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The First All-Digital Library Space: The Effectiveness of BiblioTech's Services for Urban Youth

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Abstract

As the first physical library space in the United States offering all technological and digital resources, BiblioTech provides much-needed support for youth in the urbanized area of San Antonio, Texas. In this study, we critically analyzed the impact of the library's services on the community using mixed methods, specifically looking at the merit and value of BiblioTech's services for middle and high school students. The findings of a chi-squared analysis indicated a non-significant but interesting relationship between usage of library services and reading achievement data. Utilizing focus groups and surveys with middle and high school students, we

documented the importance of the social nature of BiblioTech's physical and digital spaces in the lives of the young people it serves. Namely, youth talked about their appreciations of BiblioTech's services and the affordances those services offered them. They also talked about the importance of the relationships they developed with both peers and staff at BiblioTech and the way in which the services offered them opportunities for personal development.

Introduction

With the ever-expanding role of technology, the demands placed on twenty-first-century learners continue to evolve and change. Access to the Internet is critical in order to fully participate in a democratic society. Unfortunately, the "digital divide," a term that refers to inequities in access to technology across groups, continues to be a reality among citizens in the United States.[1] For example, youth who live in historically and traditionally under-resourced neighborhoods continue to have less access to the Internet than those who live in more affluent neighborhoods.[2] Access is a critical issue as research has demonstrated the relationship between Internet access and school achievement. For example, researchers Ba, Tally, and Tsikalas showed the importance of computer and Internet access for youth from families who live in low-income situations in completing and enhancing schoolwork.[3] In order to prepare young people for the exigencies associated with global economies in a high-tech world, educators, librarians, and policy makers must come together in ways that provide access, support learners, and promote digital literacy and academic success.

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[1] U.S. Department of Commerce, "Falling through the Net: A Survey of the 'Have Nots' in Rural and Urban America" (Washington, DC: National Telecommunications and Information Administration, 1995), https://www.ntia.doc.gov/ntiahome/fallingthru.html; Albert D. Ritzhaupt, Liu Feng, Kara Dawson, and Ann Barron, "Differences in Student Information and Communication Technology Literacy Based on Socio-Economic Status, Ethnicity, and Gender," *Journal of Research on Technology in Education* 45, no. 4 (2013): 291–307, doi:10.1080/15391523.2013.10782607.

[2] Pippa Norris, *Digital Divide: Civic Engagement, Information Poverty, and the Internet Worldwide* (Cambridge: Cambridge University Press, 2001).

[3] Harouna Ba, Bill Tally, and Kallen Tsikalas, *Children's Emerging Digital Literacies: Investigating Home Computing in Low- and Middle-Income Families* (New York: Center for Children and Technology Reports, 2002).

As scholars explore ways of reducing the digital divide, public libraries have emerged as a viable solution to the issue. By increasing their technology-based services, libraries have the potential to impact change in underserved communities. In addition to access, successfully bridging the divide requires effective libraries and programs to provide technological training and support.[4]

Bexar County, the fourth largest in the state of Texas, is a culturally, linguistically, and ethnically rich community.[5] This region struggles with some of the same issues associated with the digital divide in other communities. As the largest city in Bexar County, San Antonio has a significant portion of its residents reporting a lack of immediate computer and Internet access. For example, a 2015 survey found that 18% of households did not have a computer in the home and 45% did not have access to the Internet through a broadband connection.[6]

As a result, community members from private and public sectors came together to create a new type of library, BiblioTech, aimed at reducing this "digital divide" by offering a variety of services. BiblioTech, the first physical public library in the United States to offer solely technological resources and digital services, strives "to provide all Bexar County residents the opportunity to access technology and its applications for the purposes of enhancing education and literacy, promoting reading as recreation and equipping residents of our community with necessary tools to thrive as citizens of the 21st century."[7] Funded by both Bexar County and private donations, BiblioTech operates in a parallel and complementary manner to the San Antonio Public Library system in order to broaden the variety of services available to community members with a particular goal of providing access to technological and digital resources. For example, BiblioTech's online patrons may use virtual access points to check out e-books,

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[4] Ba, Tally, and Tsikalas, *Children's Emerging Digital Literacies*; Susan B. Neuman and Donna Celano, "The Knowledge Gap: Implications of Leveling the Playing Field for Low-Income and Middle-Income Children," *Reading Research Quarterly* 41, no. 2 (2006): 176–201, doi:10.1598/rrq.41.2.2.

[5] "Bexar County Profile," County Information Program, Texas Association of Counties (last modified 2015), http://txcip.org/tac/census/profile.php?FIPS=48029.

[6] Alicia Hays, "BiblioTech: Bexar County Digital Library," *County*, January/February 2015, https://www.county.org/TAC/media/TACMedia/County%20Magazine/Past%20Issues/2015/CountyMag_JanFeb2015.pdf.

[7] Hays, "BiblioTech."

download magazines, and research academic-professional databases. Although they do not offer traditional printed materials, BiblioTech has three physical locations, each of which features access to nearly fifty iMac computers, Wi-Fi, printers, gaming systems, study areas, e-readers, and other resources. Electronic devices such as Nooks, Kindle Fires, and a variety of laptops may be checked out for home use.

Research Questions

In order to critically analyze the impact of its services on the community, BiblioTech approached the University of Texas at San Antonio (UTSA) with a request to conduct a study that focused on the youth they serve. In response, the UTSA research team with the support of BiblioTech staff set out to answer two questions organized around the merit and worth of the library as it pertains to student services.[8] First, we explored the merit of their services by examining the question: Is there a relationship between the use of BiblioTech services and reading achievement of middle and high school youth? Second, we explored the worth of services by asking: What do youth value about the services that BiblioTech provides?

For the purposes of addressing the first research question, "services" was narrowly defined as access to materials (technological and digital) for checkout from the library, as we looked at a relationship between the number of checked-out materials and reading achievement. However, in our investigation of the second question, "services" took on a broader scope as participants identified the services that were of value to them, including any and all of BiblioTech's resources (e.g., access to space, technological equipment, digital resources, programming, and staff).

Literature Review

As today's societies rely more heavily on technology, it is imperative that we know more about the ways that digital access impacts the ability of young people to fully participate in the community and its influence on academic achievement. In framing this study, we examined scholarly research from multiple fields, including library science, literacy, and educational theory. Initially, we discuss the expanding definition of the digital divide among twenty-first-

[8] Donna M. Mertens, *Research and Evaluation in Education and Psychology: Integrating Diversity with Quantitative, Qualitative, and Mixed Methods* (New York: Sage, 2010).

century youth to establish the fact that it is no longer solely related to access but also encompasses how youth engage with technology. Then, we look at the issue of digital access as it relates to urban youth with a particular focus on the role of the public library. Finally, we examine the significance of libraries as social spaces and effectors of academic achievement for these youth.

Defining the Digital Divide

The digital divide is a topic that often arises in relationship to public library digital access as well as student achievement. Traditionally, the digital divide referred to a gap between those who have access to material components of technology, such as computers and the Internet, and those who do not.[9] However, the concept of a digital divide has been reexamined by some scholars as a series of divides or a spectrum, rather than the binary have/have-not definition.[10] The digital divide has also been expanded by some to include a disparity of skills as well as disparity of access.[11] Most recently, Rowsell, Morrell, and Alvermann recontextualize the issue of the digital divide as it relates to academic literacies for youth.[12] They claim that access to the physical components of technology must be accompanied with the framing of digital literacies in order to support young people's higher-order engagement with online and digital resources, as opposed to the notion that technology is merely a tool for access to the Internet.

The Role of Public Libraries as Providers of Digital Services

Defining the digital divide becomes important when determining what types of access to information technologies should be provided and who should be providing them. Public libraries

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[9] Jan van Dijk, *The Deepening Divide: Inequality in the Information Society* (Thousand Oaks, CA: Sage, 2005).

[10] Karine Barzilai-Nahon, "Gaps and Bits: Conceptualizing Measurements for Digital Divide/s," *Information Society* 22, no. 5 (2006): 269–78; Vikki S. Katz and Carmen Gonzalez, "Community Variations in Low-Income Latino Families' Technology Adoption and Integration," *American Behavioral Scientist* 60, no. 1 (2016): 59–80.

[11] Dmitry Epstein, Erik C. Nisbet, and Terleton Gillespie, "Who's Responsible for the Digital Divide? Public Perceptions and Policy Implication," *Information Society* 27, no. 2 (2011): 92–104.

[12] Jennifer Rowsell, Ernest Morrell, and Donna E. Alvermann, "Confronting the Digital Divide: Debunking Brave New World Discourses," *Reading Teacher* 71, no. 2 (2017): 157–65.

are a significant part of this discussion as providers of access to both material goods, such as computers and the Internet, and also services, such as digital training and librarian assistance.[13] In addition to providing access to physical texts, one of the major roles of today's public libraries is to provide access to information and communication technologies. Approximately half of the visitors to public libraries connect to the Internet either on library computers or using the library's wireless network.[14] Also, more and more libraries are offering access to portable technology devices; studies show that 49% of libraries make mobile devices, such as laptops and netbooks, available to their patrons, and approximately 39% of libraries provide access to e-readers, such as Kindles and Nooks.[15] Library access to digital spaces is particularly important for patrons from underserved communities, and without it large segments of the population would not have Internet and e-government access.[16] E-government includes accessing government services via online avenues for tasks such as registering children in school, taking driver's education programs, paying fees, as well as numerous other activities.

Research on the role of public library digital services for secondary-school youth is somewhat limited. Some studies examine the effects of general access to information and communication technologies for young people. For example, studies show that youth engagement with information and communication technologies increases their integration in the community, their development of skills and social capital, and their self-efficacy.[17] However,

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[13] Epstein, Nisbet, and Gillespie, "Who's Responsible for the Digital Divide?"

[14] Jill Nishi, "Opportunity for All: How the American Public Benefits from Internet Access at U.S. Libraries: A Study from the Bill & Melinda Gates Foundation and the Institute of Museum and Library Services," *National Civic Review* 100, no. 3 (2011): 36–40.

