

Make It Pop

Integrating Visual Literacy into Your Teaching “Songbook”



Kaila Bussert

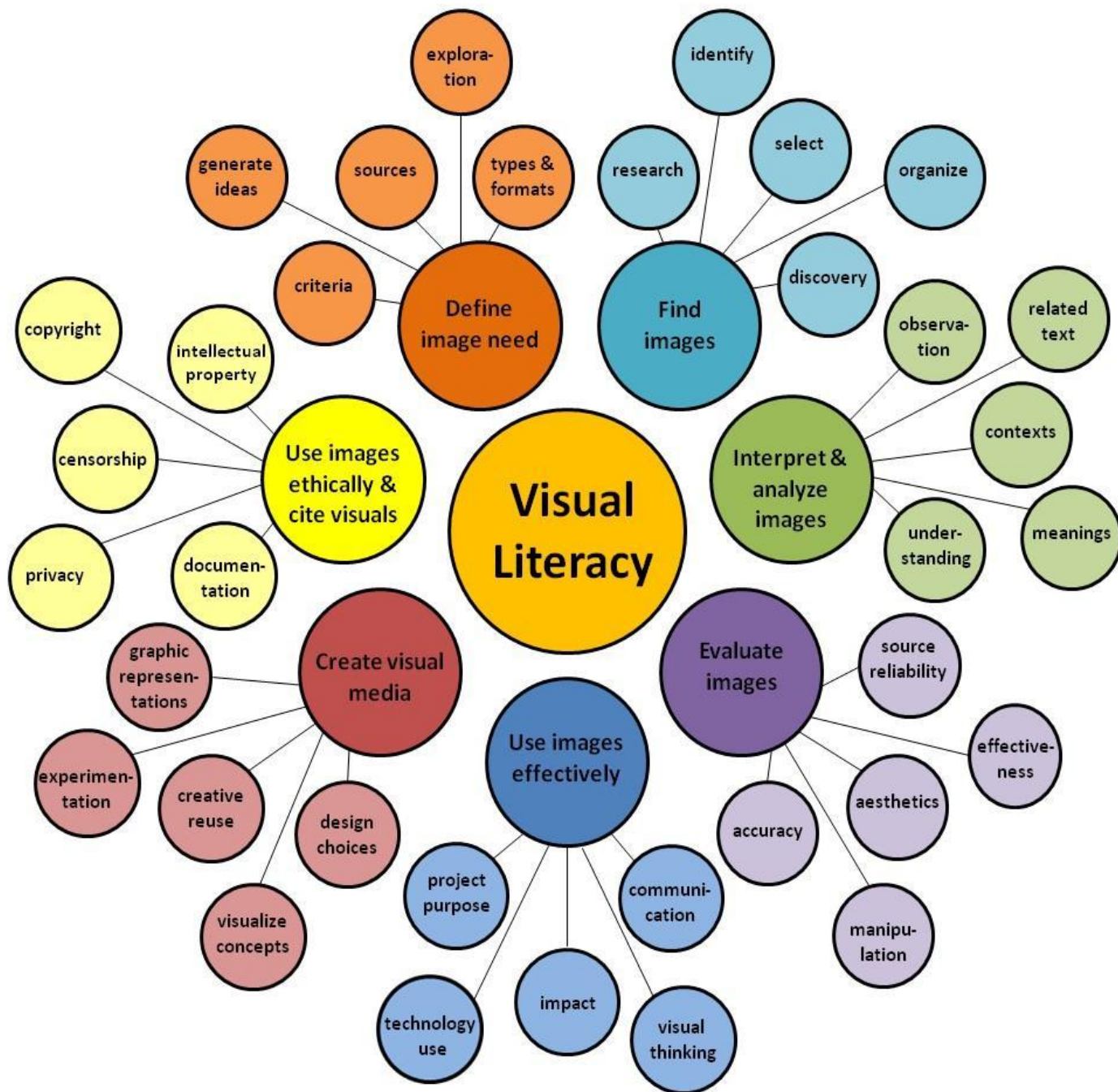
*Visual Resources Outreach Librarian
Cornell University*

Ann Medaille

*Reference & Instruction Librarian
University of Nevada, Reno*

Nicole E. Brown

*Multidisciplinary Instruction Librarian
New York University*







Picture Superiority Effect

Picture Superiority Effect

- Pictures are more easily remembered than words.
 - Access meaning more fully.
 - Processed more deeply in the brain.
 - Access both pictorial and verbal schemas.
- Example: See picture of a piano and think:
 - Piano, ivories, baby grand, etc.



"A set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media."

ACRL Visual Literacy Competency
Standards for Higher Education

Activity 1

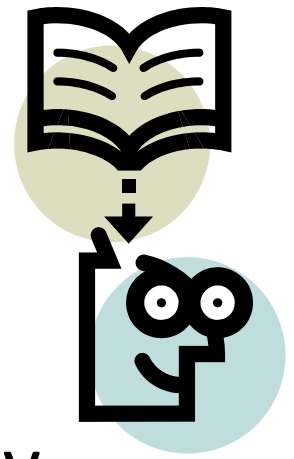


Presenting Information Visually

Examine the slide on your handout.

- a) Circle the elements that could be represented visually.
- b) Choose ONE element from the slide to depict. Sketch a visual for that element in the blank box to the right of the slide.

Checking Out Books



- How many books can you check out?
 - As many as you need (or can reasonably carry!)
- How long can you check out books?
 - For 28 days at a time
 - Renew through the Library Catalog
 - Remember to set up your PIN
 - Late fees are 25 cents/day.
 - Tip: Keep an eye on your account!

MAGILL
REVISED
CRITICAL
SURVEY
OF
SHORT
FICTION
Authors
1667-2104
Mor-Sha
5

LETTER
HISTORY
JAPANESE
Traditional Theatre

ATTACKS ON THE PRESS


ATTACKS ON THE PRESS IN 2007

Cornwell
America's
Freedoms
Freedom of the Press
Liberties under the Law

HORROR
LEONARD WOLF

THE
AND

American
Orators
of the
Twentieth
Century



Undergraduate students
28 days

+ Renew online!

1 image =  1 idea



Standard 5.1

The visually literate student uses images and visual media effectively.

1. Uses images effectively for different purposes.

Standard 6.2

The visually literate student designs and creates meaningful images and visual media.

2a. Creates images and visual media to represent and communicate concepts, narratives, and arguments.

A background image of a musical score with several staves. The staves are five-line systems, and the notes are black ink on white paper. The notes are mostly quarter and eighth notes, with some rests. The score is written in a standard musical notation style. The text "Tips from our 'songbook'" is overlaid on the score, written in a bold, italicized, black serif font. The text is positioned diagonally across the upper half of the image. The word "songbook" is enclosed in single quotation marks. The overall image has a soft, slightly blurred quality, giving it a vintage or artistic feel.

Tips from our “songbook”

Scholarly **vs.** Popular

- **In-depth**, primary account of **original** findings written by the researcher(s)
- Author's **credentials are provided**; usually a scholar or specialist with subject expertise
- Audience: Scholars, researchers, and students.
- Graphs, charts, and tables; **very few advertisements** and photographs.

- **General** information, purpose is to entertain or inform; **secondary** discussion of someone else's research; may include personal narrative or **opinion**
- Author is frequently a journalist paid to write articles, may or **may not have subject expertise.**
- Audience: General public; the interested non-specialist.
- Graphs, charts and tables; lots of **glossy advertisements and photographs.**

Popular Music

Special Issue
East Asian popular music
and its (dis)contents

32|1

Rolling Stone

Issue 1240
November 21, 2007 \$4.50
rollingstone.com

In Search of Historic Bob

THE RIDDLE
OF THE
SIX DYLANs

Artists to Watch

THE 10 BEST
NEW BANDS

Hustler, Author, Fake

THE BIZARRE
SAGA OF
JT LEROY

*The
Rolling Stone
Interview*

JAY-Z
ADDICTED
TO THE GAME

Campaign '08

THE GOP'S
WEIRDEST
NUT JOB



'Redneck religion and shitkickin' saviours?': Gram Parsons, theology and country music

MICHAEL GRIMSHAW

Abstract

The country singer Gram Parsons (1946–73) has in the last decade been increasingly cited as a seminal influence upon the development of contemporary alt.country and the roots/americana revival. This article critiques Parsons and his music within the realm of contextual theology, using him as a bridge to examine the wider issue of what a theology of country music might entail. Both Parsons and Country Music in general are strongly religious in language, ethos and culture, yet the theology articulated both explicitly and implicitly is not evangelical as those outside the genre and culture might assume. Rather, the theology of country music involves a gospel of liminality, a theology of redemptive transgression that is expressed in 'white spirituals' where the song is a locus of grace. The article asks if Parsons was a locus of grace; are his songs those of liminal presence; does country music employ a theology of redemptive transgression?

