, I don't want them to feel sorry for me or focus on all of the dead branches. I want them to focus on the hope that there will be more leaves if I'm given the chance.”

Once students had an opportunity to explore how their own histories would shape their tattoos, they were then asked to apply the tattoo activity to a character from Shakespeare's *Romeo and Juliet*. Creating a tattoo to represent the character traits of one of

Shakespeare's memorable characters allowed the students to better examine the play as well as understand how precisely a visual image can be used to represent their comprehension. Kevin chose to create a tattoo for the character of Friar Lawrence (see Figure 2). In his explanation of the tattoo, Kevin wrote about the importance of Friar Lawrence:

Some people think that Friar Lawrence wasn't an important character in the play, but I disagree. I think that he was really important because not only does he marry Romeo and Juliet in secret, but he also spends the rest of the play trying to cover up his mistakes as they snowball. The scales for the Montague and Capulet families represent his efforts to balance the destruction that will follow.

Kevin went on to analyze the ethical repercussions of Friar Lawrence's actions, explaining that "the serpent in the tattoo represents the sin that rears its head in his actions and intertwines itself so closely to him that he has difficulty determining the difference between right and wrong."

More than an art activity, creating tattoos to represent literary characters challenges students to think beyond the written text. By representing their personal journeys as well as fictional characters in texts, students weave together their exposure to print and nonprint texts through a layering of mental, emotional, and physical learning activities (Bloom, 1969; Krathwohl, Bloom, & Masia, 1964; Simpson, 1972).

Collages

Including visuals is sometimes as simple as reexamining how we accomplish routine classroom assignments. Take research, for example. The traditional approach to teaching students how to research and paraphrase sources tends to be rather linear. Students find information on their topics, write down their sources, and then attempt to put what they found in their own words. Unfortunately, this often leads to hours of frustration as teachers discover paper after paper that simply lifted information from the original sources. Angered, the teacher returns to the classroom, scolding the class for their laziness. Then, when the next group of papers comes in, the process repeats itself, leaving the teacher even more upset. Plagiarism is an issue that English teachers across the country

Figure 1 Megan's Tree Tattoo

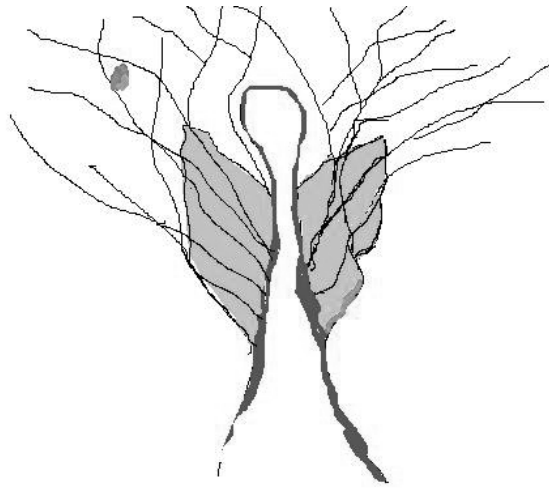
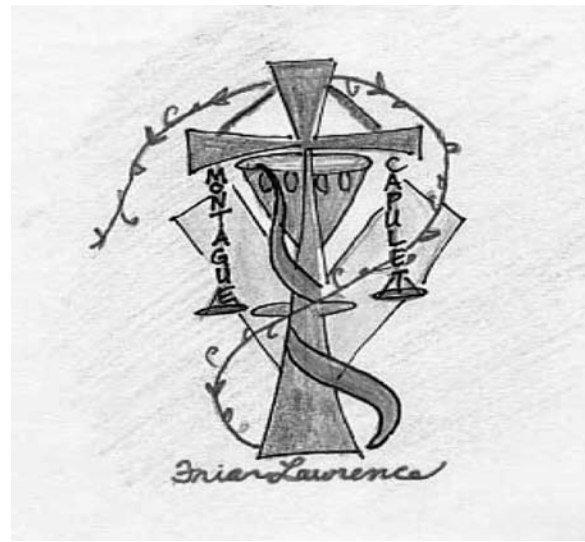


Figure 2 Kevin's Friar Lawrence Tattoo



battle on a regular basis, particularly with the advent of the Internet. Some students very consciously choose to follow that easy route, anxious to get their papers turned in and out of the way. But for others, plagiarism occurs because they cannot figure out how to avoid doing it. For these students, the linear path leads to a direct transfer of information, resulting in papers that sound almost identical to the original sources.

