



Read-Aloud Manual

Volume. 2

NURTURING YOUNG MINDS
THROUGH ILLUSTRATIONS



ADHYAYAN QUALITY
EDUCATION FOUNDATION



Liferarian

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Introduction



EXPERIENCE OF READING ALOUD

What are your earliest memories of someone reading to you? Perhaps it was a parent reading you a story, a grandparent reciting tales from religious texts, or a teacher painting vivid images through poetry. Have you ever felt the warmth of a caring adult breathing life into a book with their voice and expression?

Adults withdraw from reading aloud once a child embarks on their solo reading journey, fearing that dependence on them might deter the child's independent reading. However, this belief isn't true. According to the author, Jerry Pinto, when you read a book - you are planting a tree. When you read many, many books, you are creating a forest of stories. In the process, you are generating a canopy of ideas and these ideas will serve you in the future. This is the benefit of reading. According to the article *The Lifelong Benefits of Reading for Pleasure* indicate that there are lifelong benefits to reading. The good news is that learning doesn't stop at the end of the school years; in fact, her research indicates that between the ages of 16 and 42 vocabulary and learning continues through reading. (Sullivan, Alice)

READING ALOUD IS CRAFTING A TIMELESS BOND

Contrary to popular belief, the act of reading aloud to children is a portal to a world of wonder, a key to unlocking a lifelong love affair with books and stories. Beyond mere literacy, this shared experience forges an extraordinary bond between the storyteller and the eager listener. This extraordinary connection forms the basis of a relationship that extends beyond the tale – it nurtures empathy, communication, and shared memories, fostering better readers and compassionate, thoughtful individuals.

MARRIAGE OF WORDS AND ILLUSTRATIONS

When reading a book, children are not just flipping pages; they are engaging in a practice of mindfulness, honing their ability to observe and interpret. Illustrations add meaning to the text.



Illustrations are important to picture books as chosen by the illustrator. The juxtaposition of elements and the placement of images call young minds to decode stories. The use of every font has a purpose. It bridges the gap between the abstract world of words and the concrete beauty of visuals. The marriage of words and images help students understand the art of storytelling as an orchestra of words and images that evoke emotions to spark imagination and creativity.

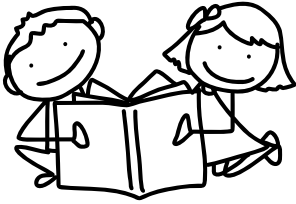
CREATING WRITERS AND ILLUSTRATORS

In the realm of education, read-aloud sessions, when conducted with intent, power, and a resolute objective, evolve into fertile ground for cultivating young minds into good writers and illustrators. When educators guide their students through these literary landscapes, they open the doors to sparkling ideas. The magic of a well-chosen story lies not just in unfolding plot but sharing ideas and perspectives. To create illustrators, it is essential to understand the different components of the purpose of images. This conversation of words and illustrations incubates creativity, fostering the growth of original thoughts and innovative perspectives, becoming active creators of words and images. In this book, we will learn how illustration helps in the narration of the story. Engaging children in multimodal strategy for close reading helps build critical thinking and allows space for interpretations, analysis and appreciation of author's and illustrators craft. (Dalton)

SYMPHONY OF ILLUSTRATIONS IN PICTURE BOOKS

Illustrations in picture books aren't just there for decorative value. When done artfully, they provide additional layers of meaning. Every colour, image and symbol has a meaning. Delving into the symphony of illustrations is more than just a visual delight; it's an education in itself. Understanding the nuances of various illustrations allows children to develop observational skills. They learn to perceive the smallest details, recognize the subtleties of emotions conveyed through characters' expressions, and grasp the narrative layers woven within the artwork. As they delve deeper, they begin to see the dance between visuals and text, realizing that each stroke of colour and every curve of a line is purposeful for the story. Text and visuals are interconnected. When we understand visual literacy we create illustrators.





Visual Literacy in Picture Books

Visual literacy in picture books, refers to the ability to understand, interpret, and appreciate the visual elements present in the illustrations of a book. It involves the skill of "reading illustrations" and analysing the images alongside the text, extracting meaning, and recognizing the artistic choices made by the illustrator to enhance the storytelling experience.

Visual literacy empowers readers, to decode the language of words and visuals, fostering critical thinking, creativity, and a deeper connection to the narrative. Picture books serve as an ideal medium for developing visual literacy.

IMPORTANCE OF TEACHING VISUAL LITERACY

Visual literacy helps readers develop a deeper understanding of the narrative, sharpening their analytical thinking abilities, and cultivate a sensitivity to the artistic choices that contribute to the magic of storytelling. They become better communicators and empathetic because they have a better understanding of emotions expressed through the character's mood and expressions.

Some professional careers that build on visual literacy skills are

- Graphic Designer
- Photographer & Videographer
- Art Director & Cinematographer
- Illustrator & Animator
- Museum Curator
- Architect
- Interior Designer
- Fashion Designer
- Marketing and Advertising Professional
- Web Designer



- Data Visualization Specialist
- Video Game Designer
- Educator/Teacher

Engaging in the practice of visualization and literacy can prepare students for careers that require strong visual observations and analytical skills.

UNLOCKING THE SECRETS OF ILLUSTRATIONS: A GUIDED APPROACH

Teaching young readers how to engage with illustrations offers them insights beyond the words on a page. Observe and Inquire - A process where you encourage children to look closely at the illustrations of the cover before diving into the text.

