A PUBLICATION OF THE NATIONAL TELEMEDIA COUNCIL

THE JOURNAL OF MEDIA LITERACY

VOLUME 62, NUMBERS 3 & 4 ❊ 2015

Finding Common Ground:

Exploring Media Literacy and the Common Core Standards

GUEST EDITOR: FRANK BAKER

WITH: AMBROSH • ALJASSER • BRUCE • CLAYTON
CRIPPEN • DE ABREU • FREEMAN • KEATING • KIST
RAYALA • ROWE • SERAFINI • SPERRY • STEPHENS • VALENZA

THE JOURNAL OF MEDIA LITERACY

National Telemedia Council, Inc.

1922 University Avenue • Madison, WI 53726
(608) 218-1182 • NTelemedia@aol.com
www.NationalTelemediaCouncil.org

www.JournalofMediaLiteracy.org

CREDITS

Visuals within each article were provided by the respective authors or are property of NTC. Some images and photographs used herein have been found on the Internet and are used here under Fair Use Guidelines and are intended for educational purposes only.

ABOUT THE JOURNAL OF MEDIA LITERACY

The Journal of Media Literacy (first published in 1953 as Better Broadcasts News and later as Telemedium, *The Journal of Media Literacy*) is published by the National Telemedia Council (NTC), the oldest ongoing media literacy education organization in the United States, having been founded in 1953. The editors invite special guest editors for particular issues of the Journal. T*he Journal of Media Literacy* reflects the philosophy of NTC, which takes a positive, non-judgmental approach to media literacy education as an essential life skill for the 21st Century. The National Telemedia Council is an organization of diverse professionals interested in the field of media literacy education. NTC encourages free expression of views on all aspects of media literacy in order to encourage learning and increase growth of understanding of issues in Media Literacy. Any opinions expressed in *The Journal* or by individual members of NTC, therefore, do not necessarily represent policies or positions of the National Telemedia Council.

VOLUME 62 ❊ NUMBERS 3 & 4

Finding Common Ground: Exploring Media Literacy and the Common Core Standards

FROM THE EDITORS

Finding Common Ground…

Marieli Rowe

Karen Ambrosh

Reform in an institution as large as education moves at a snail's pace. People are often entrenched in comfortable and traditional practices, and there is value in many of these tried and true ways but we are today faced with the amazing challenges of the 21st century. Thus, while embracing new education initiatives, it is crucial to question, evaluate, and preserve the deep values that remain constant in learning theory.

This issue of our *Journal* looks at media literacy under the lens of today's reforms, in particular the complicated, multifaceted, and controversial attempts to establish a nationwide common core of basic standards in education, in the hope that this will improve America's ranking in the world. The broad question is—How do we approach education in this new age? Is there a single way? Is there a global goal? Indeed, is there a "common core of standards" that can be measured, assessed, and tested successfully for each individual student? One of the major developments in this cyber age is that it can champion active participation, creativity, and individuality. New research on the developing brain of children shows that the brain has infinitely more possibilities to learn in multiple ways under multiple environmental conditions than we had ever thought before. And yet, the trend in institutions such as education appears to be to create a universal, common list of skills that can be reduced to numbers and checklists, applicable to one and all. Will we ever be able to find common ground?

As guest editor of this issue, Frank Baker has based much of his research in following national trends in educational standards. We are grateful for his leadership in pulling together a stellar, diverse list of authors for this complex, contemporary top-

ic. This group includes intellectuals, practitioners, and critics who provide comparisons of pedagogy, theories and models of learning, and classroom examples. There are teachers working to keep Media Literacy and Media Arts electives alive within the Common Core environment. Others are making Common Core and Media Literacy connections to Social Studies, Library Science, News and Film Studies, Visual and Media Design, and the broader issues of Globalization and Privacy. These authors represent the work that all of us in the field of Media Literacy champion, educating today's youth who are swimming in the media-saturated culture of the 21st century, and yet doing so within the institutional guidelines of the Common Core State Standards.

Can we fashion a blueprint of what Martin Rayala calls for in his article—a learning theory that is "complex, but not complicated—simple, but not simplistic"? We are all looking for that one unifying synthesis to the many conflicting, competing concepts and approaches, but just as Einstein thought he could find a unifying formula for the complexities of the universe, we are still searching… To begin, let us continue this conversation. In honor of Media Literacy Week, a growing tradition in November, we invite you to arrange your own launch party or media cafe to discuss the articles in this journal and explore the topic further, with the hopes of finding Common Ground.

Marieli Rowe
JML EDITOR

Karen Ambrosh
NTC PRESIDENT

COMING NEXT SPRING

In Spring 2016, *The Journal of Media Literacy* will collaborate with *Comunicar* on a joint issue about media literacy curriculum in the classroom, co-edited by Dr. Ignacio Aguaded and Dr. Belinha De Abreu. The issue will be published in both English and Spanish. We are excited to work on this new venture across the oceans, reaching the Hispanic and English speaking world.

Media Literacy & Common Core: A Report Card

by Frank W. Baker

Frank W. Baker is a media literacy education consultant and the author of three books, including Media Literacy in the K-12 Classroom (ISTE, 2012). He contributed two chapters to Mastering Media Literacy (Solution Tree, 2014). He is a recipient of the National Telemedia Council's annual Jessie McCanse Award given for individual contributions to the field of media literacy over at least 10 years. Follow him on Twitter @fbaker and visit his resource-rich website Media Literacy Clearinghouse.

If ever there was proof that we need strong media literacy education in American schools, it's evidenced by these recent news stories:

October 2015 Headline from the news—"Study: 25% of Consumers Favor Entertaining Content Over Accuracy." The Adobe survey of millennials revealed "Checking content for factual issues is not a concern for those who share, especially for Millennials. Nearly one in four (25%) do not regularly check facts before they post content." [1]

September 2015 Headline from the news—"Most people think native ads are real articles—and they later feel duped, study" Native ads are disguised and frequently appear in news feeds and other websites. Sometimes these "ads" are labeled but despite that, many people were fooled according to the study by the marketing firm Contently.[2]

August 2015: Headline from the news—"2016 SATs Will Put Stronger Emphasis on Graphic Literacy."[3]

The article acknowledges that more information is being conveyed visually and it's vital that today's students know how to interpret it. The article also notes that students who take the standardized college admissions test will be exposed to graphic literacy questions not only in math, but also in the reading and writing portions of the test. An executive of the College Board, which owns and publishes the SAT, says "being a literate consumer of that (kind of visual) information is valuable regardless of your career."

The SATs are not alone. Dozens of educational organizations now acknowledge the importance of media literacy in today's educational system.

The first week in November 2015 has been designated as Media Literacy Week by the National Association of Media Literacy Education (NAMLE). The week has been established to "highlight the power of media literacy education and its essential role in education today."

How appropriate that this issue of the *Journal of Media Literacy* be published to coincide with this week. The National Telemedia Council has been advocating for media literacy education for almost 65 years! Bravo and congratulations to NTC and its leadership, past and present.

I was honored to have been asked to help edit this special issue examining media literacy in a Common Core world. If you're like most people, you've heard of Common Core but don't really understand it. So, there's a lot of misinformation out there.

The same (misinformation) could be said about "media literacy" education. Despite being around for

many years, there is still much confusion about what media literacy means, where it fits and what it should be like in American schools.

This special issue of the *Journal* helps clear up much of that confusion, while at the same time recognizing that media literacy is, in many ways, alive and well in American schools and after-school programs.

In 1999, I partnered with Rutgers University media studies professor Robert Kubey to author an op-ed, published in Education Week that reported on the results of my study which found that almost every state included "elements of media literacy" in their ELA, Social Studies and Health standards. At the time we called the inclusion of media literacy a "watershed moment in the country's educational history." [4] But today, all of those gains, most of them in ELA, have been wiped out by the adoption of Common Core.

How can the American education system ignore media literacy? The media are the predominant force in students' lives, yet teaching it is not a priority in the 21st century.

The American education system has ignored media literacy by:

- excluding it specifically from the content that teachers are supposed to teach.
- excluding it from the tests given to students.
- failing to provide training for teachers who should teach it.
- failing to provide supportive teaching resource material to educators.

Media literacy has all but been ignored by the "Common Core State Standards" movement. If you're not familiar with CCSS, here is some background:

> "The common core state standards are a clear set of shared goals and expectations for the knowledge and skills students need in English language arts and mathematics at each grade level so they can be prepared to succeed in college, career and life." [5]

Common Core standards grew out of a coordinated effort between the National Governors Association Center for Best Practices (NGA) and the Council of Chief State School Officers (CCSSO). The first group represents the governors of each state; the second group is comprised of the 50 states' superintendents of education. Those groups spearheaded the movement to get every state to teach the same content at roughly the same time.

Do you know who wrote the Common Core national teaching standards? (that is the quintessential media literacy critical thinking question) That's what I wanted to know when I first learned about this new national movement.

What I discovered was not only upsetting, it was also frustrating. I located an initial list of "authors" (now deleted from their website) comprised of textbook publishers and national assessment (testing) company representatives. (That alone reveals "who benefits.") Not a one classroom teacher sat on the panel.

Noting the lack of educator representation, I wrote a letter of complaint only to be told that the document would be sent to states where educators would have a chance to provide feedback and recommend suggested changes. But, I reasoned, if these reviewing educators had no prior background experience in media literacy education, they certainly wouldn't recognize that it was completely missing from the document.

Like me, many others provided feedback on the document, making note of the missing elements of media literacy. But to no avail: the final document paid lip-service to media as texts. To say the least, the document writers appeared to acknowledge media literacy when they wrote the following in the introduction to the ELA standards: (emphasis added)

> "To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems,

> and to **analyze and create** a high volume and extensive range of **print and nonprint texts in media forms old and new.** The need to conduct research and to produce and consume media is embedded into every aspect of today's curriculum. In like fashion, research and media skills and understandings are embedded throughout the Standards rather than treated in a separate section." [6]

Individual states, could however, elect to add more standards if they so chose. Minnesota represents one of those states. In 8th grade, three of the ELA media literacy standards read:

- Evaluate mass media with regard to quality of production, accuracy of information, bias, stereotype, purpose, message and target audience (e.g., film, television, radio, video games, advertisements).
- Critically analyze the messages and points of view employed in different media (e.g., advertising, news programs, websites, video games, blogs, documentaries).
- Analyze design elements of various kinds of media productions to observe that media messages are constructed for a specific purpose. [7]

In South Carolina, where I reside, a representative at the State Department of Education told me they would not be adding to the document because to do so meant reconvening a writing team and developing testing items and since we were still in a recession, and no funds were anticipated, that was not going to happen. (Later in 2014, South Carolina withdrew completely from Common Core and the Smarter Balanced Assessments)

So as a response to the weakened standards, I partnered with University of Minnesota professor Richard Beach to write another op-ed published again (online) in Education Week (June 2011), in which we noted that media literacy had been noticeably omitted from the Common Core standards:

> "…other than a mention of the need to 'evaluate information from multiple oral, visual, or multimodal sources,' there is no specific reference in the common standards to critical analysis and production of film, television, advertising, radio, news, music, popular culture, video games, media remixes, and so on. Nor is there explicit attention on fostering critical analysis of media messages and representations." [8]

Unfortunately, the CCSS ELA document does nothing to move media literacy education forward in a country where visuals and media dominate the lives of young people.

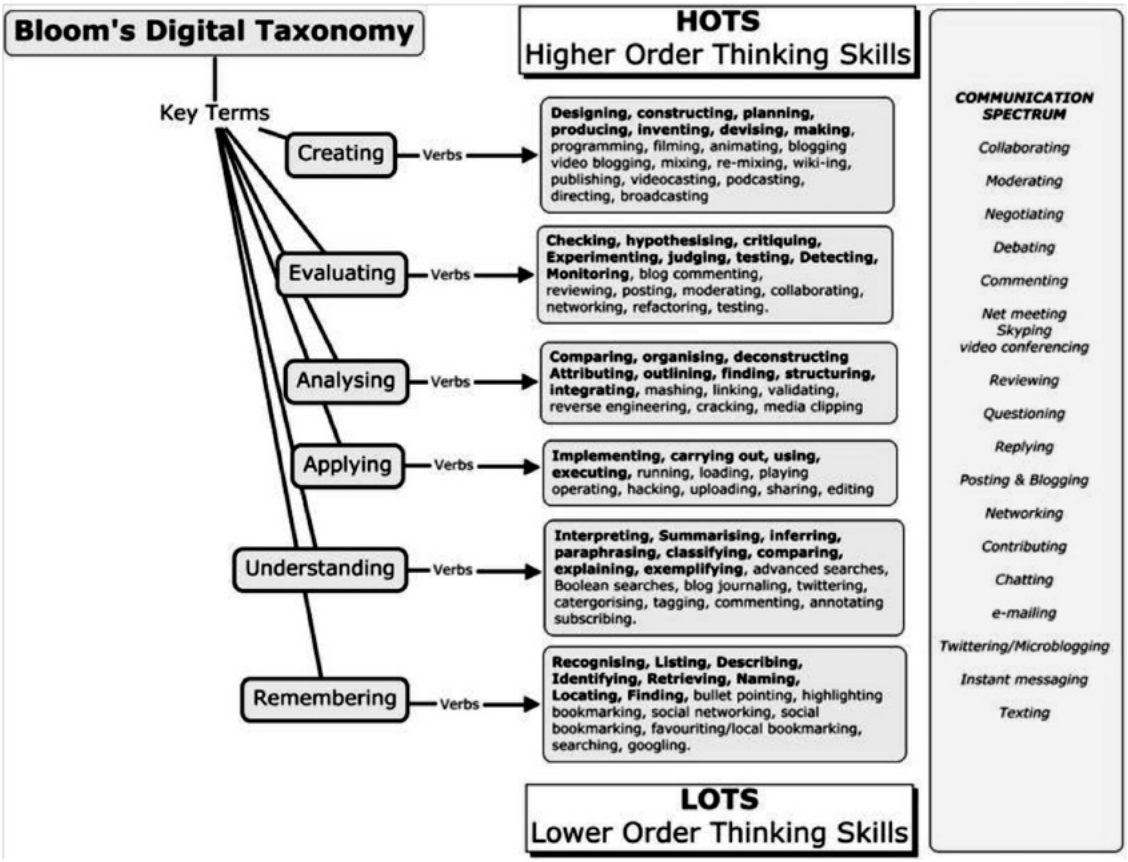
By now, everyone involved in education knows about "Common Core." As of this writing, 43 states have approved the teaching of these national standards. One of the states that rejected Common Core is Texas, where, I maintain, the best media literacy standards currently exist.

Currently, there are two national assessments of Common Core:

Smarter Balanced (www.smarterbalanced.org/) and PARCC (http://parcc.pearson.com/). For the first time these two tests will incorporate video requiring students to watch via computer technology. One would think that teaching "critical viewing skills" would now be considered an important part of testing preparation, but alas, that does not appear to be so.

That's the background on this issue of Common Core & Media Literacy. I am honored to have been invited by the editorial board to spearhead the content contained herein.

Media literacy, as you know, encompasses many disciplines and facets. In thinking about the content that I thought would be appropriate for this issue, I reached out to those who could expand on what it looks like inside and outside the classroom. I invited colleagues and friends, many of whom, like me, are not necessarily fans of Common Core. (So, already, I am revealing my bias.) I urged them to write about practical ideas instead of the usual theoretical. Despite Common Core's failings, media lit-



eracy is moving forward in many American schools, thanks to dedicated educators who realize the importance of teaching with and about the media.

For my part, I continue to provide professional development (teacher training) to both Common Core and non-CCSS states. Today's educators must understand why it is important not only to incorporate popular culture and media messages in instruction, but also how to help young people deconstruct, analyze and create media.

A new "Bloom's Digital Taxonomy" now positions CREATING at the top of the higher order thinking skills. (http://edorigami.wikispaces.com/Bloom%27s+-+Creating) Writer Andrew Churches lists many media products as potential production examples: filming, animating, blogging, mixing, re-mixing, podcasting, directing, broadcasting. [9]

In 2014, National Media Arts Standards were unveiled, (http://www.mediaartseducation.org/wp-content/uploads/2014/06/Media-Arts-Standards-6-4-14.pdf) thus adding more weight to the importance of teaching media creation and analysis both inside and outside of the traditional arts classrooms.

The Future Workskills 2020 (http://www.iftf.org/futureworkskills/) report recognizes the new media ecology in which we live and recommends a "new media literacy" be taught. [10]

The annual Horizon K-12 Report, (http://k12.wiki.nmc.org/) which also looks at world trends, has consistently recommended that educators dedicate time to teaching digital media literacy skills.

The National Board of Professional Teaching Standards, which certifies teachers nationwide, (http://www.nbpts.org/sites/default/files/documents/certificates/NB-Standards/ELA%20_NB_Standards.pdf) recently revised its early childhood, middle and high school ELA standards by strengthening the verbiage around teaching viewing and visual literacy:

NPBTS Literacy: Reading Language Arts Standards (Grades 3-12)

Standard IX: Viewing and Visual Literacy

Accomplished early and middle childhood literacy: reading–language arts teachers know, value,

and teach viewing and visual literacy as essential components of literacy instruction in order to prepare students to interpret and interact with an increasingly visual world. [11]

The College Board's Standards for College Success ELA Standards also include a major section on media literacy (pg 186) acknowledging:

"To be successful in college and in the workplace and to participate effectively in a global society, students are expected to understand the nature of media; to interpret, analyze, and evaluate the media messages they encounter daily; and to create media that express a point of view and influence others." [12]

So despite Common Core's shortcomings, these national organizations (and others) recognize and acknowledge that teaching young people to be critical thinkers and viewers is paramount in a world where the visual has already overtaken the written word.

I hope that the content of this special issue, distributed during the first national Media Literacy Week in the US, provides you with a wealth of knowledge and ideas to either begin media literacy education or strengthen what you've already started.

Let us know what you think. I'd love to hear from you. You can reach me by email: fbaker1346@aol.com or via Twitter @fbaker. ❇

REFERENCES

1. (Source: http://www.mediapost.com/publications/article/259722/study-25-of-consumers-favor-entertaining-conte.html)

2. (Source: http://www.ibtimes.com/most-people-think-native-ads-are-real-articles-they-later-feel-duped-study-2087024)

3. (Source: http://www.scientificamerican.com/article/2016-sats-will-put-stronger-emphasis-on-graphic-literacy/)

4. http://www.edweek.org/ew/articles/1999/10/27/09ubey2.h19.html

5. Source: www.corestandards.org (Frequently Asked Questions)

6. Source: http://www.corestandards.org/ELA-Literacy/introduction/key-design-consideration/

7. http://education.state.mn.us/mdeprod/idcplg?IdcService=GET_FILE&dDocName=005238&RevisionSelectionMethod=latestReleased&Rendition=primary)

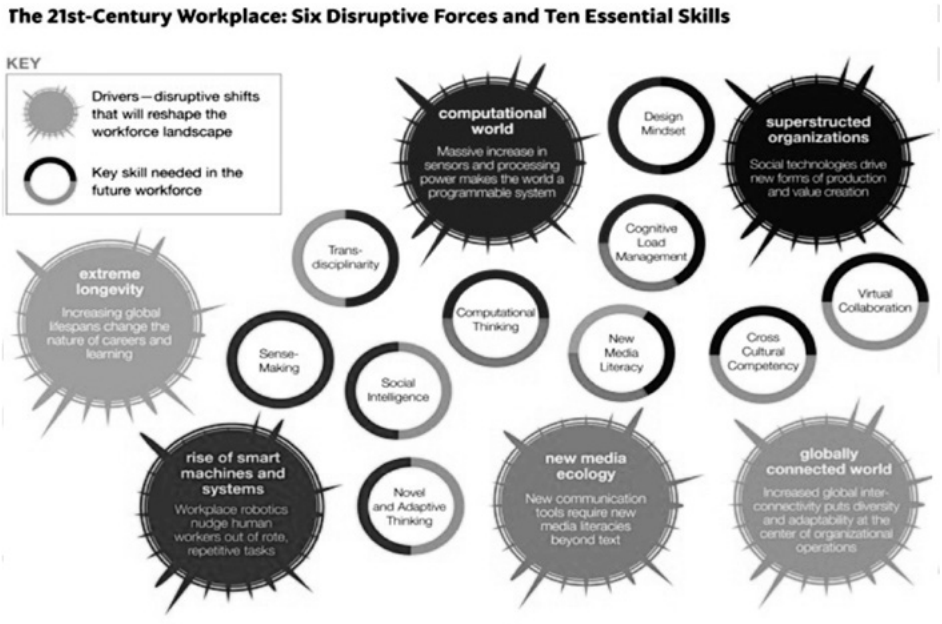
8. (Source: http://www.edweek.org/ew/articles/2011/06/22/36baker.h30.html

9. (Source: http://edorigami.wikispaces.com/Bloom%27s+Digital+Taxonomy)

10. http://www.iftf.org/futureworkskills/

11. (Source: pg 56 http://www.nbpts.org/sites/default/files/documents/certificates/nbpts-certificate-emc-lrla-standards.pdf)

12. (Source: http://www.collegeboard.com/prod_downloads/about/association/academic/english-language-arts_cbscs.pdf)



Blowing the Roof Off of 21st Century Education

by Martin Rayala

Dr. Martin Rayala is one of the Founders of Design-Lab High School in Newark, Delaware. He is the recipient of the 2015 National Outstanding Design Educator Award from the National Art Education Association, a former Curriculum Supervisor for the Wisconsin Department of Public Instruction and Assistant Professor at Kutztown University of Pennsylvania. A past NTC president, Dr. Rayala is on the Editorial Board of the Journal of Media Literacy and one of the writers of the National Media Arts Standards.

One of the challenges for understanding the Common Core Standards arises from confusion around the differences among content, skills, and processes. When the 2001 No Child Left Behind (NCLB) Act of Congress that reauthorized the Elementary and Secondary Education Act required states to develop assessments in basic skills (meaning reading, writing and math), there was much concern that the importance of content knowledge was being neglected. Opponents of NCLB's focus on skill development argued that there is a "common core" of knowledge that all students should have.

Although it has morphed almost beyond recognition today, the original emphasis of the Common Core came from the work of E. D. Hirsch and the Core Knowledge curriculum he created. The argument was that reading as a skill was of little value if it wasn't centered on content knowledge in history/social studies, science, and other disciplines. It was argued that students gain the foundation for learning when the curriculum is structured to develop rich content knowledge within and across the grades. This was the source of the original animosity between the perceived skill-based approach of NCLB and the content-based approach of the Common Core.