[15] Paul T. Jaeger, Ursula Gorham, John Carlo Bertot, and Lindsay C. Sarin, *Public Libraries, Public Policies, and Political Processes: Serving and Transforming Communities in Times of Economic and Political Restraint* (Lanham, MD: Rowman & Littlefield, 2014).

[16] Paul T. Jaeger and Kenneth R. Fleischmann, "Public Libraries, Values, Trust, and e-Government," *Information Technology and Libraries* 26, no. 4 (2007): 34–43.

[17] Rebecca A. London, Manuel Pastor Jr., Lisa J. Servon, Rachel Rosner, and Antwuan Wallace, "The Role of Community Technology Centers in Promoting Youth Development," *Youth & Society* 42, no. 2 (2010): 199–228; Ruta K. Valaitis, "Computers and the Internet: Tools for Youth Empowerment," *Journal of Medical Internet Research* 7, no. 5 (2005): e51, doi: 10.2196/jmir.7.5.e51; Daniel B. Shank

research on how public library digital access and services relate to their teen patrons is more limited, with researchers often conducting surveys asking young people to identify reasons for visiting (or not visiting) the library. Teens use the library to access a variety of resources, including the Internet, computers, research materials, programs, and "hang out" spaces, and they also engage in a myriad of activities, such as studying, reading, writing, discussing books, and socializing.[18] Several studies reveal that youth mostly visited the library for information-gathering purposes, while studies investigating reasons why youth did *not* visit libraries report that youth preferred to use the Internet for information, rather than utilizing the library.[19] Teens' reasoning for either visiting or not visiting the library depends largely on their understandings of digital access in that space.

Social Aspects of Library Use

Research highlights not only digital access issues but also the broader social supports offered by library spaces that are critical in the increasingly digitized worlds of today's teens.[20] These supports include social interaction with both peers and librarians, community building, and a progression with digital technology experiences. As young adults engage in these experiences, librarians play significant media mentor roles while teaching necessary critical digital literacies,

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and Shelia R. Cotten, "Does Technology Empower Urban Youth? The Relationship of Technology Use to Self-Efficacy," *Computers & Education* 70 (January 2014): 184–93, https://doi.org/10.1016/j.compedu.2013.08.018.

[18] Linda W. Braun, Maureen L. Harman, Sandra Hughes-Hassell, and Kafi Kumasi, *The Future of Library Services for and with Teens: A Call to Action* (Chicago: Young Adult Library Services Association, 2014), http://www.ala.org/yaforum/sites/ala.org.yaforum/files/content/YALSA_nationalforum_final.pdf.

[19] Kay Bishop and Pat Bauer, "Attracting Young Adults to Public Libraries: Frances Henne/YALSA/VOYA Research Grant Results," *Journal of Youth Services in Libraries* 15, no. 2 (2002): 36–44; Sherry Cook, Stephen R. Parker, and Charles Pettijohn, "The Public Library: An Early Teen's Perspective," *Public Libraries* 44, no. 3 (2005): 157–61; Brian Kenney and Lauren Barack, "Libraries Losing Teens," *School Library Journal* 52, no. 1 (2006): 18; June Abbas, Melanie Kimball, Kay Bishop, and George D'Elia, "Youth, Public Libraries, and the Internet: Part Four: Why Youth Do Not Use the Public Library," *Public Libraries* 47, no. 1 (2008): 80–85.

[20] Denise Agosto, Rachel M. Magee, Michael Dickard, and Andrea Forte, "Teens, Technology, and Libraries: An Uncertain Relationship," *Library Quarterly* 86, no. 3 (2016): 248–69.

such as how to search and evaluate information.[21] Engagement in this way supports Vygotsky's sociocultural theory on learning.[22] Through the media mentorship relationship with the more knowledgeable other, teens are supported in their development of critical digital literacies. The importance of the expanded role of contemporary librarians was noted by Gee, who states that "libraries of the future will need to supply young people, especially those from less affluent homes, with digital tools, not as standalone entities by themselves, but as part and parcel of rich social activities and mentorship."[23] Research on digital citizenship further focuses on the key mentorship role through strong librarian-student relationships. Not only are tools and mentorship needed to evaluate information but also to provide guidance around issues such as digital etiquette, technology balance, security, social networking, and cyberbullying.[24]

Studies indicate that teens prioritize social interaction as the main reason for library use. This is particularly significant for young people with limited mobility or access to safe places to socialize.[25] Similarly, Aabø and Audunson examined the social interactions and role of libraries through the diverse types of joint activities taking place in them.[26] They found that the library is an extension of home or school through engagement in joint activities, such as leisure time with peers and joint video gaming (low intensity) or homework collaboration and library structured

[21] Agosto et al., "Teens, Technology, and Libraries"; Elizabeth Mills, Emily Romeign-Stout, Cen Campbell, and Amy Koester, "Results from the Young Children, New Media, and Libraries Survey: What Did We Learn?," *Children and Libraries* 13, no. 2 (2015): 26; Braun et al., *The Future of Library Services for and with Teens.*

[22] Lev Vygotsky, *Mind in Society: The Development of Higher Psychological Processes* (Cambridge, MA: Harvard University Press, 1978).

[23] James Paul Gee, "Digital Games and Libraries," *Knowledge Quest* 41, no. 1 (2012): 62.

[24] Leslie Preddy, "The Critical Role of the School Librarian in Digital Citizenship Education," *Knowledge Quest* 44, no. 4 (2016): 4; Denise Agosto and June Abbas, "Simple Tips for Helping Students Become Safer, Smarter Social Media Users," *Knowledge Quest* 44, no. 4 (2016): 42.

[25] Agosto and Abbas, "Simple Tips for Helping Students Become Safer, Smarter Social Media Users"; Denise Agosto and Sandra Hughes-Hassell, *Urban Teens in the Library: Research and Practice* (Chicago: ALA Editions, 2010).

[26] Svanhild Aabø and Ragnar Audunson, "Use of Library Space and the Library as Place," *Library and Information Science Research* 34, no. 2 (2012): 138–49.

activities (high intensity). Libraries that orient their programs and environment with attention to social motivation create spaces that are relevant as well as safe for teens.[27]

Intentionally creating relevant spaces is particularly important for urban teens. Agosto and Hughes-Hassell surveyed urban adolescents about information-seeking behaviors in their everyday lives.[28] Youth reported negative perceptions of public libraries, librarians, and so on, which stemmed from the notion that libraries as well as librarians were more inviting to adults and children than to adolescents. Furthermore, this study reported that urban teens did not enjoy the "outdated library decor," the rules that dictate library behaviors, unwelcoming staff, and shortage of books reflective of their "cultural backgrounds."[29] Kimball et al.'s study found that fewer urban youth utilize the public library than their rural and suburban peers.[30] However, urban teens who do visit the library do so more frequently than fellow rural and suburban teens.

The National Forum on Libraries and Teens conducted by the Young Adult Library Services Association highlights the lifeline that libraries provide for today's adolescents.[31] In addition, the study found that libraries mitigate the social and economic factors impacting teens by building upon relationships between peers, librarians, and the broader community. Together, these studies tell us that the social impact of libraries in the lives of young adults from urban communities is both substantial and significant.[32]

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[27] Agosto and Abbas, "Simple Tips for Helping Students Become Safer, Smarter Social Media Users"; Patsy Owens, "No Teens Allowed: The Exclusion of Adolescents from Public Spaces," *Landscape Journal* 21, no. 1 (2002): 156–63.

[28] Denise Agosto and Sandra Hughes-Hassell, "People, Places, and Questions: An Investigation of the Everyday Life Information-Seeking Behaviors of Urban Young Adults," *Library and Information Science Research* 27, no. 2 (2005): 149.

[29] Agosto and Hughes-Hassell, "People, Places, and Questions."

[30] Melanie Kimball, June Abbas, Kay Bishop, and George D'Elia, "Youth, Public Libraries, and the Internet; Part Three: Who Visits the Public Library, and What Do They Do There?" *Public Libraries* 46, no. 1 (November/December 2007): 52–58.

[31] Braun et al., *The Future of Library Services for and with Teens.*

[32] Aabø and Audunson, "Use of Library Space and the Library as Place"; Agosto and Hughes-Hassell, "People, Places, and Questions"; Agosto et al., "Teens, Technology, and Libraries"; Braun et al., *The Future of Library Services for and with Teens.*

Libraries, Literacy, and Academic Achievement

The multifaceted role of school and public libraries along with their affordances have the potential to affect the cognitive development of today's adolescent learners. When examined through the lens of Vygotsky's sociocultural theory, which considers both the environment and the individual in the learning process, the library is a place where peers, librarians, and digital tools facilitate learning.[33] The continued role of public gathering spaces in growth and development is reaffirmed by Gee, who postulates that without combining digital access with robust social interaction, our society will continue to face achievement gaps and inadvertently create new ones.[34]

As a space for learning, the public library has the potential to help bridge literacy and academic achievement by increasing accessibility. Researchers Fisher, Lapp, and Flood espouse that access and availability of materials have the potential to affect academic change for all youth.[35] Others confirm that access to text increased the amount of free voluntary reading by students and report that availability of titles was crucial in literacy development, which in turn influences academic achievement.[36] Researchers also report correlations between voluntary reading and increases in vocabulary development, writing rigor, grammar, and recognition of authors, as well as links to success on state and national reading assessments.[37] The inverse of

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[33] Luis C. Moll, *Vygotsky and Education: Instructional Implications and Applications of Sociohistorical Psychology* (Cambridge: Cambridge University Press, 1990).

[34] Gee, "Digital Games and Libraries."

[35] Douglass Fisher, Diane Lapp, and James Flood, "The Effects of Access to Print through the Use of Community Libraries on the Reading Performance of Elementary Students," *Reading Improvement* 38, no. 4 (2001): 175.