Suggested prompts are:

- What do you see?
- What details catch your eye?
- What might the story be about?
- What can you infer/tell about the qualities of the characters on the cover?
- Where might the story be taking place? How do you know?

Open-ended questions help the students to think and observe keenly.

Here is a step-by-step approach to guide you in nurturing visual literacy skills.





Understanding General Design and Layout of Picture Books

GENERAL LAYOUT

Many picture books consist of 32 pages due to the convenience and cost-effectiveness of binding them in sets of 8. While some may have different page counts like 24, 40, or 48, 32 pages is the standard. These books typically have a range from 100 to 750 words.

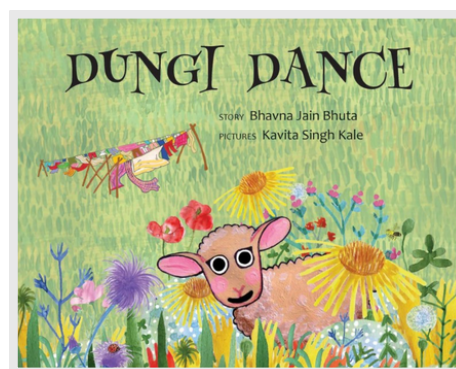
SHAPE AND ORIENTATION

Picture books are usually rectangular or square in shape, presented either vertically or horizontally. A horizontally oriented rectangular book has wide double-spread pages, suitable for depicting landscapes or action sequences like running. Vertically oriented rectangular books are better for showcasing tall buildings, characters, and emotions. Square books offer a unique solidity, even though their double-page spreads are rectangles.

Here is an example:



rectangle shape



square shape



FRONT COVER

The front cover of a picture book serves as an opening to attract readers and therefore maintains design consistency throughout the book. The design may include characters, settings, design elements, such as borders, fonts, colours, and images that style the book.

BACK COVER

Similar to novels, the back cover often includes a blurb and continues with the book's design. It may feature elements of the main plot, adding depth to the created world. Minor characters or additional story aspects might appear in the back cover.

END PAPERS

Endpapers appear at the beginning and end of picture books. These pages align with the overall design, enhancing mood rather than directly influencing the plot or characters.

VERSO PAGE OR COPYRIGHT PAGE (behind the title page)

Verso page is found before the story starts, includes the title, author, illustrator, publisher, editor, and publication date.

END/BACK MATTER

End or back matter may include acknowledgements and other information after the story.

BORDERS

Borders frame parts of the page without images or text. They can be simple or intricate, contributing to the overall tone and mood of the picture book.

GUTTERS

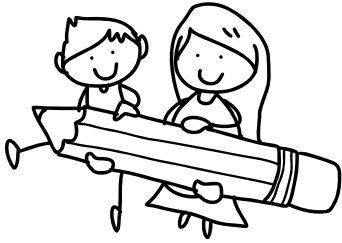
Gutters are the spaces between pages where the binding meets. Designers must consider gutters to avoid images getting lost in them.



MOTIFS

Picture books often feature recurring images, symbols, or text called motifs. These motifs can hold different meanings depending on the book and might appear not only in the storyline but throughout the design of the book.



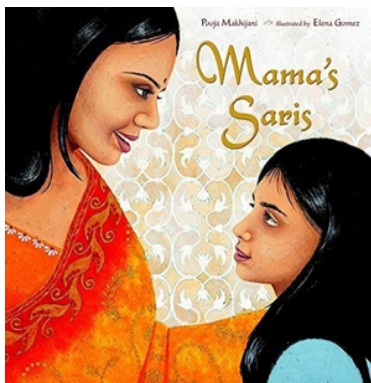


Understanding the Style of the Illustrations

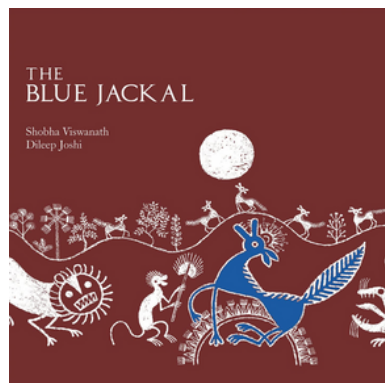
There are different types of illustrations used in picture books. Artistic expression has materialized through an array of techniques, and these are some popular ones noticed in the Indian Picture Books landscape in India.

1. BLOCK ILLUSTRATION

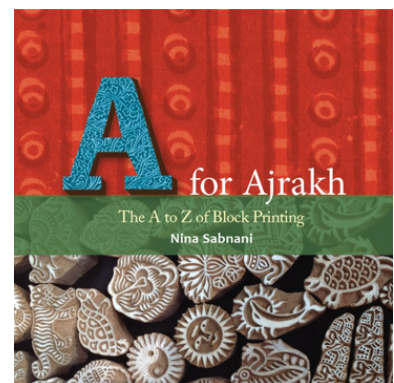
Block illustration involves creating images using blocks or pieces of material that are inked and then pressed onto paper. It can produce bold and distinctive images.