Within the world of contemporary theology is a phrase that arose in the early 1970s: 'contextual theology'. This phrase is used to describe attempts to locate the Christian narrative primarily within particular locations or communities. It stresses the need to use the local and particular to evaluate the universal and universalistic claims of the religion, its institutions and theology. This 'theology from below' (i.e. from 'the people') was needed because what is often presented as universal (i.e. non-contextual) theology is actually itself a contextual reaction (often over centuries) that is implicitly (and often explicitly) North Atlantic (i.e. North American and European) in ideology, focus and implications. It is against this imposed hegemony (often criticised as white and imperialistic) that contextual theology arose as a contested discipline. Christianity, it claims, is primarily that which is articulated in and through the culture of those on the margins of academic and orthodox, institutionalised Christianity and theology: its narrative and articulators are often those excluded from traditional discourse. These counter-narratives and articulations are therefore found in what can appear unlikely or contested places and expressions, for contextual theology is primarily a lived theology – the 'god talk' of those who are not professional theologians or even, it may be said, 'orthodox' Christians.

Contextual country?

Even so, to associate the term 'contextual theology' with the 'hard-livin'' life and music of the southern singer-songwriter Gram Parsons (1946–1973) might seem on

BEST OF ROCK

BEST MUSIC SCENE

Nashville

TENNESSEE

Jack White, Kings of Leon, the Black Keys, Ke\$ha and Taylor Swift have all moved here – this is why:

VENUES

Nashville boasts some of the best and oldest honky-tonk bars in the world, like **ROBERT'S**. "You can also buy a new pair of boots there, which is a perk," says Ke\$ha. Black Keys drummer Patrick Carney prefers the **STATION INN** (4): "It's an old-school bluegrass venue that feels like a rec room." For hot young bands, hit **THE 5 SPOT** (1), **EXIT/IN** or **12TH & PORTER**. But no venue holds a candle to the **RYMAN AUDITORIUM**, the 119-year-old shrine locals call "God's own listening room."

BARS

Daytime booze is a time-honored tradition in Nashville. The **12 SOUTH TAPROOM** is "perfect for afternoon drinking," says Carney, while the Kings' Caleb Followill hones his shuffleboard skills at **LOSERS**. But Nashville's ultimate dive is the **SPRINGWATER SUPPER CLUB & LOUNGE**. "You never know what's gonna happen there," says Cage. The Elephant guitarist Lincoln Parish. For ritzy cocktails, rockers hit private clubs like **THE SPOT** (an electronic thumbprint scan gets members in) and **CITIZEN**. Or dress fancy for \$11 cocktails at the classic **PATTERSON HOUSE**.

RESTAURANTS

There are plenty of amazing cheap eats in town: Carney suggests the fried-avocado tacos at **MAS TACOS**, while Ke\$ha recommends the meat-and-three platter at **ARNOLD'S** – "unless you don't want to suffer a heart attack." The Kings' Nathan Followill swears by "the bison burger with truffle fries" at **BURGER UP**. Jack White and wife Karen Elson are brunch regulars at **MARCHE**; for fine dining, hit **CITY HOUSE**, a farm-to-table haunt that serves moonshine and hosts the Kings, Gillian Welch and Mumford & Sons. Taylor Swift prefers a lighter snack: "I love the Blue Chair granola yogurt parfait at **FIDO**."

CLOTHES

Rockers with royalties get customized skinny jeans at **IMOGENE-WILLIE** (2), while the rest opt for vintage at the **HIP ZIPPER**. No designer, though, can hold a stitch to the rock & roll and country legacy of **MANUEL** (3), who gave Elvis, the Beatles and Johnny Cash signature looks. These days, clients include White, Kid Rock and Bob Dylan.

RECORD STORES

Everyone agrees that **GRIMEY'S NEW & PRE-LOVED MUSIC** (5) is the spot for indie and vintage nuggets. Well, at least one person disagrees. "Obviously, the best record store is [husband White's office-studio-store] **THIRD MAN**," says Elson.

AUSTIN SCAGGS







Research as a conversation



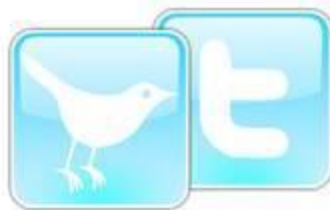
WIKIPEDIA
The Free Encyclopedia

You **Tube**™

Google™
Maps



The New York Times
ALJAZEERA



yelp.*
Real People. Real Reviews.®

YAHOO!® NEWS

hulu

People.com

IMDb®

ancestry.com



Zappos.com
POWERED by SERVICE®

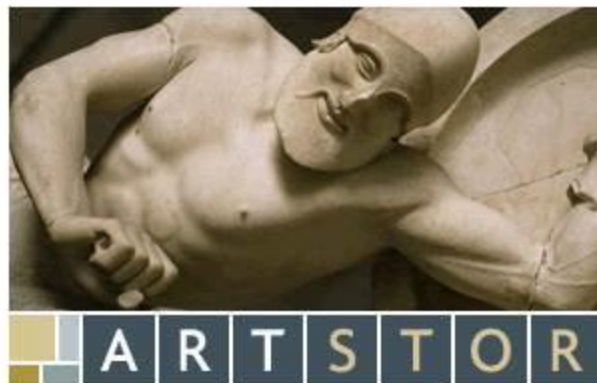
WebMD®
Better information. Better health.

facebook.

ESPN

USA.gov
Government Made Easy





HQ
115
.P76
2006

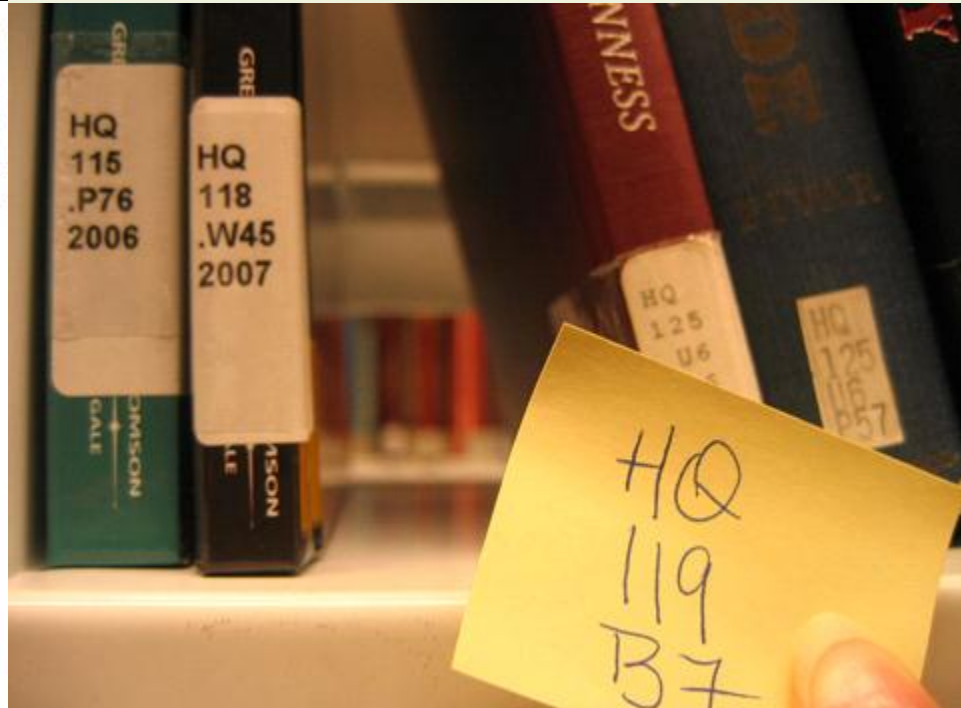
HQ
118
.W45
2007

HQ
119
B7

HQ
125
U6

HQ
125
U6
P57





Activity 2



Exploring Cultural and Historical Context

Examine the image and metadata.