A third option entered the debate when the idea of 21st Century Skills was introduced and promoted by the Partnership for 21st Century Skills (P21). Although referred to as skills these were quite different from the skills referred to in NCLB. Rather than reading, writing and arithmetic, the advocates for 21st Century Skills meant things they called the 4 C's—Critical Thinking, Creativity, Communication, and Collaboration. It is helpful to explore these differences.

The NCLB skills are most closely aligned with Harvard psychologist Howard Gardner's Theory of Multiple Intelligences (TMI) in which he originally listed seven intelligences (skills or tools) including reading and writing (linguistic), mathematics (numeric), kinesthetic (body movement), musical (auditory), visual/spatial, interpersonal, and intrapersonal. While on the right track, the fault of NCLB is that it stopped at two skills and neglected the whole point of Gardner's treatise by omitting kinesthetic, musical, visual spatial, interpersonal, and intrapersonal intelligences.

The Common Core group struggled to include the full range of possibilities as well. E. D. Hirsch tried to classify those bits of knowledge (from everything there is out there to learn) down to a subset of knowledge that is common to all and thus should

be learned by everyone—a common core. The folly of this effort can be seen by trying to get any two people to agree on the top 10 list of anything—no one agrees on what is most important to learn and everyone's core list, while usually having some overlap, is anything but common.

Imagine going grocery shopping at a typical large American grocery store. There are thousands of choices and no one's shopping cart is filled with the same things. The choices, in this analogy, represent the vast amount of knowledge out there. No one can learn everything anymore than one could eat everything in the grocery store—one must make choices. Some people make better choices than others, but for the educated shopper, there are some guidelines for making choices. Smart shoppers try to select a balance of things like protein, dairy, vegetables, starches, vitamins, minerals, fruit, and just enough fats, oils, and sweets to make life worth living. Even then it is difficult to reach agreement because some people avoid meat and dairy while others can't see living without them.

In this analogy, the multiple intelligences are the basic "food groups". I use the same list as Howard Gardner with a few variations. We agree on Linguistic (words), numeric (numbers) and kinesthetic (movement). I maintain that his term "Musical" is too specific and should have been termed "Auditory" to include the full range of the intelligent ear. I agree with his Visual/Spatial category and break it down to 2D images, 3D objects, 4D spaces, and 5D experiences. It is in this last category—5D experience/interactions that I include his intrapersonal (knowing oneself) and interpersonal (understanding others), and add a third—interactive (interaction with things, spaces and experiences).

To give some manageable structure to the vast amount of knowledge gestured at by the Common Core, I maintain that there is too much for any person to learn but that, if anything is common to all knowledge, it is the conceptual understanding of the major "singularities" that have occurred over history. The original singularity was the Big Bang—13.7 billion years ago the universe was "created" where there previously was no space, time or matter. Billions of years passed before, some 4.5 billion years ago, our solar system and Earth came into being. More billions of years passed and, some 3.8 billion years ago, life appeared on Earth for the first time. This was followed in rapid succession by other first-time singularities like consciousness (the human brain), civilization (farming and cities), scientific thinking, industrialization, technology, and information networking. People like Ray Kurzweil say the next singularity will be trans-humanism or perhaps post-humanism, when machine intelligence exceeds human intelligence (around 2035).

While still vast, this framework of five to eight intelligences or tools, applied to eight or nine basic content frames, allows us a manageable theory of learning that is accurately descriptive, comprehensive, explanatory and predictive. Now let's explore the efforts of the 21st Century Skills approach.

At Design-Lab Schools, we use Design Thinking Processes as a means to capture what P21 is gesturing at with terms like collaboration, critical thinking, creativity, and communication. Let's see how the two compare.

Design Thinking begins with Discovery—identifying and clarifying a problem to be solved, a goal to work toward, an intent to satisfy, or a challenge to be addressed. I like Buckminster Fuller's goal—to make the world work for 100% of humanity in the shortest possible time without compromising the environment or disadvantaging anyone else. There's a goal worth working toward.

Another step in the Design Thinking Process is Visualization—getting as many ideas out of our heads for people to see that might be potential solutions or approaches to the problem. This can be done individually and collaboratively and is the most creative of the steps. This step requires fluency, flexibility, elaboration and originality—the principles of creativity.

Another step is Prototyping—testing ideas using simplified models that are quick, inexpensive and easy—trying things out to see if they work. This step usually involves some kinesthetic as well as 3 dimensional visualization. It requires evaluation, reflection and critical thinking.

Another step in the Design Thinking Process is Presenting—showing the results of your problem-solving efforts to others in a clear and compelling way in order to elicit support for actually producing the ideas in the real world. You can see how "communication" is an important part of visualization and presentation just as collaboration, creativity and critical thinking are essential abilities all along the way as well. Design Thinking is the process by which the 21st Century Skills are met.

So, what I have laid out in this Learning Theory is a comprehensive model that is descriptive, explanatory and predictive. It incorporates and expands the skills of No Child Left Behind, systematizes the conceptual learning domains of the Common Core, and provides a systematic process to employ 21st Century Skills. It is complex but not complicated—simple but not simplistic.

So now lets apply the theory to Media Literacy. One of the first steps in Media Literacy is raising awareness (like the Discovery process in Design Thinking). What are some of the challenges in media literacy—bias, distortion, undue influence, covert persuasion, economic domination, political motivation, ideological determination? Identifying and clarifying the problems is the first step in Media Literacy and in Design Thinking.

Visualizing potential solutions is the next step. What are examples in media of the problems we have identified? Where do the challenges show up—in magazines, on TV, in video games, at the movies, in advertising? What does it look like—show us, don't tell us.

Prototyping is part of the preproduction stage in media. Before producing an expensive and time-consuming media production, there is always a script, storyboard, mockup, screen test, rehearsal, and test reel for approval before going into production.

Presentation is sometimes called "pitching" in the media. In order to get the production off the ground financially and logistically, the idea must be pitched to the right people in a clear and compelling manner. Sometimes it's a 30 second elevator pitch and other times it's a completed script or an expensive test reel to demonstrate a new digital process. After production, presentation comes in again because a media production needs some form of distribution—whether it is under the old studio tradition or the contemporary independent media, social networking approach. Post-production involves finding the right domestic and international audience and venue for presenting the work.

...A learning theory that is complex but not complicated—simple but not simplistic.

One of the lessons of 21st century learning is to think about what the students will actually do. In addition to reading, watching, consuming, or playing media, students need to demonstrate their knowledge and understanding. Demonstrating knowledge and understanding could consist of just taking a test but it could also include producing an infographic, doing a photo presentation, creating an animation, making a PSA, keeping a sketch journal, creating an exhibit, developing a website, compiling a portfolio, or making a presentation. ❇

REFERENCES

Big History
https://school.bighistoryproject.com/bhplive

Design-Lab School
www.design-labschools.org

Design Thinking
http://www.designthinkingforeducators.com/
http://www.p21.org/

Martin Rayala
https//www.facebook.com/martin.rayala.9 https://bfi.org/

NCLB versus Common
Corehttp://www.huffingtonpost.com/pauline-hawkins/nclb-and-common-core_b_5236016.html

Ray Kurzweilhttp
//www.kurzweilai.net/

Theory of Multiple Intelligences
http://howardgardner.com/multiple-intelligences/

So Much Depends: Video poetry, Media Literacy, and the Common Core State Standards

David L. Bruce

David L. Bruce is Associate Professor of English Education at the University of Buffalo. Prior to working in higher education, he taught high school English and Media Studies for 11 years. His primary research and teaching interests explore students' and teachers' use of multimodal literacies—especially Digital Video—in classroom contexts. He has served as Director for the Commission on Media for the National Council of Teachers of English (NCTE) and as President of the Ohio Council of Teachers of English Language Arts (OCTELA).

As a longtime teacher and researcher of how students and teachers use media literacy, one of my focal interests has been the use of Digital Video (DV) in the classroom. Digital video has gained prominence in classrooms for a variety of reasons. One of the most consistent findings in classroom studies is that working with DV fosters communal work on projects and, in doing so, promotes a high level of student engagement (Bruce, 2009; Yang, 2012). In addition, DV appeals to both high and low achieving students (Bruce, 2008a; Jocius, 2014) and demonstrates embodied learning (Miller, 2013). DV has also been studied in a broad range of curricular settings: math, science, English, social studies, and foreign language. Given the range of disciplines and approaches that have been used with DV, it is a great tool to use in the classroom.

However, given the apparent constraints of the Common Core State Standards (CCSS) and the way that a number of school districts have interpreted them, many teachers feel that they are unable to use a technology like DV with their students. In this article, I present one of my favorite ways to use DV, namely creating a video poem. After an overview of the project, I provide an example of one student's video poem. The final section deals with using the language of the CCSS to justify working on a DV project to support student learning.

Video poetry

A staple assignment in the English classroom is an essay analyzing a poem, often requiring students to examine how the structure of the poem influences its meaning. Just as it is common for teachers to assign this task, it is also just as common for students to struggle with that assignment. The project described here is a variation of the classroom standard. Instead of composing a written response or critique, however, students create a video in response to the poem.

This assignment requires the re-presentation of the poem in visual form. In doing so, students navigate complex compositional acts. First, they are creating an interpretation of a poem. Students re-present their understanding of a poem in ways that are different from analytical responses, as I will later demonstrate with a student example. Second, they are creating a multimodal response that uses combinations of "various aspects of audio (ambient sound, sound effects, voiceovers, music) text, graphics, still images, moving images, special effects, and

transitions" (Bruce, 2008b, p. 13). Given the number of compositional choices available to them, managing these decisions is not an easy task.

There are a number of different approaches to using video poetry. In the following section, I provide an overview of how I have used it in my classes. I begin the activity by stating that they will interpret a poem and encourage them to select one they would like to re-present in video form. I show them a few examples of previous student work, usually ones that highlight a range of different production and/or interpretive techniques.

Before they start collecting visuals, I encourage students to do some conceptual planning. Some choose to create a list of ideas, images, and audio they might use. Others create storyboards detailing their perception of what the video will look like. Still others write a treatment describing how they envision their final project. No matter what mode of brainstorming they choose, I have found it helpful for students to spend time considering how they might interpret the poem with the modalities available to them through video.

In the drafting portion of their video poem, they have a number of possible compositional choices available to them. Students can create their video out of still images, moving video, stop motion, online images searches, or various combinations of those. The important thing is that the students have made deliberate and intentional compositional choices about their visual representations.

As this project is built around a poem, there are also a number of ways to represent the poetic text. Students can choose to select words over blank screens or over images. In that case, the selection of font, size and background color involves important considerations. Another text option is to have an audio version of the poem spoken over the images. With spoken text, they can choose between recording the audio themselves or finding clips of the author reading the poem. Another audio decision involves music in their video. Students can opt to have no music or can select music that sets an aural tone for their work. As with the visuals, students may combine a variation of those auditory options. Like with their choice of visuals, it is important for them to be deliberate in their audio considerations for re-presenting of the poem's text.

Once the videos are completed, I require students to write about the choices they made in composing their poem. In many ways, this part of the assignment encourages them to articulate decisions they made in creating their video, serving as a form of director's commentary for their work. Over the years, I have developed the following heuristic to help them describe their compositional choices:

> You are to describe and evaluate your videography by answering the following questions for each shot (or shot sequence):
> - Describe the shot
> - Why did you choose to film the scene in this manner? What were you trying to show?
> - Evaluate the shot. How pleased were you with the final result? Please explain. (Bruce, 2010)

While I believe that aesthetic projects like video poetry should not have to have a written component to justify their use in the classroom, I have found that students enjoy this aspect of the project. More importantly, the heuristics often reveal deep and reflective student thinking in the decisions they made in their video. Students articulate interpretative choices they made, frustrating and serendipitous moments they faced in the production, and compromises and success they encountered.

The approach to teach video poetry I have presented here is not the only way to teach it, as there are a number of variations. One is having the students work in groups to create different videos interpreting the same poem. In doing so, they can compare a variety of stylistic and interpretive choices of re-presenting the poem's text. If time and resources are limited, students can work on parts of the video—say, for example, being responsible for a portion of the poem—in creating one class video poem. Another option is to have them create a video of original poetry that they have written, thus allowing for a different re-presentation of the material. For a detailed lesson plan

on using video poems in class, see Bengtson, 2007. Most importantly, the needs of the students, curriculum mandates and available resources should dictate how it is implemented in the classroom.

Expanded audience

Rather than writing for the teacher audience of one, video poems can easily reach an expanded audience. The first option is showing these videos to the class itself. In my high school and college courses, I have carved out valuable class time to premiere the videos in class. Students have consistently reported that as one of their favorite classroom activities. These public viewings are a great teaching tool because it demonstrates a variety of video production techniques that can be highlighted publicly. When showing the videos, I ask the class to pay close attention to the production aspects of the compositions. After each video, I ask them, "What did you see? What did you hear?" By focusing on the production elements (i.e. camera work, audio, special effects), the conversation revolves around the compositional choices students made in creating their videos. I encourage the comments to be made in a supportive manner rather than a deficit approach. In doing so, the focus is on what worked with the videos rather than what did not. Students will often comment on their own work, detailing why they choose to make a certain compositional choice.

The videos can find further audiences outside of the classroom. By posting on any number of video sites (YouTube, Teacher Tube, iTunes U, Google Drive, Schoology, etc.), these videos can reach beyond the four classroom walls. In doing so, students participate in a much larger video writing community. It is ironic that one video poem has the potential to be seen by more people than will ever read their entire academic writing output. Katie, one of my high school student, compared the audience for her writing and her videos:

> You write a paper…who are you going to show it to? You know your English teacher is going to read it and you are going to get a grade so your motivation is the grade pretty much, but your motivation for making a video was just to show people what I have done.

Whether it is a classroom viewing, posting the final versions on the Internet, or both, making their compositions public encourages students to pay attention to the compositional elements and craft of their videos.

The Red Wheelbarrow

In this section, I will show an example of one student's video poem, highlighting her interpretation of the poem as well as detailing a number of the compositional choices that she made. Jessica chose the William Carlos William's (2011) poem, The Red Wheel barrow:

> so much depends
> upon
>
> a red wheel
> barrow
>
> glazed with rain
> water
>
> beside the white
> chickens

This simple, lovely poem has been a bane to generations of students, who have labored to explain in essays and class discussions why *so much depends* on the wheelbarrow ("…because it is…*red*?"). Jessica's re-presentation of the poem sidesteps a straightforward interpretation and offers instead an alternate understanding of the text. The comments about her project are taken from the heuristic she wrote after she had completed production of her video.

Jessica compares the red wheelbarrow with her beat-up red car. She states her explicit reasons for pairing the two:

> My car and the poem demonstrate practicality and dependence. I drive a 1997 Chevy Lumina; as the images present, it has seen better days. It's rusty, the passenger-side pan-

eling is damaged from a stranger's carelessness in a parking lot, the driver's side mirror is scraped with the yellow paint of a drive-up ATM post, there's a perfect cobweb between the truck door and the rear bumper. When I put the key in the ignition, lights blink back at me from the dashboard, telling me what needs attention or repair. "Change oil soon", "Low Trac", "Service Engine", my car says to me as it coughs awake. I imagine turning over the engine is equivalent to kicking awake an elderly person, who grumbles to you that he was merely "resting his eyes".

Williams' style is simple, which is why I decided to convey my ideas as concisely as possible. The idea that "So much depends upon the red wheelbarrow" reminded me of how much I depend on my car. My own red wheelbarrow—the Lumina—isn't in great shape, as the images in my video suggest, yet I depend on it multiple times a day. It isn't flashy nor sporty; it has the elegance and subtelty of a tanker. Yet it serves a vital purpose to me.

In the following section, Jessica details the visuals that she paired with the lines from the poem.

The opening shots of the video include multiple still photos of my car, focusing on the rusty, beat-up parts especially. I imagine that the red wheelbarrow of Williams' poem was as worn and used as my car, so I wanted to emphasize those features (Figure 1).

The next portion of the video is live footage of me getting in my car and starting her up. I wanted to show the driver's perspective as the car chugs and vibrates alive, so I panned back from the dashboard from the driver's seat. This video is about my relationship with the car, so I wanted to show my car how I saw it. The next portion starts the actual poem, "So much depends upon the red wheelbarrow", in which the camera pans up from the steering wheel (Figure 2).

Figure 1: Opening shot of video poem

Figure 2: Shot paired with line "so much depends"

Figure 3: Shot paired with line "glazed with rainwater"

Figure 4: Shot of line "beside the white chickens"

> For the "Glazed with rain water" part I showed a still photo of dried rain spots on the side of my car (Figure 3).
>
> The shot that ties it all together, "Beside the white chickens", in which I staged two white plastic bags blowing by (Figure 4). I thought that my video interpreted the poem in several unique ways, one of which is the obvious comparison of my car to the wheelbarrow; but maybe less obvious is the change from a rural setting to a more modern, cosmopolitan setting. I live in the city and wondered how I would incorporate the "chickens" part of the poem into my video. Obviously there are no chickens in the city, at least not in my neighborhood, so I imagined what could be the urban equivalent, something both annoying and abundant: plastic bags.

In addition to the visuals and poem text, Jessica made several deliberate audio choices:

> For the video, I chose a bubbly tune by the name of "Buddy" via freeplaymusic.com [Note: a music site containing non-copyrighted music]. I thought the music gave the piece a whimsical tone, reminiscent of *Toy Story*, which fit well since it is about the special relationship I have with an inanimate object. I also chose to do the voice-over of the video for a couple reasons. First, I wanted to talk about my car through Williams' words, to give the video a personal feel. I chose to start the voice-over as the camera pans away from the dashboard onto the steering wheel emphasizing my perspective of my car. Second, I wanted to give my own voice to the piece instead of using Williams' words on the screen. I think the poem is so famous that seeing it through a different perspective spoken by me mixes up the viewers' perceptions of the poem.

In thinking about her interpretation of the poem, she makes the following observation:

> The concept for this video started out as a silly, off-hand idea but it evolved into something very real to me. I thought the comparison between the poem and my car would be funny, which it is, but it also turned out to be truthful and helped me appreciate my car a little bit more. The Lumina is the first car I've ever owned and I have a lot of fond memories of it. This poem helped me see it in a new light, not only as the vehicle which I depend upon, but also as the vehicle for my life.

In all, Jessica's video had 26 edits and was approximately one minute long. As can be seen from her comments, she made a number of deliberate content, visual, and audio choices about her interpretation of the poem. There are several aspects worth highlighting.

First, she showed evidence of thinking deeply about the poem, specifically considering the cultural relevance of the wheelbarrow. Secondly, in reflecting on the author's simplicity of language, she intentionally attempted to mimic that simplicity in both her visuals and audio selections. This included her choice to use her own voice and visual point of view in re-presenting the text of the poem. Finally, she internalized the poem to demonstrate a radically updated interpretation. As one living in an urban setting, a red wheelbarrow meant little to her. However, through appropriating the purpose of the wheelbarrow, she situated the poem in a contemporary setting, complete with white plastic trash bags.

Video poetry, media literacy and CCSS

Now that we have looked at an overview of ways in which video poetry can be used and a detailed example of one student's work, we need to position this project within the CCSS framework. I have written elsewhere about situating media literacy with the CCSS (Cercone & Bruce, 2014). I won't restate that historical context here but, in examining video and media literacy within the context of the CCSS, it is worth noting specific language of the standards.

At first glance, it appears that a video poem has little to do with the standards. Much of the CCSS

is biased toward reading and analyzing print approaches to texts. However, as will be shown, doing a project like a video poem is actually in concert with the spirit of the standards. Specifically, I will look at the language in the introduction to the CCSS and then move on to link a number of the reading and writing anchor standards to this DV project.

I have heard—and not without good reason—critiques of the CCSS, highlighting those aspects that appear to be missing in the specific standards. However, the preface materials contain language that is important, even vital, to our justification of teaching aspects of media literacy. Some have lamented that the CCSS prohibits them from certain teaching practices because they are not explicitly listed in the various standard strands. In fact, there are passages in the CCSS that teachers can use as leverage for including media literacy in their curricula. For example, the introductory materials in the CCSS "…lay out a vision of what it means to be a literate person in the 21st century" (2010, p. 3). It can be argued that a literate 21st century citizen needs to be able to read and compose with media.

It is worth noting language from the introduction that specifically states:

> To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to **analyze and create a high volume and extensive range of print and nonprint texts in media forms old and new**. The need to conduct research and to produce and consume media is embedded into every aspect of today's curriculum. In like fashion, **research and media skills and understandings are embedded throughout the Standards** rather than treated in a separate section (2010, p. 4, emphasis added).

While it would be better to have these sentiments reinforced throughout the CCSS, this language coincides with a traditional definition of media literacy, namely the ability to "access, analyze, evaluate and communicate messages in a variety of forms" (Aufderheide, 1993, p. xx).

The CCSS also provides a nod to teacher professionalism and expertise in acknowledging the contextual, curricular, and student circumstances in which they teach:

> **The CCCS standards leave room for teachers, curriculum developers, and states to determine how those goals should be reached and what additional topics should be addressed.** Thus, the Standards do not mandate such things as a particular writing process or the full range of metacognitive strategies that students may need to monitor and direct their thinking and learning. **Teachers are thus free to provide students with whatever tools and knowledge their professional judgment and experience identify as most helpful for meeting the goals** set out in the Standards (p. 4, emphasis added).

Students, like teachers, are also described within the CCSS. In listing qualities of students that are "college and career ready"—another mantra repeated throughout the Standards—the introduction lists criteria of those students:

> They demonstrate independence.
> They build strong content knowledge.
> They respond to the varying demands of audience, task, purpose, and discipline.
> They comprehend as well as critique.
> They value evidence.
> They use technology and digital media strategically and capably.
> They come to understand other perspectives and cultures (2010, p. 7).

