**Visual Literacy Strategy**

**SEE—THINK—WONDER**

- **Use at the beginning of a unit of study to allow questions to be raised that might guide future inquiry.**
- **Looking at an image or object (painting, photo, artifact, video clip, excerpt of text, political cartoon, chart, found object) to harness the power of looking closer hones observations skills.**
- **i. See**—What do you see or notice
  - Not looking for interpretations at this point only for what you observe.
- **ii. Think**—What do you think is going on?
  - Or.. Based on what we are seeing and noticing, what does it make us think?
  - Or.... What kinds of interpretations can we form based on our observations?
  - Encourage layers of meaning and alternatives. What else is going on here? What makes you say that?
- **iii. Wonder**—What does it make you wonder?
  - Wondering is about asking your own broader questions to consider issues/ideas raised by the image/object.

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**Visual Literacy Strategy**

**ZOOM IN**

- **Learners act as detectives and know that they are only dealing with limited information so their initial interpretations will be tentative. This enables learners to see that it is ok to change your mind about something and that you must be open-minded enough to deal with conflicting information.** Could be used to learn history from primary source documents
- **Process shows how readily assumptions can be made based on limited information.**
  - **i. Look closely at the portion of a larger image that is revealed.**
    - What do you see or notice?
    - What is your hypothesis or interpretation of what this might be based on what you are seeing?
  - **ii. Reveal more of the image**
    - What new things do you see?
    - What feelings are you getting so far?
    - How does this change your hypothesis or interpretation?
    - Has the new information answered any of your wonders or changed your previous ideas?
    - What new things are you wondering about?
    - Or ... Do you have a prediction about the next part of the image that will be revealed?
  - **iii. Repeat the reveal and questioning until the whole image is revealed.**
    - What lingering questions remain for you about this image?
      - Encourage students to make connections with other situations.
CSI—COLOUR, SYMBOL, IMAGE

- Think of the big ideas and important themes in what you have just read, seen or heard. Identify and distill the essence of ideas in nonverbal ways.
- Select a brief but rich piece of content that has a variety of interpretations and meanings.
  - i. Select a **colour** you feel represents the core ideas of the content.
      - Use a crayon or marker to indicate the colour on paper.
      - Students could explain choices.
  - ii. Select a **symbol** you feel represents the core ideas.
      - A symbol is a thing that stands for something else.
      - Create a simple sketch of the symbol you have chosen. Students could explain choices.
  - iii. Select an **image** you feel represents the core ideas.
      - Create a simple sketch of your image. Do NOT worry about your drawing ability/experience. You just need to capture the idea. If necessary, select an image/photo from a digital or paper image file.
      - Students could explain choices.

Not necessary to do the steps in this order.

*Making Thinking Visible: How to Promote Engagement, Understanding, and Independence for All Learners*, Ron Ritchhart, Mark Church, Karin Morrison

VISUAL THINK ALOUDS

- **Visualization technique**
  - i. Type an excerpt of text on the left side of a sheet of paper and have students draw responses on the right side next to text.
  - OR... provide students with a sheet of paper and ask them to sketch their visualizations at particular points in the story.
  - ii. Have students sketch anything they **see**, **think**, or **feel**, as they go through a think-aloud of a text.
      - Students could be asked to identify visual cues and key words that help them visualize the particular scene or image they sketched. This way the relationship between verbal stimuli and visual response can be seen.

*Enriching Comprehension with Visualization Strategies*, Jeffrey D. Wilhelm
Frontloading to build background before and during reading. Images stimulate and support student thinking and provide scaffolding.

i. Collect various images or visual displays related to the text or concept that is going to be studied (i.e., montage, picture map, tableau, timeline, family tree, object, artifact, photographs, artwork, chart, etc.)
   * Do NOT tell students what the topic is in advance.

ii. Place images on the floor or large table so that groups have easy access. Each group should be prompted to respond to the visual floor display in specific ways.
   * Encourage brainstorming.

iii. Students describe what they see and what they already know about what is represented bringing in prior knowledge.

iv. Next, ask them to look for relationships between the individual parts of the display and how the whole display tells a story.
   * Infer what the relationships are, what do the individual elements have in common? What topic or idea could be represented by this display? What makes you say that?

v. Students should be encouraged to consider what is missing from this display. Add or draw in missing components that they believe should be included. Ask students to justify these additions.