- a) Write down all of the questions that come to mind.
- b) Share with your neighbor. What new questions emerge?



LIFE

Standard 3.2

The visually literate student interprets and analyzes the meanings of images and visual media.

2. Situates an image in its cultural, social, and historical contexts.

A background image of a musical score with several staves. The staves are five-line systems, and the notes are black dots with stems. The text is written in a bold, italicized, black serif font, slanted upwards from left to right. The word "songbook" is enclosed in quotation marks. A small, plain capital letter "C" is positioned below the word "our".

Tips from our “songbook”

C

ELM TRAN
 10000 1st Ave. N.
 Minneapolis, MN 55412
 Tel: 612-835-1111

WAREHOUSE No 5
E.F. KEATING CO
PIPE. VALVES. FITTINGS
Offices 452 WATER ST.
Phone ORCHARD 9700

1. What do I see?

2. What is going on?

3. Why do I think this
image was created?



1. What do I see?

2. What is going on?

3. Why do I think this
image was created?



Free INFORMATION ON SUMMER CAMPS

• Complete information, specific recommendations and catalogs to help you select the camp which meets your child's individual needs. We regularly inspect the camps.

• Each inquiry receives prompt attention. Please give age of boy or girl, location desired, approximate budget and your other requirements.

Information also available on Tours
Resorts, and Summer Schools

No charge at any time

CAMP ADVISORY SERVICE

100 5th Ave., New York 16, N. Y.
Tel. Pennsylvania 6-1660



"Fabrics You Can Feel With Your Eyes"

Scalamandre Silks

Sold exclusively through your local department
store. Illustrated literature may be had by mail from
Scalamandre Silks, Inc., 100 East 42nd St., New York 17, N. Y.

Scalamandre Silks, Inc.

Now located at their new showrooms
61 East 52nd St., New York 17, N. Y.



Improved new GILHOOIE

Makes work for kitchen & bar
— open and reuse
any bottle or jar

ONLY
\$2.95

GILHOOIE CO., P. O. Box 208, Cox Cdn, Conn.



In the oldest pizzeria in the United States, John Lombardi
breaks pizza dough into the air-part of the face of pizza.

Pizza a la Mode

In many variations, Italy's famous pie
now rivals the hot dog in popularity.

By HERBERT MITCHELL

ONE of the first pizzas sold in the United States was baked some fifty years ago by a 12-year-old pizzaiolo named Gennaro Lombardi at 18½ Spring Street in the Little Italy section of New York. Since then a lot of pizza (a circular mixture of dough, cheese, sauce or butter, meat and things that look like pizza have been dug out in this country.

Pizza may never replace hot dogs as the great American "bite," but their amazing acceptance in recent years promises a good one. Why pizza and not, say, Mexican enchiladas? The guess is that a growing number of Americans of Italian origin, aided by advertising and refrigeration, have made pizza as desirable as such other popular imports as Lollo-Romano.

The entertainment weekly Variety, going posthumously to the 1946-47 season, reported that the "pizza to which the pizza you are referring has been at dinner was demonstrated at the occasion trade show at Allied States Amusement, which featured more pizza-making machines than frankfurter makers." At the Texas State Fair, largest exhibition of its kind, pizza evoked great interest in the midway. Many inquiries were made about pizza, then any other food with the exception, of course, of the "weeny dog," the dominating hot dog on a stick, which helps to make Texan what they are.

A NEAPOLITAN pizzaiolo might be startled by pizza in the United States. There is a daily appetizer prebaked in the food chains going under a name that sounds like little-to-pizza. At a "pizza bar" in a large Manhattan department store—where the menu is changed weekly by hungry shoppers—there kinds are for sale: plain pizza (a pie); sausage (in a shell), and a hot eating under the pizza-bagel, created, after some pro-



for
Gift giving!

next to three hands,
the friendliest thing in an
Irish linen outfit
suits. Absorbent, soft
and always beautiful—
and not just "irishified."

THEIR NOTHING LINE
PURE IRISH LINEN
COCKTAIL NAPKINS



TYDI-BOY BELT HANGER



Only \$1.00 postpaid
Write for Free Catalog
Tow & Co., Inc., Dept. 2573R, Chicago, Ill.



CAMELS HAIR BRUSHES
20 for \$1.00
SURPLUS!

Special offer! Write for Free Catalog
Matthew Day Co., Inc.
Dept. 2573R, Chicago, Ill.

THE NEW YORK TIMES MAGAZINE



Refresh
without filling

How come this brimming head of plenty
should produce the leanest, fittest-
looking men and dimmest-waisted women
in the world?

Today's Americans keep slender and fit
through their wholesome, up-to-date eat-
ing habits. They select the lighter, less
filling foods from a choice that's vastly rich
and varied.

Today's Pepsi-Cola goes right along with
this sensible trend in diet. Reduced in
calories, never heavy, never too sweet,
Pepsi-Cola refreshes without filling.

Have a Pepsi—the modern, the light
refreshment.

Pepsi-Cola
The Light refreshment



FEBRUARY 12, 1948



Refresh
without filling

HOW COME this brimming land of plenty should produce the leanest, fittest-looking men and slimmest-waisted women in the world?

Today's Americans keep slender and fit through their wholesome, up-to-date eating habits. They select the lighter, less filling foods from a choice that's vastly rich and varied.

Today's Pepsi-Cola goes right along with this sensible trend in diet. Reduced in calories, never heavy, never too sweet, Pepsi-Cola refreshes without filling.

Have a Pepsi—the modern, the *light* refreshment.

Pepsi-Cola
The Light refreshment





Why? When? Where?
Economic conditions?
Political conditions?
Social structures?

What message?
What is included?
What isn't included?

Who is the audience?
What is the desired effect?

Activity 3



Analyzing the Aesthetic Qualities of Images

Look at the infographic “What Happens in an Internet Minute.”

- a) What is one thing you like about the image?
- b) What is one thing you don't like about it?

What Happens in an Internet Minute?