[36] Robert Houle and Claude Montemarquette, "An Empirical-Analysis of Loans by School Libraries," *Alberta Journal of Educational Research* 30, no. 2 (1984): 104–14; Courtney Smith, Rebecca Constantino, and Stephen D. Krashen, "Differences in Print Environment for Children in Beverly Hills, Compton and Watts," *Emergency Librarian* 24, no. 4 (1997): 8; Lesley Mandel Morrow, "Relationships between Literature Programs, Library Corner Designs, and Children's Use of Literature," *Journal of Educational Research* 75, no. 6 (1982): 339–44, http://www.jstor.org/stable/27539923.

[37] Larry Dorrell and Ed Carroll, "Spider-Man at the Library," *School Library Journal* 27, no. 10 (1981): 17; Fisher, Lapp, and Flood, "The Effects of Access to Print," 175; Stephen D. Krashen, "School Libraries, Public Libraries, and the NAEP Reading Scores," *School Library Media Quarterly* 23, no. 4

this was true, as reported by Bhatt, who found that "children who read infrequently for pleasure score 4–18 points lower on standardized reading test than those who read frequently."[38]

While the literature linking access to text to reading achievement is clear and extensive, research linking library access and academic achievement is less robust. Krashen explored the relationship between access and usage of resources in public and school libraries and student achievement. His findings showed that lack of access to reading resources resulted in lower test scores.[39] Another study that compared the achievement scores of two groups of urban elementary youth—one group that visited the community library each week with their teacher and another group that visited their school library with their teacher each week—was conducted by Fisher, Lapp, and Flood.[40] Prior to the study, both groups had similar test scores. After the intervention, the community library group increased in the percentage of youth who tested "at or above grade level" on the state-mandated achievement test by 21%. The comparison group that visited the school library showed gains of only 4%. As established in the body of research previously discussed, there are many benefits—including social, emotional, cognitive, and academic development—that are fostered through young people's interactions with libraries and the affordances they provide.

Methods

A research team from UTSA conducted this study at one of BiblioTech's physical branches. Staff at the library assisted the researchers in obtaining data from the local school district, which we used to evaluate the merit and worth of the digital library. The merit of the library was evaluated by analyzing scores earned on the reading portion of standardized state tests, while perceptions of the worth of the library services was explored through focus groups and surveys conducted with local youth.

(1995): 235; Stephen D. Krashen, *Every Person a Reader: An Alternative to the California Task Force Report on Reading* (Culver City, CA: Language Education Associates, 1996); Nicole Whitehead, "The Effects of Increased Access to Books on Student Reading Using the Public Library," *Reading Improvement* 41, no. 3 (2004): 165.

[38] Rachana Bhatt, "The Impact of Public Library Use on Reading, Television, and Academic Outcomes," *Journal of Urban Economics* 68, no. 2 (2010): 148–66.

[39] Krashen, "School Libraries, Public Libraries, and the NAEP Reading Scores."

[40] Fisher, Lapp, and Flood, "The Effects of Access to Print," 175.

Data Collection

We collected a variety of data for this study, including reading achievement scores, BiblioTech usage data, and interview/survey data from a subgroup of users.

Reading Achievement and Circulation Data

BiblioTech staff collected reading scores from the State of Texas Assessments of Academic Readiness (STAAR) for one of the seventeen school districts in the greater metropolitan area. The school district provided BiblioTech with data on 6,945 students. This district serves a largely Hispanic population, and many of the youth are recipients of the federal lunch subsidy program. The STAAR test is administered annually. The data set included categorical data (pass/fail) as the district was hesitant to release data with names and numerical scores. BiblioTech merged the reading achievement data with their own data on lifetime circulation counts for students in this school district with a library card. BiblioTech had usage counts for 716 students enrolled in the district. The circulation counts represented a two-year period and overlapped with the school year in which the reading achievement was measured. BiblioTech aligned the pass/fail score of individual students with their own record of students' library usage (i.e., circulation count of checked-out materials). They de-identified the data and then passed the full data set to the UTSA research team.

We cleaned the data set by removing students with missing pass/fail scores, students in elementary grades, and students with no library usage. After cleaning, our final data set included 535 youth in grades six through ten who were currently utilizing BiblioTech services and who had taken the STAAR reading test the previous year. The data set also included the name of the school in which the youth attended; there were seven different schools represented in our data set, including two high schools (55.3%), four middle schools (37.5%), and one early college career center (7.3%). Table 1 represents the number of youth from each school. The data was spread across genders (42% identified as male; 53% identified as female; 5% of the cases were missing this information). Of the data we received, 75% of the youth who took the test passed it.

Table 1. Reading Achievement Scores Represented by School

	No. students	% of data set
High school 1	99	18.5
High school 2	197	36.8
Middle school 1	41	7.7

Middle school 2	54	10.1
Middle school 3	18	3.4
Middle school 4	87	16.3
Early college school 1	39	7.3
Total	535	100.0

Focus Groups

For the second question, we conducted five focus groups with youth who volunteered to participate with us. On the day we conducted focus groups, we invited youth who were at the BiblioTech facility to talk with us. Nearly all of the youth we invited agreed to participate in one of the five focus groups. Each of the audio-recorded focus groups had between four and seven participants. We engaged the groups using a protocol, which consisted of semi-structured questions, and probed where necessary with follow-up questions. We began each focus group with a "chalk talk," asking participants to silently respond to the question, "Write a word that comes to your mind when you think about BiblioTech," by writing a word or phrase onto a public chart. Their responses combined with our semi-structured questions guided the conversations we had during the focus groups. Pairs of research members facilitated focus groups by either leading the discussion or by note taking. We digitized all artifacts including conversation starters, field notes, and surveys. The audiotapes were transcribed by a professional service.

Student Surveys

Following each focus group, we asked participants to complete a survey. The survey consisted of seven questions that collected demographic information, frequency of use and identification of BiblioTech services, motivation for use of services, and recommendations for attracting more youth to use the services of BiblioTech.

Data Analysis

In analyzing this data set, we used the Statistical Package for the Social Sciences (SPSS) to conduct a one-way analysis of variance (ANOVA), which allowed us to compare the usage of services by groups, and a chi-squared test for independence to see if there were relationships between our variables. We analyzed STAAR scores as categorical data (reported as "passed" or "not passed" and labeled "STAAR"). We analyzed circulation counts as interval data. The data

set we had represented two years of use. We used that to create categories of "use" and classified usage as low (used the services between 1 and 10 times), medium (used the services between 11 and 39 times), and high (indicating youth may have used the services on a more regular basis, more than 40 times). Gender and school attended also served as categorical variables.

We used the constant comparison method when analyzing the five focus group transcripts.[41] Throughout this process, the research team met to discuss the transcripts, record phrases, and assign codes. This information was documented in a codebook. Further analysis led to the collapsing of 92 codes into 14 categories, and ultimately the team noted the emergence of four major themes that transcended these categories: appreciations, affordances, relationships, and personal development.

Findings

Merit of Services

Our analysis indicated several interesting patterns. First, there was a wide range of uses by youth in this group. The mean use of the group was 9.12 times (SD = 18.58) with a range of 1–227 times. There was not a significant effect for gender, $F(1, 505) = .154$, $p = .695$. However, there was a significant effect for school, $F(1, 528) = 6.611$, $p < .000$. Post hoc comparisons using the Tukey HSD test indicated that the mean score for Middle School 4 (M = 19.80, SD = 38.35) was significantly different than the other six schools at the $p < .05$ level (see means of schools in table 2).

Table 2. Use of BiblioTech Services by School

	N	Mean	Std. Deviation	Std. Error
High School 1	99	4.78	6.407	0.644
High School 2	197	8.11	12.722	0.906
Middle School 1	41	6.29	6.551	1.023
Middle School 2	54	6.56	6.471	0.881
Middle School 3	18	5.78	8.531	2.011
Middle School 4	87	19.80	38.354	4.112

[41] Barney G. Glaser and Anselm L. Strauss, *The Discovery of Grounded Theory: Strategies for Qualitative Research* (Chicago: Aldine, 1967).

Early College School 1	39	9.44	10.430	1.670
Total	535	9.12	18.585	0.804

Our chi-squared analysis revealed a non-significant trend between the use of BiblioTech services and reading achievement of middle and high school youth, X^2 (2, N = 535), p = .461. However, there were directional trends for use and reading achievement for both "passers" and "non-passers." In fact, while we cannot claim (with this analysis) that one caused the other (or which happened first), we see interesting likelihood patterns. Table 3 illustrates the relationship between the classification as passer or non-passer and level of use (low, medium, or high). The vast majority of youth in this data set were low users of the services (representing 80.2% of overall data set). Medium and high users represent 15.5% and 4.3% of the data set, respectively. However, upon closer examination, it appears that there were more low-using youth who did not pass the test than low-using youth who did pass the test (83.6% and 79.1%, respectively). The pattern shifted in the direction of youth who passed the test when comparing the medium- and high-using groups—youth who passed the test were represented in larger numbers in the medium user group (16.2%) than their non-passing counterparts (13.4%). The same appears to be true in the high user group (4.7% and 3.0% represented by passers and non-passers, respectively).

Table 3. Use of BiblioTech services ("use") and status of reading achievement ("STAAR")

		STAAR (Did not pass)	STAAR (Passed)	Total
Low users	Count	112	317	429
	% within use	26.1	73.9	100.0
	% within STAAR	83.6	79.1	80.2
Medium users	Count	18	65	83
	% within use	21.7	78.3	100.0
	% within STAAR	13.4	16.2	15.5
High users	Count	4	19	23
	% within use	17.4	82.6	100.0
	% within STAAR	3.0	4.7	4.3
Total	Count	134	401	535
	% within use	25.0	75.0	100.0
	% within STAAR	100.0	100.0	100.0

Worth of Services

The demographic information regarding usage of library services from the surveys revealed that approximately half of the participants visited the site daily. Others reported visiting the library less often; 29% of youth reported visiting two to four times per week, and 20% reported visiting once per week. When asked about service utilization, participants identified using computers for fun (95%), using computers for homework (84%), studying (80%), participating in special programs (56%), reading e-books for fun (44%), and reading e-books for homework (28%). The information about the high usage and various activities that youth engaged in aided in contextualizing the emergent themes from the focus groups, which include appreciations, affordances, relationships, and personal development.