I look at this list and think about Jessica's video and the qualities she exhibited in her work. She demonstrated independence in her thinking and work, showing content knowledge in creating a

Table 1. Anchor Standards Related to Video Poem

Reading Standards	Writing Standards
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. (1)	Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. (2)
Analyze how and why individuals, events, and ideas develop and interact over the course of the text (3)	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (4)
Assess how point of view or purpose shapes the content and style of a text. (6)	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (5)
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words (7)	Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others. (6)
Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. (4)	Draw evidence from literary or informational texts to support analysis, reflection, and research. (9)
Read and comprehend complex literary and informational texts independently and proficiently. (10)	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (1)
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. (2)	(for written heuristics only)

The reality for most teachers is that they have to navigate the use of CCSS in their classroom. Since that is the case, my recommendation is to use the language in the introduction to broadly interpret what it means to read and write as a 21st century citizen

composition with audience and purpose in mind. She comprehended the poem, used visual and audio evidence in her video while demonstrating a strategic command of the digital technology. Finally, she revealed an understanding of perspective and the cultural context of dependable and well-used tools, whether they were wheelbarrows or cars. Like the passage detailing teacher decision making, the standards provide specific language regarding student learning that can be appropriated for a DV project.

While it could be argued that video poetry is more closely related to the writing standards, there is also a heavy emphasis on reading as well. Again, using the language from the CCSS introduction, "students who meet the Standards readily undertake the **close, attentive reading** that is at the heart of understanding and enjoying complex works of literature" (2010, p. 3, emphasis added). The CCSS repeat the term "close reading" a number of times. When students compose a video poem, they are engaging in "close, attentive reading" by engaging in an iterative process between the text and the video.

However, video poetry does not just meet the close reading emphasis. In examining the anchor standards related to reading and writing, having students compose a video poem meets a number of these core criteria. Table 1 lists standards related to video poems.

Certainly, some aspects of these standards are context specific. However, it is clear that the reading and writing skills broadly emphasized in these anchor standards can be accomplished through a media-based project such as video poetry.

I believe there are a number of problematic issues with the CCSS too numerous to go into in the space of this article. However, having been in classroom settings when standards have been adopted and imposed, there is a needed pragmatism to find ways of negotiating those standards in a way that does not compromise good teaching. And while it is certainly appropriate for those opposed to various aspects of the CCSS to use the channels available to them to push for needed changes, until those changes happen, however, the reality for most teachers is that they have to navigate the use of CCSS in their classroom. Since that is the case, my recommendation is to use the language in the introduction to broadly interpret what it means to read and write as a 21st century citizen. ❇

REFERENCES

Aufderheide, P. (1993). Media literacy: A report of the national leadership conference on media literacy. Aspen, CO: Aspen Institute.

Bengtson, D. (2007). Creating video poetry. In M. Christel & S. Sullivan (Eds.), *Lessons plans for creating media-rich classrooms* (pp. 97-104). Urbana, IL: National Council of Teachers of English. Bengtson, M. (2007).

Bruce, D. L. (2008a). Visualizing literacy: Building bridges with media. *Reading& Writing Quarterly,* 24(3), 264-282.

Bruce, D. L. (2008b). Multimedia production as composition. In J. Flood, S. Heath & D. Lapp (Eds.), *Handbook of research in teaching literacy through the communicative and visual arts* (Vol. II, pp. 13-18). New York: Routledge.

Bruce, D. L. (2009). Writing with visual images: Examining the video composition processes of high school students. *Research in the Teaching of English,* 43(4), 426-450.

Bruce, D. L. (2010). Composing and reflecting: Integrating digital video in teacher education. In K. Tyner (Ed.), *Media literacy: New agendas in communication* (pp. 101-123). New York: Routledge.

Cercone, J., & Bruce, D. L. (2014). Media literacy principles and the Common Core State Standards in English language arts teacher education. In J. P. Purdy & R. McClure (Eds.), *The Next Digital Scholar: A Fresh Approach to the Common Core State Standards in Research and Writing* (pp. 197-226). Medford, NJ: Information Today.

Jocius, R. (2013). Exploring adolescents' multimodal responses to "The Kite Runner": Understanding how students use digital media for academic purposes. *Journal of Media Literacy Education,* 5(1), 310-325.

Miller, S. M. (2013). A research metasynthesis on digital video composing in classrooms: An evidence-based framework toward a pedagogy for embodied learning. *Journal of Literacy Research,* 45(4), 386-430.

National Governors Association Center for Best Practices & Council of Chief State School Officers. (2010). *Common Core State Standards for English language arts and literacy in history/social studies, science, and technical subjects*. Washington, DC: Authors.

Williams, W. C. (2011). *Spring and All (Facsimile Edition)*. New York: New Directions Publishing.

Yang, Y.F. (2012). Multimodal composing in digital storytelling. *Computers and Composition: An International Journal for Teachers of Writing,* 29(3), 221-238.

A Media Arts Teacher's Guide to Surviving the Common Core

by Kara E. Clayton

Kara Clayton has taught media studies courses for more than 20 years at Thurston High School in the South Redford School District just outside of Detroit, Michigan. She holds a Bachelor's Degree in Communication from The University of Michigan, and a Masters in Reading from Eastern Michigan University. She recently earned a Graduate Certificate in Digital Literacy from The University of Rhode Island Harrington School of Communication. She will complete requirements for her Masters in Adult Education from the University of Rhode Island in 2016. Kara is the recipient of the Courageous Persuaders Courageous Leader Award (2010), the National Council for Teachers of English Media Literacy Award (2012), and the Michigan Youth Arts Touchstone Award (2012). Kara also served as a board member for the National Association of Media Literacy Education

Editor's Note: Kara Clayton was part of the team that was honored by the National Council of Teachers of English in 2012 with its annual media literacy award. The judges noted their comprehensive media studies program at Thurston HS in the South Redford School District in Michigan and the fact that the program had grown from a single section of a mass media course in 1996 to the present program involving both media analysis and production. Here, Kara elaborates on the challenges of building a program in a world where media education is not always recognized or appreciated.

In the mid 1990's, I was fortunate to be hired into a metropolitan Detroit area school district that was interested in creating a couple of Media Studies classes. One class focused on analysis of media (then called Mass Media) and the other focused on video production. The time was right for these classes as the ever spinning world of education fine tuned learning outcomes using Authentic Assessment. According to Tretten and Zachariou (1995), " Students, working both individually and cooperatively, feel empowered when they use effective work habits and apply critical thinking to solve problems by finding or creating solutions in relevant projects. In this productive work, students learn and/or strengthen their work habits, their critical thinking skills, and their productivity. Throughout this process, students are learning new knowledge, skills and positive attitudes." (p.8). Creating curriculum for these classes with an authentic assessment lens was easy and just flashy enough for district administrators to rave about.

The world of education spun a bit more to include course mapping and alignment. "In the curriculum mapping process, teachers use a calendar-based system to map the skills, content, and assessments used in their classrooms" (Koppang, 2004 p. 155; Hayes-Jacobs, 1997). While my courses lost their English Language Arts (ELA) classifications, enrollment was still high—in fact it was growing to a point of needing two media studies instructors—in order to support my colleagues teaching ELA and Social Studies, I reworked the curriculum to help tie to literacy efforts they were making. And then came...THE COMMON CORE. "The Common Core is the set of standards which "define the

knowledge and skills students should gain throughout their K-12 education in order to graduate high school prepared to succeed in entry-level careers, introductory academic college courses, and workforce training programs" (http://www.corestandards.org/about-the-standards).

The Common Core are an elective teacher's worst nightmare. In my school this meant that all elective teachers from Culinary Arts, Instrumental Music, Fine Arts, Foreign Language, Technology, and Physical Education became a single group who met as one department for monthly, common planning meetings even though we had nothing in common. It also meant that we were to align our curriculum to address the needs of the four core standards. However, the lowest blow came when we were required to move from assessments that were holistic in nature to regularly administered, multiple choice quizzes and tests.

What was I to do? I couldn't quit. I still had 15 years until retirement. I needed to figure out a plan. I needed a plan to survive the Common Core with my media literacy and video production courses intact!

In a review of research on how the Common Core State Standards can be supported by media literacy and production classes, Moore and Redmond (2014) note that "understanding how media literacy education connects to the broad goal of Common Core's English Language Arts Standards requires us to think about shared visions for successful learning in the 21st century to consider how we might broaden conceptions of texts, classroom roles, and content to reach and teach the media savvy generation" (p.11). In addition, "When used well, news media, mass media and digital media texts can support the acquisition of literacy competencies including comprehension, inference-making, analysis and prediction (Hobbs, 2010). Further, in their article, Digital Media Literacy Education and Online Civic and Political Participation, Khane et al (2014) argue, "The importance of digital media literacy in relation to civic and political life can be manifold. Perhaps most fundamentally, digital media literacy is seen as a way to promote online forms of civic and political engagement. Indeed, digital media technologies are now a central component of civic and political life, especially for young people" (p.3). It became clear that media literacy and media production classes provided the perfect arena to support the four core standards with hands on, high tech, and engaging topics of study.

Keeping Interest High

Adding Classes to the Media Studies Series

One way of creating a path for survival was to reorganize the curriculum so that freshman students, who had previously not been allowed to take Mass Media, could elect the course. This would increase the number of students who might select it and hopefully maintain or increase the number of students in the subsequent classes in the Media Studies series. At the time with extremely expensive video equipment being used in the class, there was hesitation to allow ninth grade students to take a production course for fear that they might misuse or break equipment. However, they could easily handle the requirements of the analysis portion. So two classes became three. We split Mass Media into two sections: Media Analysis which was open to all students, including freshmen; and Media Production which was a prerequisite to Video Production and was open to sophomores, juniors, and seniors. These were both semester long classes which required successful completion before being chosen for the third, year long Video Production course. To meet the increase in course sections of Media Analysis, a second teacher was brought in to help teach Media Analysis. In a matter of just a few semesters, we jumped from three or four sections a year to seven or eight.

Keeping Content Current

When and where-ever possible, the Media Analysis curriculum includes a tie to whatever is happening in either pop culture or news so that students understand the importance of analysis skills in their everyday lives. For instance, the beginning of our winter semester coincides with Super Bowl. During the week that precedes Super Bowl, students spend time analyzing advertising from previous Super

Bowl ads, paying careful attention to the number of times a particular company advertised its product. They look at all the persuasive techniques used to advertise alcohol in ways that make it a very desirable product for children and teens. At the end of the week, students engage in a research task using a curation app called, Storify. "Storify is a fairly simple application allowing users to find and curate research using a variety of search arenas, including social media" (Clayton, 2015, p. 288).

> Media analysis taught me how to look at all of the media we ingest under a fine lens. It's incredibly important given how inundated we are with technology and social media, we see a huge amount of advertisements. We should always question those; who put them there, for what purpose, and who benefits from this ad? I know that taking media analysis helped me develop those deduction skills. I'm now more selective of my news sources, I know how to fact check a fishy Facebook post, and I'm more educated consumer. —Lexi Ialungo, Thurston Graduate

In addition, since Thurston High School is located in the Detroit Metropolitan area, it is not difficult to find violent news headlines. Students spend time examining print and broadcast headlines and the philosophy of "*it if bleeds it leads*." One of the most satisfying parts of this unit happens when students easily debunk the headlines because they often know the real story which was not revealed to viewers/readers. And, if they don't know the story, they do know that there is more behind the story frame that isn't being revealed to the audience.

Moreover, because cyberbullying was a hot topic in the last few years, students in the media production courses were involved in the creation of several videos that were made in partnership with Not In Our School (www.NIOS.org), an organization that focuses on reducing acts of bullying in schools nationwide. These videos were aired during our daily newscast for all students in our school to view. They were also shared with NIOS.

Classroom with 5 Keys.jpg Five Key Questions of Media Literacy are painted on Kara Clayton's classroom walls. The painting was done by Thurston Alumn, Mayra Barajas.

Changing Physical Space

My most successful teaching strategy has been to reflect and change as needed. In addition to keeping up to date with my students' interests, I find it effective to change the physical layout of the classroom as well.

The mid 2000s brought about good timing for the South Redford School District to pass a school bond proposal which involved new construction on several areas in our school district, including a new communication arts wing at Lee M. Thurston High School. This meant I would change classroom locations to a facility which included the addition of a full television production studio, control room, and edit suites.

The new location caused a pique in student interest. Enrollment in media arts classes rose significantly. Students self-selected and added media and technology courses to their schedule without sacrificing the requirements of the Michigan Merit Curriculum. In some ways this pitted one elective course against another, but I saw it as an opportunity for students to stretch outside of their comfort zone and try out different courses that might lead to a college and/or career path.

> "Media production and analysis education was particularly valuable for me because I decided to make my career in video production. Learning the basics of how to work with professional production equipment set me ahead of the curve for my continued education in college. This allowed me to focus

on pushing my technical skills and my understanding of media as an art form while my classmates had to spend time establishing a base knowledge that I already had." —Brandon Sandusky, Thurston Graduate

Funding Equipment Upgrades

Let me start by saying that like most Michigan schools, my school district does not have a lot of money for equipment purchases. Thus, yearly budgets for my program have always fluctuated. However, there is tremendous support for the media studies program by both building and central office administration who recognize that some upgrades need to be made on a regular basis.

> "By offering Media Analysis and Media Production courses at our high school, we are able to engage our students in developing the key knowledge, values and a wide range of critical thinking skills required to be prepared for college and career success. In addition, our students are highly motivated to learn how to improve their ability to communicate and navigate the digital universe in which we live, play, and work. Media literacy education embodies the core skill sets with which every student needs to be prepared for in order to succeed in the 21st century and beyond." —William Simms, Thurston High School Principal

Once we had enough cameras and computers for students to record and edit their video projects, any additional equipment purchases have been carefully thought out in order to make the best use of dwindling funds for the arts in education. In the early years, establishing a recognizable, successful track record was key to let the school community know about the quality of work students were producing. This is how the program gained parental support which was key to our success.

> "Media Analysis and Production courses made a tremendous difference in the lives of two of my children. In one case, they helped form the career path that my son would take and spurred him on to get his degree from a prestigious college in Cinema Arts and Science. In the other case, Media Analysis helped form the critical thinking that is necessary for a career in the medical field for my daughter. She is now in her second year at college, with her goal of being a doctor firmly planted in her sights." —Patricia Thomas, Parent and School Board Member

Everyone likes new toys and 21st century high school students are no different. While new technology is always exciting, my philosophy for purchases is to spend a lot of time researching the best equipment solutions for my students. I find that it is better to have less of something high quality instead of having more of something that breaks too easily due to excessive student use. For instance, I might opt to purchase only two, more durable, $800 - $1000 digital camcorders that will last for several years, rather than purchasing several cameras in the $200 range. I also strive to make purchases that will help to prepare students for real work experience in the future.

> "It is because my daughter took Media Studies classes that she has her job on campus at The University of Michigan. Even though her degrees are in a totally different area... for the last four years, she has maintained her job editing educational videos." —Julie Neal, Thurston Parent

The Impact of the Digital Age

Digital and Media Literacy Converge

What has been most rewarding, despite all the challenges of being an elective teacher in the era of the Common Core, is the development of digital apps that are available for students and teachers to use in media literacy courses that also support English Language Arts and Social Studies curricula. These tools allow us to not only teach about the internet or about advertising, but allow students at all levels to construct knowledge as well as collaborate and share

their work on these topics and more. In addition, there are tools that can help students organize their research and tools that can support reading and writing across the curriculum. Digital and media literacy "are often more participatory, more collaborative, and more distributed, as well as less published, less individualized, and less author-centric" (Lankshear and Knobel, 2011). With the inclusion of web tools and apps, student engagement in education has the potential to increase substantially in spite of the the very limiting aspects of the Common Core.

Students created YouTube style instructional videos on how to use smartphone apps for educational purposes.

One exciting area where we saw digital and media literacy converge was when student consumers became student producers. Our school struggles with whether or not to allow cell phones in the classroom. When my students and I discussed cell phone use in school, they admitted that more often than not, cell phones are used as a toy for distraction rather than a tool for engaging in education. During the 2014-15 school year, media production students analyzed various YouTube videos which demonstrated the use of various smartphone applications for education.

Media literacy education embodies the core skill sets...to succeed in the 21st century and beyond."
—William Simms, Thurston High School Principal

After, they produced their own videos for their peers. Twelve videos were produced between two classes. Two of the videos included topics such as how to use the Voice Memo recording application to record class notes for review or to share with a friend who is absent. Another explained the process for logging into Google Classroom from a smartphone to access and submit class assignments. Students found they were able to create more engaging, easier to follow videos on these applications than what they saw on Youtube. We hope to have these videos linked on our school's website in the future.

Modify Curriculum to Keep Up with Developments in Digital Literacy Tools

While the basic units of instruction including Analysis of News, Advertising, Alcohol and Tobacco Messages, Body Image, Violence in the Media and Film have remained constant, the presentation and culminating activities always change just a bit to increase student engagement. With the advent of digital literacy tools such as mobile and web-based apps, student interest in the Media Analysis classes continues to be high. The inclusion of these tools was a particularly exciting phase in the history of teaching Media Analysis because the result was a simple and logical approach to differentiating instruction as well as assignments and assessments within each unit. A critical component of a well-developed media literacy course includes opportunities for students to create media projects. "When teachers involve students in creating media productions using video cameras or computers, they may aim to motivate students' interest in the subject, build communication and critical-thinking skills, encourage political activism, or promote personal and social development" (Hobbs, 2004).

Students create media for other students to view and learn from.

Teaching with tools allows students to record video with their cell phones, iPads/tablets, and other digital devices and to edit them using various free/low cost editing programs like iMovie, Wevideo, or Goanimate.

In the last few years, we have added these apps to our Violence in the Media and News Units. Students enjoy putting their knowledge to work by creating mini newscasts with GoAnimate or by recording with their phones and editing in iMovie or Wevideo. They also enjoy illustrating Effects of Media Violence by creating short animations in Powtoons. What is especially satisfying to students who do not have extensive graphic arts or animation skills, is the ease with which they are able to create an animated scene by choosing pre-animated elements, and then dragging and dropping them into a scene. Incorporating digital tools such as these also gives our freshmen students the ability to interact with video production tools in a relatively risk free environment.

Crowley (2014) contends, "many adults think that because children have been immersed in a technology since a young age, they are naturally "literate" or skilled in using technology. Younger generations have been labeled *"digital natives"* while older generations are "digital immigrants." *Some research suggests* this labeling is outright false—students are no more literate with devices than their so-called digital immigrant parents." Therefore, teaching students how to leverage the power of a tool, rather than use it as a toy is a necessary educational strategy for 21st Century learning.

Additionally, students are able to collaborate with other students inside or outside of the classroom about their analyses using tools like Google Drive and Dropbox. They are able to read high interest articles in NEWSELA (newsela.com) that can be viewed by Lexile measure which reduces the stigma for students who might not read at "grade" level. Students in my classes range from emotionally impaired to advance placement. When we utilized NEWSELA to read an article on possible false advertising claims by a soda company, almost all students in the class were able to read the article independently by clicking on the Lexile measure that was most appropriate for them. With each of the students reading from a digital device, students were not able to tell who was reading a more simplified or advanced version of the article. Tools like NEWSELA level the playing field for all students in the classroom.

...most rewarding...[are the] digital apps that are available for students ...in media literacy...that also support English Language Arts and Social Studies

An area of the Media Analysis curriculum that has not changed, however, is the high quality, and relevant discussions, that take place in the class each day. There are times when the discussions get edgy and possibly uncomfortable for some, but what's important is that students learn how to express a divergent opinion without fearing being shut down by others because their opinion differs.

The Assessment Challenge

One of the biggest challenges that I had to overcome in learning how to survive the Common Core was teaching my administration that proper assessment of my students in Media Studies was not solely through multiple choice and true-false bubble tests. In fact, research at the university level demonstrates that when students are given multimodal assessments they are given more modes with which to communicate and express their understanding of a concept as they are creating knowledge (Oldakowski, 2014). In a multi-modal world, bubble sheets are not the reality of how we function. In fact, Dorn and Madeja (2004) found "State Departments of Education who view curriculum development as a matter of regulating teachers rather than helping them regulate themselves and own their own standards, are, of course, not likely to view changes favorably...Fortunately, in the past they could count on teachers' lack of organization and distrust of testing to allow them to continue mandating meaningless true-false and multiple-choice tests" (p. 7). Unfortunately, in my case, there were many hours wasted creating and administering bubble tests. Even though I knew full well these types of tests would be useless, students took these types of test so we could prove that we learned absolutely NOTHING from the data the test results provided. With perseverance, however, I was able to convince my administration that authentic assessment was a much more valuable tool to assess student knowledge of key learning components in Media Studies.

Our job is to advocate for the best possible education for our students. Working together, we can survive the Common Core.

Once again, we returned to assessing student work through a Project Based Learning (PBL) lens. With PBL, according to Harada, Kirio, and Yamamoto (2008), "students develop ownership in two important ways. They select topics that are personally relevant to them. Students then develop a new sense of responsibility as they start to take charge of their own learning. They do this by determining goals, identifying critical tasks and appropriate resources, and devising feasible timelines for accomplishing the work" (p. 157). This valid learning approach gave us important information about what students were able to do well, and what needed to consider re-teaching for current students or revising for future students. Subsequently, with the exception of a few vocabulary quizzes and a final exam in Media Analysis and Media Production, all assessments have a rubric which students follow for each project. Had I not held firm to my belief about appropriate assessment models for these classes, I strongly believe our students' desire to take media studies courses at Thurston High School would have dwindled significantly.

ISTE Standards

By 2010, the International Society for Technology in Education (www.ISTE.org) became well known in our district and instead of trying and failing to align my curriculum to CCSS, the shift to ISTE standards was a natural fit because of the blend of technology in all areas of learning, including the Common Core. With a bull in the china shop mentality, I firmly repeated a mantra: *No. I am not aligning my courses to CCSS. They are aligned to ISTE which has an international reputation for excellence (and doesn't change on a whim).* It took almost four years of repeating this statement, but in 2014, our entire district agreed. Now all technology standards expected of our students are aligned to ISTE which makes learning and teaching courses that incorporate technology much more logical. Moreover, there is a natural link to assignments which use rubrics for assessment. "Though technology is at the root of the ISTE standards, the program is about more than online research and learning to use new media. Three of the five ISTE goals reflect changes in the way students learn in general. This includes teaching based on students'

collective and individual needs, creating a project-based learning environment, and promoting critical thinking skills. The ultimate goal is to get students prepared, at all stages, for a career in a global economy. On a school-wide level, the plan is to create digital learning spaces and teaching models that are appropriate for the time and reflect recent developments in technology." (http://education.cu-portland.edu/blog/educator-tips/5-things-teachers-should-know-about-iste-tech-standards/)

Conclusion

The world of an elective teacher amidst the Common Core can be a very intimidating and disheartening place at times. My approach to survival has been to keep current on trends in media and digital education, adapt to change, and continue to speak in favor of the importance of students being well-rounded citizens which means arts education is of paramount importance. As educators, we need to be leaders and take a stand with the implementation of the Common Core. I've learned that people at the state level really just want teachers to quietly agree to changes. Our job is to speak up for what we know is right. Our job is to advocate for the best possible education for our students. Working together, we can survive the Common Core. ❇

REFERENCES

5 Things Teachers Should Know about ISTE Tech Standards (Concordia Portland Online)

http://education.cu-portland.edu/blog/educator-tips/5-things-teachers-should-know-about-iste-tech-standards/

Clayton, K. (2015). Storify-A Gimmick or an Engaging Research Tool?. Journal of Adult and Adolescent Literacy, 58(4), 288.