And Future Growth is Staggering

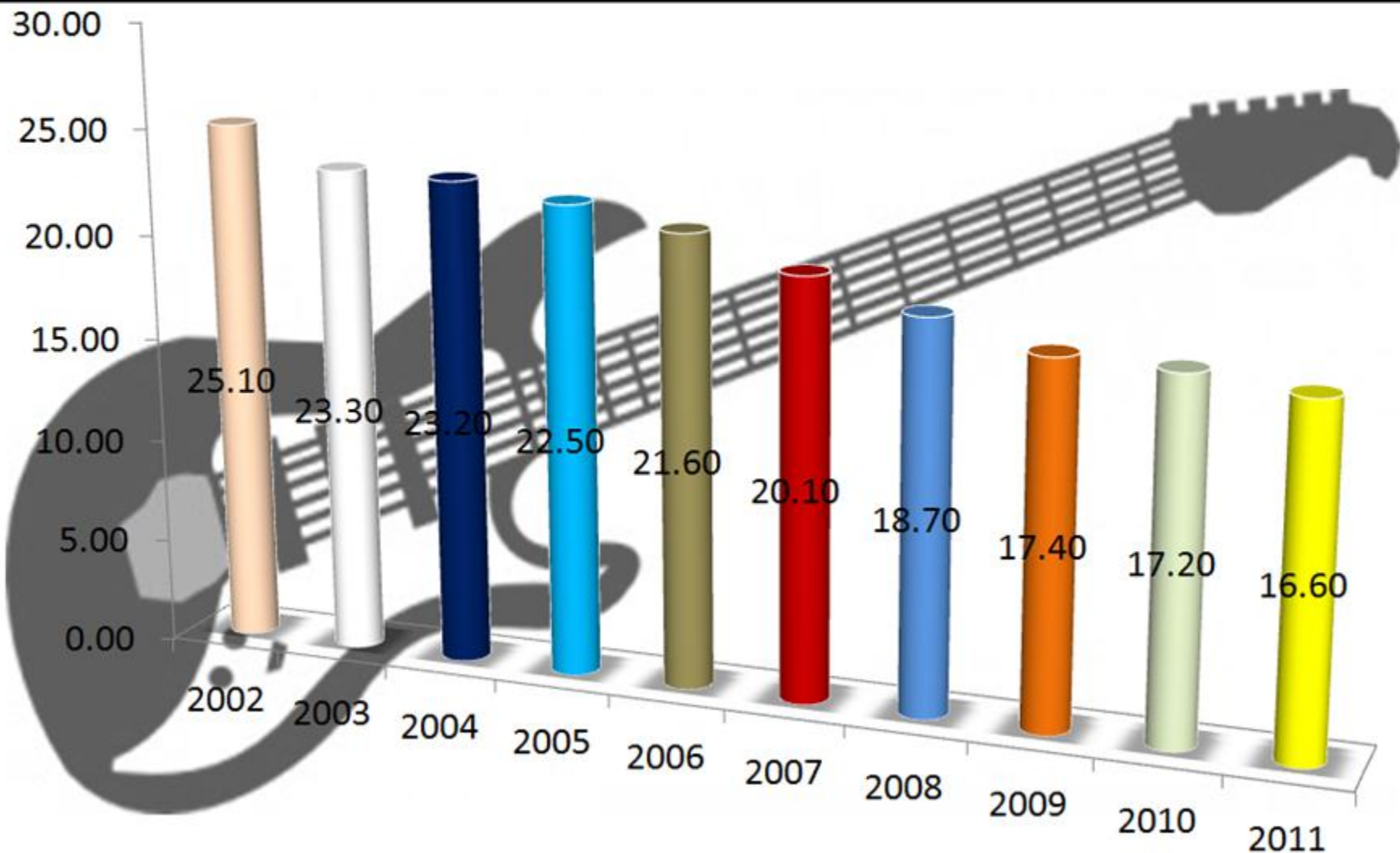


Standard 4.2

The visually literate student evaluates images and their sources.

2. Evaluates the aesthetic and technical characteristics of images.

***Global revenue of the music industry from
2002 to 2011 (in billion U.S. dollars)***



Global revenue of the music industry from 2002 to 2011 (in billion U.S. dollars)



A background image of a musical score with several staves. The staves are five-line systems, and the notes are black dots with stems. The text is written in a bold, italicized, black serif font, slanted upwards from left to right. The word "songbook" is enclosed in quotation marks. A small, plain capital letter "C" is positioned below the word "our".

Tips from our “songbook”

C

Contrast Contrast Contrast Contr

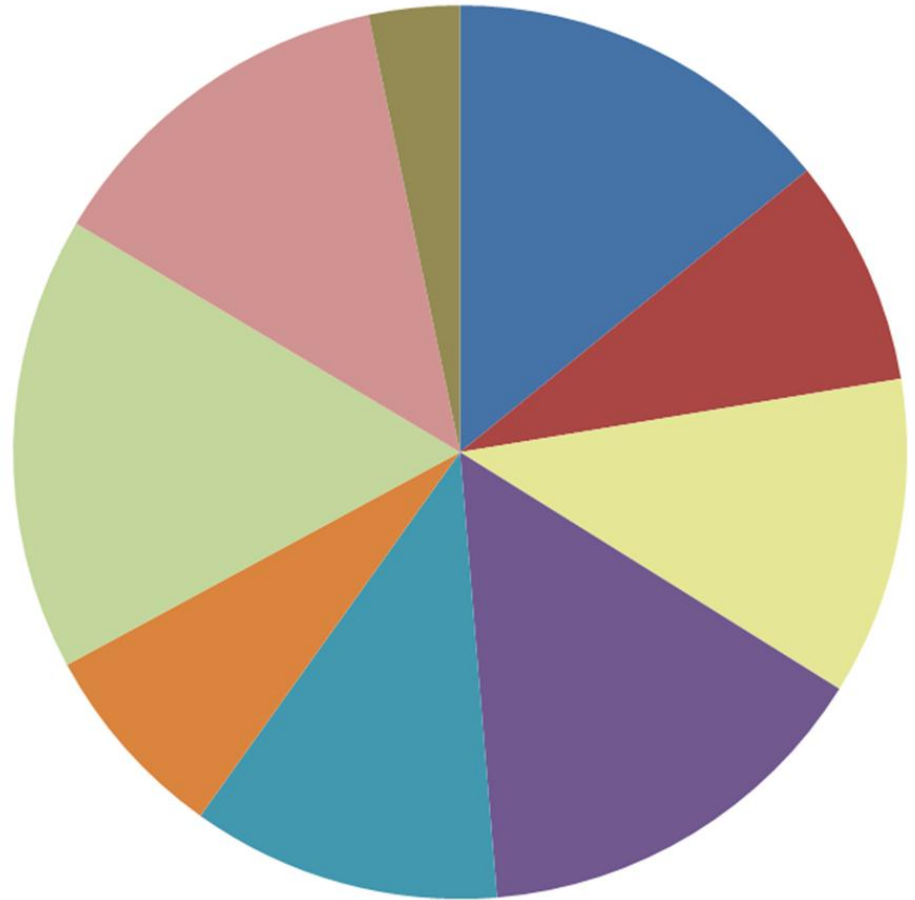
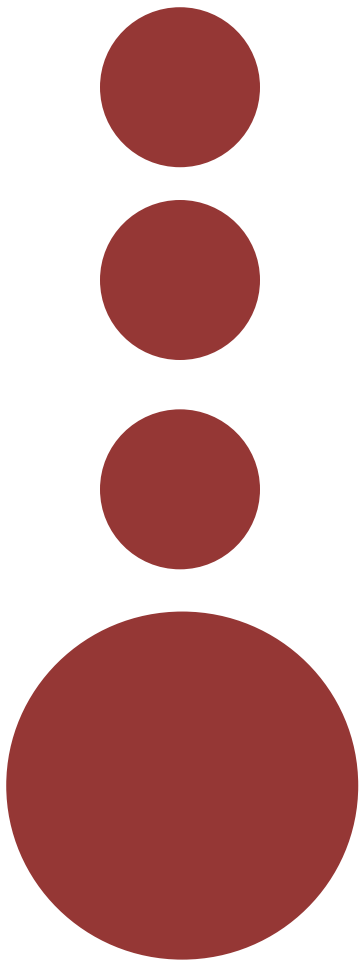
ontrast Contrast Contrast Contra