Appreciation of BiblioTech

Youth spoke about a variety of reasons why they appreciated BiblioTech. Initially, participants shared general appreciations for the library, commenting, "It's just a great overall experience." They also spoke about their appreciation for the distinctive nature of the digital library. Specifically, they mentioned an appreciation they held for the uniqueness of the space, stating, "I like the fact that it's not your typical library." In addition, several participants discussed valuing the relationships they developed with staff and librarians at BiblioTech. One student said, "I like coming here because of the staff. They're nice." Finally, the last category of appreciation related to the safety associated with BiblioTech, including the physical safety of the site and measures taken to ensure cybersecurity for young patrons. For example, one aspect of physical safety included appreciation for the cleanliness at BiblioTech, as one student asserted, "I really like how they disinfect everything after the whole day is gone."

Affordances for Youth

Within the focus group discussions, participants observed that BiblioTech afforded them specific opportunities in various aspects of their lives. First, many participants indicated that access to the resources at the library led to increased academic success. One student commented, "If it wasn't for BiblioTech, I couldn't come here to do essays, and I probably wouldn't be in the tenth grade right now." Second, participants recognized that BiblioTech provided high-quality digital access. In reference to the information access at BiblioTech, another student said:

> I feel like it's more modernized to fit with the times instead of having to go in and actually search through books. It's all right there at your fingertips. You can get it on your phone, tablet, what-have-you. . . . It's more appropriate moving forward. . . . It's just easier, more convenient, faster, and more easily accessible.

Third, some students valued not only the affordances that BiblioTech offers them individually, but also their families. In discussing how her family uses the library, one youth explained, "Job applications, filling in logs for work and finding new stuff to do. . . . We all come here together."

Relationships with Peers at BiblioTech

Participants noted several aspects of the social nature of BiblioTech that they valued. First, several students talked about meeting their friends at the library, while others discussed forging new relationships, as one commented, "I made new friends." Second, one of the ways that youth were able to develop new relationships with peers was through program involvement. As one participant shared, "You have to learn how to make friendships and partnerships, and you get to socialize here, too, with all the different clubs and activities and things, it helps." A third aspect of relationship development that youth valued at BiblioTech was the enjoyment of activities in the space. As described by one student, "It's fun and [you] learn; because when you come over here, you can play games, you can do your homework, or come over here to the quiet room. . . ."

Personal Development

Focus group discussions revealed that both middle and high school youth valued personal development opportunities within the library environment. First, participants appreciated the cultural connection that BiblioTech offered; one student described his experience seeing the BiblioTech building for the first time, "It said BiblioTech, and I know that *biblio* meant library in Spanish, so I came in." Second, the choice of patronizing the library, engaging in activities, and accessing the information resources inside BiblioTech helped youth to develop more autonomy. As one student recognized, "You get better grades because you come here and research anything in history, math, science, and it kind of helps you on your schoolwork, so that you know what you're doing on your homework." Third, participants attributed some aspects of personal growth to their experiences at the library. For example, one student described how he had to complete chores before earning the privilege of visiting BiblioTech, and he commented, "I'm learning

responsibility, and I'm showing my mom that now." Another student remarked, "It's helped me in the sense that I've learned to communicate more adequately because before I was shy."

Recommendations for Future Services

We asked our focus group participants how BiblioTech could improve their services. Participants listed three major improvements. Their first set of comments centered on expanding services. These included additional space, such as the need for a "teen room" and a separate room for very young children (under five years old) with age-appropriate items and materials. They also recommended gaming tournaments and additional "clubs" to enhance existing programming. Extending the hours of operation and modifying the requirements for checking out laptops were other recommendations.

The second set of recommendations centered on incentives for patrons. Youth believe that the addition of a food court would simplify food purchases and would be an additional attraction. They also said that "free Gatorade" would improve the services of BiblioTech.

The third set of suggestions centered on the ways in which BiblioTech might grow and "get more people to use the services." These included advertising on the news and spreading the word about BiblioTech by "encouraging kids to tell their friends about it." Other participants felt there was nothing BiblioTech could do to improve, as it was "perfect enough" and "very cool for what they have."

Discussion

Our findings indicated a positive relationship between usage of library services and reading achievement data. One explanation for this finding is that the more students used the BiblioTech services, the more apt they were to pass the STAAR assessment. However, a competing explanation might be that students who were poised to pass their test were more apt to use the BiblioTech services. While this study cannot speak to the direction in the pattern of medium and high users scoring higher on reading achievement tests (i.e., checking out more library materials leads to higher reading scores or those with higher reading achievement tend to check out more library materials), it does indicate that the services provided by BiblioTech support students and their academic achievement. These findings support extant literature. For example, Sailors's 2013 study of a second-grade classroom indicates the importance of a text-rich environment for student literacy, and Whitehead found in a 2004 study that students with library cards who

visited their community library scored higher on reading accuracy and comprehension of reading than students who did not visit their community libraries.[42] Findings from BiblioTech expand on the body of literature connecting the amount of texts that youth have access to and their reading achievement to include their access to digital resources.

The importance of the social nature of BiblioTech's physical and digital spaces becomes apparent when listening to and examining our participants' statements. Middle and high school students valued opportunities to socialize with their peers, make new friends, and develop meaningful relationships with staff. Our findings align with other research that shows libraries to be significant communal environments for teen social interaction among peers and with library staff.[43] Although their study did not focus specifically on youth, Aabø and Audunson found that the public library is used for more than borrowing materials and becomes a vital meeting place for the local community.[44] While research in traditional library spaces shows that these institutions became important social centers, BiblioTech, as both a digital and physical site, also fulfills this communal function. Based on youth comments regarding their social interaction at BiblioTech, it would appear that this new model of library serves as an important space for adolescent interaction.

In addition to the social relationships fostered at the library, youth are drawn to BiblioTech for different reasons, including the variety of technological access as well as opportunities for engagement. Student appreciation of library technology services and programming also connects to previous research about the importance of diverse amenities provided by public libraries. For example, Bertot, McClure, and Jaeger note the importance of public libraries in providing a variety of information and communication technologies, especially

[42] Misty Sailors, "Making Literacy a 'Pervasive Part' of a Second Grade Classroom," *Pennsylvania Reads* 12 (2013): 7–15; Whitehead, "The Effect of Increased Access to Books," 165.

[43] Paula Brehm-Heeger, *Serving Urban Teens* (Westport, CT: Libraries Unlimited, 2008); Denise Agosto, Kimberly Paone, and Gretchen Ipock, "The Female-Friendly Public Library: Gender Differences in Adolescents' Uses and Perceptions of U.S. Public Libraries," *Library Trends* 56, no. 2 (Fall 2007): 387–401.

[44] Aabø and Audunson, "Use of Library Space and the Library as Place," 34.

for communities with little access to digital services.[45] In addition, availability of cultural programming at libraries, as noted by Robertson, is particularly significant when seeking to advance the library as a community center.[46] The study we conducted with urban teens at BiblioTech correlates to the greater body of literature regarding the importance of access to a variety of digital services and programs among underserved populations.

Limitations and Implications

Aspects of the quantitative data and chi-squared analysis somewhat limited our findings. The data set on circulation did not differentiate between the types of materials borrowed by youth. For example, a headphone checkout is recorded in the same manner as a digital book checkout, and therefore no distinction can be made between a youth accessing technological devices versus accessing texts. Also, it should be noted that family members may "borrow" one another's BiblioTech digital library cards, which means the usage level of an individual student may be overly represented in the circulation data set. Likewise, we were limited to the type of reading achievement data we could use for this study. As such, there are many mitigating factors that might have influenced the outcomes of the STAAR data that was provided to us by the school district and BiblioTech, and we recognize the limitation of relying on a single test score to represent the reading achievement of the students in this study.

Concerning the second research question, the focus groups that we conducted were both a limitation and a strength of this study. Participants were patrons from one BiblioTech site and were recruited by BiblioTech staff. As with most qualitative work, findings cannot be generalized to other locations or contexts. However, this qualitative approach also provided space for the voices of our young participants.

Future research might include an examination of a more nuanced set of data. A more specific understanding of what users do while they engage in services (without compromising privacy) would allow libraries to have a better sense of those aspects of use that may contribute

[45] John Bertot, Charles McClure, and Paul Jaeger, "The Impacts of Free Public Internet Access on Public Library Patrons and Communities," *Library Quarterly: Information, Community, Policy* 78, no. 3 (2009): 285–301.

[46] Deborah Robertson, *Cultural Programming for Libraries: Linking Libraries, Communities, and Culture* (Chicago: American Library Association, 2005).

to reading achievement in schools. Because many of the youth spoke about the importance of gaming (especially the social aspects of gaming), it would behoove libraries to explore the participation of its patrons in gaming and to use that participation as a variable in a study that looks at the contribution of gaming participation to reading achievement in schools. Finally, extending this study to additional sites may uncover other appreciations that patrons hold about library services. The initial understandings and insights gained through this BiblioTech study reveal the importance of this community space in the academic and personal lives of youth and their families.

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Pausing at the Threshold: Peritextual Images in Young Adult Nonfiction Award Winners

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Abstract

Gerard Genette defines the "peritext" as those parts of a book that wrap around the book but are not part of the book proper. Such elements include the book jacket, title page, table of contents, foreword, glossary, index, and so on. These elements can serve various functions, and giving careful attention to these framing elements can enhance the reading experience. Sometimes these elements contain, or consist wholly of, images that help to promote reading of the book or provide supplemental information to that contained within the book proper. In this essay, we use Gross and Latham's peritextual literacy framework (PLF) as a means for investigating how peritextual images serve the promotional and supplemental functions as defined by the PLF of winners of the Young Adult Library Services Association's Award for Excellence in Nonfiction for Young Adults. We also employ Serafini's categories of representational, interpersonal, and compositional structures in examining how these images serve to arouse curiosity and to provide additional information that enhances the reading experience and invites readers to cross the threshold and enter the text proper.