Mama's Saris
by Pooja Makhijani,
Illustrated by Elena Gomez,
Hachette Books



The Blue Jackal
by Shobha Viswanath,
Illustrated by Dileep Joshi,
Karadi Publication

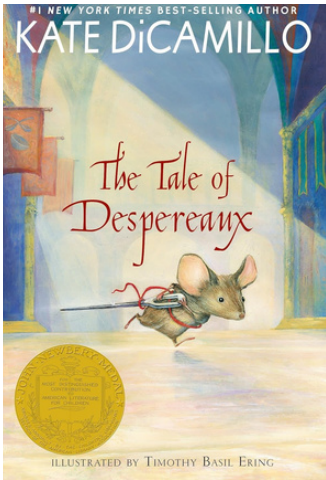


*A for Ajrakh: The A to Z of
Block Printing*
Written and Illustrated by
Nina Sabnani, Speaking
Tree



2. CHARCOAL AND INK ILLUSTRATION

Charcoal is often used for expressive and dramatic illustrations. It can create deep contrasts and a wide range of tones.



The Tale of Despereaux
by Kate DiCamillo and illustrated by Timothy Basil Ering.

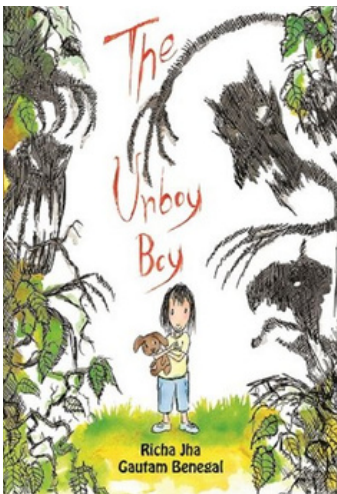
Charcoal was used to bring out the emotions of characters in the dark and enchanting story.



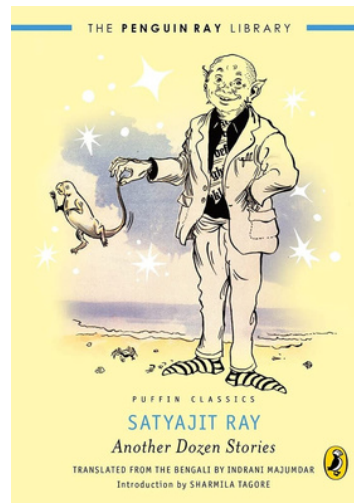
Tiger on a Tree
by Anushka Ravishankar & Pul, Tara Publications.

Depicts charcoal-like artwork

Ink illustrations are created using ink and can vary in style from fine lines to bold strokes and sometimes show humour in the stories.



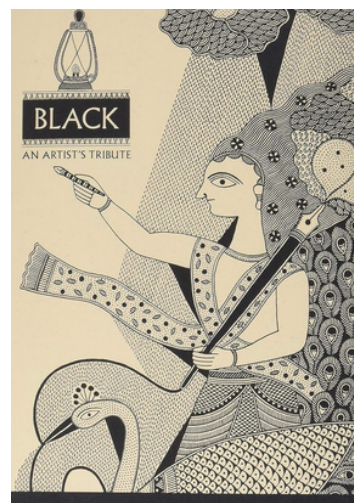
The Unboy Boy
by Richa Jha, Illustrated by Gautam Benegal is an amalgamation of ink and other media.



Another Dozen Stories
by Satyajit Ray
Penguin Books India



Matilda
by Roald Dahl
Illustrated by Quentin Blake

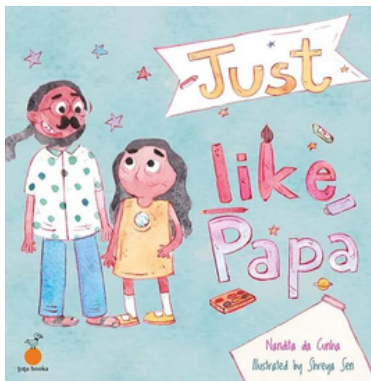


Black - an artist's tribute
by Santosh Kumar Das
Published by Tara Books

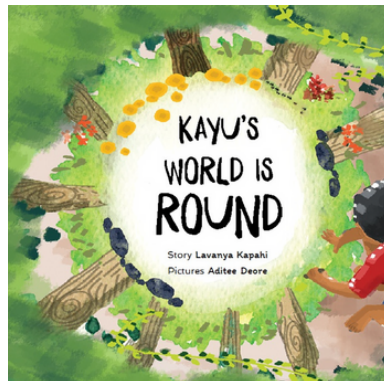


3. WATERCOLOR ILLUSTRATION

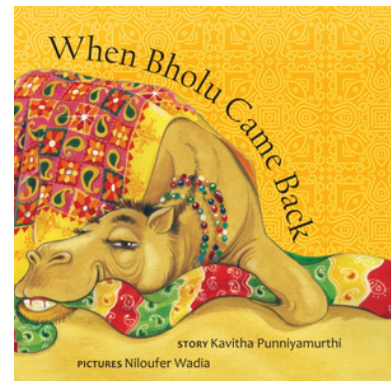
Watercolors create soft and translucent images, often used for delicate and dreamy illustrations.