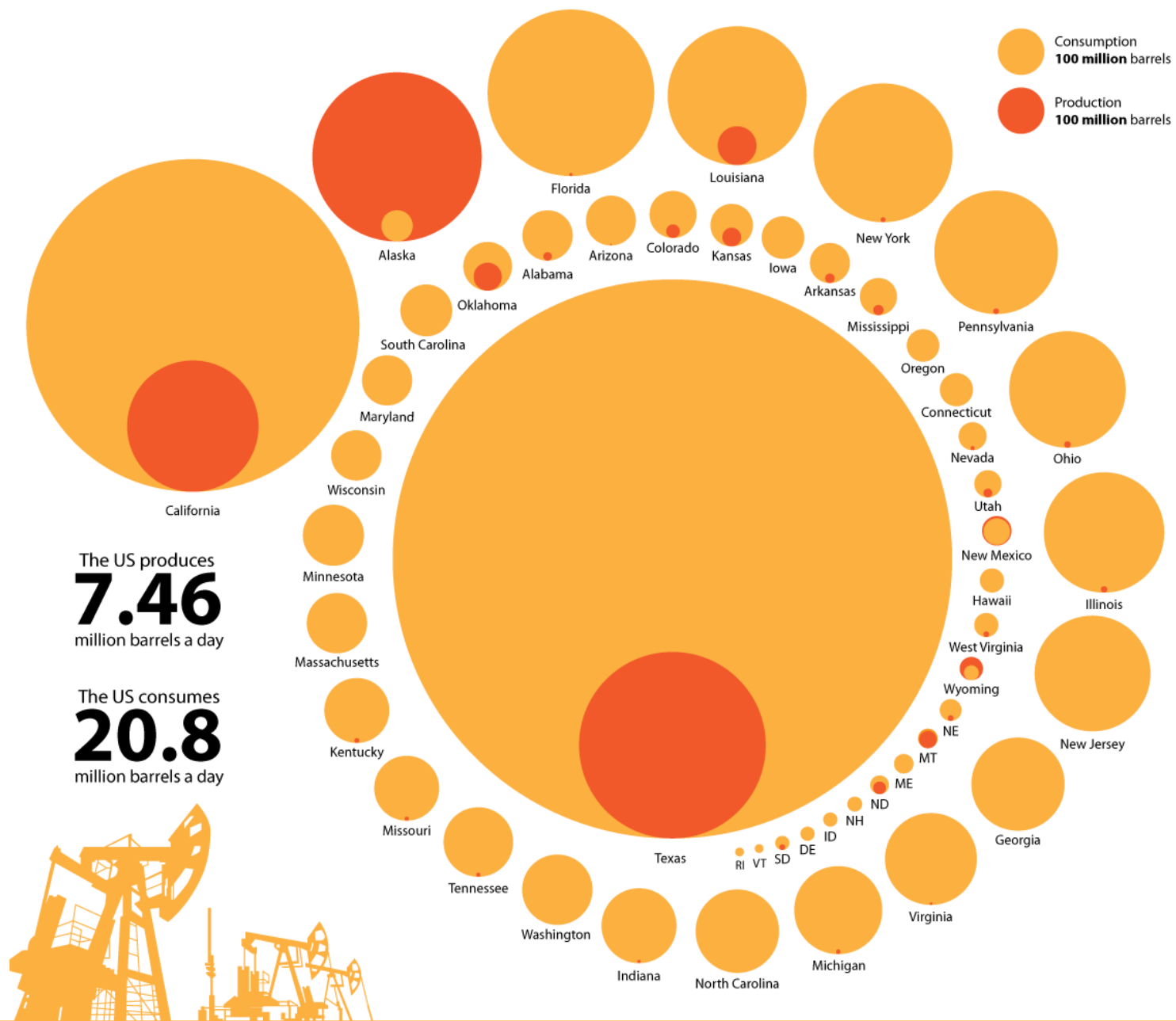
Contrast **Contrast** Contrast

ast Contrast Contrast Contrast C

Contrast Contrast Contrast Contr

Where does your eye go?





US Oil Production vs. Consumption

Currently, domestic production and consumption is drastically out of kilter with only a handful of states actually pumping out a significant amount of fuel for national consumption.

Source: Energy Information Administration

Repetition

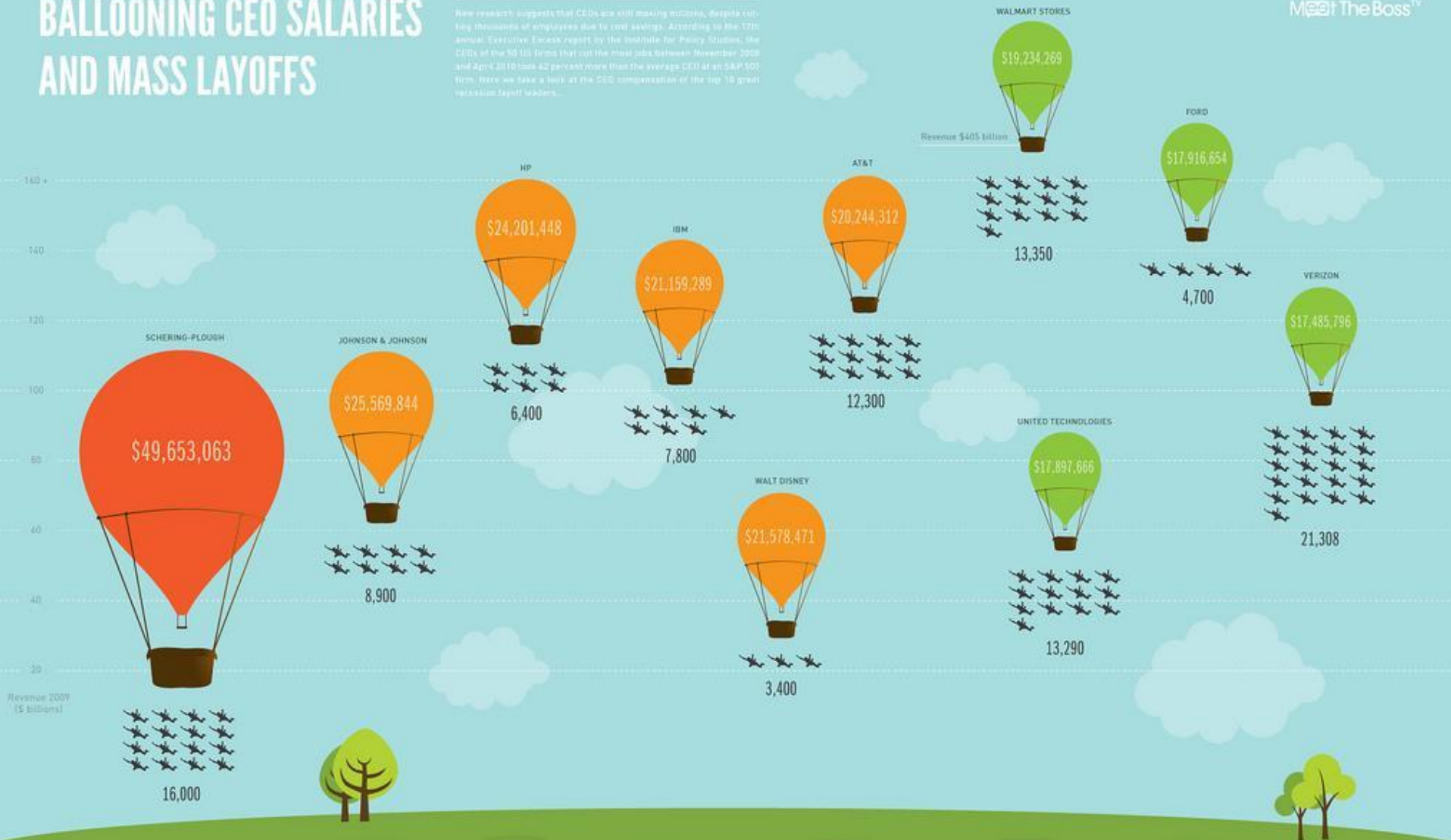


Which element(s) are repeated?

BALLOONING CEO SALARIES AND MASS LAYOFFS

New research suggests that CEOs are still making millions, despite cutting thousands of employees due to cost savings. According to the 17th annual Executive Excess report by the Institute for Policy Studies, the CEOs of the 50 US firms that cut the most jobs between November 2008 and April 2010 took 42 percent more than the average CEO at an S&P 500 firm. Here we take a look at the CEO compensation of the top 10 great recession layoff leaders...

Meet The Boss™



Design Toolbox



Repetition

Alignment

Color

Font/Typography

Composition

Contrast

Proximity

Space

Shape

Image Choice



Pride
Library

Special Collections in the Pride Library: The Closet Collection and The Queer Graphica Collection

Sarah Barriage and Margaret McEachrean
Pride Library, University of Western Ontario



OBJECTIVES

In recent history, LGBTQ materials have typically been left out of many library collections, including those of academic libraries. This marginalization of LGBTQ materials can also be seen in the structure of LC subject headings and classification schemes, which are perceived by many to be biased in favour of heterosexuality.

In most libraries, collections of works with homosexual themes are often catalogued simply under the subject heading "gay fiction" or "lesbians -- comic books, strips, etc.". This can pose significant limitations for scholars or others attempting to access materials which address specific themes within this area.

We seek to address these limitations through our work on the *Closet* and *Queer Graphica Collections*. By developing unique subject terms and assigning them to the materials contained within these special collections, we are attempting to rectify the marginalization of these materials by increasing access to them.

THE CLOSET COLLECTION

The *Closet Collection* consists of nearly 1200 erotic (and predominantly homosexual) pulp fiction novels, many of which were produced 'sub rosa' - privately, secretly, underground - between the 1940s and the 1980s. The items were part of a private collection donated anonymously to the Pride Library some time after the collector's death. Work on organizing this collection began in the summer of 2010.

A classification scheme had to be designed from the ground up and unique shelf numbers created for the *Closet Collection* so that series could be collocated. Shelf numbers were created using the initials of the publisher's name, the series name, and the series number. Items are then organized alphabetically by the publisher's initials, and within each grouping they are organized by their series number.

Subject analysis is currently being undertaken on these novels, with volunteers collaboratively developing an indexing language. Unlike the subject analysis done in most libraries which looks for the one concept that best describes an item's content, pre-coordinate depth indexing has been chosen as the best way to provide access to the *Closet Collection*, as it attempts to include any and all of the topics covered within an item.

Free-indexing is also being used for the *Closet Collection*. No controlled indexing language had been found adequate, and natural language indexing limited indexers to terms found within the text. The nature of the items being indexed does not lend itself to natural language indexing because concepts that should be identified as descriptors may only be expressed indirectly within the text. For example, in the novel *Mr. Fancy-Panties*, characters used a sexual pleasure-enhancement device referred to in-text as "the tickler". This item is more commonly known as a cock-ring. Free-indexing allows the indexer to substitute the more commonly-known term (or a synonym) for the term found in the text.