Crowley, B. (2014). What Digital Literacy Looks Like in a Classroom - Education ... Retrieved August 3, 2015.

Dorn, C., & Madeja, S. (2004). Assessing expressive learning: A practical guide for teacher-directed, authentic assessment in K-12 visual arts education. Mahwah, N.J.: Lawrence Erlbaum Associates. 7.

Harada, V., C. Kirio, and S. Yamamoto. (2008). "Collaborating for Project-based Learning in Grades 9-12."*Linworth Pub*.,157.

Hobbs, Renee. (2010). Digital and Media Literacy: A Plan of Action. Washington, D.C.: The Aspen Institute. 31. Retrieved August 14, 2015, from http://www.knightcomm.org/wp-content/uploads/2010/12/Digital_and_Media_Literacy_A_ Plan_of_Action.pdf

Hobbs, Renee. (2004). "A Review of School-Based Initiatives in Media Literacy Education." *The American Behavioral Scientist* 48 (1): 42-59. http://search.proquest.com/docview/214756973?accountid=28991

Kahne, J., Lee, N., & Feezell, J. (2012). Digital Literacy Education and Online Civic and Political Participation. *International Journal of Communication,* 6, 24. Retrieved August 14, 2015, from http://ijoc.org/index.php/ijoc/article/view/999/675

Koppang, Angela. (2004). "Curriculum Mapping: Building Collaboration and Communication." Intervention In School & Clinic 39, no. 3: 154-161. *Academic Search Elite*, EBSCOhost (accessed August 14, 2015).

Lankshear, C., and Knobel, Michele. (2011). New Literacies (3rd ed.). Berkshire, England ; New York: Open University Press.

Moore, David Cooper, and Theresa Redmond. (2014). "Media at the Core: How Media Literacy Strategies Strengthen Teaching with Common Core." *Voice From the Middle* 21, no. 4: 10-15. Accessed August 14, 2015. http://search.proquest.com/openview/b7cb987c6d96aa69e94c121a4c29dca7/1?pq-origsite=gscholar.

Oldakowski, T. (2014). "A Multimodal Assessment that Enriches Literacy Learning." *In Sight: A Journal of Scholarly Teaching* 9: 70-77.

Tretten,, R., and Zachariou, P. (1995). "Learning about Project-based Learning: Self-assessment Preliminary Report of Results." *Autodesk Foundation,* 1995.

Challenging Channels: School Librarians & Evolving Literacies

By Joyce Kasman Valenza and Wendy Steadman Stephens

After 25 years as a teacher librarian, **Joyce Valenza** joined the faculty of Rutgers University where she is an Assistant Professor and Director of the Master of Information program. Joyce has worked in special, public, and school libraries. She writes the NeverendingSearch Blog for School Library Journal, and contributes to several other library and edtech publications. Her Library Technology Report on Social Media Curation for ALA Editions was published in October 2014. Joyce earned her doctoral degree from the University of North Texas in 2007. Active in online communities of practice, Joyce considers herself one of the mothers of the #tlchat network. Joyce is a Milken Educator, a Google Certified Teacher, and a Library of Congress American Memory Fellow. She was selected as one of Technology and Learning's 100@30, was honored with the 2011 Edublogs Award for Lifetime Achievement and presented a TEDxPhillyEd talk at Wharton University. She is active in ALA, AASL, YALSA, and ISTE and speaks internationally about issues relating to libraries and thoughtful use of educational technology.

Wendy Stephens is the LIbrary Media Program Chair at Jacksonville State University after teaching for more than fifteen years in north Alabama as a high school librarian in both a small city school system and a large county one. In addition to an MLIS from the University of Alabama and a Ph.D. in Information Science from the University of North Texas, she has graduate degrees in English and in Educational Leadership. She received National Board Certification in Library Media in 2008 and is a Google Certified Teacher, the first from her state. The immediate past president of the Alabama Library Association, she is active in the American Library Association (ALA), the American Association of School Librarians (AASL), the Young Adult Library Services Association (YALSA), and the Association for Library Service to Children (ALSC), currently serving on the boards of ALA's Ethnic and Multicultural Information Round Table (EMIERT) and on the United States Board on Books for Young People (USBBY).

On our shared mission

School librarians understand media literacy as being one facet of contemporary literacy and understand literacy itself as ever-expanding. Librarians are traditionally responsible for increasing literacies, both traditional and emerging. Like media literacy specialists —educators and researchers—school librarians work toward instilling very similar sets of skills, and dispositions among the young people we teach and serve.

That theoretical overlap is evident when contrasting two foundational purpose statements. The National Association for Media Literacy Education (NAMLE) asserts, "The purpose of media literacy education is to help individuals of all ages that they need to be critical thinkers, effective communicators develop the habits of inquiry and skills of expression and active citizens in today's world." In the American

Association of School Librarians' (AASL) *Standards for the 21st-Century Learner* (2007), library standards are predicated upon learners "using skills, resources and tools to inquire, think critically, and gain knowledge; draw conclusions, make informed decisions, apply knowledge to new situations, and create new knowledge; share knowledge and participate ethically and productively as members of our democratic society; and pursue personal and aesthetic growth." Both professional organizations highly value evaluation of sources, critical thinking, increasing effective communication and active participation. It would be a challenge to find two more closely aligned philosophical statements. As you dig more deeply into the granular nature of our standards, that resonance appears to an even greater degree.

With the largest classroom, and influence across grade levels and disciplines, the school librarian is positioned to dramatically influence the development of a set of whole-school literacies, including media literacy in a shifting networked learning landscape.

School librarians working in K-12 education embrace the development of the same capacities and dispositions media literacy scholars and experts embrace. In fact, while librarians are traditionally associated with the phrase *information literacy*, our *Standards for the 21st Century Learner* (2007) mentions that phrase only once. Instead, the document clearly acknowledges new complexities of media in a networked reality and emphasizes the need for multiple literacies:

> the definition of information literacy has become more complex as resources and technologies have changed. Information literacy has progressed from the simple definition of using reference resources to find information. Multiple literacies, including digital, visual, textual, and technological, have now joined information literacy as crucial skills for this century (AASL)

As students move from high school to the university, academic librarians are more likely to capture the complexity and multiplicity implicit in the terms transliteracy and metaliteracy. The Association and College Research Libraries' (ACRL) Framework for Information Literacy for Higher Education, adopted in February 2015, is organized around six inter-connected threshold concepts:

- Authority Is Constructed and Contextual
- Information Creation as a Process
- Information Has Value
- Research as Inquiry
- Scholarship as Conversation
- Searching as Strategic Exploration

The ACRL frames offer a renewed *vision of information literacy as an overarching set of abilities in which students are consumers and creators of information who can participate successfully in collaborative spaces.* [http://www.ala.org/acrl/standards/ilframework]

Library standards and frames resonate clearly with the professional literature describing media literacy. School libraries promote access, analysis, negotiating credibility, and the creation and sharing of new knowledge on a daily basis. On the most basic level, librarians encourage students to use a diverse range of sources in their inquiry, consider the value and authority of the content and evidence regardless of its format.

School librarians understand media literacy as being one facet of contemporary literacy and understand literacy itself as ever-expanding.

Friesen (2014) describes media literacy educators as "especially vocal in their critiques of existing educational conventions. They believe that schools need to teach children to critically analyze the media by deconstructing them and creating their own

media messages to express their voices and to understand their role in the democratic society" (p. 44). This focus on critical analysis is central to business of school libraries. When they share, study and create picture books with children from the earliest age, librarians encourage visual literacy. As part of the research process, school librarians partner with classroom teachers to encourage learners to analyze political cartoons, campaign ads, clips from television shows, and government-issued posters, encourage the deconstruction of media messages and, increasingly, construction of their own communications, including digital storytelling and the construction of visuals like infographics as products of inquiry. Libraries are emerging as makerspaces, production centers, studios, and learning commons —emphasizing the importance of participatory culture and engaging multiple literacies. The media literacy awareness young people develop through their academic work serves as a foundation for the transfer of skills and dispositions for the finding, and critical analysis, evaluation, consumption, and creation of media in everyday life information seeking outside of school.

New notions of credibility and the role of user-generated content

Today's teachers work with the first generation of young people who haven't known a time before social media. These learners may not remember a time when the dominant technology was television. User generated content presents complex, new media literacy challenges in terms of understanding of lens, and the need to effectively search, control and vet a flow of information in an array of emerging media formats. The fundamental power shift offered by social media enables authorship and agency young people have rarely enjoyed. They have new media freedoms to celebrate and new media concerns relating to privacy, identity, ethics, and equity.

Students see online spaces as new sandboxes for creativity and expression of knowledge and naturally negotiate academic and personal information needs in the same space. Whether or not it is explicitly required, most student inquiry projects today will find some incarnation in digital media. Henry Jenkins (2011) sums up the opportunities provided young people in a network environment and the fallacy of assuming they are savvy at negotiating online interactions:

> "Many of these youth are becoming media makers, expressing their emerging understanding of the world through fan fiction, game mods, mp3 downloads, websites, YouTube videos, social-network profiles, Flickr photographs, and a wealth of other grassroots production practices. As they do so, some, though not all of them, are stepping into the support systems around what we call participatory culture. They are using these technologies to construct their identities, to make sense of their social networks, and to gain respect from adults who share their goals and backgrounds. Some of them are joining online communities that, at their best, meet their needs, but in other cases, fail them. Despite a tendency to talk of "digital natives," these young people are not born understanding how to navigate cyberspace and they don't always know the right thing to do as they confront situations that were not part of the childhood worlds of their parents or educators. Yes, they have acquired great power, yet they–and the adults around them–don't know how to exercise responsibility in this unfamiliar environment."

The 2007 version of NAMLE's "Key questions to ask when analyzing media" is predicated on a model where production was expensive and represented an investment in promoting a certain viewpoint. In an era where fairly sophisticated video production technologies have been effectively democratized and any formal production chain removed, it seems like the "construction" of media messages is necessarily less monolithic in nature than the one generated by a handful of Madison Avenue firms. Duhigg (2012) gave tremendous insight into the individualization of marketing possible through digital tools and the new science of predictive analytics, fields

which explode the very idea of mass media. In the mashed-up media messages of 2015, culture is sampled across place and time, slogans and taglines lose all context.

But not all young people have access to the range of hardware and the robust network connections required to participate in this new media arena. The digital divide is real, and particularly impacts young people from lower socio-economic groups who have less access to home connectivity or rely on mobile devices. A quote widely attributed to novelist William Gibson declares, "the future is already here, it's just not very evenly distributed." For librarians, Gibson's words are a call to action and an extension of our mission. Existentially, librarians strive for increased access in addition to distribution. Among the American Library Association's Core Values (2004) is the assertion that "a democracy presupposes an informed citizenry. The First Amendment mandates the right of all persons to free expression, and the corollary right to receive the constitutionally protected expression of others. The publicly supported library provides free and equal access to information for all people of the community the library serves." In the digital environment, access to networks and hardware is paramount. In envisioning the future of librarianship, promotion of civic engagement and "providing access and meaningful learning opportunities that foster participation in issues or processes affecting the community served" remains central. (Bertot, Savin, and Percell, 2015.).

The smartphone has been a tremendous equalizer in democratizing the tools necessary to publish any thought or creative expression, especially the exploding area of expression through captured and real-time video. But simultaneous trends in publishing have wreaked havoc onto the long crystallized understanding of authority and media evaluation. The digital transition enabled the proliferation of splinter cultures, like sub-reddits. The widespread use of social networking as a conduit for news amplifies a "filter bubble" effect feeding the individual's confirmation bias, upending traditional school library notions of bibliographic instruction centered around each searchers obtaining the same result. As Eli Pariser (2012) describes, "Most of us assume that when we Google a term, we all see the same results. The ones that the company's famous Page Rank algorithm suggests are the most authoritative base on other pages' links. But since December 2009, this is no longer true. Now you get the results that Google's algorithm suggests is best for you in particular - and someone else may see something entirely different." And as Debbie Abilock (2012) asserts, "Cultural background also colors our evaluation decisions. During research for a debate of the U.S. military presence overseas, Yi-Min, a second-generation Chinese American student, confidently uses a government report, while Lupe, who is worried about the possible deportation of a family member, might discount a report as suspect." Cultural effects influence media consumption as well as evaluation; scholars studying the effect of fast food marketing have noted that television advertising disproportionately influences racial and ethnic minority youth through television ads, and that black and Hispanic youth were far more likely than their white and non-Hispanic peers to visit fast food websites (Harris et al, 2013, vii).

Search itself is a media literacy. Among the information literacy topics librarians will be teaching in the coming years involve new strategies for evaluating media in the form of understanding:

- How does Google work? In what order is relevance determined and how are results returned? Can I trust the summary of suggestions Google lists on its card?
- What are promoted tweets?
- What algorithms does Facebook use to determine what I see in my news feed?
- How are my search results affected by Eli Pariser's notion of a "filter bubble"?
- With the loss of the container and context of the original format, what type of document am I considering for use? Is it a book chapter, magazine article, scholarly article, newspaper editorial? What features will help me decide?

- When I search images, which of my results have been born digital? Which may have been digitally created or edited?
- How can I determine expertise, or even authorship, when I encounter user-generated results?

Mass media is not as mass as it was. Content is sometimes posted across platforms and messages are constantly mutating and surfacing in new, remixed products. Today's teens are communicating via Snapchat, a platform whose very newness gives them *tabla rasa* to vet connections and target messages to more narrow peer audiences. When students have created their own walled garden, they will not have to tolerate messages constructed for scattershot appeal. Today's savvy marketers are more likely to promote the work of a student's peers, for "authentic" crowd-sourced naivete, and web-based voting mechanisms allow readers to endorse a source about which they may have no real expertise.

The insularity of many home environments stands in contrast with the networked nature of digital living. As Hanna Rosin wrote in The Atlantic, "It's hard to absorb how much childhood norms have shifted in just one generation. Actions that would have been considered paranoid in the '70s—walking third-graders to school, forbidding your kid to play ball in the street, going down the slide with your child in your lap—are now routine. In fact, they are the markers of good, responsible parenting." Containing your children's exposure to media messages is another facet of contemporary parenting that has gained cachet with middle class families. Jenkins (2006) describes the way many are "struggling to police the culture that comes into their own homes and communities" as the majority has "lost their power to define cultural norms as the range of different media and communication channels have expanded. Ideas and practices that were once hidden from view—say, the Wiccan belies that fundamentalist critics claim are shaping the Harry Potter books—are now entering the mainstream" (p, 198).

The fundamental power shift offered by social media enables authorship and agency young people have rarely enjoyed

Convergence and containers and credibility

In the old days, educators focused on television and newspapers as mechanisms for building media literacy. Today, media messages prevail across platforms and devices. Advertising is embedded everywhere, in our news sources, on our videos, in our search results. What librarians now teach, in fact what we've always taught, is how to determine best tools and how to discern the best resources for any particular information or communication task, what Abilock calls "assessing credibility in a systematic, sustained, and scalable way." This requires intentional and deliberate training, as ethnographer danah boyd describes:

> "Teens may make their own media or share content online, but this does not mean that they inherently have the knowledge or perspective to critically examine what they consume. Being exposed to information or imagery through the internet and engaging with social media do not make someone a savvy interpreter of the meaning behind these artifacts. Technology is constantly reworking social and information systems, but teens will not become critical contributors to this ecosystem simply because they were born in an age when these technologies were pervasive" (boyd, 2014, p. 177)

School librarians help learners establish the validity of sources, regardless of format. This assessment of credibility occurs at reiteratively throughout the inquiry process—during search, analysis, synthesis, and (sometimes digital) publication. School librarians understand that all content, whether accessed from traditional sources or from YouTube or

Wikipedia, varies in authority and credibility and in context. Among the issues librarians help students address is distinguishing sponsored content on result lists, which may translate on an academic level to recognizing the issue of who might have funded research studies. Depending on the nature of the information need, social media and user-generated content may be not only appropriate, but authoritative and timely. Wikipedia, for instance, offers far better coverage of current popular culture than most databases of peer-reviewed articles, and it may offer valuable connections to experts and other sources.

Consider the fundamental changes in the past decade surrounding the news experience. In a digital world, constant news updates stream across a variety of devices. Current events has been reduced to its least common denominator for comprehension, contained with a content-agnostic messaging medium, pushed to contacts of the creator or curator. Today, traditional newspapers and major broadcast stations no longer represent the only source of news. Headlines have become unglued and every message is potentially targeted based on marketing data. The *Economic Insecurity, Rising Inequality, and Doubts about the Future* survey conducted by the Public Religion Research Group (Jones, Cox, & Rivera. 2014) found that compared with other more traditional news stations, nearly half of Americans trusted the satirical *Daily Show* with Jon Stewart for their news about the economy. And the evolution of news goes beyond trust to touch the creation of understanding. The Annenberg Public Policy Center found the satirical late-night Colbert Report "not only increased people's perceptions that they knew more about political financing, but significantly increased their actual knowledge, and did so at a greater rate than other news sources" (Hardy, Gottfried, Winneg, & Jamieson, 2014). Librarians regularly engage learners in navigating these lenses and negotiating what Stephen Colbert labeled *truthiness*, or ""the quality of preferring concepts or facts one wishes to be true, rather than concepts or facts known to be true," the Merriam-Webster's 2006 Word of the Year. The demands upon an individual's information literacy skills increase daily in response to evolving technologies, the proliferation of user-generated content, and increasingly targeted marketing.

Today's news cycle is unrelenting, never sleeping and global. And it is crowd-sourced—a participative conversation engaged in by bloggers, curators, tweeters—citizen journalists all. Readers, intentionally or not, set up feeds to have news pushed to them based on past viewing. They may set up their own curated newswire, supplanting any newspaper in personal relevance. Students may contribute to the same reddit forums they then cite in coursework.

One recent example of the need to be able to discern credibility was the chaos of news reporting during Hurricane Sandy. Journalists relied on the continual stream of media generated and virally spread by citizens. It was nearly impossible to discern actual photographs of the disaster from phonies. After the event, Valenza (2012) encouraged librarians to use the event as a media literacy teaching opportunity.

> *We can approach this storm, and other major news stories, in terms of the media and information literacy opportunities they present.*
>
> *In my mind, truth is usually negotiated. Text is seldom neutral. And ever since I studied the work of Civil War photographers Mathew Brady and Alexander Gardner, I've understood that photography usually involves the point of view of the person behind the lens.*
>
> *It now also involves the point of view and motives and ethics of the person behind the image editor.*
>
> *Social or citizen journalism is both exciting and complicated.*
>
> *The tweets and images posted, emerging from the official and unofficial coverage of this past hurricane, as well as their levels of acceptance, present opportunities for serious discussion about credibility and ethics.*

The rich user-generated news feeds prevalent during the disaster made their significance in the new media landscape clear. Some images are doctored. Some are born digitally manipulated through filters and lenses. Some are authentic. As Debbie Abilock (2012) asserts, "In this participatory digital world, we're all novices at some point when judging whom to trust." Clearly, there's a need to curate media of all types. School librarians no longer need to worry about storing content by format. While materials may continue to be siloed by vendor or publishers' names, librarians now have the ability to pull together virtual shelves that are format and device agnostic.

When accessing digital text, readers face new questions about authorship and format. "What is a book?" Long form writing can appear as traditional print, in digital ink as an ebook, as an audiobook or in multiple new interactive, and media-rich and augmented reality formats. Librarian Laura Fleming engages learners in an exploration of immersive transmedia experiences and has designed a taxonomy describing the level of interactivity in emerging book formats. Henry Jenkins' observations surrounding transmedia and convergence culture challenge the notion of the discrete container. Students searching databases no longer see the original container of a print document and must determine whether the source originated as a magazine or newspaper article, a research study, an editorial, a chapter in a book, a government document, a conference proceeding, or a blog post. Our subscription databases contain resources in multimedia as well as print replicative formats which have replaced and displaced on on-shelf counterparts. Library catalogs are format-agnostic and multiple media formats, curated by librarians, exist in a variety of web spaces that are shared with and embedded into classrooms.

On creating content and curating the tools for creation

The New Media Consortium's Horizon Report K-12 Edition examines emerging technologies for their potential impact on and use in teaching, learning, and creative inquiry in schools. The 2015 report identified several trends with a decided media literacy focus that reflected an overall shift towards using digital tools to facilitate deeper learning. These approaches are decidedly more student-centered, allowing learners to choose how they engage with a subject. In advance examples of this trend, students are able to brainstorm solutions to pressing local and global problems and begin to implement them in their communities with its focus on the shift of students from content consumers to content creators.

Digital media fuels creative expression and participation, both in and out of class. In school, librarians regularly encourage content creation as a response to inquiry and research and to celebrate their school's reading culture. A simple search for "book trailers" reveals rich libraries of student-created commercials for books, often inspired by and facilitated through school librarians. Regular products of student research often leverage free and inexpensive apps and sites that encourage learners to create digital stories, documentaries, public service announcements, infographics and more. Librarians are plan, implement, and aggregate these tools and products. They are often the curators of dashboards of the newest tools for creation and the workflow that leads to an effective media message. In addition to the more traditional coursework surrounding content evaluation, school librarians routinely help individuals at the point of need and partner with classroom teachers across grade levels and disciplines, often as the result of a structured inquiry process (Collette, 2015).

