

# ***In Pictures and In Words Study Guide***

## **Questions to Get You Started**

### **Section One**

#### **Chapter One**

- What were some of your own school experiences with illustrating and writing?
- What writing work do you do with your students that already incorporate illustration? How might you change that work based on Katie’s description of “teaching into illustration”?
- How might you bridge these two different ways of teaching illustrating: “teaching into illustrations” and “teaching out of illustrations”?
- How might you explain to your students that illustrating *is* composing?

#### **Chapter Two**

- What emotions do you have when you sit down to a blank page? Brainstorm ways you can help your students face down “the blank page.”
- How might your attitude towards writing affect your students’ willingness to write?
- Think about the writing space and structures in your own classroom. How might you clearly delineate a *space* and *time* for writing?
- Katie notes how subtle—but important—the difference is between telling our students to “make books” versus “write books.” Discuss with your group other words or phrases that might reframe or recast how you work with your students as they write texts.
- Katie offers suggestions at the end of this chapter for “Helping Children Build Stamina in Illustration Work.” With your group, talk about how using this list might go.

#### **Chapter Three**

- How do your fundamental beliefs about teaching fit into the “process versus product” debate?
- Do your students value process?
- Think about your own writing process. How might you talk about this process with your students?
- Explain what it means to you to view writing and illustrating as “parallel composing processes.” How might this definition change what you do in your classroom?
- Choose several strategies that will widen your students’ experiences with composing, both in writing and illustrating, and talk about why you chose them.
- How might you teach your students to be decisive in their composing decisions?
- What do you already teach in writing workshop that can be applied to illustrating?
- Katie offers suggestions at the end of this chapter for “Supporting the Composing Process in Illustration Work.” With your group, talk about how using this list might go.

## Chapter Four

- Katie uses the metaphor of building a house to explain what it means to see with an insider's eyes. Think about other times in your own life when you've developed insider's eyes for something.
- What language might you use with your students to talk about reading like a writer, both as a writer of words and pictures?
- Think about a common read-aloud book you use with your class. How can you direct your students' attention to the decisions the illustrator made?

## Chapter Five

- Katie uses tone to illustrate the connection between writing and illustrating. Think about another quality of writing that also demonstrates this connection. How might you introduce this connection to your students?
- What questions might you pose to your students during conferences that will help them think about the connections between writing and illustrating? Practice some of these questions with your group.
- Brainstorm other writing techniques that can be demonstrated both in words and in pictures. Think about what a writer knows about the technique and what an illustrator knows. Explain how this understanding overlaps.

## Chapter Six

- Katie poses this question as the inquiry focus: "What does it mean to make smart illustration decisions?" How would you answer this question?
- How do you envision implementing Katie's unit of study structure in your own classroom?
- Name several books you would *gather* for your classroom's unit of study on illustration.
- Describe how you would set the *expectation* for your class' illustration study. What language would be most effective to use with your students?
- Name the activities or structures that would work best for your classroom *immersion* in illustration study. Partnerships? Small groups? Whole class?
- Think about how you might integrate this unit of study into your yearly plan.
- What questions have worked well in your classroom to initiate discussions with your students? How might these questions or conversation starters be used to *study* illustrations?
- With your group, describe structures and strategies that will help your students make the connection between the books they are studying and the books they are beginning to write. How can you make this connection explicit?

## Section Two

Chapters Seven–Eleven, after each technique:

- Which books in your collection are good examples of this illustration technique?

- What other discussion points or questions might you ask your students if you were to talk about this technique in your classroom?
- How might you use this illustration technique in your own writing and drawing?
- Do you see any other writing connections not described?
- What other illustration techniques can you add to Katie's list?