OVERVIEW

The *Closet* and *Queer Graphica Collections* are two of several special collections at the Pride Library, an academic LGBTQ resource centre at the University of Western Ontario. The *Closet Collection* consists of homosexual erotic pulp novels, while the *Queer Graphica Collection* includes comic books and graphic novels with LGBTQ-related themes. The projects to organize, catalogue, and create subject access to these collections have been driven by volunteers and work-study students.



THE PRIDE LIBRARY



We would like to thank Professor James Miller (pictured above), founder and director of the Pride Library, for having the dedication and vision needed to make the Pride Library a reality. We would also like to thank all of the volunteers and work-study students who have contributed to these projects, as well as the donors who made access to these materials possible.

THE QUEER GRAPHICA COLLECTION

The *Queer Graphica Collection* consists of comic books, graphic novels, manga, zines, bibliographies, and critical works that cover a wide range of topics, including AIDS education, erotic art, bisexuality, substance abuse, homophobia, and gender satire. Items were chosen for inclusion in this collection based on the extent to which their contents incorporated comic book-style art or discussed items of this nature. As of December 2011, this collection consisted of over 160 items, with more items being donated on a regular basis.



Many of the items in the Pride Library's collection have already been integrated into the Western Libraries catalogue. The Pride Library is able to add up to ten subject terms to each of these items, in addition to the traditional Library of Congress subject headings assigned during the cataloging process. Thus, work on the *Queer Graphica Collection* involved assigning appropriate subject terms to each item.

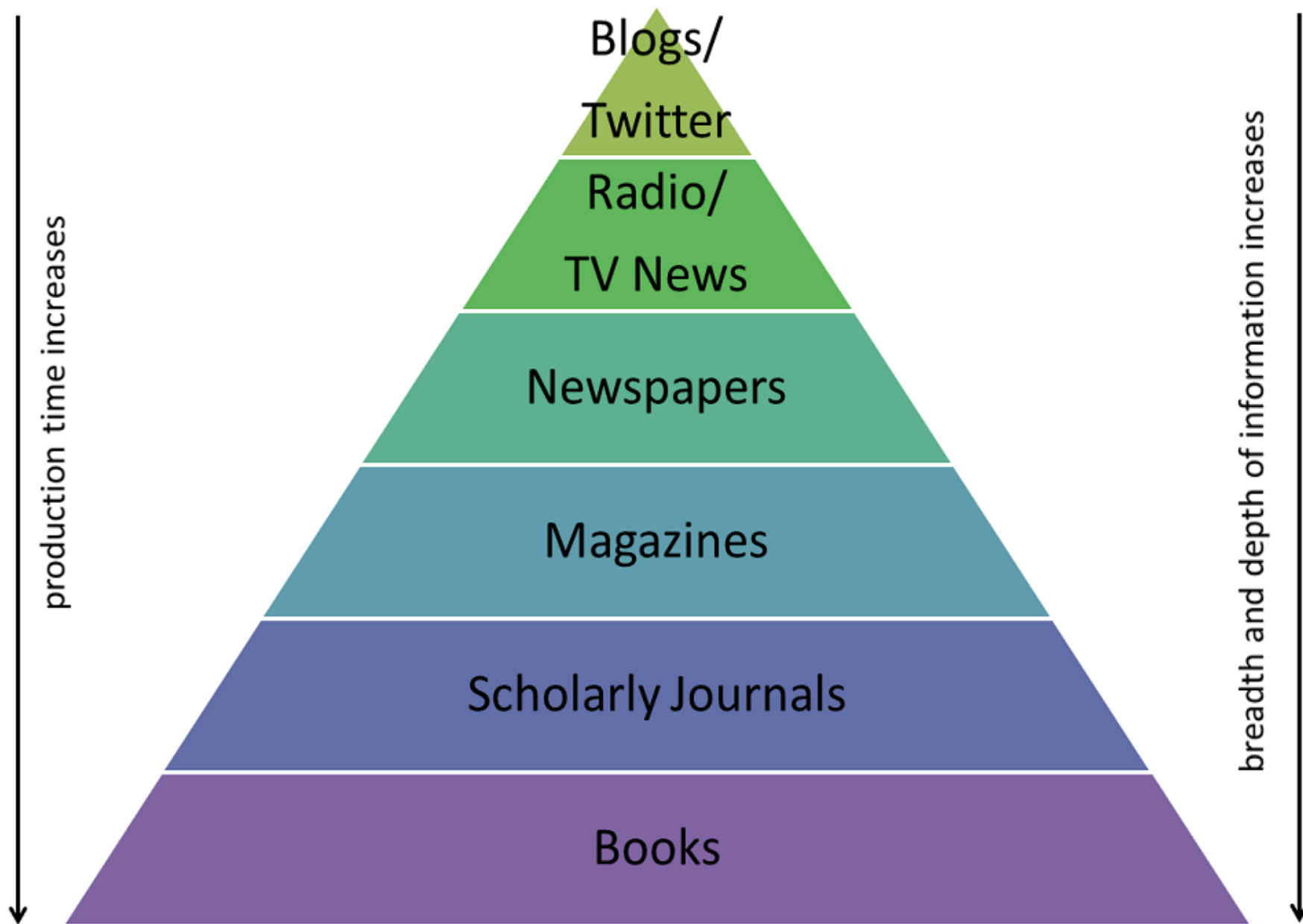
The first phase of this project was to identify which items were appropriate for inclusion in this collection. In the second phase, each item was examined and assigned subject terms based on its content. Both the text of the items and the graphical content were considered when developing subject terms. Both depth-indexing and free indexing were used in the development of subject terms. Attempts were made to maintain some level of consistency in the development of the subject terms. However, as there was great variation in the content of the items, the subject terms reflected this.