Enriching Comprehension with Visualization Strategies, Jeffrey D. Wilhelm

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Visual Literacy Strategy

SELF—TEXT—WORLD TRIPTYCH

Frontloading to build background before and during reading. Connecting a particular reading back to the self, the world and to other texts.

i. Divide a posterboard or large paper into 3 equal panels. Label the sections: Text to Self, Text to World, and Text to Text.

ii. Connection to self — students visualize a topic or issue related to the reading that comes from their own personal experience.
   Within the first section, ask them to create a drawing, collage, or other visual to illustrate the experience.

iii. Connection to world — ask students to draw on their knowledge of history or current events to illustrate connections between the topic of the text and the world around them. Create a drawing, collage, or other visual in the second section.
   * This helps students to identify the larger context.

iv. Connection to other texts — ask students to draw on their knowledge related to multiple forms of texts to illustrate connections between the topic of the text and other knowledge. Based on this, create a drawing, collage, or other visual in the third section.

Enriching Comprehension with Visualization Strategies, Jeffrey D. Wilhelm
Visual Literacy Strategy

**PHOTO GALLERY**

- Frontloading to build background before and during reading.
- Using provocative, complex, or ambiguous objects and photographs related to a text will trigger an inquiry approach to learning.
  
  i. Set up a digital photo gallery related to the text or concept you are introducing.
  
  ii. Ask students to view the gallery and make inferences. When were these photos taken? Who are the people in the photos? What is the situation? What different groups of people are involved? What are the goals of each group? Etc.
  
  * Students practice inferring from visual cues while they build background knowledge.

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Visual Literacy Strategy

**VIDEO CLIPS**

- Frontloading to build background before and during reading.
  
  i. Rather than using a film or documentary in its entirety, select short clips to create interest and build background knowledge.
  
  ii. Ask students what the clips have in common? What progression or relationship do you see?
  
  iii. Ask students to imagine themselves in the role of one of the characters in one of the clips.
  
  Students could provide an in-role commentary or reflection about the scene from that perspective.
Visual Literacy Strategy

**CAMERA CREW**

- **Frontloading to build background before and during reading to show connections between lived experience and text.**
  
  i. Send students out as **digital camera crews** on scavenger hunts as units of study are introduced. Students capture a photo that represents an idea, issue, question, structure, literary device, etc.
  
  - The concrete experience of taking photos helps students to see connections between their environment and the learning target.
  
  ii. Ask students to discuss the images and consider how purposeful compositions and select design elements like colour or focal point draw the attention to certain objects or ideas.
  
  - Connect this to how authors draw attention to certain images or ideas in multiple forms of text.

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**READING PICTURES**

- **Frontloading to build background before and during reading.**

- A way to use art to provide analogous techniques for communicating meaning, such as mood or irony in other forms of text. Compare/contrast to skills needed in reading other forms of text.

  i. View a high quality reproduction of the photograph, drawing, or painting.
  
  - Match the content of the artwork to the text or concept you are exploring.
  
  ii. List everything you see. What are the primary and secondary details?
  
  iii. Identify what shapes & patterns are expressed in the image. How are the details you described earlier arranged in patterns?
  
  iv. Find the detail that is most salient or powerful to you. What did the artist do to make this detail stand out?
  
  v. Study this image and the relationship between the objects or people represented. What’s the story? What has already happened? What do you predict will happen? What is the relationship between the details you listed earlier?
  
  - What is the feeling or emotional content of the relationship? What kinds of gaps did the artist leave for us to fill in?
  
  vi. Compare the relationship in the image to a relationship in your reading or current learning. How do the artist and the author convey facts and feelings about the relationship? What do we learn from this and what must we attend to?
  
  vii. Look at another photo, drawing, painting, film, etc from the same artist or treatments of the same theme by different artists.

  What is similar or different? What differing meanings are communicated through different treatments?

_Eriching Comprehension with Visualization Strategies_, Jeffrey D. Wilhelm
Visual Literacy Strategy

PICTURE TALK: HISTORIC PHOTOGRAPHS

- Seeing and summarizing characters, events & situations.
  i. Utilize photographs of real people within the historical events you are learning about.
     * You can do a variation on this by studying images of places.
  ii. What are the people doing? How are they feeling? How do you know?
  iii. Who are these people? What might their age be? If multiple people are in the photo, how might they be connected or related in some way?
  iv. What do you think they have been through? What do you think their plans for the future are?

Visual Literacy Strategy

POSTCARDS

- Identifying, place holding, and interpreting key ideas to create knowledge.
- “In true inquiry, students cannot plagiarize because the point is not to recapitulate information; the point is to go beyond what is currently known and to create a unique and usable ‘knowledge artifact’.
  i. Students write a postcard exchange between characters or historical figures from what they have learned through multiple forms of text. The correspondence must review important information and demonstrate a relationship between the people involved.
  ii. Postcards require students to imagine an event, setting, or scene and then to communicate their perspective, in role, about this scene to another character.
    * The receiver must respond to the postcard received.
    * Explore sample postcards with students to determine elements common to this form of communication.
  iii. Create authentic postcards to scale and with a hand-drawn image, students photograph, or acquired image and source.