In 1:1 and bring your own device schools, librarians also engage in curating apps to facilitate content area learning, research, production, workflow, and agency. While pre-service training taught librarians about traditional collection development, it did not anticipate the urgent and emerging need to help teachers and students gather and model the creation of useful collections, or palettes, of high-quality apps into learning dashboards. Social information sharing and virtual libraries have dramatically changed the nature of the collection on our shelves and our acquisition cycles. School librarians today balance print formats where appropriate with a range of increasingly electronic formats for

networked students and teachers. Librarians must select and curate for mobile, as well as desktop devices, and scout out the best emerging digital tools. These new types of collections allow students and teachers to easily find apps and/or sites they needed to creatively blend or smash them (Valenza, 2014)

Remix of digital audio and video has become a normative activity and new tools simplify creation and sharing. Those practices are informed through new understandings regarding intellectual property, both as a part of a sharing economy and as an outgrowth of the Creative Commons movement. All of this creation supports a core principal of media literacy, "that individuals of all ages can creatively produce media messages, in addition to critically evaluating them," as Domine (2015) writes, "By being media producers and distributors, young people in particular can offer their interpretation of reality as agents of positive social change" (6).

One role of the school librarian involves sharing expertise on intellectual property. Librarians always guided students in properly documentation and led our school cultures by promoting academic honesty. In the thorny and thrilling landscape of participatory culture and creative remix, the role has become increasingly complex and librarians act more as thoughtful cheerleaders than gatekeepers. Librarians regularly help learners understand copyright and reason fair use when they remix media and to consider how they add value to and transform original works and how to leverage their fair use muscle and find an audience by applying Creative Commons licensing to that work.

Media literacy on the library floor (and beyond): elementary and high school examples

One librarian incorporating media literacy in an overt way with young learners is Jennifer Still at the Ethical Culture Fieldston School in New York City. Still works with third through fifth grade learners, integrating media literacy into the school curriculum using toy and fast food advertising as well as chain-store clothing ads, pointing out how those assert gender norms through body language that emphasize action or passivity.

"My pre-K through fifth grade elementary school has a health and human sexuality arch in the curriculum, so we identified these three areas: identity, relationships, and responsibility," Still said. Still said those elements have to do with "how you eat, how you treat each other, how you act online," as "different aspects of health" (Stephens, 2015). Domine (2015) lauds this sort of transdisciplinary approach:

> "The goal is to understand health as an ecosystem and then systematically act on that knowledge based on systemic understanding. Curriculum must therefore move beyond the cognitive level and address social factors, attitudes, values, norms, and skills that influence specific health-related behaviors" (p. 93).

As a high school librarian, Valenza worked closely with teachers of U.S. history to encourage learners to explore contemporary culture as text. Students analyzed current and historical editorial cartoons. They used interactive video tools to create pop-up videos annotating accuracy and propaganda of World War II and Cold War newsreel footage. For US History II, students selected feature films about the periods they were studying. They engaged in research to assess the accuracy of their selected films and considered reasons for the film director's artistic choices. During election periods, political advertisement expanded the class text. She worked with teachers to encourage students to deconstruct political ads, challenging them to use what they learned about persuasive appeals to construct their own campaign advertisements for favorite candidates. She also worked with teachers to structure assignments analyzing situation comedies from the

In the trenches, media literacy educators and scholars will find no better allies than school librarians.

1960s through the 1990s for the implicit messages they transmit relating to economics, class gender relationships and race issues.

Advocating access to media tools for learning and production

Social media is about learning, connecting, creating. It's about relationships. It is our landscape, and it's thorny, but it's here—and all educators need to leverage it and teach in it. Our students deserve agency and the ability to engage and share their voices creatively and academically.

Operating across the curriculum and tuned in to learners' interests beyond the classroom, school librarians encourage young creators to consider in what ways they choose to have their own media creations shared and reused. As they establish themselves online, students can negotiate identities and balance digital reputations as photographers, storytellers, journalists, poets, and artists through connecting and encouraging robust online communities. School librarians go beyond the curriculum to facilitate passion-based connected learning outside the school environment and well past the end of formal coursework.

School lIbraries ensure young people have access to networks and hardware. When we overly attend to issues of online safety and privacy, independent of economic situations, we reinforce entrenched disparities in learning opportunities. Challenging overly restrictive filters and representing all students' access interests ensures a more evenly distributed future. When web resources are heavily blocked, it is the school librarian who waves the intellectual freedom banner. It's a professional mandate. Michelle Luhtlala, library director at New Canaan (CT) High School, brought national attention to issues of banned web content by helping to launch AASL's national Banned Websites Awareness Day.

The AASL website explains the importance of negotiating the overly restrictive filtering policies prevalent in many schools:

> "Usually the public thinks of censorship in relation to books, however there is a growing censorship issue in schools and school libraries—overly restrictive filtering of educational websites reaching far beyond the requirements of the Children's Internet Protection Act (CIPA). Students, teachers, and school librarians in many schools are frustrated daily when they discover legitimate educational websites blocked by filtering software installed by their school.
>
> Filtering websites does the next generation of digital citizens a disservice. Students must develop skills to evaluate information from all types of sources in multiple formats, including the Internet. Relying solely on filters does not teach young citizens how to be savvy searchers or how to evaluate the accuracy of information. (Background, AASL Banned Website Awareness Day Background)

Access to web-based content and social media for instruction and learning is an urgent equity issue, as well as an intellectual freedom issue. the teaching in leveraging social media to model authentic ways to communicate, and collaborate, to build community, and to let all our children participate.

Conclusion: Media literacy in the networked library

In their article "Media Literacy and Information Literacy: Similarities and Differences," Lee and So (2014) discuss the commonalities between the two fields:

> "Although media literacy and information literacy look like two separate fields, both concepts share the common goal of cultivating people's ability to access, understand, use, and create media messages or information. In the literacy family, they have always been seen as being closely linked. When the world entered the Internet age, the boundary between them became further blurred by digital technologies" (138).

The authors also discuss three ways in which the information and media literacy fields discon-

nect. They demonstrate that the two fields have different academic roots and disparate publication patterns.

> "Information literacy emerged from the library and information sciences, media literacy originated from the media, education, and social sciences. The top three journals that carry information literacy publications are library journals, while those carrying media literacy publications are communication and social sciences journals. Media literacy-related journals tend to have higher impact factors, while the library journals are either non-Social Sciences Citation Index publications or have lower impact factors" (142).

Despite our shared interests in educating the populace and overlaps in scope and subject matter, for the most part, information literacy and media literacy have evolved with their own scholars writing for their own journals. School librarianship assumes the effects of information consumption within the personalized contexts of both academic and everyday life information seeking, and, as discussed, the information audience has been fragmented by the digital transition. In a digital landscape, the two fields look more similar. Perhaps the structural divisions between information literacy and media literacy will begin to dissolve.

School librarians work to help learners develop questions, find, evaluate, analyze, synthesize and synthesiz ideas and knowledge with media, to be able to choose and leverage the best tools and media to organize their thinking. School librarians want young people to be able to tell a compelling and ethically remixed story and to reflect on the effectiveness of their work. Like media literacy scholars, school librarians emphasize that creation, publishing and sharing are products of inquiry and knowledge building. In schools with effective library programs, students will likely have a robust media literacy experience.

Jenkins (2006) asserts that "many media literacy activists still act as if the role of mass media had remained unchanged by the introduction of new media technologies" (p. 259). But Domine challenges, "to say that information literacy is an anti-information movement, or that media literacy is an anti-media movement, is just as misguided as saying that the crusade to end obesity is an anti-food movement" (p.6).

Librarians embrace the development of the same capacities and dispositions media literacy scholars and experts embrace. Perhaps librarians focus less than media educators on metrics related to screentime, the impacts of entertainment culture and how young people interact with media platforms and channels outside of academic information seeking. Content is content. Story is story. Today, information comes in all types of containers. It flows across media formats and follows us on all of our devices. The proportion of digital to physical content will vary wildly based on needs of students and faculty, but the shared, overarching goal remains developing as informed, creative and active citizenry. In the trenches, media literacy educators and scholars will find no better allies than school librarians. ❇

REFERENCES

Abilock, Debbie. 2012. "True–or Not?" *Educational Leadership* 69 (6): 70–74.

American Library Association. "Core Values." 2004. Accessed August 27, 2015. http://www.ala.org/advocacy/intfreedom/statementspols/corevalues

American Association of School Librarians. "Background." Banned Website Awareness Day. Accessed August 27, 2015. http://www.ala.org/aasl/advocacy/bwad/background

American Association of School Librarians. (2007). "Standards for the 21st Century Learners." Accessed August 27, 2015. http://www.ala.org/aasl/standards-guidelines/learning-standards

Bertot, John Carlo, Savin, Lindsay C., and Percell, Johanna. 2015. "Re-Envisioning the MLS: Findings, Issues, and Considerations." University of Maryland, College Park, College of Information Studies. Accessed August 27, 2015. http://mls.umd.edu/wp-content/uploads/2015/08/ReEnvisioningFinalReport.pdf

boyd, danah. 2014. *It's Complicated: The Social Lives of Networked Teens.* New Haven: Yale University Press.

Collette, Matt. 2015. "Trends Aside, Libraries Support Student Content Creation Now." *School Library Journal.* Accessed August 27, 2015. http://www.slj.com/2015/07/technology/trends-aside-libraries-support-student-content-creation-now-horizon-k-12-report/

Domine, Vanessa. 2015. *Healthy Teens, Healthy Schools: How Media Literacy Can Renew Education in the United States.* Lanham, MD: Rowman and LIttlefield.

Duhigg, Charles. 2012 "How Companies Learn Your Secrets." *New York Times Magazine.* Accessed August 27, 2015. http://www.nytimes.com/2012/02/19/magazine/shopping-habits.html?_r=0

Fleming, Laura. 2013. "Expanding Learning Opportunities with Transmedia Practices: Inanimate Alice as an Exemplar." *Journal of Media Literacy Education* 5 (2): 3.

Fleming, Laura. 2010. "A Primer on Interactive Books." *Edutopia*. Accessed August 27, 2015. http://www.edutopia.org/blog/laura-fleming-interactive-books-primer

Freisem, Elizaveta. 2014. "A Story of Conflict and Collaboration: Media Literacy, Video Production, and Disadvantaged Youth." *Journal of Media Literacy Education* 6 (1), 44-55.

Guiterrez, Peter. 2013. "Media Literacy, Powerfully: A Model for School Librarian and Classroom Teacher Collaboration." *School Library Journal.* Accessed August 27, 2015.

http://blogs.slj.com/connect-the-pop/2013/02/media-literacy/media-literacy-powerfully-a-model-for-school-librarian-and-classroom-teacher-collaboration/

Hardy, Bruce W. ,Gottfried, Jeffrey A., Winneg, Kenneth M., & Jamieson, Kathleen Hall. 2014 "Stephen Colbert's Civics Lesson: How Colbert Super PAC Taught Viewers About Campaign Finance." *Mass Communication and Society*, 17(3): 329-353, DOI: 10.1080/15205436.2014.891138

Harris, Jennifer L. et al. 2013. *Fast food facts 2013: Measuring Progress in Nutrition and Marketing to Children and Teens.* Yalsa Rudd Center for Food Policy and Obesity. Accessed August 27, 2015. http://www.fastfoodmarketing.org/media/FastFoodFACTS_report.pdf

Jenkins, Henry. 2011. "OurSpace: Being a Responsible Citizen of the Digital World (Part One)." *Confessions of an Aca-fan.* Accessed August 27, 2015. http://henryjenkins.org/2011/11/ourspace_being_a_responsible_c.html

Jenkins, Henry. 2006. Convergence culture: *Where old and new media collide*. New York: NYU Press.

Jones, Robert P., Daniel Cox, and Juhem Navarro Rivera. "Economic Insecurity, Rising Inequality, and Doubts About the Future." Public Religion Research Institute, Washington DC 23 (2014).

Lee, Alice and Clement So. 2014. "Media Literacy and Information Literacy: Similarities and Differences." Comunicar, 21(42): 137-145. DOI:10.3916/C42-2014-13

Mackey, T.P. & Jacobson T. E. 2011. "Reframing Information Literacy as a Metaliteracy," *College and Research Libraries* 72 (1): 62. Accessed August 27, 2015. http://crl.acrl.org/content/72/1/62.short.

Merriam-Webster. 2006. Word of the Year Archive. Accessed August 27, 2015. http://www.merriam-webster.com/word-of-the-year/2006-word-of-the-year.htm

National Association for Media Literacy Education. "Core Principles of Media Literacy Education in the United States." 2007. Accessed August 25, 2015. http://namle.net/publications/core-principles

New Media Consortium. NMC Horizon Report > 2015 K-12 Education. Accessed August 27, 2015. http://www.nmc.org/publication/nmc-horizon-report-2015-k-12-edition/

Pariser, Eli. 2012. *The Filter Bubble.* New York: Penguin, 2012.

Rosin, Hannah. 2014. "Hey, parents, leave those kids alone." *The Atlantic.* Accessed August 27, 2015. http://www.theatlantic.com/features/archive/2014/03/hey-parents-leave-those-kids-alone/358631

Stephens, Wendy. 2015. "Teaching Kids to Deconstruct the Advertising Pitch." *School Library Journal*. Accessed August 27, 2015. http://www.slj.com/2015/07/standards/teaching-kids-to-deconstruct-the-advertising-pitch/

Valenza, Joyce Kasman. (2014) "Expanding the Universe of the Book." School Library Journal. Accessed August 27, 2015. http://blogs.slj.com/neverendingsearch/2014/03/07/expanding-the-universe-of-the-book/

Valenza, Joyce Kasman. 2014. "Librarians Wanted for Smashing, Blending, and Toolkit Building." *School Library Journal.* Accessed August 27, 2015. http://blogs.slj.com/neverendingsearch/2014/07/26/librarians-wanted-for-smashing-blending-toolkit-building/

Valenza, Joyce Kasman. 2012. "Sandy and Media Literacy." *School Library Journal.* Accessed August 27, 2015. http://blogs.slj.com/neverendingsearch/2012/11/04/sandy-and-media-literacy/

Media Literacy—A Texas Perspective

by Sarah Crippen

Sarah Crippen is a highly experienced English Language Arts educator with more than 40 years in the field. Sarah is currently the Secondary ELAR Coordinator in Del Valle ISD. Prior to that she served as the Director of English Language Arts and Reading at the Texas Education Agency during the time frame when the professional development modules were written with Dr. Renee Hobbs. Sarah also worked with the writing teams during the last revision of the standards for Texas.

Media soundbites snake through every venture from social media, free games online, radio and television commercials, and even sermon topics in some of the more trendy churches. We find ourselves so immersed in this social phenomenon that we all too often, in an instant of unconscious, subliminal media brainwashing find ourselves turning to a co-worker and encouraging him/her to "just do it." Afterwards, in a moment of introspection, we wonder how such trite soundbites have become so ingrained in our culture.

Reflecting back on the early years of high profile media when television first began to make its cultural presence known, audiences were mesmerized by the images, and advertisers saw their opportunity to capitalize. Icons larger than life entered our living rooms. How could anyone forget the Marlboro Man, who boldly represented a new breed of man—the earthy masculinity, the epitome of an appealing lifestyle, a promise of open ranges and freedom? Needless to say, the other message, the unspoken and deadly message regarding the perils of smoking, was never overtly stated.

Another throwback takes us to the year of 1957 when an ad campaign hit the market by a company known as Clairol and the question was posed to television viewers, "does she or doesn't she?" At the time only 1 in 15 women colored their hair, but in little over a decade that number jumped to 1 of 2. (Chaganti, 2013). Advertisers soon learned the impact of a media blitz on the public and with unparalleled energy began to incorporate the overt and covert messages designed to court and sway audiences to see the world through new eyes —the eyes of this new and improved, utopian product, place, or person, promising to forever change lives.

The media blitz enticed both teens and adults to spend. "In 1994, teens spent $63 billion of their own money on personal needs, according to Teenage Research Unlimited (1994)." (Alhabeeb, p. 123) The dawn of the 21st century did not see a slowdown in the pace at which media tantalized the public with vaporous promises of what any given product could do to improve life. In 2003 teens in America spent 175 billion dollars. According to a study conducted in 2003 by Teenage Research Unlimited, ", teens aged 12 to 19 spent an average of $103 per week." (Youn, 2005) These startling statics alerted educators to the need to teach literacy in media.

Armed with these alarming statistics, educators worked at producing new media literacy standards. Judith A. McHale, President and Chief Operating Officer of Discovery Communication, Inc., weighed in with a letter prefacing the pivotal media curriculum for Texas developed in 2003 in which she says, "As you know, the majority of information that our children receive is from television, movies, magazines, the Internet, video games, and all forms of advertis-

ing. While these media outlets offer young people the opportunity to learn and to be entertained, our children must be skilled at interpreting the images and messages conveyed to them." (Hobbs, 2002).

Educators took action to ensure students were taught the knowledge and skills needed to critically evaluate media messages. The first standards addressing media literacy were ready for implementation in 1998.

A Glimpse at the History of Standards in Texas

Beginning in 1998, teachers were required to teach the new standards, known as Texas Essential Knowledge and Skills (TEKS). These new standards articulated the emerging focus on media literacy identifying them by the tag line—Viewing and Representing. These standards required students

- to understand and interpret visual images, messages, and meanings (visual representation) through distinguishing purposes of messages and analyzing ideas present in media
- to analyze and critique the significance of visual images, messages, and meanings (visual representations) through deconstructing media to get to the main idea of the message and critiquing the effectiveness of persuasive techniques
- to produce visual representations that communicate with others

The Viewing and Representing TEKS lasted until the 2009–2010 school year at which time a new set of standards were implemented. These new ELAR standards were birthed during a contentious four year process, but the media literacy standards that emerged were more defined and had a greater breadth. Media literacy in the new standards would dip down to kindergarten and reach up to twelfth grade. The knowledge and skill statement would remain the same K-12 demanding critical thinking:

> *Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts.*

Though the knowledge and skill statement did not change, the skill sets, known as student expectations (SEs), would change at every grade level to better scaffold learning from one grade to the next. Some of the more discreet skills are listed below:

- identifying different forms of media
- recognizing different purpose
- explaining positive and negative impacts of advertisement,
- explaining how messages are conveyed whether implicit or explicit messages
- comparing and contrasting how a single event is portrayed by visual images versus non-visual texts
- evaluating how messages reflect social and cultural views
- evaluating various techniques used to create a point of view in media and the impact on the audience
- examining how individual perception or bias in coverage of the same event influences the audience
- evaluating changes in formality and tone

The review of standards in Texas is cyclical in that every few years a review is required. Teams have been selected and meetings will soon be underway in 2015 to revise the standards, aligning them with national norms and best research practices.

A Need for Professional Development

Changes in the standards often spur the need for professional development of teachers. Most often the training is targeted at acquainting teachers with the verbiage and expectations built into the standards.

However, in 1998 when the standards introduced had a strand on media literacy, English teachers found that they were rather ill-equipped to deliver instruction in an area in which they had

never received specialized training. Coursework in colleges and universities at that time was basically void of any curriculum focused on media interpretation, analysis, and production. The Texas Education Agency, aware of this conundrum for teachers, partnered with the University of Texas Center for Reading & Language Arts to roll out the first instructional resources for teachers in 1999.

This first product articulated a clear and precise goal. Participants would "learn to enhance classroom instruction by integrating the Viewing and Representing (V/R) TEKS with other language arts TEKS. Participants in the training would increase their awareness of the V/R TEKS, examine mini-lessons and lessons that teach the V/R TEKS, discuss how to integrate the V/R TEKS into language arts instruction, {and} become familiar with a variety of resources to enhance the implementation of the V/R TEKS." 1999, p. 17). The new training was dubbed *Teaching the Viewing and Representing Texas Essential Knowledge and Skills in the English Language Arts Curriculum.*

Rolling out a training in Texas to approximately 1200 school districts is no simple feat. But, Texas has experience in disseminating critical information to a large population. Texas is divided into 20 educational regions and each area houses an Educational Service Center designed to bring trainings and information directly from the state offices to all the school districts in the region. It was only natural that each of the 20 Educational Service Centers provided the training for all the districts in their region. However, this training was not mandatory and that would prove to be small challenge.