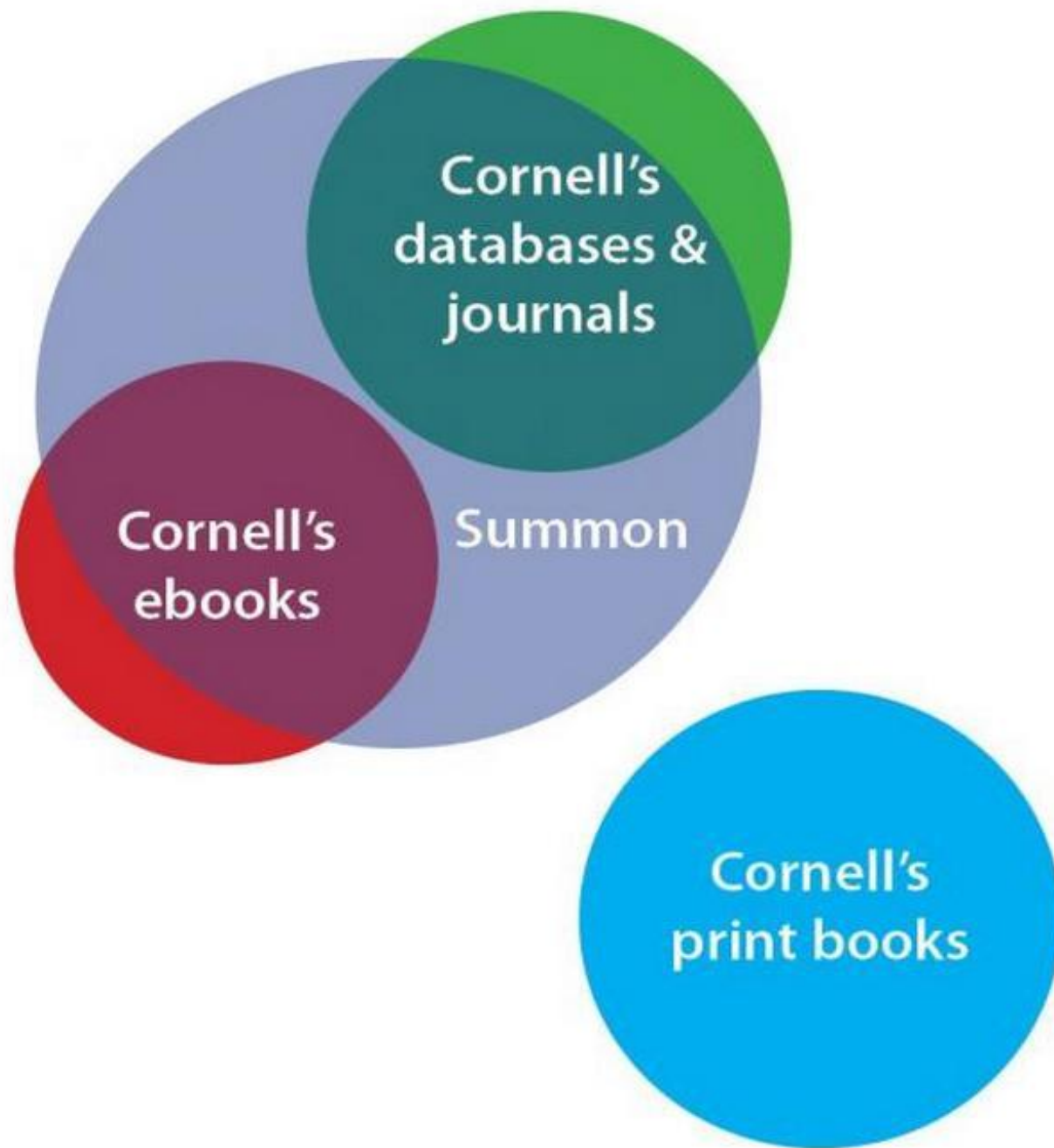
ONGOING CHALLENGES

The *Closet* and *Queer Graphica Collections* are fringe collections that explore - and cross - many of the boundaries of human sexuality. As we catalogue this material, we are working to provide access, but also to protect and respect the collections: preserving them for scholarship and use that rises above the humor, fun, and sleaze the items can provoke.

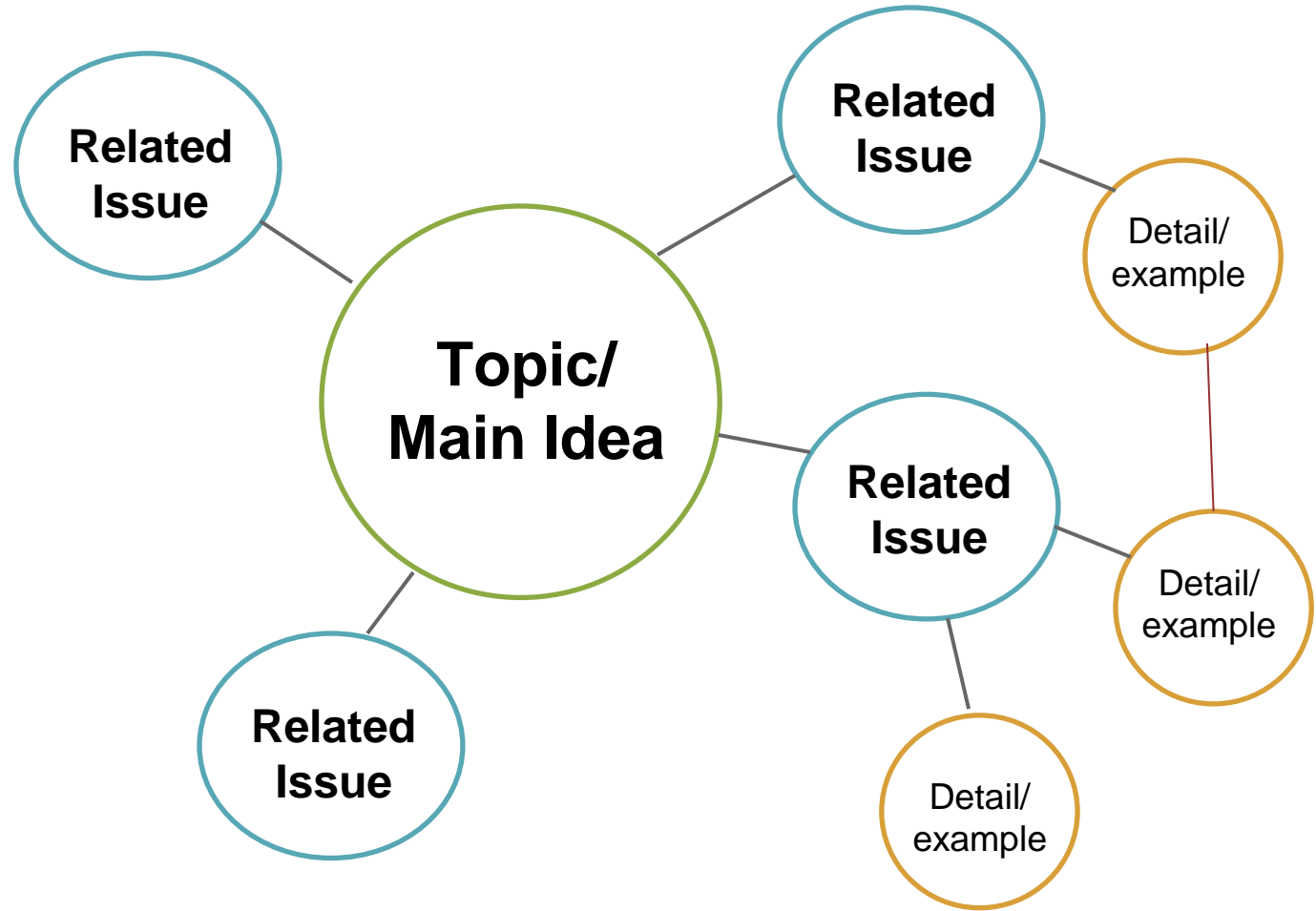
Work on these projects has proved challenging. Our main concern is that of accuracy. How well does the indexing language being developed for the *Closet Collection* capture the cultures represented within this collection? Are the subject terms assigned to items in the *Queer Graphica Collection* accurate and meaningful? These questions are particularly pertinent when we consider that the majority of the individuals working on this project are heterosexual in orientation.

However, just as professional cataloguers work with a wide variety of material that may or may not fall under their subject expertise, we have done our best to assign terms and develop an indexing language that we feel represent the content within each of the items. Even if our work on these collections has not been perfect, we have still achieved our goal of increasing access to the items contained within them.