Introduction

In *Paratexts: Thresholds of Interpretation*, Gerard Genette describes paratext as "a *threshold*, . . . a vestibule that offers the world at large the possibility of either stepping inside or turning back." As such, it "constitutes a zone between text and off-text, a zone not only of transition but also of *transaction*: a privileged place . . . at the service of a better reception for the text and a more

pertinent reading of it."[1] The paratext, Genette explains, is made up of the peritext, those elements within a book that are not part of the text proper, and the epitext, those elements that are outside of a book but that closely relate to it. Examples of the peritext include such things as the front and back covers, the title page, the table of contents, the foreword, the afterword, the index, and so on. Examples of the epitext include such things as reviews of the book, correspondence between the author and the editor, interviews with the author, the author's website, et cetera.

The analysis offered here focuses on the peritextual elements, and specifically peritextual elements expressed as images, and how they function to promote the work and to provide supplemental information to readers and potential readers. Images for analysis are located within peritextual elements such as the book jacket (including front and back flaps and spine), endpapers, title page, half-title page, as well as additional materials—such as maps, documents, photographs, and so on—that appear before or after the main text.

This approach follows the peritextual literacy framework (PLF), which groups the various peritextual elements based on function.[2] This is in keeping with Genette's own view of the true value of his concept of the paratext: "Whatever aesthetic intention may come into play as well, the main issue for the paratext is not to 'look nice' around the text but rather to ensure for the text a destiny consistent with the author's purpose."[3] In that spirit, the PLF consists of six groups of peritextual elements representing specific relationships to the text: production (e.g., title, author, publisher), promotional (e.g., cover, review excerpts printed on or within the book), navigational (e.g., table of contents, index), intratextual (e.g., foreword, afterword), supplemental (e.g., timeline, glossary), and documentary (e.g., source notes, bibliography).[4] Some of these peritextual elements often employ images, notably the front and back covers, while some are presented as stand-alone images (photographs, drawings, maps) that are supplemental to, but not included within, the text proper.

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[1] Gerard Genette, *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin (New York: Cambridge University Press, 1997), 2; emphasis in original.

[2] Melissa Gross and Don Latham, "The Peritextual Literacy Framework: Using the Functions of Peritext to Support Critical Thinking," *Library & Information Science Research* 39 (2017): 116–23.

[3] Genette, *Paratexts*, 407.

[4] Gross and Latham, "The Peritextual Literacy Framework," 119.

In using the term "image," we are invoking the *Oxford English Dictionary* definition of an image as "an artificial imitation or representation of something, esp. of a person or the bust of a person." Our analysis of how these peritextual images work is informed by Serafini's conceptualization of "visual grammar." Based on ideas developed by Gunther Kress and Theo van Leeuwen and then reinterpreted by others (including himself), Serafini defines three categories of structures evident in visual images—representational, interpersonal, and compositional.[5] Representational structures are of two basic types: narrative, which relate participants in terms of what is happening, and conceptual, which represent how participants are classified (e.g., in relation to one another).[6] Interpersonal structures reflect the relationship between participants in the image and the viewer. Such structures include contact-gaze, whether participants are looking at or away from the viewer; interpersonal distance, the apparent distance of the participants from the viewer; and point of view, where the participants appear in relation to the viewer—above, straight on, or below.[7] And compositional structures reflect the relationship of the participants in the image to one another. Compositional structures include information zones, the spatial location of various elements in an image; framing, the borders or negative space around an image; modality, the degree to which an image appears realistic; and salience, the use of various techniques to make a particular element in an image stand out.[8] Using the PLF and the structures of visual grammar can help us understand how these images serve to arouse curiosity and provide additional information that enhances the reading experience and invites readers to cross the threshold and enter the text proper.

Literature Review

The concept of peritext has been employed by a number of scholars in analyzing works for young people. However, historically, far less critical attention has been given to nonfiction books for children and young adults than to other genres, and even less to peritextual elements and

[5] Frank Serafini, *Reading the Visual: An Introduction to Teaching Multimodal Literacy* (New York: Teachers College, 2014), 62. Serafini bases part of his framework on ideas presented in Gunther Kress and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design* (London: Routledge, 1996).

[6] Serafini, *Reading the Visual*, 62–63.

[7] Serafini, *Reading the Visual*, 63–65.

[8] Serafini, *Reading the Visual*, 65–66.

visual elements within those books. One exception is Sanders, who, in his book-length study of children's nonfiction, devotes one chapter to peritext. There he argues that a close reading of peritextual elements "can illuminate the genre and, because the specific way of reading that they encourage is fundamentally dialogic, tell us something exactly relevant to critical engagement."[9] Aside from Sanders, in terms of children's and young adult literature, the concept of the peritext has been investigated mostly in relation to children's picture books. More than a quarter century ago, Higonnet argued for the importance of considering the peritext in children's toy books and picture books.[10] Since then, a number of scholars have done just that. Nikolajeva and Scott, for example, provide a thorough discussion of the role of the peritext in picture books and note that often peritextual elements convey "a substantial percentage of the book's verbal and visual information."[11] In a study of teachers reading picture books aloud to K–2nd grade students, Sipe reports that, indeed, "children often made predictions about the plot, characters, setting, tone, and theme of the picturebook by peritextual analysis."[12]

Other scholars have focused on particular peritextual elements and how they work. Sipe and McGuire offer a typology of picture book endpapers: front and back that are unillustrated and identical; unillustrated and dissimilar; illustrated and identical; and illustrated and dissimilar.[13] Duran and Bosch offer a different typology of endpapers based on the content of the endpapers and their relationship to the story: endpapers with epitextual content (such as information about the series, dedications, etc.) and endpapers with peritextual content (such as characters, location, theme, etc.).[14] In their examination of Pop Art picture books, Kümmerling-

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[9] Joe Sutliff Sanders, *A Literature of Questions: Nonfiction for the Critical Child* (Minneapolis: University of Minnesota Press, 2018), 108.

[10] Margaret R. Higonnet, "The Playground of the Peritext," *Children's Literature Association Quarterly* 15 (Summer 1990): 47.

[11] Maria Nikolajeva and Carole Scott, *How Picturebooks Work* (New York: Garland, 2001), 256.

[12] Lawrence R. Sipe, *Storytime: Young Children's Literary Understanding in the Classroom* (New York: Teachers College, 2008), 92.

[13] Lawrence R. Sipe and Caroline E. McGuire, "Picturebook Endpapers: Resources for Literary and Aesthetic Interpretation," *Children's Literature in Education* 37 (December 2006): 291–304.

[14] Teresa Duran and Emma Bosch, "Before and After the Picturebook Frame: A Typology of Endpapers," *New Review of Children's Literature and Librarianship* 17 (November 2011): 122–43.

Meibauer and Meibauer focus on how the titles, notes to parents, and notes to child readers reflect the "strangeness" of the Pop Art movement in its transgression of cognitive, social, aesthetic, and/or emotional boundaries.[15] Taking a more comprehensive approach, Martinez, Stier, and Falcon analyze the peritextual elements of Caldecott Award books from 1938 to 2013 and discuss the changes and developments of the various elements over time.[16]

Studies of book covers have been especially popular, including studies of young adult fiction covers. Yampbell, for example, discusses the importance of the "grabability" factor for YA fiction covers, noting that publishers see the cover as a powerful marketing tool. By the same token, some covers, perhaps designed by people with only a vague sense of the books' content, actually misrepresent the books they are intended to promote.[17] The predictive value of covers is a theme that emerges in a number of studies. In their analysis of the cover of Adele Minchin's *The Beat Goes On,* Goldsmith, Gross, and Carruth describe how the book jacket reflects the centrality of HIV/AIDS to the plot of the novel. The images, they conclude, "signify intimacy, vulnerability, and danger, but also hope through education and activism."[18] Slay describes using book covers as a kind of "speed dating" activity with high school students in order to facilitate their book selection process.[19] And Hill describes how one high school English class compared and contrasted the function of the covers of Gene Luen Yang's two-volume graphic novel,

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[15] Bettina Kümmerling-Meibauer and Jörg Meibauer, "On the Strangeness of Pop Art Picturebooks: Pictures, Texts, Paratexts," *New Review of Children's Literature and Librarianship* 17 (November 2011): 103–21.

[16] Miriam Martinez, Catherine Stier, and Lori Falcon, "Judging a Book by Its Cover: An Investigation of Peritextual Features in Caldecott Award Books," *Children's Literature in Education* 47 (September 2016): 225–41.

[17] Cat Yampbell, "Judging a Book by Its Cover: Publishing Trends in Young Adult Literature," *The Lion and the Unicorn* 29 (September 2005): 348–72.

[18] Annette Y. Goldsmith, Melissa Gross, and Debi Carruth, "The Cover Story: What the Book Jacket of Adele Minchin's Young Adult Novel, *The Beat Goes On,* Communicates about HIV/AIDS," *Journal of Research on Libraries and Young Adults* 2 (April 2012), http://www.yalsa.ala.org/jrlya/2012/04/the-cover-story-what-the-book-jacket-of-adele-minchins-young-adult-novel-the-beat-goes-on-communicates-about-hivaids/.

[19] Jill Slay, "When to Judge a Book by Its Cover," in *Literacy Engagement through Peritextual Analysis,* ed. Shelbie Witte, Don Latham, and Melissa Gross (Chicago: ALA Editions, 2018).

Boxers & Saints, as a way of predicting the content of the books.[20] Going a step further, Connors and Daugherty worked with young adults to help them evaluate book covers using the lens of critical literacy to question dominant representations of race, class, gender, et cetera.[21] Other studies of book covers have examined the ways that the covers of a particular work change through various editions. Rybakova has her college-level students analyze how existential themes are reflected in the covers of various editions of Franz Kafka's *The Metamorphosis.*[22] And Richards examines the permutations of covers through the different editions of Francesca Lia Block's Weetzie Bat books, describing how the various covers reflect the publisher's attempt to reposition the books in the YA market.[23]

Serafini explains that "the visual images we encounter are most often experienced as *multimodal ensembles*, a type of text that combines written language, design elements, and visual images." As such, "visual images, written language, and design elements work individually and in concert with one another to represent meanings and convey information."[24] Given the growing emphasis on reading nonfiction and reading images as crucial to developing multimodal literacy skills, it is useful to examine peritextual images in nonfiction books for young people to understand how they engage readers and serve as "thresholds of interpretation."[25]

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[20] Crag Hill, "Peritextual Bridges: Predicting Plot and Theme in *Boxers & Saints*," in *Literacy Engagement through Peritextual Analysis*, ed. Witte, Latham, and Gross.