This initial effort was solid in the analysis of the standards and helpful in providing ideas for incorporating the V/R TEKS into the classroom. But this training was limited to focusing on acquainting teachers with the new standards on Viewing and Representing. Once the decision was made to move testing the Viewing and Representing standards into a new, but not released, test called the TAKS, it became imperative for a more in depth, quality training to be developed. This instructional assistance would come in 2002 when a partnership was forged between the Texas Education Agency, Discovery Communications, Inc., and the Texas Cable & Telecommunications Association. This alliance tapped Renee Hobbs, a guru in media literacy, to author and facilitate the development of a resource in conjunction with a team of Texas teachers. This resource was titled *Media Literacy: Viewing and Representing in Texas.*

Where the precursor training developed by the University of Texas Center for Reading and Language Arts was designed to acquaint teachers with the essence of the V/R TEKS, this new resource provided lessons to build teacher capacity by providing detailed lessons with pre-cut, recorded video clips ready for immediate use. The resource included two binders with 6 fully developed units per binder, each binder a little less than 200 pages long. Each lesson provided an opportunity to interpret and analyze a form of media for message, purpose, and

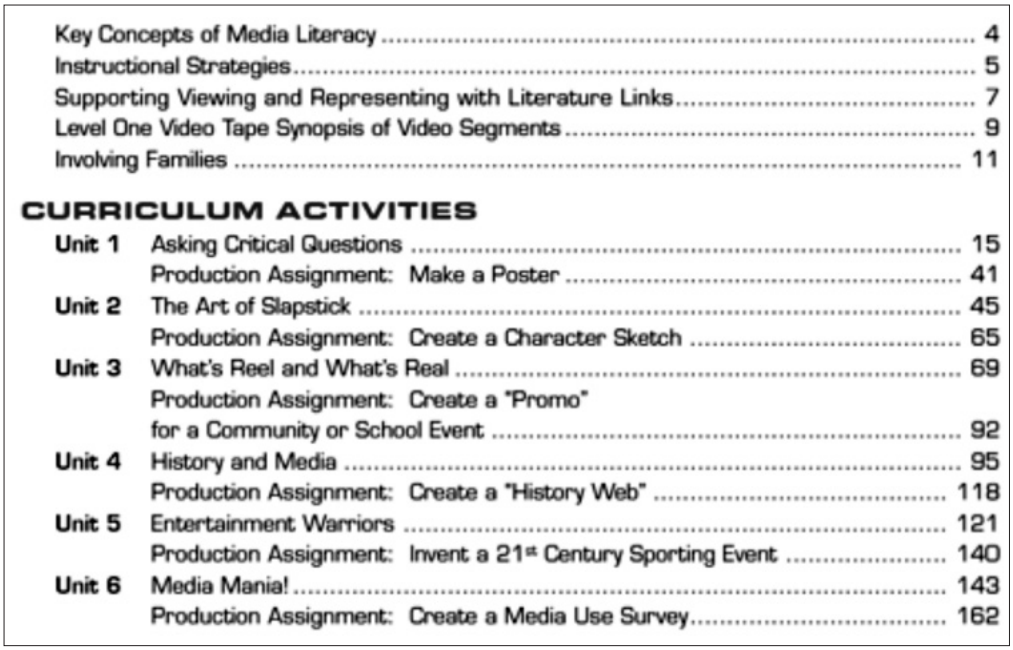


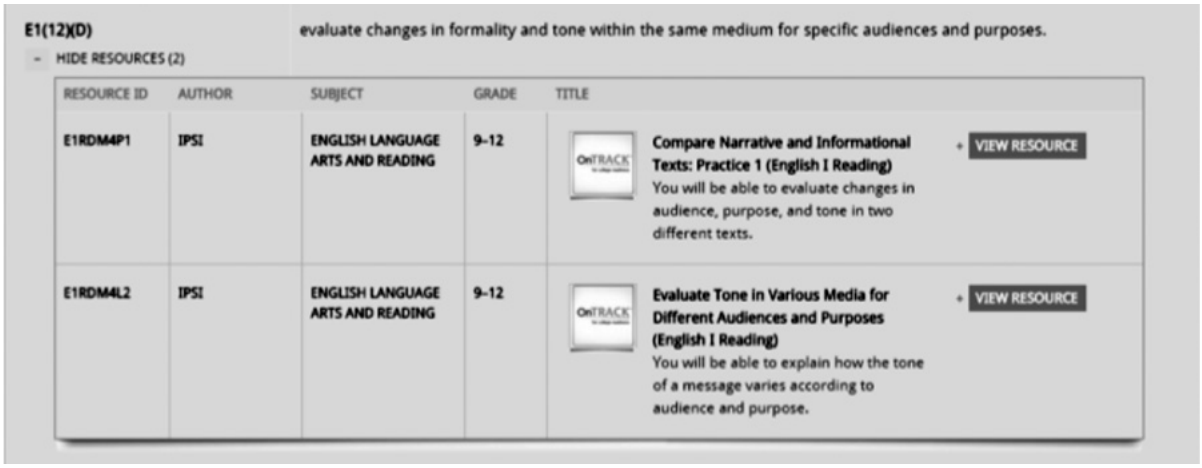
Table of Contents for Viewing and Representing: Media Literacy in Texas, Level I
http://www.netxv.net/cms/lib/tx07001386/centricity/domain/15/media/level_one_viewing_and_representing.pdf

audience as well a production element in which students demonstrated their learning. Exciting lessons such as The Art of Slapstick and Creating a Character Sketch, or What's Reel and What's Real enticed student interest and provided hardy lessons encouraging analysis and critical thinking. To address the production standards, students created a promo, and in the lesson titled Entertainment Warriors, students invented a 21st century sporting event. See the inset for a view of the rich opportunities provided for students to delve into analysis, interpretation, and production of media in the Level I materials.

Five foundational concepts about media permeated the lessons: all messages are constructed, messages are representations, messages have economic purposes, individuals interpret messages differently, and media has unique characteristics. Each lesson was tied to a rich piece of literature, such as *The Art of Slapstick* was constructed around "The Ransom of Red Chief" and "The Night the Bed Fell." Tying media literacy to literature not only increased the utilization by teachers but built richer learning constructs for students.

Professional development took its next steps into the digital age when the new standards were implemented in 2009-2010. The digital platform, known as Project Share, "is a collection of Web 2.0 tools and applications that provides high quality professional development in an interactive and engaging learning environment. Project Share leverages existing and new professional development resources for K-12 teachers across the state and builds

Project Share, English I, Standard 12(A)



Project Share, English I, Standard 12(D)

professional learning communities where educators can collaborate and participate in online learning opportunities." (Project Share, n.d.). Project Share is available to educators in Texas on a 24/7 basis and allows teachers the opportunity to build capacity at their convenience. The screen shots below show the resources available on the two standards currently tested on STAAR at English I.

Teaching the Viewing and Representing Texas Essential Knowledge and Skills in the English Language Arts Curriculum introduced Texas teachers to new standards that have been an essential part of the standards for about 17 years. Media Literacy: Viewing and Representing in Texas, Levels I and II brought practical, quality curriculum into the classroom at the instructional level. Project Share marched Texas educators into 21st century skills by offering opportunities for teachers to download lessons connected to the standard using a digital platform.

Assessment—The Companion of Standards

Texas has since the 80s been in the business of assessing the standards. Texas has transitioned through many renditions of assessments: Texas Assessment of Basic Skills, TABS, (given 1980—1984), Texas Assessment of Minimal Skills, TEAMS, (1985 -1989), Texas Assessment of Academic Skills, TAAS, (1990-2002), Texas Assessment of Knowledge and Skills, TAKS (2003 -2011), and State of Texas Assessment of Academic Readiness, STAAR, (2012—present).

It was not until the implementation of standards in 1998, that state assessments began to explore options for measuring student learning in the new areas of media, known as Viewing and Representing (V/R). There was a transition lag in assessment as TAAS was on its way out when the new assessment, a more rigorous measurement tool, TAKS was created. Viewing and Representing was only tested in high school and teachers and students encountered what was known as the "triplet" The "triplet" included a fiction passage, an expository passage, a V/R portion (photograph, cartoon, flyer, etc.) and an essay, all thematically linked. Typically, questions targeted the skills of determining author's message and purpose.

According to the information booklet developed by the Texas Education Agency (TEA) and posted on the TEA website, "Viewing and Representing pieces are one-page pieces with minimal text. These visual representations focus on media literacy; they may include, but are not limited to, a created advertisement, a created or published cartoon, a page from a created website, a photograph, or a chart or other graphic piece." (TEA Information Booklet, p. 17). Continuing the explanation, the booklet explains that, "Items that address the Viewing and Representing piece may require students to examine the purpose of various media forms, evaluate the persuasive techniques of media messages, or deconstruct media to determine the central idea of a message and how effectively that message has been conveyed." (TEA Information Booklet, p. 17). Question stems often looked like:

> *One underlying message of the poster is that—*
> *What is the poster's slogan?*

The standards from the Viewing and Representing strand that were deemed eligible for testing were limited to the two for interpretation and analysis, whereas the standards guiding instruction in the classroom included a third skill set requiring students to create a product. For testing purposes, the following were selected:

> (19) Viewing/Representing/Interpretation. The student understands and interprets visual representations. The student is expected to
> (B) analyze relationships, ideas, [and cultures] as represented in various media; and
> (C) distinguish the purposes of various media forms such as informative texts, entertaining texts, and advertisements.
>
> (20) Viewing/Representing/Analysis. The student analyzes and critiques the significance of visual representations. The student is expected to
> (B)deconstruct media to get the main idea of the message's content; and

(C) evaluate and critique the persuasive techniques of media messages such as glittering generalities, logical fallacies, and symbols.

With new standards Implemented in the 2009-2010 school year, a new state test was required due to the massive nature of the revision, and Texas moved into an arena of rigor known as STAAR. The grades in which media literacy would be tested moved from only high school for TAKS to include 6th -12th grade on STAAR.

The assessment and curriculum teams at TEA met with teachers around the state in focus groups to determine which standards were eligible for testing. Some standards such as research, speaking and listening, writing a poem, and fluency could not be tested on pencil and paper test. So these skills were eliminated from the pool of those eligible. Reading genres such as fiction and expository were deemed as college-readiness skills and would be a part of every STAAR test in reading 3-8 and EOC English I and II. The other genres such literary nonfiction, poetry, drama, and persuasive were categorized as supporting standards and would rotate in and out of tests without a set pattern.

Media literacy is a supporting standard and as such may or may not appear on the STAAR test. Should it appear, it likely will be a photograph attached to one of the genres of literature. Sample question stems used on previous STAAR tests include:

The photograph reinforces the poem's tone of—
The images included with the article help the reader understand—
Why does the advertisement begin with a question?
What is the purpose of the photo?

So What Does Media Literacy Instruction Look Like in a School District?

In Del Valle ISD, a growing district situated on the east side of Austin, media literacy is an integral part of every genre study in the curriculum. For example, in the 7th grade curriculum, where students analyze and explore Ray Bradbury's, "All Summer in a Day, " teachers direct students to the graphics accompanying the story while the teacher shows the same graphics using the document camera. The teacher poses such questions as

- What is the intent of the message?
- How is the author's intent communicated?
- How do specific elements of the medium—such as color, image, or font—help convey the message?
- Why might the creator of the message have selected this medium?

In addition to the questions above, teachers continue to expand the exploration process by targeting the literary elements of tone and mood as depicted in the graphics.

The research standards allow opportunities for students to formulate open-ended research questions, gather and synthesize sources, write a well-articulated paper, and then make a presentation. Presentation formats allow the student to take on the role of "author" and choose the media avenue that would best suit the theme and thesis of the research. The student is responsible for using the filters of purpose, message, and audience to determine whether such products as a PowerPoint, Prezi, brochure, newspaper, Glog, etc. would best disseminate the information to the audience.

For novels such as *Of Mice and Men*, *The Great Gatsby*, or *To Kill a Mockingbird*, teachers are encouraged to pull up the various book jackets over the years and analyze which book jacket best represents the theme(s) of the novel. The idea is for students to understand that authors are more concerned about the words within the book and common practice is that the dust jacket is left to the publisher/editor to contract out. Often times the vision the author has for the book is at odds with what publishers feel will sell. Again, a rule of thumb with media is to look towards the profit margin.

Students in their senior year of English must complete a Senior Capstone Project that demands a research paper and some type of related service in the community which is presented in a media format to teams of judges. The following requirements must be in place to receive credit for this project:

- Students will create a visual presentation that consists of the following sections: introduction of topic, research question, research paper summary, transition to capstone product/experience, summary of capstone product/experience, learning stretch, and conclusion.
- Students will create an oral presentation that effectively communicates the ideas originated in their research paper and capstone product/experience.
- Students will speak with proper enunciation, volume, pacing, and clarity using the conventions of the English language.

The Future for Media Literacy in Texas

The cycle for review of standards brings the English Language Arts and Reading TEKS to the forefront once again. Committees have been chosen and the process of reviewing each standard in grades K-12 begins this fall. From my experience with TEKS revision in 2005-2009, the process is creative, high-energy, and totally unpredictable. With the last revision, media literacy standards were included in every grade level, thus making the study of media integral to the ELAR classroom. However, the number of questions on the STAAR may vary from zero questions to two or three questions. The test has around 50 questions in total, so two or three questions on media literacy do not make this skill set a high priority in the testing world. The new standards that will emerge from this review will likely require that a new test be designed to match the standards. So many possibilities lie ahead for media literacy in Texas in the next couple of years.

The truth remains foundational that literacy in analyzing media is essential to successful living especially in this time of media overload. Discernment and the ability to deconstruct media may be critical to determining not only our personal futures, but for the future of our country, and the world. Here's to new standards, a new day, new hope. ❇

REFERENCES

Alhabeeb, M.J. (1996). Teenagers' Money, Discretionary Spending And Saving. *Association for Financial Counseling and Planning Education.* V7. pp. 123-132.

Chaganti, S. (2013). *Does She or Doesn't She?*. Retrieved at http://buildingpharmabrands.com/2013/04/08/does-she-or-doesnt-she.

Hobbs, R. (ed.). (2002). *Viewing and Representing: Media Literacy in Texas, Level I.* Texas Education Agency.

Project Share. http://www.projectsharetexas.org/

Texas Education Agency. (2004). *Information Booklet: Exit Level English Language Arts.* Accessed at http://tea.texas.gov/student.assessment/taks/

Texas Education Agency. (2010). Texas Essential Knowledge and Skills. http://ritter.tea.state.tx.us/rules/tac/chapter110/index.html .

Texas Education Agency (2011). STAAR Released Tests. Accessed at http://tea.texas.gov/Student_Testing_and_Accountability/Testing/State_of_Texas_Assessments_ofAcademic_Readiness_(STAAR)/STAAR_Released_Test_Questions/

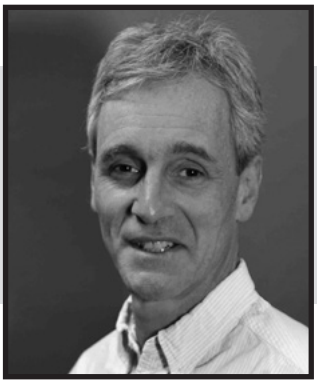
University of Texas Center for Reading and Language Arts. (1999). Teaching the Viewing and Representing Texas Essential Knowledge and Skills in the English Language Arts Curriculum. Accessed at http://www.meadowscenter.org/files/resources/2003VR_bw.pdf.

Ward-Barnes, A. (2010). *Media Literacy in the United States: A Close Look at Texas.* Accessed at http://scholarworks.gsu.edu/cgi/viewcontent.cgi?article=1057&context=communication_theses.

Youn, S. (2005). Teenagers' Perceptions of Online Privacy and Coping Behaviors: A Risk-Benefit Appraisal Approach. *Journal of Broadcasting and Electronic Media.* 49(1), 89+. Accessed at https://www.questia.com/library/journal/1G1-132050820/teenagers-perceptions-of-online-privacy-and-coping .

Constructivist Media Decoding in the Social Studies: Leveraging the New Standards for Educational Change

by Chris Sperry



Chris Sperry is the Director of Curriculum and Staff Development for Project Look Sharp, a not-for-profit media literacy initiative based at Ithaca College. Chris has taught social studies and media studies at the Lehman Alternative Community School in Ithaca New York since 1979.

The Common Core ELA standards for secondary social studies and the new C3 Framework for Social Studies Standards present unprecedented opportunities for promoting the integration of media analysis through the social studies. Both documents aim to shift teaching practice from lecture-based methodologies of instruction that aim to fill students up with knowledge to more inquiry-based and constructivist approaches that emphasize the teaching of critical thinking. Both documents encourage close reading of diverse media documents, careful evaluation of sources, evidence-based analysis, and well-reasoned thinking —core skills to media analysis. The introduction to Common Core ELA makes clear that literacy must be expanded to include "reading" and "writing" using the diverse media forms of the 21st century (although this is not always reflected in the language of the specific standards). Social studies has traditionally included the analysis of non-print media such as political cartoons and "propaganda." The explosion of new media forms gives our field of media literacy the opportunity build on this foundation. While print literacy will continue to be a key priority in K-12 schools, educational stakeholders from parents and teachers to the authors of the new standards are recognizing that the information landscape has changed in fundamental ways. We can no longer see intelligence as merely remembering facts or literacy as merely being able to read printed words. Digital access to unlimited knowledge requires a pedagogical shift to teaching the analytical skills for processing information. In social studies this has meant a shift from teaching information to teaching thinking skills, including the abilities to ask key questions, compare competing claims, assess credibility, and reflect on one's own process of reasoning. If implemented, the new standards will modernize teaching practice and enfranchise a generation of students through a relevant and empowering approach to literacy.

This article will explore the role that media analysis can play in educational reform tied to the new standards. It will highlight constructivist media decoding activities available for free on the Project Look Sharp web site that align to specific standards while teaching NAMLE's media literacy frameworks—*Key Question*s to ask when Analyzing Media Messages and *6 Key Concepts in Media Analysis.* The article will also explore professional development tools that support shifts in instructional methodology and the role of assessment in

these changes. This article will focus exclusively on the opportunities for integrating media analysis into the social studies leaving media production for another article. A short history of Project Look Sharp's media decoding work will help to put the opportunities that these new standards present in context.

Project Look Sharp was founded by Dr. Cyndy Scheibe at Ithaca College in 1996 with the mission of supporting educators to integrate media literacy throughout the curricula. Early on in our work we heard a consistent plea from secondary social studies (and science) teachers: "I want to integrate media analysis into my curriculum but I don't have the time to find the specific media documents, questions and background material that I can use to teach my core content through critical thinking." With support from the media literacy community Project Look Sharp responded and today we have over 200 lessons using 2000+ media documents on line for integrating media analysis into a diversity of subject areas and grade levels.

As educators we see our students internalizing simplistic, stereotypical, biased and often false information from their media saturated worlds. Even without the new standards, a growing percentage of educators and administrators are recognizing the need to take the time to teach the skills of critical, well-reasoned and metacognitive thinking. Until recently the tests that evaluated aptitude in the social studies have primarily focused on memorization and essay writing but that is beginning to change as well. Less and less are we hearing the old refrain, "I would like to integrate media literacy but I just don't have the time." The new Common Core and C3 standards made it explicit that secondary social studies teachers will be held accountable for teaching students to do close evidence-based analysis of diverse texts, to compare conflicting claims, and to evaluate the point of view and credibility of sources. If the new social studies tests that are being developed today reflect these outcomes, as promised, the integration of media analysis will become a mandated necessity.

While Common Core standards have been rolled out only for Math and English Language Arts (ELA), the ELA standards include strands that integrate literacy into secondary social studies and science. Box #1 shows just a few of the outcomes in the *Common Core ELA Standards for 11-12th grade History/Social Studies* that apply to media literacy.

Excerpts from ELA Common Core Standards: Reading for History—grades 11-12

- *Cite specific textual evidence to support analysis of primary and secondary sources…* (CCSS.ELA.RH.11-12.1)
- *Determine the central ideas or information of a primary or secondary source…* (CCSS.ELA.RH.11-12.2)
- *Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.* (CCSS.ELA.RH.11-12.6)
- *Integrate and evaluate multiple sources of information presented in diverse formats and media...* (CCSS.ELA.RH.11-12.7)

The Common Core Standards alone would be a boon to media literacy integration but the new College, Career, and Civic Life (C3) Framework for Social Studies State Standards goes even further. The National Council for the Social Studies rolled out C3 in 2013 partly in response to the national emphasis on math and English. C3 lays out four core dimensions that emphasize teaching students to ask and respond to questions, evaluate sources, provide evidence, and communicate conclusions, in addition to applying the skills and knowledge of various social science disciplines (See Box #2).

Dimensions in the C3 Framework for Social Studies State Standards

#1: Developing Questions and Planning Inquiries
#2: Applying Disciplinary Tools and Concepts
#3: Evaluating Sources and Using Evidence
#4: Communicating Conclusions and Taking Informed Action

Media Literacy can play a key role in providing social studies educators with the methodologies and materials to make the shift from a fact-oriented pedagogy to a thinking-oriented philosophy of teaching civics, history, economics and geography. The fol-

lowing examples from Project Look Sharp kits will show how classroom media analysis in social studies can teach CCSS and C3 standards while addressing core media literacy concepts and processes.

* * *

Lesson 24 in the Project *Look Sharp kit, Media Constructions of Sustainability: Finger Lakes*, uses three different media forms—scientific diagrams, video from documentary film and television and Google search results - to examine the controversial natural gas extraction process of hydrofracking. In this complex lesson students are asked to use critical thinking skills to explore a compelling content question: What role should hydrofracking play in our national energy policy? In the process of media decoding students are also asked to consider these key media literacy questions:

- Who paid for this message?
- What are the sources of the assertions about hydrofracking?
- Is this fact, opinion or something else?

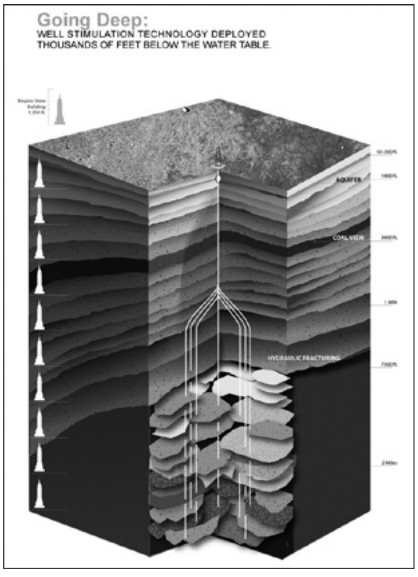
The lesson begins with some basic background information about aquifers and groundwater from an Idaho Museum of History webpage accompanied by the listing of sources and references for the article. The accompanying questions probe both for content information ("What is an aquifer?") and for information about sourcing ("What organizations published the source information?") Next, students view two scientific diagrams of the hydrofracking process, each leading to very different conclusions about the safety of the process, and consider the source of the diagram. (See below)

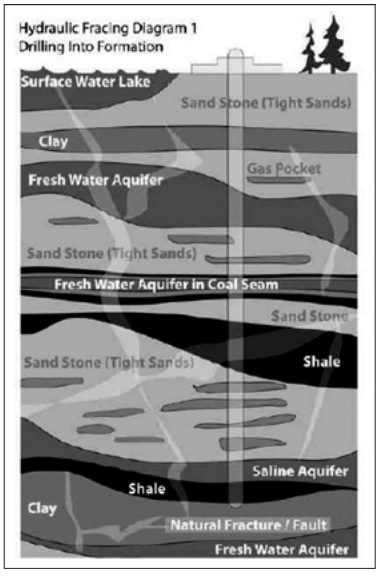
As students reflect on the producers of these media documents they are also asked to consider what questions they might ask about the diagrams. This is an opportunity to extend the class discussion based on the students' own curiosities and observations.

The lesson continues with three video clips with very different perspectives on hydrofracking. Students view a short clip from the Academy Award nominated anti-fracking documentary, "Gasland" by filmmaker Josh Fox, a clip from the film "The Truth about *Gasland*" sponsored by America's Natural Gas Alliance and finally a clip from Josh Fox's appearance on the Daily Show with Jon Stewart.