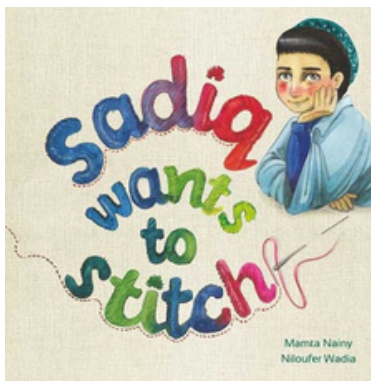
Alphabet Dress-Up
by Nalini Sorensen



Kayu's World is Round
by Lavanya Kapahi
Illustrated by Aditee Deore
Tulika Books



When Bholu Came Back
by Kavitha Punniyamurthi
Illustrated by Niloufer Wadia,
Tulika Books



Sadiq wants to stitch
by Mamta Nainy
Illustrated by Niloufer Wadia,
Karadi Tales



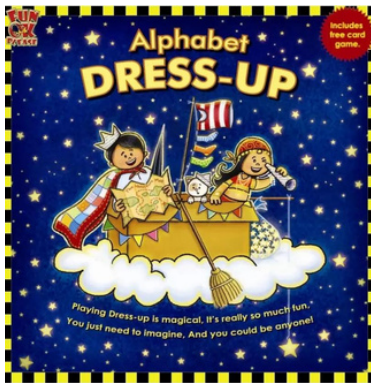
Smile Please!
by Sanjiv Jaiswal 'Sanjay'
Illustrated by Ajit Narayan

4. DIGITAL ART ILLUSTRATIONS

Digital art illustrations refer to artwork created using digital tools and technology, rather than traditional art supplies like pencils, paints, and paper. This art form has gained popularity in recent years and offers a wide range of creative possibilities.

Advertising illustrations are used to promote products or services. They vary widely in style and medium. The medium could be bright striking colors and graphic designs.

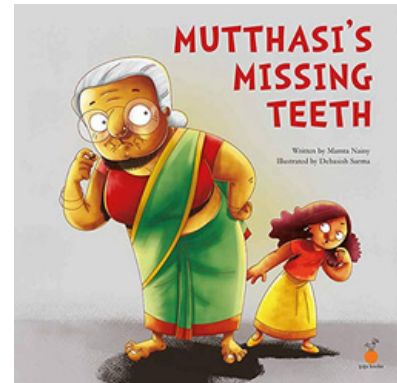




Alphabet Dress-Up
by Nalini Sorensen



Fun Ok Please
Amar Chitra Katha



Mutthasi's Missing Teeth
by Mamta Nainy,
Illustrated by Debasish Sarma, Tota Books



How not to get wet in the rain: 21 Tales for Tricky Times
by Sunanda Kulkarni



Annual Haircut Day

Author: Rohini Nilekani
Illustrator: Angie & Upesh

Level 2

Annual Haircut Day
by Rohini Nilekani
Illustrated by Angie & Upesh
Pratham Books

5. SCIENTIFIC ILLUSTRATION

Scientific illustration involves creating accurate visual representations of scientific subjects.

All science textbooks have images that can be categorised as scientific illustrations. Each of the illustrations include a caption. The caption gives titles and labels to each image.

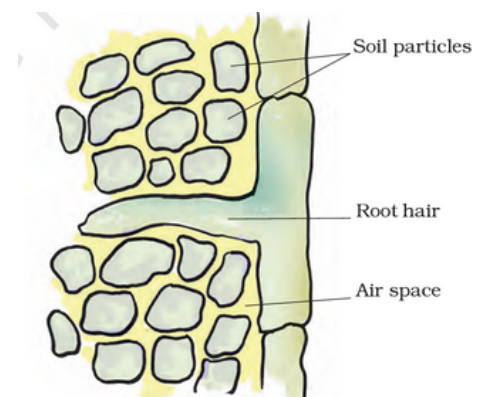
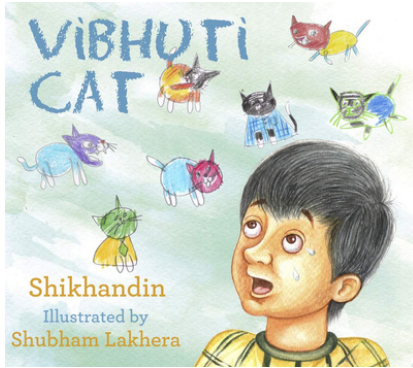


Fig. 6.11 Roots absorb air from the soil



6. PENCIL ILLUSTRATION

Pencil illustrations can range from subtle shading to detailed sketches. Some pencil drawings are sometimes merged with colours or pens and water colours. Pencil art is popular with some Indian publishers.



Vibhuti Cat
by Shikhandin
Illustrated by Shubham
Lakhera



Going to Market
by Meera Tendolkar, Illustrated by Rijuta
Ghate & Santosh Pujari
Pratham Books

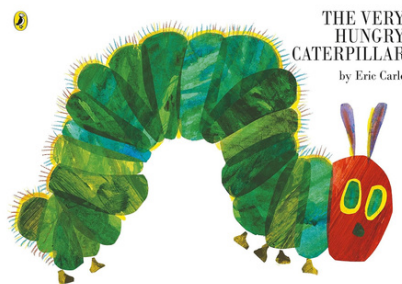
7. COLLAGE ILLUSTRATION

Collage illustration involves assembling various materials like paper, fabric, and photographs to create a composition.