[21] Sean P. Connors and Erin Daugherty, "Critiquing, Resisting, and Remixing Promotional Peritextual Elements of YA Nonfiction," in *Literacy Engagement through Peritextual Analysis*, ed. Witte, Latham, and Gross.

[22] Katie Rybakova, "Navigating Kafka's *The Metamorphosis* Using Visual Peritextual Elements," in *Literacy Engagement through Peritextual Analysis*, ed. Witte, Latham, and Gross.

[23] Chris Richards, "Addressing 'Young Adults'? The Case of Francesca Lia Block," in *Judging a Book by Its Cover: Fans, Publishers, Designers, and the Marketing of Fiction*, ed. Nicole Matthews and Nickianne Moody (Burlington, VT: Ashgate, 2007), 147–60.

[24] Serafini, *Reading the Visual*, 2.

[25] See, for example, the Common Core State Standards Initiative, especially the "English Language Arts Standards" (http://www.corestandards.org/ELA-Literacy/), the National Council of Teachers of English / International Reading Association, "Standards for the English Language Arts" (http://www2.ncte.org/resources/standards/ncte-ira-standards-for-the-english-language-arts/), and the

Peritextual Images in Award-Winning Nonfiction Books

In considering how peritextual images invite readers into the text, we examined the YALSA (Young Adult Library Services Association) Excellence in Nonfiction for Young Adults award winners as exemplars of books that use peritextual images for promotional and supplemental purposes. The YALSA Award for Excellence in Nonfiction for Young Adults was established for the purpose of recognizing "the best nonfiction title published for young adults between Nov. 1 and Oct. 31 of the current year, available in English in the United States and, if desired, to also select honor titles."[26] The first award was given in 2010, and the recipient was Deborah Heiligman's *Charles and Emma: The Darwins' Leap of Faith*.[27] Subsequent winners include Ann Angel's *Janis Joplin: Rise Up Singing*; Steve Sheinkin's *The Notorious Benedict Arnold: A True Story of Adventure, Heroism, & Treachery*; Neal Bascomb's *The Nazi Hunters: How a Team of Spies and Survivors Captured the World's Most Notorious Nazi*; Sheinkin's *Bomb: The Race To Build—and Steal—the World's Most Dangerous Weapon*; Maya Van Wagenen's *Popular, a Memoir: Vintage Wisdom for a Modern Geek*; Sheinkin's *Most Dangerous: Daniel Ellsberg and the Secret History of the Vietnam War*; John Lewis, Andrew Aydin, and Nate Powell's *March: Book Three*; and Heiligman's *Vincent and Theo: The Van Gogh Brothers*.[28]

Association of College and Research Libraries, "ACRL Visual Literacy Competency Standards for Higher Education" (http://www.ala.org/acrl/standards/visualliteracy).

[26] Young Adult Library Services Association, "YALSA Award for Excellence in Nonfiction for Young Adults," American Library Association. http://www.ala.org/yalsa/booklistsawards/bookawards/nonfiction/policies.

[27] Deborah Heiligman, *Charles and Emma: The Darwins' Leap of Faith* (New York: Henry Holt, 2009).

[28] Ann Angel, *Janis Joplin: Rise Up Singing* (New York: Amulet, 2010); Steve Sheinkin, *The Notorious Benedict Arnold: A True Story of Adventure, Heroism, & Treachery* (New York: Roaring Brook Press, 2010); Neal Bascomb, *The Nazi Hunters: How a Team of Spies and Survivors Captured the World's Most Notorious Nazi* (New York: Arthur A. Levine, 2013); Steve Sheinkin, *Bomb: The Race to Build—and Steal—the World's Most Dangerous Weapon* (New York: Roaring Brook Press, 2012); Maya Van Wagenen, *Popular: A Memoir: Vintage Wisdom for a Modern Geek* (New York: Dutton, 2014); Steve Sheinkin, *Most Dangerous: Daniel Ellsberg and the Secret History of the Vietnam War* (New York: Roaring Brook Press, 2015); John Lewis, Andrew Aydin, and Nate Powell, *March: Book Three* (Marietta, GA: Top Shelf, 2016); Deborah Heiligman, *Vincent and Theo: The Van Gogh Brothers* (New York: Henry Holt, 2017).

Promotional Images

Promotional elements mediate between the text and the reader and are often explicitly intended to sell the work. Primary among promotional peritextual elements is the content of the book jacket, including the front and back covers, the spine, and the front and back flaps. The images found on these parts of the jackets of all nine books in our study are promotional in the sense that they announce the content within the books and are intended to stimulate interest among potential readers.[29]

Images on the Spines

Depending on how a book is shelved or displayed, the spine is the first part of a book many potential readers encounter. Two of the books in our analysis (*Charles and Emma* and *The Notorious Benedict Arnold*) have images somewhat different from the front cover. *Charles and Emma* includes individual (and very small) cameos of the two subjects, while *The Notorious Benedict Arnold* contains a close-up of Arnold's head from the cover image. The spine of *Vincent and Theo* repeats the hats from the front cover. Two others (*Bomb* and *Most Dangerous*) continue a background image from the front cover. In the case of *Bomb*, it is a photograph of the bomb exploding over Hiroshima; in the case of *Most Dangerous*, it is an image of the stars from the United States flag. *Janis Joplin* features a colorful decorative pattern that echoes a border from the front and back covers. *The Nazi Hunters*, *Popular*, and *March: Book Three* contain no images on the spine.

Images on the Covers

By taking a closer look at the images on the front and back covers of each book, we can see how they work together to promote the reading of the book. As noted above, Serafini describes two types of representational structures used in images and multimodal ensembles: narrative and conceptual.[30] Most of the pictures—whether photographs, drawings, or paintings—on the covers of the books in our analysis are narrative structures, showing participants doing something and/or something happening, and they serve to point to the stories contained within the books.

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[29] The front covers of all nine books may be viewed on the YALSA website (http://www.ala.org/yalsa/nonfiction-award), the publishers' websites, and on bookseller websites such as Amazon and Barnes & Noble. The editions used in our analysis are the hardback versions of the books.

[30] Serafini, *Reading the Visual*, 62–63.

Let us consider the case of *Janis Joplin* as an extended example. The front cover and back covers essentially echo each other in that both feature images of the subject of the book and, specifically, images of her in her role as performer. The front cover contains three images of Janis, all monochromatic photographs taken during various performances. The largest image appears at the top half of the cover, and it is washed with a light blue tint. The other two, which are much smaller images, appear in the lower left and lower right corners of the front cover. Both are set against a black background. The title separates the top image from the lower two. In terms of contact-gaze, Janis, while facing the viewer, is looking down and not directly at the viewer, thus creating an effect that makes the relationship between the viewer and Janis less intimate. In terms of interpersonal distance, though, the top image is a close-up, which makes the relationship between the viewer and Janis more intimate. Serafini explains that, as far as information zones are concerned, the pictures at the top of a page are in a "ideal" position (i.e., more spiritual than earthly), while pictures at the bottom are in a "real" position.[31] Because of its placement, the picture of Janis at the top of the front cover lends her a spiritual aura, an effect that is complemented by the light blue wash of the photograph. In contrast, the two pictures in the lower part of the cover, showing her clutching a microphone and singing, are in the "real" position—that is, more connected to the physical realm. The entire front cover is framed with a decorative border in a curlicue pattern, serving to draw the viewer's attention to the subject of the photographs (and of the book).

The back cover features a single black-and-white photograph of Janis onstage, looking wistfully to her right, perhaps toward someone who is just out of the frame. This is a full-length view of Janis and is placed so that she dominates the center of the page, which, according to Serafini, is the most prominent position on a page.[32] The curlicue frame is repeated on the back cover, helping connect the images on the front and back. The images on both covers emphasize Janis as a star and suggest that the book will reveal much about Janis the performer. And, as we shall see later, a full-page image in the front matter promises that the book also will provide a more intimate portrait of Janis.

Two of the books have images on the front cover that announce the content of the book and images on the back cover that promote other books the author has written. The front cover of

[31] Serafini, *Reading the Visual*, 65.

[32] Serafini, *Reading the Visual*, 65.

The Notorious Benedict Arnold features a full-length color image of a man in the foreground dominating the left side of the cover; the man's back is to the viewer, and he is looking over his shoulder as if wary of being seen by someone else. In the distance a ship is visible, engulfed in flames. Since the title of the book appears directly to the right of the man, we are led to believe that the man is Benedict Arnold, and his posture, rather than establishing a connection with the viewer, implies that the man has something to hide, that he may somehow be responsible for the burning ship. The illustration looks very much like those one often sees on the covers of historical fiction novels, suggesting perhaps that the publisher is hoping to attract that particular audience. There are no images, only text, on the back cover of the book.

Most Dangerous also contains an image of its subject on the front cover. A close-up photograph of a fairly young Daniel Ellsberg appears in the prominent center position, its size dominating the cover. In the photograph, Ellsberg is facing toward the viewer, although he is looking to his left, so there is no direct eye contact with the viewer. Behind him is a portion of the American flag, with both stars and stripes visible. The blue background of the stars bleeds onto the image of Ellsberg, which also has a blue tone. The image clearly connects Ellsberg with the flag and all it symbolizes. It also implicitly raises questions: In what sense was this man a danger to America? Or was he? Did the real danger lie elsewhere? The cover suggests that the content of the book will deal with these questions. The back cover of the book contains thumbnails of the front covers of three previous Sheinkin books, set against the white stars and blue background of the flag from the front cover. This background image visually connects all four books and promotes the reading not just of *Most Dangerous*, but of the author's three other books as well.