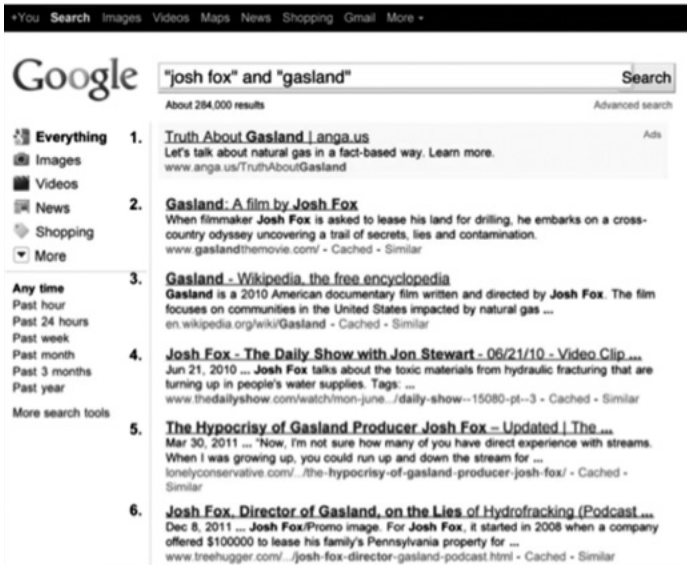
After each clip students are asked:

- What are the messages about natural gas drilling?
- What techniques are used to convey the message
- Do you consider this to be a credible source? Why or why not





Which diagram was created by the natural gas industry and which by an opponent of hydrofracking. What is the evidence in the document to support your guess?



The goal of this questioning is not to lead students to some predetermined "correct answers" but rather to prompt them to analyze the content, construction and credibility of media messages. In the process students can become strong sense critical thinkers, able to put their own assumptions to the test and to change their point of view as evidence warrants.

The lesson concludes with students viewing excerpts from a Google search for the terms "Josh Fox" and "Gasland" including a wide and contradictory set of sources. The decode question asks "At first glance which sources would you consider more credible and which less credible and why?" Once again this is an opportunity to deepen students' understanding of how they base their own judgments about credibility as a means to develop their own habits of inquiry whenever they encounter media information.

This complex activity addresses many Common Core standards including:

CCSS.ELA-LITERACY.SL.9-10.2
Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
CCSS.ELA-LITERACY.RH.11-12.8
Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.

Similarly there are many possible alignments to the C3 dimensions. Here are three from the first dimension—Developing Questions And Planning Inquiries:

D1.1.9-12. Explain how a question reflects an enduring issue in the field.
D1.2.9-12. Explain points of agreement and disagreement experts have about interpretations and applications of disciplinary concepts and ideas associated with a compelling question.
D1.5.9-12. Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of view represented in the sources, the types of sources available, and the potential uses of the sources.

As this complex lesson shows, media analysis can effectively target many specific Common Core and C3 standards through the decoding of rich and diverse media documents. As the next example shows, even a brief media decoding activity can teach metacognitive capacities that address and then go beyond the new standards.

3 min. excerpt from: *The Yankee Years*
a 1985 PBS Frontline documentary

3 min. excerpt from : *The Panama Deception*
a 1992 Empowerment Project documentary

Do you think this clip presented a generally positive, negative or neutral message about U.S. involvement in Panama? What facts, words, images and sounds are used to give that impression?

* * *

Lesson 3 in the Project Look Sharp kit, *Economics in American History*, uses two short video clips about the building of the Panama Canal to address a range of Common Core, C3, and media literacy outcomes while teaching core content about US and Latin American history.

One of the most sophisticated media analysis questions to ask about any document is "What is left out?" (see NAMLE's Key *Questions to Ask about Any Media Message*). To answer this question students must be able to apply significant background knowledge of the subject to an analysis of the text. By presenting two conflicting texts on the same subject, students with little other background knowledge can compare constructions and reflect on the choices of what the authors included and what they left out.

To most US students (and adults) the four-minute excerpt from the PBS *Frontline* documentary on the building of the Panama Canal will likely seem quite objective, balanced and non-biased. By contrasting that clip with a short excerpt from the documentary, *The Panama Deception*, also about the building of the Canal, students are confronted with very different content choices made by the two films. While *The Panama Deception* focuses on US imperialism and the imposition by the US government of racist Jim Crow laws in Panama, the *Frontline* documentary presents a more positive view on US power and does not mention the issue of race. By leading a media decoding activity comparing the two excerpts students can reflect on and discuss the constructed nature of history with evidence-based responses.

This simple activity addresses a number of Common Core and C3 standards including:

CCSS.ELA-LITERACY.RI.8.6
Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.
CCSS.ELA-LITERACY.SL.11-12.3
Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
CCSS.ELA-LITERACY.RH.9-10.6
Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.
C3 Social Studies
D2.His.11.9-12. Critique the usefulness of historical sources for a specific historical inquiry based on their maker, date, place of origin, intended audience, and purpose.
D3.3.6-8. Identify evidence that draws information from multiple sources to support claims, noting evidentiary limitations.

D4.1.9-12. Construct arguments using precise and knowledgeable claims, with evidence from multiple sources, while acknowledging counterclaims and evidentiary weaknesses.

The lesson can be expanded to help develop student deeper metacognitive abilities through leading a discussion on the question: "Which documentary do you think is more accurate or truthful? What makes you say that?" Skillful probing on this question will address the core media analysis concept: *People use their individual skills, beliefs and experiences to construct their own meanings from media messages.* (see *6 Core Concepts in Media Analysis*).

Both Common Core and C3 share the language of *argument* and *explanation*; *claim* and *counterclaim*; *information* and *evidence*; and *point of view* and *opinion*. Media literacy encourages students (and teachers) to not only analyze the claims and choices made in divergent texts but to analyze our own interpretations, to reflect on the biases and limitations of our own reasoning. In this way media literacy not only reinforces the critical thinking skills emphasized in CCSS and C3 but also leads the way towards more complex metacognitive thinking on the part of our students that goes beyond the new standards.

Media decoding can helps students and educators to understand the power that media play in shaping our individual and cultural beliefs as is reflected in NAMLE's core Concepts #4 and #6.

One of the challenges of classroom decoding is to use the power of media as a catalyst for student engagement while being thoughtful about the potential negative impacts of certain messages. The constructivist foundation of this work helps us to plan and facilitate our lessons with Key Concept #5 in mind: each of our students will interpret the media we are decoding from their own unique perspective. This will cause us to pause when decoding potentially harmful messages, even when we have the best of intentions, as is evidenced in the next example.

* * *

The New Yorker magazine cover by artist Barry Blitt published July 21, 2008 during the first Obama presidential campaign.

- Who is portrayed and in what setting?
- What stereotypes has the artist used?
- How might different people understand this message differently?

The Project Look, Sharp lesson entitled "Political Satire or Libel" in the 2008 election collection from the Media Construction of Presidential Campaigns kit uses a controversial magazine cover as the basis to explore the use of stereotypes while asking teachers and students to consider the idea of "Do No Harm" both in classroom discussion and in media production.

The lesson begins with this caution to teachers: "Due to its use of disturbing stereotypes this

6 Key Concepts in Media Analysis

1. All media messages are "constructed."
2. Each medium has different characteristics, strengths, and a unique "language" of construction.
3. Media messages are produced for particular purposes.
4. All media messages contain embedded values and points of view.
5. People use their individual skills, beliefs and experiences to construct their own meanings from media messages.
6. Media and media messages can influence beliefs, attitudes, values, behaviors and the democratic process.

image may be offensive or uncomfortable for some students. Teachers should always evaluate the appropriateness of working with stereotypical documents with particular students and assess their impact should they choose to use them in the classroom. If we do not teach students to analyze these images and words in our classrooms, our students are unlikely to decode their meaning, critically evaluate their messages and understand the cultural context of their power outside the classroom. Used appropriately, critical decoding on media messages can teach students to understand and evaluate the sources and the impact of racist and stereotypical messages."

In order to provide a critical context and greater understanding of the complex arguments and interpretations of this image students read and reflect on excerpts from six news reports and editorials concerning this cover. These short readings provide a wide range of pro- and con- arguments related to the choice to publish this cover ranging from comments by candidate Obama himself to defenses of the cover by the artist and editor to strong critiques of the cover from a representative of the Council on American-Islamic Relations and a commentator on Asia Society.org.

The discussion questions following these readings can move in a number of different directions based on the teacher's judgments about the readiness of their students to deal with contentious material in a mutually respectful manner. These include possibilities for self reflection ("Which of the writings reflected your opinion about the cover and why?"), for social reflection ("Why do you think the cover generated such strong feelings?"), for reflections on identity ("How does one's personal history and identity influence one's perspectives about media representations of race, religion and political belief?") and on civic dialogue ("What is required for constructive dialogue about issues such as this in the media? In the classroom?")

The key media analysis questions raised by this cover and the text responses include:

- Who might benefit from this message and who might be harmed by it?
- What kinds of actions might I take in response to these messages?
- What values are overt and implied in this cover and in the responses?

In addition to addressing all of the 6 key concepts in media analysis, this activity teaches Common Core standards about story elements (e.g. RL.11-12.3), claims and counter claims (WHST.11-12.1B) and C3 standards relating to perspective taking (e.g. D2.Civ.14.9-12).

Professional Development

While it is important to create media literacy materials that align to the Common Core and C3 standards, it is also important that media literacy educators consider the unique contribution that we can play in giving teachers the methodological support and training they need to make the shift in instructional methodologies and pedagogy that 21st century education demands. The pioneering work of media literacy in codifying how to lead students through constructivist decoding of diverse messages can help clarify the path towards broader pedagogical changes in our classrooms.

As teachers we often wish that we could simply fill our students up with knowledge, but we know that our students interpret what we tell, show, or give them in many different ways. The role of the teacher in constructivist media analysis is as the facilitator of a complex collective process of learning, rather than as the didactic deliverer of information. But this pedagogical shift, encouraged by the Common Core and C3 standards will not be easy to achieve. The skills and knowledge developed by media literacy education can help to inform this shift.

Developmental theory tells us that students are more likely to model their thinking on their peers than on their teachers (or parents). As teachers we can leverage that developmental orientation by structuring constructivist decoding activities that have students listening to the interpretations of their peers. When students are intellectually ready, their reasoning will gravitate towards greater complexity modeled by some of their classmates. We probe for content knowl-

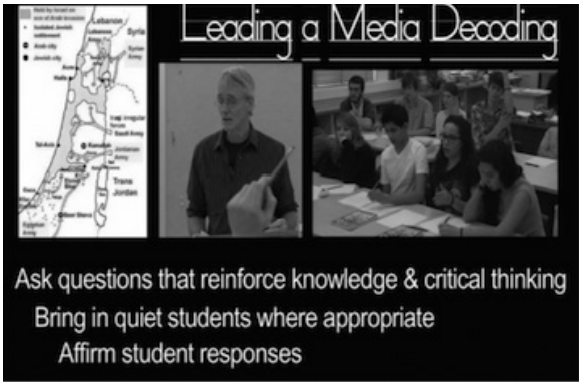
edge, conceptual understanding and literacy skills not only for the student whom we are questioning but so that her/his reasoning or knowledge can be modeled to the rest of the class. Teachers need to be prepared to responds to some comments by asking; "What makes you say that?" or "Tell me more about that" and to other comments by asking "Does anyone else have a different interpretation." Teachers need to make the students do the work by probing for content knowledge rather than telling students the information. They need to teach core concepts by having students discover the ideas through skillful questioning by the teacher. The teacher needs to be able to keep the discussion fluid and improvisational while still focused on key content and literacy goals. Social studies teachers need to see the facilitation process modeled, they need training, they need to practice and be coached to lead an inquiry-based decoding process

Research by Renee Hobbs and others has shown that teachers who use question-based materials, like Project Look Sharp's lessons, often fall back on the stand-and-deliver methodology that we are all so familiar with. They may start with a question but do not follow-up with targeted probe questions. Even teachers who advocate inquiry-based instruction often default to using media documents as illustrations of content. Media literacy can play a key role in codifying the constructivist process of media analysis/decoding that shifts the emphasis in learning to the student while maintaining our goals of teaching social studies knowledge and concepts

To support this shift to more constructivist decoding for teaching social studies Project Look Sharp has developed Video models that codify the process. Each video, typically from 5 to 10 minutes, includes multiple screens that simultaneously show the teacher, the class, close ups of students, and a running narrative on the teaching strategy.

Before continuing this article watch the 5-minute video *High School Social Studies: The Politics of Maps—Israel Palestine* that illustrates a decoding activity with 10th grade students. Go to www.projectlooksharp.org, click the *VIDEOS about Project Look Sharp button* and *Media Decoding Examples.*

The goal of this activity includes student understanding and applying core knowledge about the history of the Arab Israeli conflict. It asks students to move beyond the simplistic assumption that fact-based documents (like a map) are free from bias and to understand that all information can be used to support a particular point of view. The brief activity uses an inquiry-based methodology to address Common Core and C3 standards including: determining central ideas, comparing documents, evaluating sources and different points of view, understanding fact and opinion, applying evidence, and communicating conclusions.



Five min. video—Classroom Media Decoding Example. The Politics of Maps—Israel/Palestine

Assessments That Reflect Our Goals

As is shown in the preceding examples from materials and professional development, media analysis can be an effective tool in addressing the standards for social studies. However, the structure of social studies tests will be the driving factor in shifting teachers' classroom methodology. If the exams continue to test memorization of social studies facts, most teachers are likely to continue to prioritize rote coverage of the content. Tests that ask students to analyze diverse media documents can provide models for assessing the critical thinking standards in the Common Core and C3 social studies standards.

The Project Look Sharp model for media analysis was used this spring at the Lehman Alternative Community School in Ithaca NY to develop a Common Core aligned test for the school's teacher evaluation assessment. It was delivered to every 9th through 12th grade student to assess the school's progress in teaching the Common Core literacy standards in ELA, social studies and science. The

test was based upon student analysis of 3 documents about Genetically Modified Organisms—a 3 minute video by Greenpeace, excerpts from a *New York Times* Op Ed: *How I Got Converted to GMO Foods*, and a web site critical of GMOs.

The first set of questions assessed each student's ability to analyze and compare the documents for messages and bias and to identify techniques used by the creators of the video to communicate their perspective. Students were then given excerpts from the mission statements of Monsanto, Greenpeace and the Cornell Alliance for Science and asked to give evidence that linked the organizations to each document. The next set of questions assessed students' understanding of credibility (a standard in ELA, social studies and science) by asking them to write questions about each document that would help them to assess its credibility. The ability for students to ask questions is a core component of the new C3 standards for social studies. The final question asked students to "identify how your views on the issue of GMOs might influence how you understand and interpret these documents." This question reflects one of the greatest contributions media literacy can play in educational reform —teaching students to reflect on how they think and the potential limitations of their own reasoning.

Nothing will have a greater impact on shifting teaching practice in social studies towards the critical thinking standards in the Common Core and C3 than future tests. If media literacy can be built into state tests teachers will integrate media literacy. We in the field should be promoting media literacy materials, methodologies, and the inclusion of diverse media documents into new assessments in order to support the shift to the new Common Core and C3 standards. In the process we should push those who will be revising the standards and creating new tests to incorporate progressively more complex metacognitive abilities taught through media analysis. Imagine a future where students are assessed on their ability to identify how their own biases influence their judgments and tested on their ability to create and reflect on their own media productions. The new standards give us an opportunity to bring media literacy to a broader audience and for media literacy to play a key role in helping education to live up to its mission of fostering the growth of individual and collective consciousness.

Reading the World

The final contribution that media literacy can make to educational reform is to expand the notion of literacy and our conception of intelligence. As a child I lived in the shadow of "brilliant" men who had mastered the ability to remember discrete facts (from sports to politics) and apply them with timely wit. Their authority also came from their literary capacities as both readers and writers of printed word. I, on the other hand, spent countless hours watching TV and making Super 8 animations and surfing films. While I was developing the abilities to gather and apply information about the world (from TV), to communicate original ideas (through film), to create art (in photographs), and to think critically about my mediated world—in school I felt consistently stupid. The classroom privileged a certain kind of knowledge and a particular form of media. If not for economic privilege that enabled me to go to college to study filmmaking, I doubt that I would have shifted that self-perception.

Media literacy can help bring an expanded sense of both literacy and intelligence to educational reform. We can help teachers to bring out the cognitive and creative capacities of all our students through decoding rich and continually expanding forms of communication. Much of our understanding of the world is mediated through new (and old) technology. Social studies teachers have the charge of teaching students how to negotiate that dynamic ecology. The discipline of media literacy enlarges the worldview of social studies to enable us to teach our students to read their worlds. The new standards give us a unique opportunity to bring that expansive worldview to the field of social studies through classroom materials, teachable methodologies, better tests, and an expansive pedagogy that builds on the core promise of education. ❇

Special thanks to my colleague, mentor and brother Sox Sperry for his contributions to this article.

Moving Beyond Close Reading: A Multiliteracies Toolkit

By Dr. Frank Serafini

Dr. Frank Serafini is an award winning children's author and illustrator, a landscape photographer, and a Professor of Literacy Education and Children's Literature in the Mary Lou Fulton Teachers College at Arizona State University. Frank has recently been awarded the Arbuthnot Award from the International Reading Association as the 2014 Distinguished Professor of Children's Literature.

Editors Note: Frank Serafini is the author of the excellent text "*Reading the Visual: An Introduction to Teaching Multimodal Literacies*" (2013, Teachers College Press). Every educator who desires to engage young people in media texts need to have this book on their bookshelf or library professional collection. FB

As a professor of reading education and children's literature, and an author of numerous professional development books on reading workshop, the focus of my scholarship for many years has been on reading pedagogy and the role of children's literature in the elementary curriculum. Recently, I have ventured into the areas of visual and multimodal literacies, and its associations with media literacy (Serafini, 2014). When I was asked to write this piece for the *Journal of Media Literacy* focusing on media literacy and the Common Core State Standards (CCSS) I immediately thought about the concept of *close reading* and what this means for visual, multimodal, and media literacy, both theoretically and pedagogically.

The concept of close reading permeates the CCSS and suggests a particular way of reading and transacting with texts. This particular way of reading supported by the CCSS seems to omit many of the basic tenets of the current scholarship in visual and multimodal literacies, digital and media literacies, and the skills required for success in the 21st century (Bellanca & Brandt, 2010; Serafini, 2012b). The disconnection between the work currently being done on critical media literacy (Kellner & Share, 2005), visual and digital literacies (Duncum, 2004; Gee & Hayes, 2011), and multimodality (Hull & Nelson, 2005; Kress, 2010) and the type of reading set forth in the CCSS will be the focus of this article. A framework for extending the core principles offered by the Center for Media Literacy (CML) to all types of visual and multimodal texts, not just those considered media messages, will be proposed. This framework is based on the concept of a multiliteracies toolkit that readers in today's society will need to draw upon to expand the strategies they use to make sense of the multimodal-multimedia texts they encounter in their daily lives.

What is Close Reading?

Close reading was originally associated with the work of the New Critics, in particular Cleanth Brooks, I. A. Richards, John Ransom, and Robert Penn Warren. New Criticism emphasized structural and textual analysis by focusing on the work itself and excluded readers' responses—referred to as the *affective fallacy*, authors' intentions—referred to as the *intentional fallacy*, and the historical, political, and cultural contexts of the production and

reception of texts. In these writings, close reading referred to an objective, distanced type of reading that places the reader as discoverer of meaning and the text as a self-contained, aesthetic object that holds the meaning to be discovered (Mosenthal, 1987; Scholes, 1985). This focus on the text as an objective entity was criticized by reader response and post-structural theorists and others (Fish, 1980; Rosenblatt, 1978; Tompkins, 1980) for its failure to include the responses of actual readers and the sociocultural contexts of the creation, dissemination, and reception of the texts being studied.

According to the CCSS, students are asked to *determine what the text says explicitly, to make logical inferences from their interactions with a text, and cite specific textual evidence when writing or speaking to support conclusions drawn from the text* (CCSS, 2010). Close reading focuses on what is stated directly in the text and requires readers to pay close attention to the language of texts, elements of literature, figures of speech, and the use of symbols, motifs and literary archetypes. What is immediately missing to me is any mention of the visual and design elements present in most contemporary texts, and the three sites of analysis, namely the sites of production, the text itself, and the sites of reception outlined by Rose (2001) in her book on visual methodologies.

Readers make sense of the texts they encounter, not by staying within the four corners of a text, but by using their background knowledge of the world, their previous experiences with texts, their understandings of language, the context of the text's production, dissemination and reception, and the visual and design features of the text itself to construct meaning (Serafini, 2013). If close reading means discovering the meanings hidden *in the text,* the concept of reading is grounded in theoretically outdated waters. If reading means only looking at written text, it has ignored all the work on visual culture and multimodal literacies (Jewitt & Kress, 2003; Mirzeoff, 1998). Only by enlarging the concept of close reading to encompass the visual images and multimodal compositions and designs, in addition to written language, and the sociocultural contexts in which texts reside and are encountered and produced will this concept become viable into the new millennium (Serafini, 2012a).

Analytical Reading and Viewing

Although definitions are permeable and temporary, what we call something has an effect on how we come to know it and how it is conceptualized (Lakoff & Johnson, 2003). In contrast to close reading, I prefer the terms critical, or *analytical reading-viewing*, though it seems a bit cumbersome. This may be a semantic word game, but I feel it is necessary to break away from the narrow construal of close reading that dominated reading theory and pedagogy in the early 1900s. For purposes of this article, we shall simply refer to this type of reading-viewing activity as *analytical reading*.

The shift from close reading to analytical reading is closely associated with the shift from media literacy to critical media literacy (Semali, 2003). Whether it is analyzing an advertisement from a socio-cultural perspective, or critiquing the potentially marginalizing aspects of pop culture, critical media literacy moves beyond the four corners of the visual and verbal text to consider the ideological and socio-cultural aspects of production and reception. Call it what you will, our vision of reading in today's educational settings can no longer afford to focus solely on the printed book and a single objective meaning that lies hidden somewhere between the lines of the text. As texts grow in complexity, adding visual images, multimodal designs, and digital technologies the strategies for accessing, navigating, comprehending, and interrogating these texts must grow as well.

Two frameworks that incorporate both theoretical foundations and pedagogical approaches that may help us expand our concept of reading beyond the close reading associated with the CCSS are the core principles offered by the Center for Media Literacy and the four resources model offered by Luke and Freebody (1999). These frameworks expand the concept of reading beyond a focus on written language itself to consider the visual images, multimodal designs, and sociocultural contexts of the texts readers encounter in their daily lives.