Brock was one such student. When we asked him to research his idol, Jackie Robinson, Brock followed the traditional research route. He combed the Internet looking for sources and even brought in a book from home. And when the time came for him to turn in his paper, it reflected none of Brock's admiration. Rather, the paper was a re-creation of his three sources, albeit rearranged with words changed here and there. When we approached him, it became obvious that Brock had not purposefully cheated on the assignment. Tears filled his eyes as he promised he had not cheated. He had, he said, simply read through the information and then written it down on his note cards. Brock had such a memory for written text that even when he was not looking at the screen, he recalled most of what he had read, and because he knew he needed to get the information down, he wrote what he remembered. Brock needed something to break the linear path. Fortunately, incorporating visuals into the research process can do just that.

As one way to break the linear path and to incorporate visuals into the research process, we asked students to select a topic, searching for information just as they had always done. Instead of taking notes on the information they discovered, however, students began flipping through magazines, seeking out images to represent the key facts. This forced students to activate their background knowledge as they worked to build connections between the images in the magazines and the information they needed to convey. More often than not, students had to be creative in their illustrations because the likelihood of finding a picture of Jackie Robinson playing baseball or a Holocaust victim working behind barbed wire was slim. Then, on note cards or half sheets of paper, they would affix their pictures. Each collage represented a single idea or fact. After creating the collage, our students turned their papers over, and, using the images as a guide, they wrote one to two sentences explaining the images and citing the original source. The process required them to focus on the ideas and facts represented in their sources and not on a word-for-word replay. Most important, it broke the linear path between the written text in their sources and the written text of their papers. By taking the time to work with the information in a visual format, students

were able to separate themselves from the language of the source, which resulted in language of their own. By the time they finished with the process, they had a collection of images they could arrange and rearrange as they began organizing their ideas for their papers.

Paintings

While creating collages provides an effective avenue for teaching students to paraphrase by using visual images, it can still be a challenge to some students. So what other forms can visualizing take? Anyone wandering into our classrooms might find students sketching out their preliminary ideas or sweeping broad strokes of color onto white canvasses. In fact, outsiders might mistake our English class for an art class as students work to create symbolic representations of novels in the form of 11" × 14" paintings. For some, this task provides an avenue to explore their ideas and interpretations in a creative way or allows them to showcase their artistic talents in a forum that usually focuses on written language. For others, just getting started is a struggle because the novel's meaning and messages continue to elude them. Take Jake, for example. A sophomore, Jake simply did not see himself as a successful student. He struggled to keep up with reading expectations and rarely completed a writing assignment. When asked to visualize what he read, his first reaction was to throw up his hands in defeat. He simply did not know how to complete this task. Yet, he wanted to. All around him, he watched his classmates laughing as they set to work, stopping from time to time to ask their peers to read their pictures or to share their visions with us. This, he recognized, was not the typical English assignment, and he wanted to experience it just like everyone else.

To begin the assignment, we asked the class to free write on a series of guiding questions: When you think of your book, what is the overall feeling you walk away with? Which scenes in the book are attributed to this feeling? What is the overall theme or message of the book? We talked about symbolism and how to use concrete symbols to represent the abstract ideas presented in the books. The students spent an entire class period writing and sketching their ideas. When Jake left the classroom that day, his page was blank. Although he had completed his book, *I Know*

What You Did Last Summer by Lois Duncan, he could not see how our class discussions could apply to this teen suspense novel. His understanding of the book was superficial. He could recite the basics of the plot but could not move his comprehension to a deeper thinking level. Thus began a series of conversations between us.

We started with what Jake did know. The book, he explained, was about four teens who had been involved in an accident the previous summer, which resulted in the death of a young boy. Months later, each of the teens was reminded of this crime as an unknown figure stalked them, sending them alarming messages. We talked about the setting of the book, pointing out that while the bulk of the book takes place during the time of the stalking, the past has a significant impact on its events. We talked about how the characters felt about what they had done, as well as about what was happening to them. We talked about the significant objects in the book that helped relay the tone and message in the book. And then we gave Jake time to think, to imagine how these elements could all come together in a single visual image. While a cohesive picture did not emerge all at once, Jake had progressed at each check. The first image he settled on became the centerpiece of his entire painting (see Figure 3). On a sheet of paper, he had sketched a large rectangle across the top third of the page. This, he explained, was a rearview mirror. It represented the actual accident because it had been a hit-and-run, but he chose the mirror rather than another part of the car because the characters were being forced to look back on what they had done. Already, Jake was demonstrating that he had moved to a deeper understanding of the book.