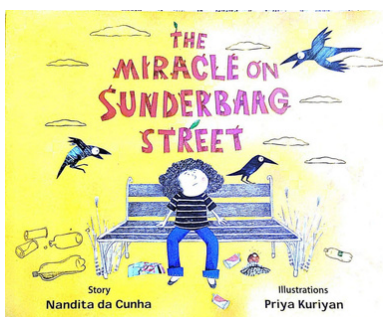


Paper Play
Author: Mala Kumar
Illustrator: Ruchi Shah
Level 2

Paper Play
by Mala Kumar, Illustrated by
Ruchi Shah, Pratham Books



The Very Hungry Caterpillar
by Eric Carle



*The Miracle on
Sunderbaag Street*
by Nandita da Cunha
Illustrated by Priya
Kuriyan



8. ACRYLIC ILLUSTRATION

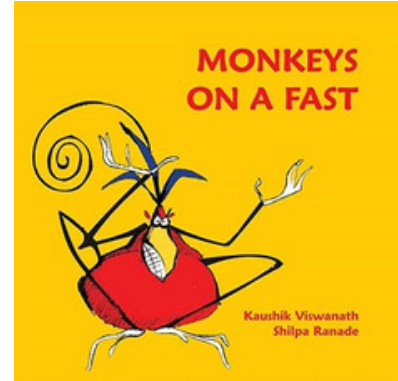
Acrylic paints offer versatility, bold and vibrant illustrations. Acrylic paints dry quickly and have a striking appeal. Acrylic's key ability is to create rich textures and capture a magical setting in a picture book



The Night Monster
by Sushree Mishra
Illustrated by Sanket
Pethkar, Karadi Tales



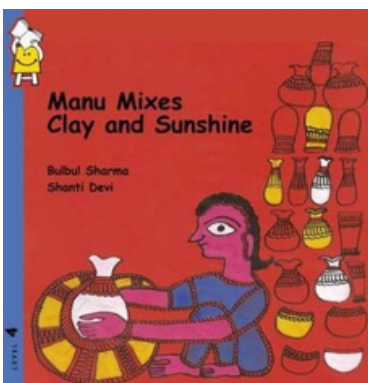
Coral Woman
by Lubaina Bandukwala
Illustrated by Sanket
Pethkar, Harper Collins



Monkeys on a Fast
by Kaushik Viswanath,
Illustrated by Shilpa Ranade,
Karadi Tales

9. TRIBAL ART

Tribal art is art created by local tribal folk. The art depicts strong ties to traditions and beliefs. Tribal art includes sculptures, masks, and illustration. The art work carries spiritual and cultural meanings of these tribes. Tribal art has its unique process of creating their artwork. The National Education Policy (NEP) emphasises familiarising all readers with different types or art work.



Madhubani Art
*Manu Mixes Clay and
Sunshine*
by Bulbul Sharma
Illustrated by Shanti Devi,
Pratham Books



Warli Art
*The First Farmers: A Warli
Folktale*
by Benita Sen
Illustrated by Rajiv Verma
'Banjara'

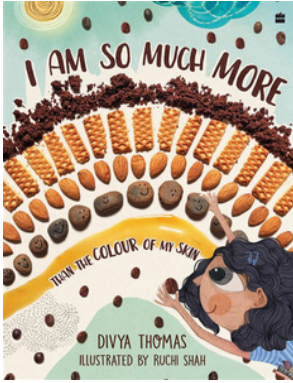


Gond Art
One, Two, Tree!
by Anushka Ravishankar
Sirish Rao, Durga Bai
Tara Books



10. PHOTOGRAPHY

Photography in picture books involves using real-life photographs to illustrate the narrative, providing a visually authentic connection to the story's themes and characters. This medium adds a unique dimension to storytelling, offering readers a tangible glimpse into the real world that complements the imaginative elements of the narrative.



I am so much more than the colour of my skin

by Divya Thomas,
Illustrated by Ruchi Shah (Harper Collins)
has photographs embedded in the water colours and acrylic art.



Who Clicked the Photo?
by Nandita da Cunha
Illustrated by Priya Kuriyan
Ektara



Lai-Lai the Baby Elephant
by Shekhar Dattatri,
Tulika Books



Picture Book Designs



The commonly found designs in children's books influences the shapes of the book's overall appearance and influences the number of illustrations required. Children's books typically employ four types of designs

1. SPOT DESIGN

These are small, uncomplicated visuals that enliven text-filled pages. Usually, they occupy a quarter of a page or less and often lack extensive backgrounds. Spot illustrations can serve as chapter headers, adorn corners, or appear beside or within text paragraphs. They often employ black-and-white or sketch-like styles.



Today is a new day.
That means it's time to do the washing.



2. HALF-PAGE DESIGN

As the name implies, these illustrations occupy half a page. Although they can be intricate, the background details are comparatively simpler than those in full-page illustrations due to the reduced space.



It is my first day at school.
Mummy is holding my hand and walking with me.
"I am grown up now," I say. "Let go, let go!"
Mummy holds my hand very tight.