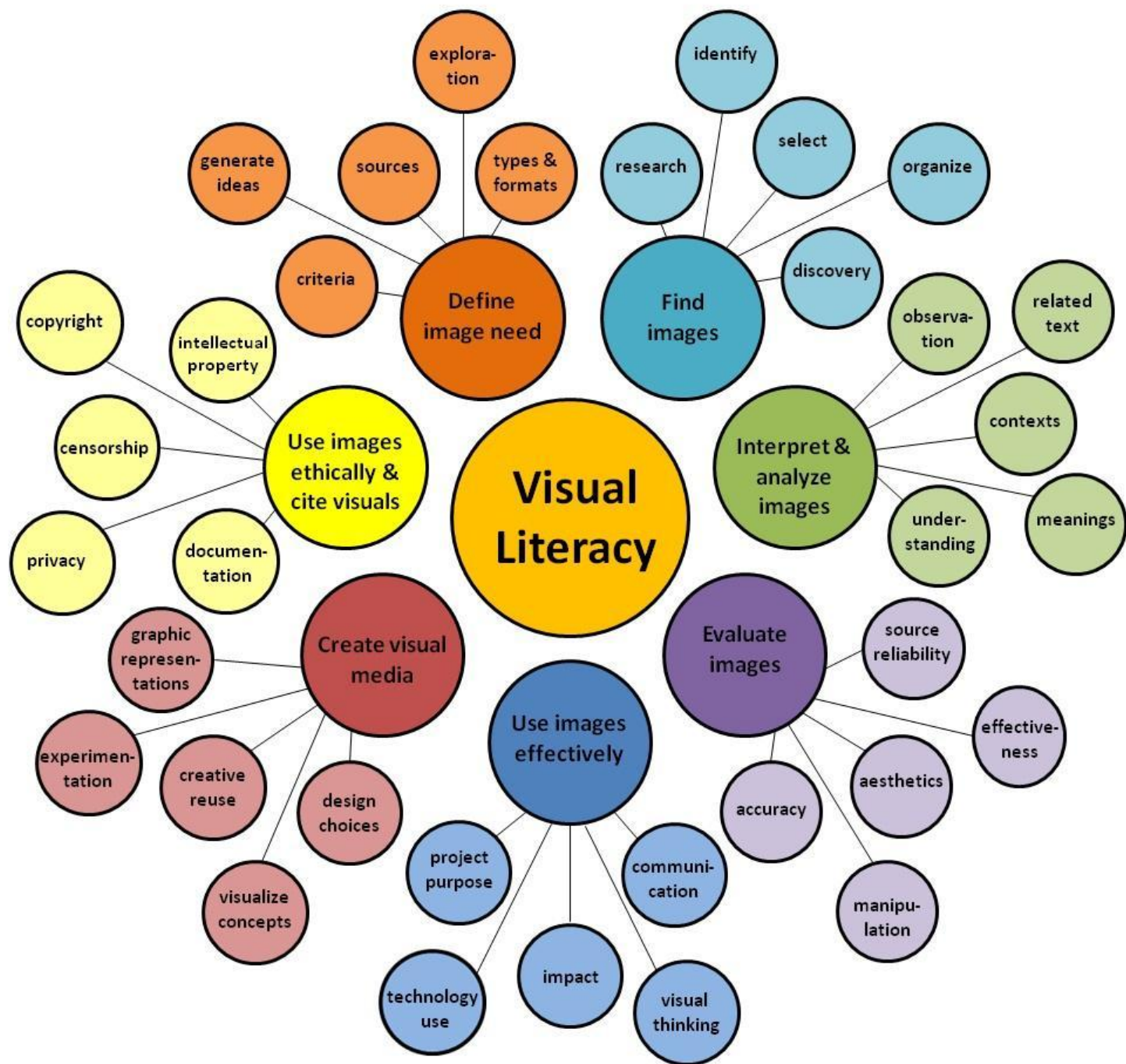




Concept Maps for Research Topics



[illegible]



slide:ology

THE ART AND SCIENCE
OF CREATING GREAT



FOREWORD BY GUY KAWASAKI

presentationzen

Simple Ideas on Presentation Design and Delivery

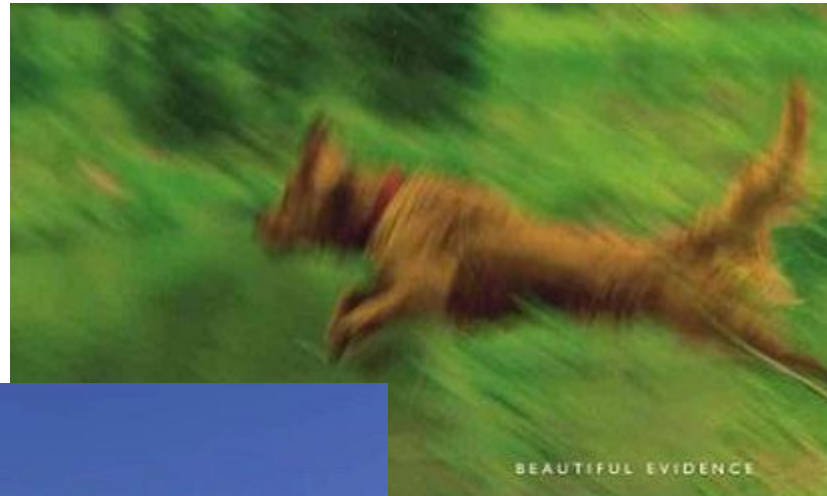
2nd Edition
revised & updated



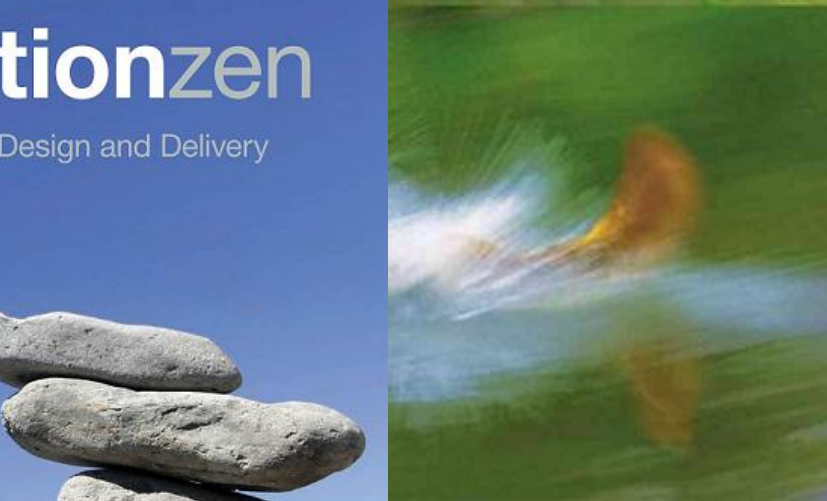
Garr Reynolds

New
Riders

VOICES THAT MATTER™



BEAUTIFUL EVIDENCE





Visual Literacy Standards in Higher Education: New Opportunities for Libraries and Student Learning

Denise Hattwig, Kaila Bussert, Ann Medaille, Joanna Burgess

abstract: Visual literacy is essential for 21st century learners. Across the higher education curriculum, students are being asked to use and produce images and visual media in their academic work, and they must be prepared to do so. The Association of College and Research Libraries has published the *Visual Literacy Competency Standards for Higher Education*, which, for the first time, outline specific visual literacy learning outcomes. These *Standards* present new opportunities for libraries to expand their role in student learning through standards-based teaching and assessment, and to contribute to campus-wide collaborative efforts to develop students' skills and critical thinking with regard to visual materials.

Introduction

Today's college students live in a visually rich, screen-based world. They regularly encounter and create meaning and knowledge through images and visual media. Yet this participation in a highly visual culture does not in itself prepare them to

Closing Reflection

What is one thing you learned today that you can put into practice?

Slide 1:

Sisters performing at the microphone at the Grand Ole Opry by E. Clark, via [LIFE hosted by Google Images](#).

Slides 2 and 57:

Visual Literacy Array based on ACRL's Visual Literacy Standards by D. Hattwig, K. Bussert, and A. Medaille, via *Portal: Libraries and the Academy*, 13:1, January 2013, p. 75.

Slides 3-5:

Piano by Y. Tamaki, via [Flickr](#) (CC BY-NC-ND 2.0).

Slide 12:

(365+1)/365 - One Last Bright Idea by D. Wilkinson, via [Flickr](#) (CC BY-NC-SA 2.0).

Tips from Our Songbook:

Quarter and eighth notes on a score, via [Flickr](#) (CC BY 2.0).

Slide 17:

Popular Music cover, via [Cambridge Journals Online](#); Rolling Stone issue 1040 cover, via [rollingstoneauthentic.com](#).

Slide 18:

Nashville Best Music Scene in Rolling Stone, via [nashvillescene.com](#).

Slides 19-20:

The Parlour by S. A. Lee, via [Flickr](#) (CC BY-NC-SA 2.0).

Slide 28:

Radio Singer & Comedia Minnie Pearl Entertaining with Gov. Frank G. Clement and his wife and Mitch Miller at the Grand Ole Opry by Y. Joel, via [LIFE hosted by Google](#).

Slides 31 and 33:

Bread line beside the Brooklyn Bridge approach by Farm Security Administration: Office of War Information Photograph Collection, via [Library of Congress Prints and Photographs Division](#).

Slide 35:

Brian with the Flintstones, New York City by N. Goldin, via ARTstor.

Slide 41:

Internet Minute Infographic by Intel Free Press via [Flickr](#) (CC BY 2.0).

Slides 43-44:

Global Revenue of the Music Industry from 2002 to 2011, via [Statista](#).

Slide 48:

U.S. Oil Consumption vs. Production by GDS Infographics, via [Flickr](#) (CC BY 2.0).

Slide 49:

Kittens by Pieter Lanswer, via [Wikimedia Commons](#) (CC BY 2.0)

Slide 50:

Ballooning CEO Salaries and Mass Layoffs by GDS Infographics, via [Flickr](#) (CC BY 2.0).

Slide 51:

Hammer by dhester, via [Morgue File](#).

Slide 52:

CLA/PLG Pride Poster Presentation-1 by Pookitoots, via [Flickr](#) (CC BY-NC-SA 2.0)

Slide 58:

Slide:ology: The Art and Science of Creating Great Presentation by N. Duarte (Sebastopol, CA: O'Reilly, 2009); *Presentation Zen: Simple Ideas on Presentation Design and Delivery* by G. Reynolds (Berkeley: New Riders, 2008); *Beautiful Evidence* by E. Tufte (Cheshire, CT: Graphics Press, 2006).