His face lit up when praised about his progress, and he eagerly turned back to his sketch when presented with more questions to consider. We repeated this process as Jake worked on his confidence as a reader. By the time he had completed his painting, he had obviously made great progress in his visualization skills, resulting in a deeper understanding of the book itself. The rearview mirror reflected details like a noose, signaling the threats of the stalker, next to a set of child's clothing hanging on a clothesline. From the mirror hung the traditional evergreen air freshener,

Figure 3 Jake's Painting of *I Know What You Did Last Summer*



but this one was covered in blood, symbolizing how sour everything had gone, Jake explained. Through the process, Jake had learned to use the details from the book, as well as his own detailed interpretations, leaving him with a much stronger understanding of what he had read than he had possessed before.

Persuasive Narratives: J. Peterman Catalog

As big fans of *Seinfeld* in the 1990s, we believed the J. Peterman Company featured on the show was fictional. Elaine, one of the show's main characters, worked at J. Peterman in a variety of capacities; most memorably, she wrote advertisements for the catalog's eclectic collection of clothing and accessories. The persuasive advertisements were long passages of description embedded within narrative, intended to bring the item to life through an adventurous story. We were thrilled to discover that the company actually existed, and we quickly ordered the catalog to use in our classrooms as examples of how writing can create visual images in a real-world medium.

To begin the activity, we showed a series of short clips from *Seinfeld* in which J. Peterman was depicted or in which the characters were working on the catalog. Although several of our students had seen *Seinfeld* in syndication, we felt it was important for all of the students to see how stories about the merchandise were developed and depicted in popular culture. Also, to

If the culture teens are immersed in revolves around the visual and the media, their minds recognize the patterns created by these images, creating a persuasive argument for incorporating these patterns within the classroom.

help our students understand what made the catalog so unique, we surveyed a variety of catalogs from department stores to discover the ways in which items were displayed and described. Students quickly noted the differences in catalogs and the unique characteristics of J. Peterman's catalog.

To practice using the detailed narrative style, students cut out pictures of clothing and accessories from fashion and sports magazines to create parody advertisements in the J. Peterman style. Clarisse, a fashionista at heart, took great care to describe the boots in her parody ad:

Life gets hard on the road, but that's not an excuse to not look my best.

Confident and determined, I travel from city to city, state to state, meeting to meeting, with a strong walk and an even stronger mind. It's all about the impression you give, my dad would say. I'm proud to be following in his footsteps, his bootsteps. I wouldn't travel anywhere without my suede leather boots, No. 5446, in sizes 6–10, colors brown, black, and purple. \$599.00.

Daniel, an unlikely catalog or mall shopper, was also inspired by the assignment and wanted to write about his mother's U.S. Army uniform:

This uniform is not for the timid or meek, nor is it for the lazy or those known to be cowards. This uniform is for those who sacrifice their lives in more ways than one. It is not a costume for your Halloween party, nor is it a piece of clothing that should be put on as carelessly as a white t-shirt while running to the store. This uniform deserves your respect. It is bravery, pride, and tradition. It is freedom. Army Dress Uniform, No. 111, in sizes 2–14, standard issue color. PRICELESS.

Clarisse and Daniel wove their narrative storylines into persuasive advertisements, including the description of the items, targeting specific audiences. This activity also prepared the students to think about objects in a personified way and to think about purpose and audience in their writing.

Our next step in the activity transitioned to writing about iconic symbols in young adult literature.