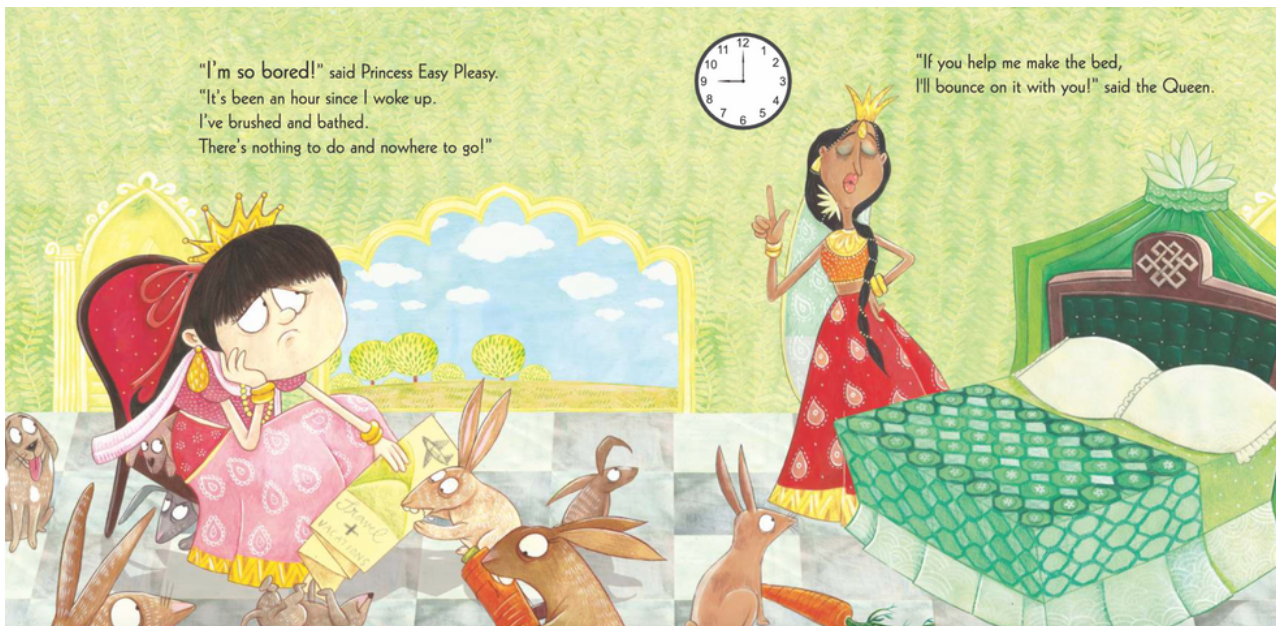
3. SINGLE (FULL) PAGE DESIGN OR SINGLE SPREAD

The illustrations or artwork cover an entire page, these illustrations provide details due to the larger canvas. Artists incorporate intricate elements.

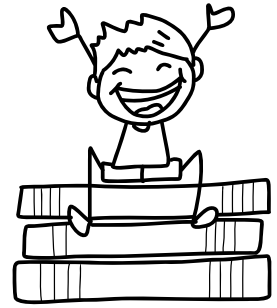


4. DOUBLE SPREAD PAGES

These visuals span two full pages, typically featuring text integrated into the illustration. While employing a mix of different illustration sizes contributes to an aesthetically pleasing book, dedicating ample space for a spread illustration can create a captivating impact.



Visual Storytelling

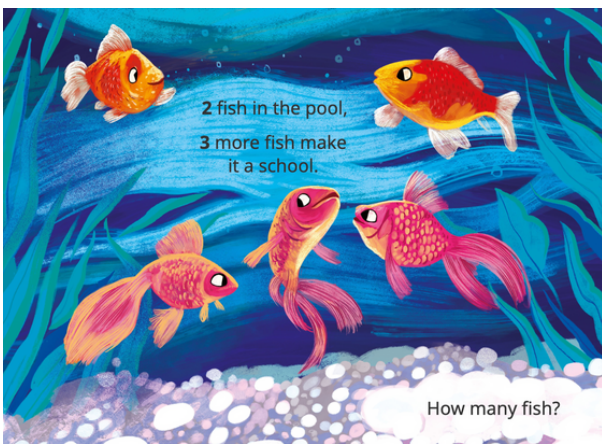


The design of the picture books indicate the purpose of the story. The type of storytelling is narrated in the picture books. Sometimes, illustrations create a parallel narrative to the text, sometimes it enhances the storyline, depicts foreshadow events, or provides additional context/ setting for the story.

Here is a list of how stories are portrayed.

1. PARALLEL STORYTELLING

Parallel Storytelling means that the text and illustrations simultaneously tell the same story in a picture storybook. For example



There are many children near the school.
They come by bus. They come by car.
They come by rickshaw. They cycle.
They walk, like me.

2. TEXT DEPENDS ON PICTURES

The second type of text portrayed is called the text-dependent illustration which means that the images/illustrations depend on the text for clarification and details. For example - The image tells you what she is eating, what colour the food is and what Neema looks like.



Meet Neema.
Just like you, she loves food.
Which is why,
Neema is always eating and eating.



3. PICTURE EXTENDS TEXT

The third type of picture book format is when the picture-extends-text. This means the illustrations in the story elaborate, amplify, extend, complement, contradict or deviate from the texts, thus giving the reader more information. For example in [Ammachi's Amazing Machines](#). The image tells you what Amma looks like, what she likes doing outdoor, her relationship between Sooraj and Amma and her garden and her home. There is no image of a barfi.

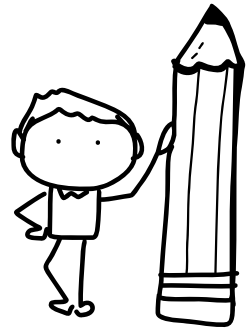


"Ammachi! Ammachi!
Could we make
coconut barfi today?"
Sooraj asked his
grandmother.
"PLEEEEAASE?"

Learning about the purpose and technique of placing images in picture books helps the reader become more observant, analyzing the purpose and intent of each image as it unfolds in the story.