The other books in this study have front and back covers that work in tandem to introduce the subject, but in more complex or nuanced ways than the three books already discussed. Essentially, the front cover presents one way of looking at the subject, while the back cover presents a different way. The sum of the two is greater than the parts. The front cover of *Popular*, for example, features the color illustration of a young female, presumably a teenager, wearing a pink-and-white polka dot top and pink shorts, and surrounded by clothes, accessories, and a book with tabs, like those that might be used with a paper doll. In this case, the "paper doll" at the center of the cover is, we assume, the author herself, and we infer that her book is going to tell its audience how to dress and accessorize in order to achieve popularity. The image

on the back cover is a photograph of the author, also wearing a polka dot top, although of a different color, along with a pink sweater and blue jeans. The image of the author on the front cover, because it is an almost cartoon-like illustration, has a lower modality than the highly realistic photograph on the back cover. If the front cover implies that popularity is largely a matter of appearance, the back suggests the issue may actually be more complicated. The two covers work together to entice the viewer to read the book and get to know the real teenager behind the façade.

Two of the books feature more than one person on the front cover. *Charles and Emma* has full-length black silhouettes of a man (on the left) and a woman (on the right) facing each other. The proximity of these figures to the title imply that the image depicts Charles and Emma. The woman can be seen holding a crucifix in her hand. On the far left, moving into the frame behind the man, is the silhouette of an ape. The approaching ape associates the man with the theory of evolution, while the crucifix associates the woman with a devout Christian faith. These rather iconographic illustrations hint at the content of the book, and perhaps cause the viewer to wonder whether Charles's scientific theory will drive a wedge between him and Emma. The black silhouettes against a background that looks like aged paper seem as though they might be from the Victorian era and thus serve to announce the time period dealt with in the book. The way the people are dressed (he is in coattails, she in a long dress) reinforces this notion. Also, the intimacy in the image is between the two people, not between the people and the viewer. They are looking at each other; the viewer is looking at them, from the side, looking at each other. The back cover, in contrast, achieves some level of intimacy between the subjects and the viewer. In the top portion of the back cover are two framed painted portraits. Now Emma appears on the left, while Charles appears on the right. In both portraits, the subjects are looking directly toward the viewer. The portraits, like the silhouettes, have a Victorian "look," but the higher modality (i.e., more realistic nature) of the paintings as well as the positions of the two subjects (i.e., making eye contact with the viewer) humanize the couple and suggest that a very personal story is going to be told within the pages of the book.

The front and back covers of *Vincent and Theo* work in a similar way. On the front are images, obviously paintings, not of people, but of two hats, one above the other, against a swirling background in various shades of blue. On the back are two portraits: Vincent's, a self-portrait, on the left and Theo's (also by Vincent) on the right. Both are set against the same

swirling blue background as seen on the front cover, and the men are wearing the hats depicted on the front cover. These images on the back serve to complete and provide context for the two somewhat enigmatic images of the hats on the front.

Two of the books depict groups of people. The front cover of *The Nazi Hunters* is dominated by the colors red, black, and white, the colors of the Nazi flag, and contains a photograph of Nazi officers in uniform, not facing the viewer, but all facing to the left. Superimposed over the photograph in the lower half of the cover is a black swastika. A silver knife with a black handle pierces the center of the swastika. The title appears (in white) directly under the downward-pointing knife. These stunning images announce the subject of the book but in a somewhat oblique way. The front cover images reflect the terrifying power of the Third Reich, evident in the colors, the uniformed officers, and the swastika. The knife plunged into the swastika implies a fatal wound and the death of Nazism. The book itself recounts the effort to track down and capture Adolf Eichmann, the most notorious Nazi leader to have escaped Germany at the end of World War II. The image on the back cover, while much simpler than those on the front cover, is more chilling. The background is black, but emerging from the blackness is a gray photograph of a Nazi officer looking directly at the viewer. The fact that the image seems to be emerging from the shadows gives it a ghostly, sinister look. The implication is that the book will tell the story of how "the world's most notorious Nazi," of the subtitle, was drawn out of the shadows and brought to justice.

Similarly, the front and back covers of *March: Book Three* work together to allude to and bookend, as it were, the story told within the book. The front cover depicts unarmed marchers, awash in light, approaching armed police officers emerging from the shadows. The people in the image are positioned in such a way that suggests the power structures of the time: the marchers are approaching from the lower left, while the police officers are confronting them from the top right. The image on the back cover is not of a person, but rather of a building—specifically, a portion of the back of the White House. The portico of the building looms on the left and is awash in light much like the marchers on the front cover. Though there is no mention or representation of Barack Obama, the implication is clear: the efforts and sacrifices of people like those depicted on the front cover eventually paved the way for an African American to be elected president.

As noted above, the only cover that does not include the image of at least one person is *Bomb*. Instead, it depicts a large plane, presumably a bomber, flying at a slight angle toward the reader. In the background is a sepia-toned photograph of a mushroom cloud. The implication is that the plane has just dropped the atomic bomb and is now flying back to base. The word "BOMB" is printed in large all-capital letters vertically on the front cover. The plane is positioned so that the "O" is directly behind it. The astute viewer may be reminded of the sun that appears at the center of the Japanese flag (both the current flag and the Imperial flag). The image credits, which appear on the back flap, identify the plane as an artist's rendering of a B-29 and the background image as the mushroom cloud over Nagasaki. The image on the back cover, also in sepia tone, is of a building, which the back-flap credits identify as the gate to Los Alamos, the laboratory where the atomic bomb was built. The effect of looking at the front cover is to see the result of the work that occurred in that laboratory; the effect of looking at the back cover is to be invited to enter that space, via the book, where that work took place. In other words, the back cover depicts the threshold to the Los Alamos Laboratory and also serves as a threshold to the book, in which more will be revealed about what happened that lab. (The back cover also contains the image of the front cover of a previous Sheinkin book, *The Notorious Benedict Arnold*, and serves to promote the reading of that book as well as *Bomb*).

Images on the Flaps

Other promotional peritextual images contained on book jackets can be found on the front and back flaps. Only three of the books in our analysis contain images on the front flap of the book jacket. *The Nazi Hunters* includes a gray swastika on a black background, echoing the swastika on the front cover; while *Popular* has an illustration of a pearl necklace, echoing the pearl necklace the teenager is wearing on the front cover. The front flap of *March: Book Three* includes a photograph of John Lewis, implying that while the story told in the book is larger than Lewis himself, it will be told through his perspective.

As is the case with the images on the covers, images on the front and back flaps promote reading of the book by reflecting, subtly or not so subtly, the content of the book. The back flaps of book jackets often also include a photograph of the author. Author photographs that appear with a biographical blurb about the author often promote the book (and the author) by attaching a human face to the production of the book. That is the case with four of these books, but interestingly *Janis Joplin*, *The Notorious Benedict Arnold, Most Dangerous*, and *Vincent and*

Theo do not include author photographs. As noted above, *March: Book Three* departs from convention by providing a photograph of John Lewis on the *front* flap (there is no image on the back flap). *Popular* contains a color photograph of Van Wagenen, sitting on the floor looking up at the reader. The pose is an interesting choice because, as Serafini points out, a subject who is positioned below the viewer appears to have less standing or power. Is the image intended to be a reflection, conscious or otherwise, of the social standing many teenagers feel they possess? *Vincent and Theo* provides no photograph of the author on the back flap, but does include a thumbnail image of the front cover of her previous award winner, *Charles and Emma*, thus serving to inform (or remind) readers of Heiligman's established success as a biographer.

Supplemental Images

The supplemental function refers to peritextual elements that expand on the text in order to enhance understanding of the content. Images can play an important role in providing additional context and information and can take the form of pictures, photographs, maps, tables, charts, and so on, which are provided as supplements to the main text. Images can also be used to embellish peritextual elements that otherwise would not be categorized as supplemental in nature. For example, the title page is primarily associated with the production function, in that it provides title, author, publisher, and other information that helps to uniquely identify the work. However, images provided on or adjacent to the title page are almost always used to enhance comprehension of the work.

None of the books in our study have endpapers that contain images, though some do have colored endpapers that help set the tone of the book (*The Nazi Hunters*, for example, has blood-red endpapers, the same shade of red as that found on the front cover). Instead, among the books in our study, the images that reflect the supplemental function are contained in the front matter, the back matter, or both. By far, the most prevalent among the supplemental peritextual images are narrative structure images. Indeed, only two of the books contain supplemental images that can be considered conceptual: *Charles and Emma* features a family tree, while *The Notorious Benedict Arnold* provides a map.

Images in the Front Matter

Of the books that contain images in the front matter, some merely repeat images from the front cover.[33] This is the case with *Charles and Emma*, where the full-length silhouettes of the Darwins are repeated on the title page, directly under the title and above the author's name. Here the silhouette of the ape is missing, but one need only turn the page to find it on the reverse of the title page. Interestingly, the image of the ape appears directly under the author's dedication "To my constant companion." Whether the juxtaposition is intentional or not is impossible to say, but the implication works anyway—and on two levels: as the researcher and writer of this book, Heiligman has had the ape as her constant companion throughout the process. In a larger sense, as Darwin argued, we are all descended from apes and that heritage is constantly with us.

Popular is another book where an image from the front cover, in this case the image of the author as a paper doll, is repeated in the front matter, specifically on the title page. The difference is that the cover image in in color, while the image on the title page is basically black-and-white, but with a blue-tone wash. Another image from the cover, the 1950s book by Betty Cornell that inspired *Popular*, is also repeated in the front matter, appropriately at the top of the "Introduction by Betty Cornell." One difference (aside from the color image on the cover versus a blue-washed image on the title page) is that the image on the cover is small and tilted at an angle that obscures identification of the book, whereas the image of Cornell's book is upright in the heading of the introduction so that the title and other cover details are clearly visible. The front cover version of this image is largely designed to arouse curiosity (i.e., serve a promotional function) by making the viewer wonder what the book is that is pictured on the front cover. The image of Cornell's book in the introduction is designed to provide additional information (i.e.,

[33] *March: Book Three* is an interesting case in that it begins *in medias res*, opening with the bombing of the 16th Street Baptist Church in Birmingham, Alabama, in September 1963, then fast-forwarding to John Lewis attending Barack Obama's first inauguration in January 2009. These events are recounted over twenty-three pages, with the final two-page spread showing Lewis leaving the podium after the inauguration and glancing back over his shoulder for one last look at the spectacle. The title and the authors' names appear at the top of the right-hand page, just above Lewis's head. It might be argued that these pages constitute protracted front matter, but it seems more reasonable to suggest that they are actually an integral part of the main text, serving to both distill and recapitulate the themes of the first two books.

serve a supplemental function) by making the title and author of the book visible—in other words, supplementing the less visible image of the book on the front cover. The effect of both images is to invite the reader to cross the threshold and learn even more by reading Van Wagenen's book.