Students worked collaboratively to create J. Peterman catalogs for the texts they were reading in their literature circle/book study groups. Students created catalogs for Laurie Halse Anderson's *Speak*, Walter Dean Myers's *Monster*, and Ben Mikaelson's *Touching Spirit Bear*. The *Touching Spirit Bear* book club created an advertisement for many important objects and events in the text, most notably, the Ancestor Rock:

In a place where cold, salty water sweeps onto the rocky shore of a long forgotten island, Tlingit elders chisel away at a mountainside, freeing away tools for their tribal rituals. The Ancestor Rock is more than rock; it is truth, introspection, and justice. While pushing it up steep hillsides, the Ancestor Rock serves as a mentor and protector. And yet, when it is let go, to fall quickly down the hill it had recently climbed, it is forgiveness. Ancestor Rock, No. 232, One size fits all, Colors will vary. \$199.00

Not only did the activity emphasize purpose and audience in writing, but it also demonstrated how written texts do not always need to be created in isolation. Persuasive, descriptive, and narrative texts can be interwoven to create a powerful companion to visual images. Through the development of their book club catalogs, the students touched on the important themes of each novel as well as described specific setting details and character traits of important characters. Collaboratively, the students created meaning from the text and worked together to create a project with print and nonprint texts that symbolized their collective understanding of the novel.

Gee (2000) stated that when creating meaning from texts, the human mind is social. Additionally, as the mind engages in thinking, it distributes information "across other people and various symbols, tools, objects and technologies" (para. 6). If the culture teens are immersed in revolves around the visual and the media, their minds recognize the patterns created by these images, creating a persuasive argument for incorporating these patterns within the classroom. Gee wrote that "Thinking and using language is an active matter of assembling the situated meanings that you need for action in the world" (para. 12). Taking these meanings and showing students how to apply them both inside and outside the classroom can be an effective instructional tool.

A study by Pompe (1996) about popular culture's influence on young consumers upheld her convictions as to why it is so influential on students. She found that the pleasures provided by these visually oriented texts were deep in nature, rather than superficial; that consumers' desires were powerful influences on what the popular media produced; that viewers and listeners of audiovisual texts just as actively made meaning as readers of print text; and that teachers and students could satisfy their own desires while they were learning about the desires of others. It is this powerful influence that makes popular media texts important additions to the classroom. By including elements of popular culture, teachers can tap into the patterns students' minds already recognize, which makes transitioning them to more traditional texts much more effective.

Poetry Comics

Graphic novels are more popular in our culture than ever before. Whether they are in the form of the traditional Japanese art (manga) or the more popular Americanized version of graphic illustrations such as the *Bone* novels by Jeff Smith, these books often sit atop a pile of students' chosen books. Canon classics and new young adult literature are even being reformatted to appeal to a new generation of graphic novel readers. Much more than comic strips, today's graphic novels are complex and mature, capturing an intellectual readership looking for more visual stimulation from their reading experiences.

There are two reasons teachers should be drawn to the manga genre: first, the popularity of the genre, measured by sales and distribution, and second, the unique multimodal reading that manga demands (Schwartz & Rubinstein-Ávila, 2006). Fortunately, it is possible to marry students' outside interests with those of traditional academia. An example of this would be tackling complicated texts in the classroom using poetry comics. Poetry comics illustrate poetry in the form of a comic strip. The text of the comic strip is the text of the poem, with illustrations inspired by the text. To begin this activity with our eighth-grade students, we introduced Langston Hughes's "A Dream Deferred," and after reading it as a class, we presented a poetry comic based on Hughes's poem (see Morice, 2002). A comparison of the two emphasizes the ways

in which poetry can be interpreted and illustrated differently by each reader.

Once students had a clear understanding of poetry comics, we asked them to read two complex poems, Walt Whitman's "O Captain! My Captain" and T.S. Eliot's "The Naming of Cats," and demonstrate their understanding through poetry comics. Jasmine tackled Eliot and illustrated the poem with her understanding of the text (see Figure 4). Ordered in a traditional comic strip format, Jasmine also added personalized touches outside of the borders. Jasmine incorporated the entire poem in its traditional form, while giving the narrator a cat personality.