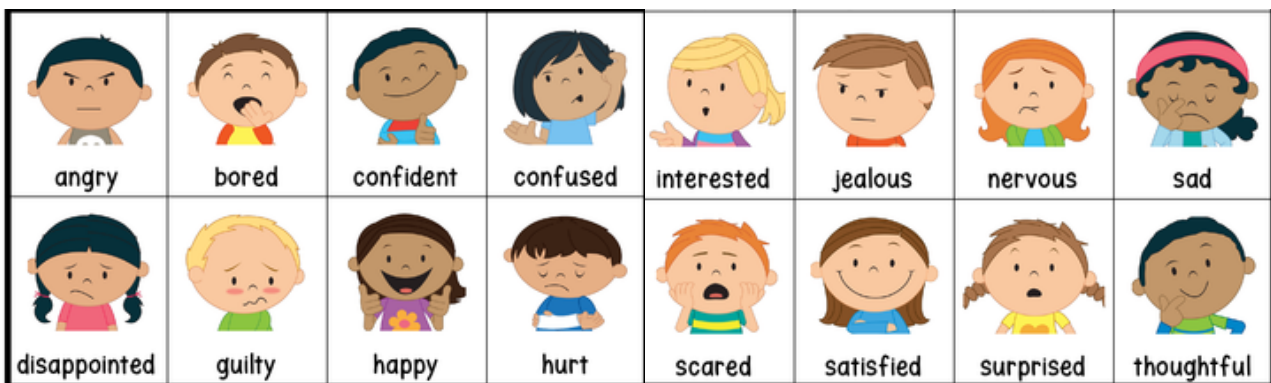
Other techniques for analysing illustrations



National Education Policy 2022 (NEP) highly recommends building 21st century skills of critical thinking, analytical thinking, observations and deeper comprehension skills. These skills can be practiced and reinforced by analyzing illustrations in picture books. Some of the other techniques are:

1. CHARACTERS AND EMOTIONS

Looking at the characters with intent and observing the characters can help students recognise the emotions conveyed by characters' facial expressions and body language. Invite discussions about the visual cues what students notice about the characters emotions and distance.



For example The Magic Block



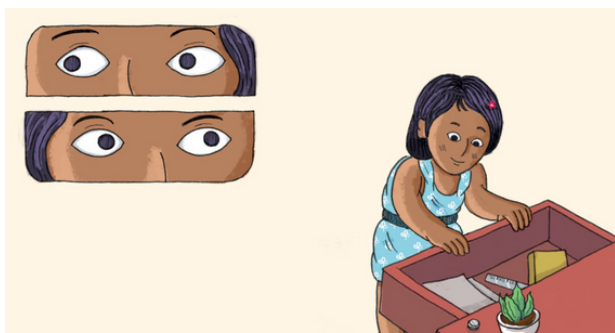
The Magic Block

Author: Lavina Mahbubani
Illustrator: Rohit Karandadi

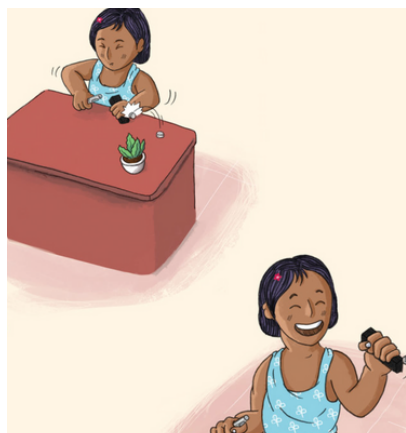
Level 2



Rinky loves her elder brother's handwriting. He writes with a very special shiny ink pen.



One day, when Bhaiya is not at home, Rinky looks for his pen. She slides open his drawer.



Rinky pulls the pen and the block apart. But then...

Plink, click!
A bottle-cap jumps and sticks to the block! Rinky giggles with delight.

Can things stick to this block like magic?

Some questions to engage students in the discussion of emotions and characters are below. You may select the questions to meet the needs of your students to encourage thoughtful discussions about emotions and character expressions, ensuring students have a safe space to share their thoughts.

Sample questions are:

Identification Question:

- What emotion do you think the character is feeling right now?
- Can you name the emotion you see on their face?

Follow-up:

- How did you recognize this emotion?
- What specific facial features or expressions helped you identify it?



Evidence Question:

- What visual cues or details on the character's face lead you to believe they are experiencing this emotion?

Follow-up:

- Can you point out any specific changes in the character's eyes, mouth, or other facial areas that supported your understanding of their emotion?

Connection Question:

- Have you ever felt a similar emotion?
- Can you recall a time when you felt something similar?
- How did you know you were experiencing that emotion?

Follow-up:

- Do you think the character's situation or context might be influencing their emotions in the same way it would for a real person? Explain.

Empathy Question:

- How do you think the character's current situation might be causing them to feel this particular emotion? What might they be thinking or experiencing right now

Follow-up:

- If you were in the character's shoes, how might you react emotionally to the same situation?

Change Question:

- Have you noticed any changes in the character's facial expression from earlier scenes in the previous pages in the story? How has their emotion evolved/changed, if at all? How can you tell?

Follow-up:

- Why do you think the character's emotion changed?
- What events or interactions might have influenced this change?

Interpretation Question:

- How do you think this character's emotion might affect the story?
- Could their emotional state impact their actions or interactions with other characters?

Follow-up:

- If the character doesn't express their emotions, how might that change the way we understand their thoughts and motivations?