Janis Joplin repeats an image from the front cover (the one in the lower left), but also includes an additional image that does not appear on the front cover. The first image that appears in the front matter is at the bottom of the half-title page, and it is one of the images of Janis performing that also appears on the front cover. With her right hand on her right hip, her left hand clutching the microphone, and her head tilted at a slight angle, Janis conveys a sense of energy and confidence in this image. In contrast, the image on the following page, just opposite the title page, is a full-page up-close photograph of Janis at rest. She is taking a cigarette out of a pack and looking slightly to her left, such that she is not making eye contact with the viewer. Here she seems younger than in the performance images, and more vulnerable. This photograph, which is in black-and-white, is bordered by the same colorful decorative curlicue border that appears on the front and back covers. The fact that this photograph is provided as a full-page image, just opposite the title page, implies that the book intends to show not just the public performer side, but also the private side of Janis as well. Being photographs, both of the images in the front matter have a high degree of modality, suggesting that the portrait of Janis presented in the text will be equally realistic.

The remaining books that contain images in the front matter do not repeat cover images inside the book. In the case of *Benedict Arnold,* the sole image that appears in the front matter is a conceptual structure image: a two-page drawing of a map entitled "Arnold Country 1741–1781" is inserted between the Contents (which consists of three full pages) and the first chapter, and it depicts the area from Pennsylvania to Maine and includes parts of Canada. Key places in Arnold's life, such as West Point, Fort Ticonderoga, and major cities and towns are marked with a dot and labeled. In the upper left of the drawing is a drawing of a ship at sea and in the foreground muskets, balls, and a drum are on the shore. This scene echoes that on the front cover in terms of perspective, but there is no person depicted and the ship does not appear to be on fire. The two images taken together perhaps imply that the book will take us from point A, the ship not on fire, to point B, the ship engulfed in flames, but also defines the time frame and

geographical scope of the work. It is appropriate then that the starting point, so to speak, appears at the top of a map.

The Nazi Hunters features the reproduction of an historical document, perhaps a letter, on the page preceding the title page. The document appears to be typewritten in Hebrew except for some handwriting at the bottom that has been scratched out and handwritten characters at the bottom left of the page, which may be initials. At the top of the two-page title page is a series of four overlapping photographs pasted together to show two brick buildings, perhaps under surveillance. The images are later identified as Eichmann's house. Together these images convey information about the topic of the book, which is the discovery and apprehension of a notorious Nazi. Both the document and the photographs are clearly archival, suggesting that this book is based on meticulous historical research.

Bomb contains a close-up photograph of the atomic bomb immediately preceding the one-page title page; the photograph is on the left page and the title page is on the right. While the front cover depicts the effects of the bomb, the photograph in the front matter depicts the contraption itself. Here the size of the bomb and the intricacy of the wires running around it indicate the complexity of the device—and, by extension, the complexity of the process that led to its creation. Both with *Bomb* and *The Nazi Hunters*, the images in the front matter supplement information found on the covers of the books as well as the content within.

Like *The Nazi Hunters*, *Vincent and Theo* also contains a historical document in the front matter, in this case a reproduction of a letter Vincent wrote to Theo. The letter, which is reproduced over four pages, begins on and serves as the background to the half-title page, continues on the following pages, serves as the background to the title page, and concludes on the page following that. The letter, handwritten in French, supplements the material in the text proper by reproducing one of the key sources for Heiligman, the letters Vincent wrote to Theo, which served quite literally as the background for the book.

Images in the Back Matter

In terms of back matter, two of the books, *Janis Joplin* and *Most Dangerous*, contain no images there at all. *Janis Joplin* does employ the decorative curlicue page borders that are used throughout the book, and the pages of the back matter are in different colors—hot pink, black, yellow, and blue—but there are no images per se.

In *Charles and Emma*, two images are included in the back matter: a small oval portrait of Charles appears at the top of the left-side page showing "The Darwin Family" tree, and a small oval portrait of Emma appears at the top of the opposite page showing "The Wedgwood Family" tree. These portraits, in black-and-white, are "head shots" taken from the two waist-length color portraits that appear on the back cover (and also appear, in black-and-white reproductions, on the second and third plates among the series of plates within the book). Thus, these images recapitulate visual information that has already been provided elsewhere. The family tree is a type of conceptual structure image that displays family relationships using a tree structure. The Darwin family tree and the Wedgwood family tree supplement the story by providing additional information about Charles's and Emma's lineage.

Benedict Arnold contains a single image in the back matter. The sole image, which appears after the final chapter and before the "Source Notes," is a painting of Benedict Arnold, in profile wearing a military uniform. The copyright page explains that this image is a reproduction by Ed Frossard of a painting by John Trumbull. This and the image on the cover are the only depictions of Arnold in the book. In this image, the subject is posed in a very formal way—in profile, at a ninety-degree angle from the viewer. Obviously, there is no eye contact between Arnold and the viewer, and the effect distances the viewer from the subject and gives Arnold the air of a haughty individual. Though very different images, the one here and the one on the cover have similar effects, in part because of the way the subject is positioned in relation to the viewer.

The Nazi Hunters also contains a single image in the back matter: a painting in gray and white of Fruma Malkin, done by her brother, Peter Malkin, who helped capture Adolf Eichmann. Within the book, the author explains that Fruma, her husband, and their three children perished in the Holocaust. It is his sister's death in particular that spurred Malkin to go to great lengths to bring Eichmann to justice, and, according to the caption on the page opposite the image, Malkin completed the painting while guarding Eichmann. In the portrait, Fruma has a forlorn expression on her face and is looking down and to her left. Both the caption page and the painting have solid black backgrounds, appropriately somber for a memorial. The painting itself is in an expressionist style, which lends it a lower modality but also seems highly appropriate for an image painted from memory and colored by deep emotions. Prior to reading the book, a viewer may find that the painting arouses both pity and curiosity. After reading the book, a viewer may discover that it puts a human face on the horror of the Holocaust.

Popular contains an image in the back matter that recapitulates visual information found elsewhere but is included here to provide additional information. On the final page of the back matter, after the "Photograph Credits" and the "Source Notes," is a large straight-on view of the blue-washed front cover of *Betty Cornell's Teen-Age Popularity Guide*, the 1950s book that inspired *Popular.* This image is a variation of the one we see on the front cover of *Popular* and again at the top of Cornell's "Introduction" to *Popular*. That image is larger and easier to read than the one on the front cover, but the image on the last page is the largest and clearest of all three. Viewing the three images in succession provides an accretion of information about Cornell's book. Moreover, the cover of her book also contains images—photographs of three women (all of whom may be Cornell) holding up a cardboard poster with the title of the book, a blurb describing the contents, and in the lower left corner two cartoon drawings of men holding up their own cardboard poster featuring a stylishly dressed woman (also Cornell?) in a sundress and hat. Symbolically, Van Wagenen's book ends where her journey began—with *Betty Cornell's Teen-Age Popularity Guide.* The placement of this prominent image on the final page is promotional in nature, inviting readers to investigate Cornell's book further and embark on their own journey with it.

March: Book Three also provides author- and book-focused supplemental information in its back matter. The black-and-white photograph of Lewis that appears on the front flap is repeated, along with a photograph of Lewis with his co-author, Andrew Aydin, and illustrator, Nate Powell. On the following page are thumbnail covers of each of the three books in the trilogy along with the cover of the Trilogy Slipcase Set.

By far, the most complex use of images in the back matter of any of the books occurs in *Bomb.* Between the "Epilogue" and the "Source Notes," an entire section, entitled "Race to Trinity," is inserted. This section consists mostly of images with extensive captions provided in small print at the bottom of two of the five pages. The first image is a two-page spread facsimile of the letter Albert Einstein wrote to President Roosevelt in 1939, warning that the Germans might be developing an atomic weapon. This letter proved to be a key factor in Roosevelt's commitment to develop an atomic weapon first. The other images that follow over three pages are eleven black-and-white photographs that capture the key events in the development of the bomb, from an early "atomic pile" to test whether a nuclear reaction could be initiated and controlled to the mushroom cloud that formed over the Trinity test site and the lead scientists

examining the resulting crater a month after the test. These images, presented in chronological order, convey in a short space the events that are described extensively in the book. In effect, the sequence recapitulates the story told in the book, from the excitement of the race to the frightening power of the ultimate outcome. A viewer encountering these images before reading the book is given a preview of the key events to come. After reading the book, a person can easily review these events once more.

Conclusion

A close examination of the peritextual images in these nonfiction books reveals how these images are used in service of the promotional and supplemental functions of peritext. Of course, it must be acknowledged that some readers, perhaps many readers, pay little attention to the peritextual elements in a book, let alone the images within these peritextual elements. It should also be acknowledged that readers do not necessarily encounter or engage with these images in the order in which they appear in any given book. A reader may, for instance, flip from the front cover to the back cover, leaf through the front matter and/or back matter, and may do any of these things at any point during the reading process. An image that may provoke curiosity during the pre-reading stage may serve to provide additional information during the reading or post-reading stages. A reader's perception of the meaning of an image as well as the emotions it arouses may change during the process of reading the book.

What these peritextual images offer is a chance to pause at the threshold, examine the visual elements in the peritext carefully and thoughtfully, and consider how they work, both individually and together, to provide information and to produce an aesthetic effect. Doing so can assist the reader in making the decision to cross the threshold and engage with a work with a greater understanding of what a particular book is about and has to offer. As these award-winning nonfiction books demonstrate, doing so can provide rich rewards.