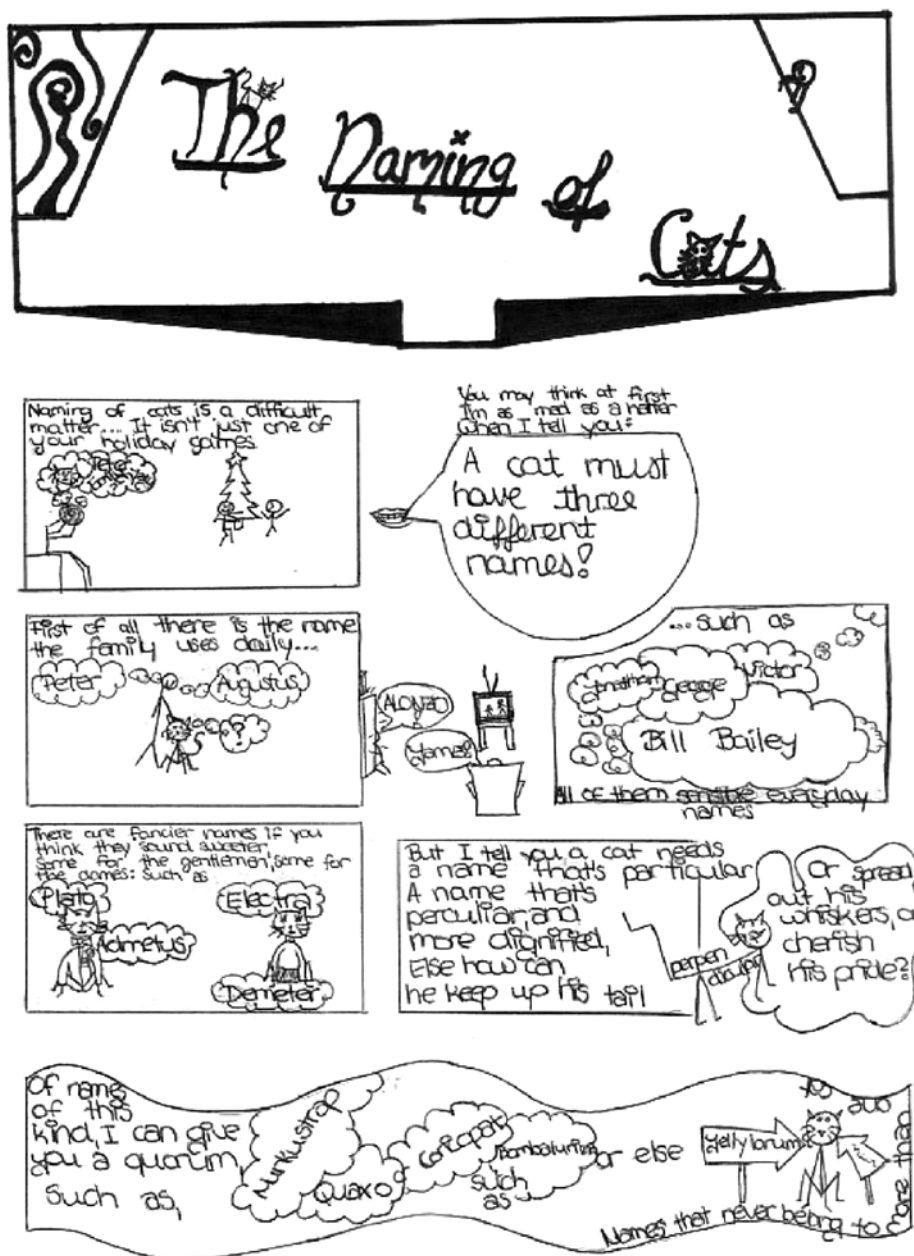
Kaitlin approached Whitman in a different comic format (see Figure 5). Instead of the traditional squares in a linear sequence, Kaitlin opted for ships to anchor each stanza, with characters quoting lines from the poem. Kaitlin understood the poem to be about President Abraham Lincoln's death and chose to depict the country metaphorically as the ship Whitman speaks of in the poem.

Much more than a superficial illustration of poetry, these poetry comics allow for students to experiment with narrator voice, setting, and literal and metaphorical meanings. Layering complex literary analysis skills with visual representations allows students to practice visualizing the texts that they read. Graphic representations of popular texts provide a contemporary canvas for authors to share their stories using a fresh, relevant approach. Educators, librarians, and bookstores that have embraced this new genre of literature have difficulty keeping titles on their shelves. Further, they are pleased to see more young people choosing books at a time when video games and the Internet seem to take up so much attention. With the growing demand for and popularity of graphic novels, the integration of the genre with traditional English language arts practices should continue to be explored (Schwartz & Rubinstein-Ávila, 2006).

Final Thoughts

Just as the classrooms and students of the 21st century look very different than those of centuries before, so too must the curriculum change. Teachers can prepare students for today's changing world by introducing texts of all types into the learning environment.