2. COLOUR AND MOOD

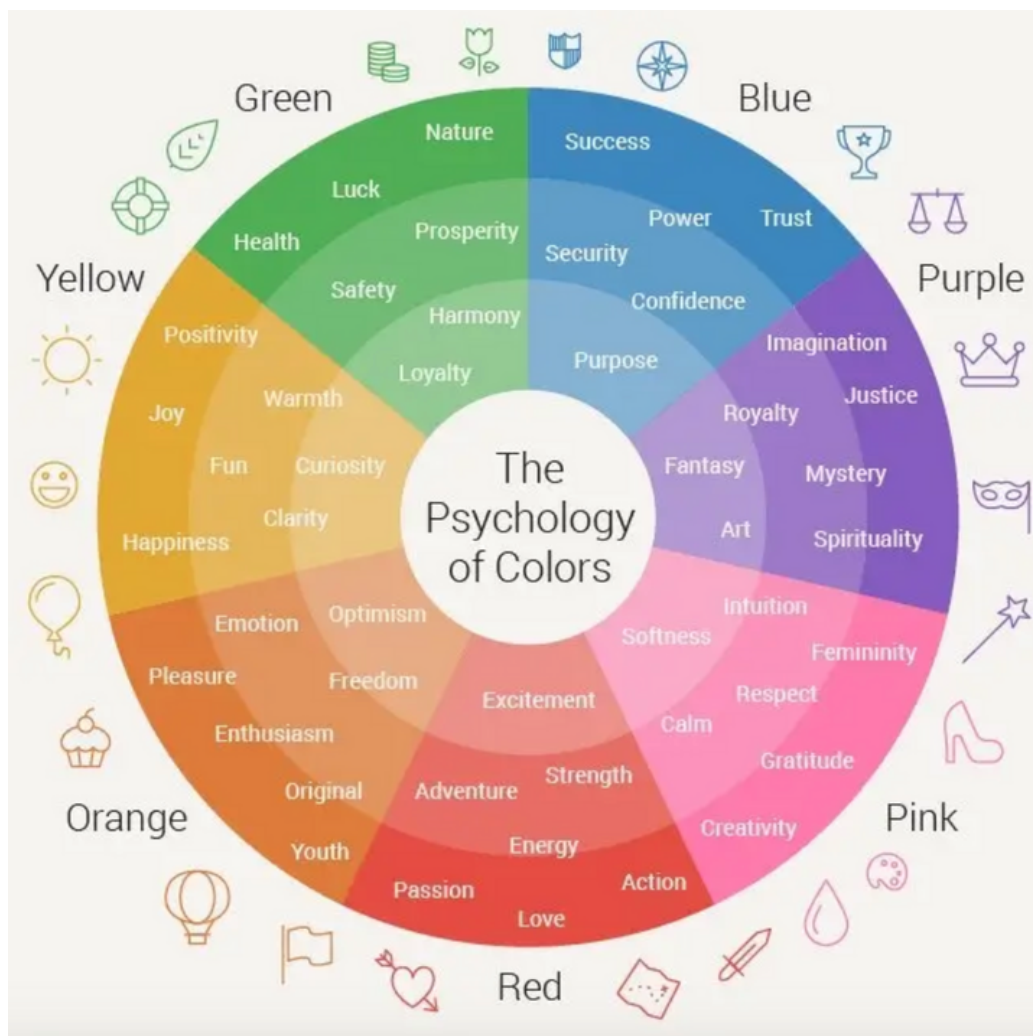
Colours play an important role in establishing the mood within picture books. Artists or illustrators utilise colours to represent real-world objects and scenes that align with accompanying text. Other illustrators strategically use colours to ignite curiosity and stimulate the imagination.

This allows young readers to connect emotionally with the story and encourages them to explore the narrative's visual and emotional layers, enhancing their overall reading experience.

When viewing black & white images, the reader examines the use of contrast, light and darkness.

In a colour image, colours signify feelings and evoke a response, for example red signifies passion, anger, hell, vitality, and love; Blue creates a feeling of peace, harmony or coldness.

The artist can draw out the different colours and name them based on the image below.



MOOD

In a picture book, mood is the emotional atmosphere that readers feel while reading. It's the overall feeling the book conveys, like happiness, sadness, or mystery, brought to life through illustrations, text, and design.

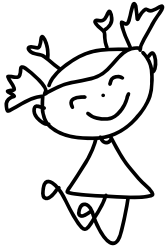
Mood shapes the emotional backdrop, while tone is the style or manner of expression in speaking or writing, this influences how the story is presented, collectively creating a captivating reading experience. Both mood and tone work together to evoke emotions and engage readers in the world of the picture book.

MOOD CHARTS

Some moods students may identify are:

cheerful/playful	excited	magical	friendly
sad	fearful	worried	suspenseful
lively/festive	confused	silly	angry





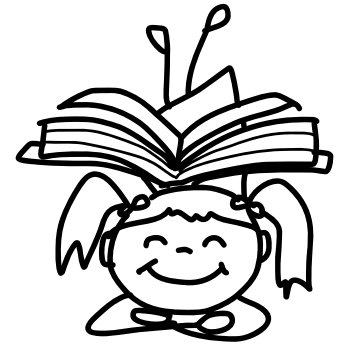
Conclusion

In conclusion, this book serves as an invaluable resource for educators seeking to use the power of illustrations in fostering 21st-century skills among students. Exploring the various illustration techniques, it will become evident that these visual narratives build creative expression and cultivate critical thinking, communication, and collaboration abilities.

As educators, we can use illustrations to weave together visual and textual elements, nurturing skills such as visual literacy, empathy, and adaptability. By integrating these insights into our teaching practices, we can empower our students with the tools they need to thrive in an ever-evolving world, equipping them with the aptitude to analyze, interpret, and communicate through the dynamic language of illustrations.



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