Figure 4 Jasmine's Poetry Comic of "The Naming of Cats"



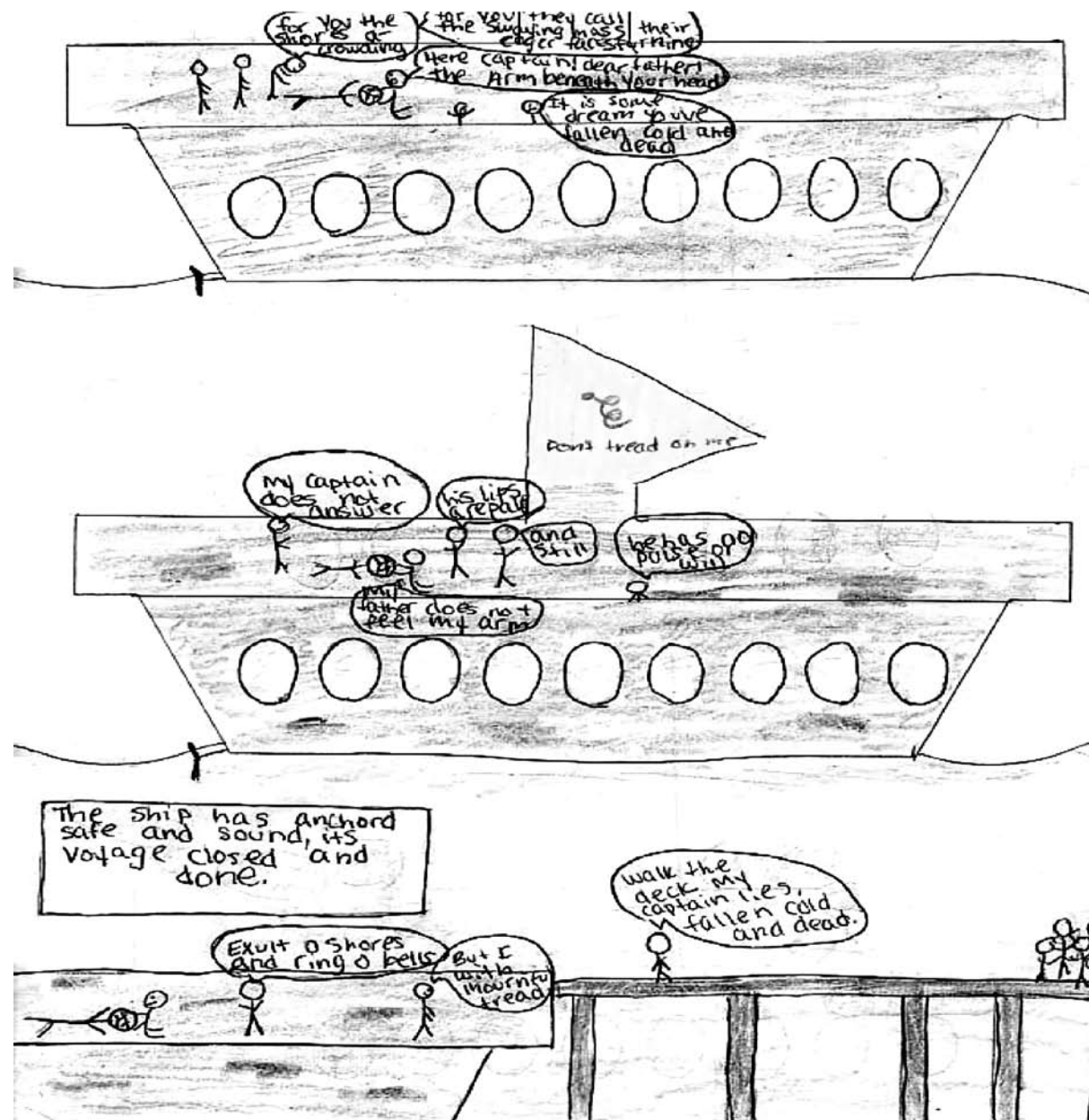
By teaching students how to critically read and view all texts, not just the traditional print texts, teachers can build upon the skills needed to read and write, increasing students' literacy levels in all areas. And perhaps even more important, as O'Brien (2001) pointed out, the study of visual symbols can reach those students who have been burned by print. Ultimately, however, visual literacy must be included within all

school curricula if teachers want to adequately prepare students for a world that is surrounded by and driven by images.

References

- Alvermann, D.E. (2002). Effective literacy instruction for adolescents. *Journal of Literacy Research*, 34(2), 189-208. doi:10.1207/s15548430jlr3402_4

Figure 5 Kaitlin's Poetry Comic of "O Captain, My Captain!"



Alvermann, D.E., & Hagood, M.C. (2000). Critical media literacy: Research, theory, and the practice in "new times." *The Journal of Educational Research*, 93(3), 193–206.

Avgerinou, M., & Ericson, J. (1997). A review of the concept of visual literacy. *British Journal of Educational Technology*, 28(4), 280–291. doi:10.1111/1467-8535.00035

Bloom, B.S. (Ed.). (1969). *Taxonomy of educational objectives: The classification of educational goals* (Handbook I: The cognitive domain). New York: David McKay.

Braden, R.A., & Hortin, J.A. (1982). Identifying the theoretical foundations of visual literacy. *Journal of Visual/Verbal Language*, 2(2), 37–42.

Debes, J.L. (1969). The loom of visual literacy—An overview. *Audio Visual Instruction*, 14(8), 25–27.

Eisner, E.W. (1992). The misunderstood role of the arts in human development. *Phi Delta Kappan*, 73(8), 591–595.

Flood, J., & Lapp, D. (1997/1998). Broadening conceptualizations of literacy: The visual and communicative arts. *The Reading Teacher*, 51(4), 342–344.

- Gambrell, L.B., & Bales, R.J. (1986). Mental imagery and the comprehension-monitoring performance of fourth- and fifth-grade poor readers. *Reading Research Quarterly*, 21(4), 454–464. doi:10.2307/747616
- Gambrell, L.B., & Koskinen, P.S. (2002). Imagery: A strategy for enhancing comprehension. In C.C. Block & M. Pressley (Eds.), *Comprehension instruction: Research-based best practices* (pp. 305–318). New York: Guilford.
- Gee, J.P. (2000, September). Discourse and sociocultural studies in reading. *Reading Online*, 4(3). Retrieved October 18, 2008, from www.readingonline.org/articles/art_index.asp?HREF=/articles/handbook/gee/index.html
- Keene, E.O., & Zimmermann, S. (1997). *Mosaic of thought: Teaching comprehension in a reader's workshop*. Portsmouth, NH: Heinemann.
- Krathwohl, D.R., Bloom, B.S., & Masia, B.B. (1964). *Taxonomy of educational objectives: The classification of educational goals* (Handbook II: Affective domain). New York: David McKay.
- Morice, D. (2002). *Poetry comics: An animated anthology*. New York: T&W Books.
- O'Brien, D. (2001, June). "At-risk" adolescents: Redefining competence through the multiliteracies of intermediality, visual arts, and representation. *Reading Online*, 4(11). Available: www.readingonline.org/newliteracies/lit_index.asp?HREF=/newliteracies/obrien/index.html
- Pompe, C. (1996). "But they're pink!"—"Who cares!" Popular culture in the primary years. In M. Hilton (Ed.), *Potent fictions: Children's literacy and the challenge of popular culture* (pp. 92–125). London: Routledge.
- Schwartz, A., & Rubinstein-Ávila, E. (2006). Understanding the manga hype: Uncovering the multimodality of comic-book literacies. *Journal of Adolescent & Adult Literacy*, 50(1), 40–49. doi:10.1598/JAAL.50.1.5
- Simpson, E.J. (1972). *The classification of educational objectives in the psychomotor domain*. Washington, DC: Gryphon House.
- Wilhelm, J.D. (1995). Reading is seeing: Using visual response to improve the literary reading of reluctant readers. *Journal of Reading Behavior*, 27(4), 467–503.
- Wilhelm, J. (2004). *Reading is seeing: Learning to visualize scenes, characters, ideas, and text worlds to improve comprehension and reflective reading*. New York: Scholastic.
- Williams, B.T. (2004). "A puzzle to the rest of us": Who is a "reader" anyway? *Journal of Adolescent & Adult Literacy*, 47(8). Retrieved October 18, 2008, from www.readingonline.org/newliteracies/lit_index.asp?HREF=/newliteracies/jaal/5-04_column_lit/index.html

Seglem is a National Board Certified Teacher and an assistant professor at Illinois State University, Normal, USA; e-mail rseglem@ilstu.edu. Witte is a National Board Certified Teacher and an assistant professor at Florida State University, Tallahassee, USA; e-mail switte@fsu.edu.