Five Core Principles of Media Literacy

The five core principles of the Center for Media Literacy (available: http://www.medialit.org/reading-room/five-key-questions-form-foundation-media-inquiry) focus on the following dimensions:

1. Authorship—all media message are constructed.
2. Format—media messages are construed using a creative language with its own rules.
3. Audience—different people experience the same media message differently.
4. Content—media have embedded values and points of view.
5. Purpose—media are organized to gain profit and/or power.

I am sure the readers of this journal are well acquainted with these core principles. However, these principles can easily be adapted as a model for reading digital and multimodal ensembles as well. If we change the word media to digital and multimodal, we are able to offer a more expansive and comprehensive view of what it means to read in the new millennium. In essence, visual and multimodal texts are constructed, use different forms of language (both visual and verbal), are open to a variety of meaning potentials, have embedded values and points of view, and are organized to establish and solidify power relations. These core principles need to be adopted by educators outside media literacy circles to help teachers explore new texts, tasks, and technologies and help students develop the necessary strategies for comprehending these complex texts (Serafini, 2015).

In addition, critical media literacy is closely associated with critical theory and pedagogy, and supports the critique of social institutions and the re-envisioning of new possibilities for all peoples (Alvermann & Hagood, 2000; Myers & Beach, 2001). Foundational assertions of critical media literacy suggest readers need to develop a process of questioning texts, reflect on their own reading and media experiences, conduct discussions about media and texts, listen to the ideas of other readers, and find ways to express their opinions about these texts (Semali, 2003).

Unfortunately, the CCSS, especially at the elementary levels, does not align with a critical or sociocultural perspective towards reading and the array of variables involved in the construction of meaning in transactions with multimodal ensembles. The CCSS still envisions written text as the primary conduit for the transferal of meanings from author to reader (Mosenthal, 1987). Meaning is thought to reside in the text itself rather than also considering the context in which contemporary texts are produced and received. Texts are not innocent, objective, stable entities that allow for universal, objective readings (McCormick, 1994). To treat them this way, and to create assessments that are purported to measure whether students have identified the correct main idea harkens back to ways of reading from bygone eras.

Four Resources Model

The four resources model originally included the following four roles: 1) reader as code breaker, 2) reader as text-participant, 3) reader as text user, and 4) readers as text analyst, and provided literacy educators, researchers and theorists with an expanded perspective on what it means to be a successful reader in new times (Freebody, 1992; Luke & Freebody, 1999). Readers were expected to draw upon the various resources available to develop and sustain the four roles or resources necessary to be a successful reader. The concept of text throughout the original articulations of the four resources model was primarily focused on printed text and written

The re-conceptualized four resources or social practices I propose are reader-viewer as: 1) navigator, 2) interpreter, 3) designer, and 4) interrogator

language. In fact, the word text was originally associated with each of the four roles and resources (text decoder, text participant, text user, text analyst), and generally referred to print-based materials, although digital and visual texts were not specifically excluded.

I posited a reconsideration of the four resources model that may be worth considering as we re-envision what media literacy constitutes. I suggested we need to expand the concept of text, originally conceived as primarily written language, to include visual images and multimodal design features in this model (Serafini, 2012a). Reconceptualizing the reader as reader-viewer, I was focused on moving beyond the text or print-centric focus of the original four resources model to consider the visual and design elements of contemporary texts. The re-conceptualized four resources or social practices I propose are *reader-viewer* as: 1) navigator, 2) interpreter, 3) designer, and 4) interrogator (Serafini, 2012a).

The term *reader as navigator* is not new in research and discussions concerning hyper-text and on-line resources (Lawless & Schrader, 2008). However, the term has not been used as frequently in reference to readers reading traditional print-based, multimodal texts. When used in reference to reading printed text, the definition of the term *navigator* presented here subsumes several processes or abilities often associated with reading proficiency, such as decoding, concepts of print, directionality, and sequencing. *Readers as interpreters* are readers engaged in the act or process of interpretation. Interpretation is a process of constructing or generating viable meanings and responses to various texts and images. Terms such as comprehending, understanding, constructing meaning, and making sense are often used interchangeably to define the act of interpretation. *Reader as designer* extends the role of reader as text-participant, to assert that readers of multimodal texts not only construct meaning from what is depicted or represented, but also design the way the text is read, its reading path, what is attended to, and in the process construct a unique experience during their transaction with a text. The concept of *reader as interrogator*, like that of text-analyst, includes the critical and socio-cultural aspects of analysis espoused by Luke and Freebody in their original four resources model. The reading of a multimodal text acknowledges that texts are designed in particular ways by people with particular purposes, and that texts can be framed in other ways and each frame has significant consequences for the reader. A socio-cultural or critical perspective focuses on the types of meanings that readers construct, how these meanings are affected by the social context and reading practices that readers are located within and the purposes of constructing particular responses (Gee, 1996; Wells, 1999).

It seems that the CCSS has offered a version of reading that takes us back to the print-based model both Luke and Freebody and I were trying to move beyond. By conceptualizing readers as primarily decoders and meaning makers of print-based texts, the CCSS documents have largely ignored the roles of text user and text analyst that were vital components in the four resources model.

The five core principles offered by the CML focus on all four of the resources originally proposed by Luke and Freebody (1992; 1999) and could be used as a foundation for rethinking the ways readers and reading are defined in contemporary classrooms. Both the CML core principles and the four resources model, in both original and expanded forms, offer a vision of reading that extends beyond the concept of close reading delineated in the CCSS and supports readers in visual, digital, and multimodal environments. Both the four resources model and the CML core principles have implications for pedagogical frames and instructional approaches, and it is to this endeavor we now turn.

Pedagogical Implications

Our expanding concept of what constitutes a text, moving from print-based books to print and digitally-based multimodal ensembles requires an expansion of the strategies readers use to make sense of the complex texts they encounter in their daily lives in and out of school settings (Baker, 2012; Hobbs, 2011; Joosten, 2012). The strategies we

demonstrate for students must address the multimodal aspects of contemporary texts, including the visual images and design features, in addition to strategies for decoding and making sense of written language.

The metaphor of a *toolkit* has been used to refer to an array of strategies writers need for revision (Heard, 2002), readers need for comprehension (Burke, 2000; Mehigan, 2005), and teachers need for applying critical teaching practices (Dozier, Johnston, & Rogers, 2006). I would like to suggest that readers in today's society need a *multiliteracies toolkit*, one that addresses a wider array of strategies for dealing with the complex texts they encounter. This multiliteracies toolkit would have to include strategies for making sense of visual images, design features, art, figurative language, hypertexts, and other features of multimodal and multimedia texts.

The multiliteracies toolkit I am proposing would need to provide students with strategies for making sense of the following seven features of multimodal / multimedia texts:

1. P**eritextual Features**—features that are part of a text, for example covers, dedications, book blurbs, title pages, and endpapers that are not part of the narrative itself. These features provide a threshold for the reader to distinguish the world of the text from the world they inhabit (McCracken, 2013).
2. **Design Features**—graphic design features that provide cohesion to the text and support readers navigation and comprehension like typography, borders, orientation, motifs, and interplay of text and image (Nikolajeva & Scott, 2006).
3. **Visual Grammar Features**—features that are used to organize and compose visual images, for example salience, framing, modality, social distance, scale, and perspective (Kress & van Leeuwen, 1996).
4. **Basic Art Features**—features associated with art techniques and understanding how they affect how we see, for example line, shape, color, texture, and patterns (Dondis, 1973).
5. **Fine Art Features**—features associated with how art styles and movements affect the way we look at and comprehend visual images (Beckett, 2010)
6. **Narrative Features**—the basic features associated with narrative writing, for example plot, character, setting, theme, mood, and figurative language (Nikolajeva, 2005).
7. **Transmedial Features**—the features associated with transmedial texts, including navigational icons, sound effects, graphics, animation, and background music (Serafini, Kachorsky, & Aguilera, in press).

The multiliteracies toolkit presented here was designed to expand the sets of strategies we demonstrate for students that focus on the multimodal / multimedia text itself. In addition, we need to provide resources and strategies for considering the contexts in which these texts are produced and disseminated, and the sociocultural contexts in which they are experienced. A multimodal text does not exist in a vacuum. It is constructed by particular authors and publishers for particular audiences and benefits different people in different ways and represents a particular version of reality. The capacity of images to affect us as viewers is dependent on the larger cultural meanings they evoke and the social, political and cultural contexts in which they are viewed (Sturken and Cartwright, 2001). Wolcott (1996) argues that readers must look not only at the relationships within a work of art but beyond the

Only by expanding our vision of what it means to be a reader in contemporary educational settings will we be able to expand the strategies and skills students will need to make sense of the texts they encounter in their daily lives.

work itself to the historical, cultural and social contexts in order to comprehend its meaning.

Readers need to be made aware of how the texts they encounter expand beyond the four corners of the printed or digital object they read and interacts with other texts and contexts. This *intertextual space* (Martin, 2011) can also be expanded to consider the *intervisual* space (Mirzeoff, 1998) that connects the visual images and written language readers encounter. By situating the texts being read in the sociocultural dimensions of their production and reception, and by considering the seven features of the text itself presented previously, readers can begin to interpret the texts they encounter in richer more comprehensive ways.

Concluding Remarks

The CCSS, adopted by as many as forty-five states at one time, are the current curriculum standards of the new millennium. Although the CCSS have recently come under fire for their potential as a form of federal intrusion into states' authority over educational matters, they are the basis for many states' evaluation systems and have exerted control over many districts' English Language Arts curriculum. Unfortunately, these standards fall short of the vision set forth by many literacy and media educators working to describe the skills necessary for success as readers in new times (Kellner & Share, 2005; Serafini, 2012b; Unsworth, 2014). Only by expanding our vision of what it means to be a reader in contemporary educational settings will we be able to expand the strategies and skills students will need to make sense of the texts they encounter in their daily lives.

The use of the core principles of the CML or the four resources model proposed by Luke and Freebody and re-envisioned by Serafini, are one way to help rethink the resources, strategies and literacy curriculum for a new millennium. Today's students no longer live in a print-based, monomodal environment. They read digitally, experience the world through still and moving images, and participate in social media platforms that require composing skills beyond written language. To require students to stay within the four corners of the text disempowers them as readers and forces them to check what they know and can do at the classroom door. ❇

REFERENCES

Alvermann, D. E., & Hagood, M. C. (2000). Critical media literacy: Research, theory, and practice in "New Times". *The Journal of Educational Research*, 93(3), 193-205.

Baker, F. W. (2012). *Media Literacy in the K-12 Classroom.* Eugene, OR: International Society for Technology in Education.

Beckett, S. (2010). *Artistic allusions in picturebooks.* In T. Colomer, B. Kummerling-Meibauer, & C. Silva-Diaz (Eds.), New directions in picturebook research (pp. 83-98). New York: Routledge.

Bellanca, j., & Brandt, R. (2010). *21st century skills: Rethinking how students learn.* Bloomington, IN: Solution Tree.

Burke, J. (2000). *Reading reminders: Tools, tips, and techniques.* Portsmouth, NH: Boynton/Cook.

Dondis, D. A. (1973). *A primer of visual literacy.* Cambridge, MA: MIT Press.

Dozier, C., Johnston, P., & Rogers, R. (Eds.). (2006). *Critical literacy, critical teaching: Tools for preparing responsive teachers.*

Duncum, P. (2004). Visual culture isn't just visual: Multiliteracy, multimodality, and meaning. *Studies in Art Education*, 45(3), 252-264.

Fish, S. (1980). *Is there a text in this class? The authority of interpretive communities.* Cambridge, MA: Harvard University Press.

Freebody, P. (1992). A socio-cultural approach: Resourcing four roles as a literacy learner. In A. Watson & A. Beadenhop (Eds.), *Prevention of Reading Failure* (pp. 48-80). Sydney: Ashton-Scholastic.

Gee, J. P. (1996). *Social linguistics and literacies: Ideology in discourses.* London: Taylor & Francis.

Gee, J. P., & Hayes, E. R. (2011). *Language and learning in the digital age.* London: Routledge.

Heard, G. (2002). *The revision toolbox: Teaching techniques that work.* Portsmouth, NH: Heinemann.

Hobbs, R. (2011). *Digital and Media Literacy: Connecting Culture and Classroom.* Thousand Oaks, CA: Corwin Press.

Hull, G. A., & Nelson, M. E. (2005). *Locating the semiotic power of multimodality.* Written Communication, 22(2), 224-261.

Jewitt, C., & Kress, G. (Eds.). (2003). *Multimodal literacy.* New York: Peter Lang.

Joosten, T. (2012). *Social media for educators: Strategies and best practices.* San Francisco: Jossey-Bass.

Kellner, D., & Share, J. (2005). Toward critical media literacy: Core concepts, debates, organizations, and policy. *Discourse: Studies in the Cultural Politics of Education*, 26(3), 369-386.

Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication.* London: Routledge.

Kress, G., & van Leeuwen, T. (1996). *Reading images: The grammar of visual design.* London, UK: Routledge Falmer.

Lakoff, G., & Johnson, M. (2003). *Metaphors we live by* (2nd ed.). Chicago: University of Chicago Press.

Lawless, K. A., & Schrader, P. G. (2008). *Where do we go now? Understanding research on navigation in complex digital environments.* In J. Coiro, M. Knobel, C. Lankshear, & D. J. Leu (Eds.), Handbook of research on new literacies (pp. 267-296). New York: Lawrence Erlbaum Associates.

Luke, A., & Freebody, P. (1999). Further notes on the four resources model. *Reading Online.* Available: http://www.readingonline.org/research/lukefreebody.html. doi:http://www.readingonline.org/research/lukefreebody.html

Martin, E. (2011). *Intertextuality: An introduction. The Comparatist,* 35, 148-151.

McCormick, K. (1994). *The culture of reading and the teaching of English.* New York: Manchester University Press.

McCracken, E. (2013). Expanding Gennette's epitext/peritext model for transitional electronic literature: Centrifugal and centripetal vectors on Kindles and iPads. *Narrative*, 21(1), 105-124.

Mehigan, K. (2005). The strategy toolbox: A ladder to strategic teaching. *The Reading Teacher*, 58(6), 552-566.

Mirzeoff, N. (1998). What is visual culture? In N. Mirzeoff (Ed.), *The visual culture reader* (pp. 3-13). London: Routledge.

Mosenthal, P. (1987). Meaning in the storage-and-conduit metaphor of reading. T*he Reading Teacher*, 41(3), 340-342.

Myers, J., & Beach, R. (2001). Hypermedia authoring as critical literacy. *Journal of Adolescent and Adult Literacy,* 44(6), 538-546.

Nikolajeva, M. (2005). *Aesthetic approaches to children's literature: An introduction.* Lanham, MD: Scarecrow Press.

Nikolajeva, M., & Scott, C. (2006). *How picturebooks work.* New York: Routledge.

Rose, G. (2001). *Visual methodologies*.

Rosenblatt, L. (1978). *The reader, the text, the poem: The transactional theory of the literary work.* Carbondale, IL: Southern Illinois University Press.

Scholes, R. (1985). *Textual power: Literary theory and the teaching of English.* New Haven: Yale University Press.

Semali, L. (2003). *Ways with visual languages: Making the case for critical media literacy.* The Clearing House, 39(3), 271-277.

Serafini, F. (2012a). Expanding the Four Resources Model: Reading visual and multimodal texts. *Pedagogies: An International Journal*, 7(2), 150-164.

Serafini, F. (2012b). Reading multimodal texts in the 21st century. *Research in the Schools*, 19(1), 26-32.

Serafini, F. (2013). Close readings and children's literature. *The Reading Teacher*, 67(4), 299-301.

Serafini, F. (2014). *Reading the visual: An introduction to teaching multimodal literacy.* New York: Teachers College Press.

Serafini, F. (2015). *Reading workshop 2.0: Supporting readers in the digital age.* Portsmouth, NH: Heinemann.

Serafini, F., Kachorsky, D., & Aguilera, E. (in press). Picturebooks 2.0: Transmedial features across narrative platforms. J*ournal of Children's Literature.*

Tompkins, J. (Ed.) (1980). *Reader-response criticism: From formalism to post-structuralism*. Baltimore: John Hopkins University Press.

Unsworth, L. (2014). Multimodal reading comprehension: Curriculum expectations and large-scale literacy testing practices. *Pedagogies: An International Journal*, 9(1), 26-44.

Wells, G. (1999). *Dialogic inquiry: Toward a sociocultural practice and theory of education.* Cambridge, UK: Cambridge University Press.

Image, Sound, and Story: visual literacy as a means to an end, or the end?

By Emily Keating

Emily Keating is the Director of Education at the Jacob Burns Film Center in Pleasantville, NY. She has overseen the development, implementation and expansion of all of the education programs at the JBFC since their inception in September, 2001, and which now serve nearly 15,000 students a year with an international reputation. The JBFC education programs take place in schools, in after-school programs, on the JBFC's campus in Pleasantville, and at community organizations and social service agencies throughout the region. Virtually every school district in Westchester County takes advantage of the JBFC offerings, with more than 65% of the participating students coming from underserved communities.

Emily has worked nationally, consulting non-profit film centers on the development of their school programs and licensing and replicating curricula. She has presented on the imperative of redefining literacy in the 21st century at conferences hosted by New Media Consortium, MacArthur Foundation's Digital Media and Learning Research Hub, the National Association for Media Literacy Education, the Northeast Media Literacy Conference, the Turnaround: Arts National Leadership Retreat, among others. She is the author of "Building a Framework for Literacy in a Visual Culture" (Mastering Media Literacy, ed. Heidi Hayes Jacobs) and is an adjunct faculty member in the Literacy Department in the School of Education at Pace University, where she teaches *Writing Process and Media Production and Literature and Digital Storytelling*. Prior to joining the JBFC Emily worked in the Communications Department at Arts Westchester, and the Virginia Foundation for the Humanities.

She graduated from the University of Virginia in with a B.A. in English Language and Literature and a focus in Film Studies and received a Master's Degree in Education, Communication, and Technology from New York University's Steinhardt School of Education. Being the mother of eight year old twins and the wife of a high school English teacher keeps her closely connected to the opportunities and challenges in today's public school system.

In the "Media Literacy 4.0" world, in which our now established field accepts the imperative for a redefinition of literacy, there's liberation and responsibility: moving beyond advocacy and establishing a justification for practice, we now have to demonstrate just what media education should look like. We need to provide rigorous content and quantifiable outcomes. Researchers and practitioners are moving forward passionately and diversely with what we know is an essential component of young peoples' education. And yet, particularly for those active in the pre-K-12 public school learning environment, we are continually confronted by if, and how, to position ourselves in relationship to the Common Core. Many of us recall vividly the moments of negotiation and anticipation as the new standards were being drafted and revised. In New York State, we literally saw language about viewing and creating with media erased from the final publication. There's a PowerPoint document shared by a committee member that still resides on my desktop as a reminder of a more enlightened and progressive moment.

Moving through our stages of grieving, we

have come to the phase of acceptance that the Common Core will not do some of our work for us by mandating media education. Yes, we see progress in some slightly more elastic understandings of "text" and can stretch to embrace the Core's value of multimedia and technology. Yet the Council of Chief State School Officers (CCSSO)'s and the National Governors Association Center for Best Practices (NGA Center)'s omission of visual literacy as a core competency parallel to reading, writing, speaking, and listening, provokes us to ask an essential question: do we position viewing and creating media as a means to an end (visual and aural communication skills will support comprehension and analysis of traditional texts) or as an end in and of itself (media arts are a necessary skill for college and career readiness.)?

At the Jacob Burns Film Center (JBFC), our passion and predilection is for the latter, yet our reality check on creating relevant and viable curricula requires that we consider the former quite seriously. McDougall advises, "there are clear and present fault-lines and tensions between media literacy as a discrete area of or outside of the curriculum; between media literacy as a cross-curricular or extra-curricular practice and between media education as a formal subject and the broader field of literacy education." (McDougall, 2014: 3).

Many youth media organizations have aligned their programming with out-of-school and after-school experiences, providing film studies and production experiences that are focused and effective. Perhaps we're stubborn or naïve to feel that it's a small retreat or worse, surrender, to only offer media arts to a small percentage of young people in an elective context. Our insistence on the imperative for the critical thinking, collaboration, and problem solving so richly present in media making to be a part of every student's education still requires us to respond to the standards and assessments upheld by the state. Just over a year ago, we gained some validation through the addition of Media Arts to the National Core Arts Standards, but it certainly doesn't satisfy our desire for required media literacy education.

The JBFC is, in many ways, uniquely positioned to explore the question of whether media education is a means to an end or an end in and of itself, as we work in both in-school and out-of-school contexts and in a single day explore this issue from many angles. Our campus in Pleasantville, NY, which includes a five-screen art house theater, a 27,000 square foot Media Arts Lab, and a Residence for International Filmmakers, is the hub of programs that serve nearly 15,000 students in pre-K through adult hood after-school, on field trips, through residencies, professional development, maker communities, and fellowships. The sweet spot of our mission is to develop curriculum at the Media Arts Lab that gives young people the most varied, well-rounded, and creative encounters with visual storytelling possible. Our foundational course, "Experiments in Media," is just that— a series of mini projects in animation, still photography, and video that explores themes of character, color, light, time, sound, and space. The young media makers that come through our doors at 4 pm are not often aware that the projects they are completing are the basic research for a parallel curriculum called "Image, Sound, and Story." If "Experiments in Media" at the Lab is the Wild West or Mars, ripe for heroic exploration, then "Image, Sound, and Story" is the semi-domestic homefront, requiring some measure of restraint and social propriety. We teach in ways that are "pure" in their artistic and technical endeavors as well as more subversively, positioning visual literacy as a strategy to enhance writing.

Image, Sound and Story: A Pilot Initiative

In July 2014, we invited eight educators from five middle schools in Westchester County (Thornwood, Croton-on-Hudson, Yonkers, Rye, and Scarsdale) to join the pilot initiative of "*Image, Sound, and Story.*" They spent a week with JBFC's Director of Curriculum and designer of the grades 7-8 strand, Brady Shoemaker, during our Summer Teachers Institute. Approximately 20 hours of the week were dedicated to learning the technology and pedagogy of the curriculum. The content of the program is grounded in the JBFC's Learning Framework, which articulates

the foundation of literacy for a visual culture. It provides a progression of vocabulary, concepts, critical and creative thinking skills to support fluency with visual and aural communication for basic, intermediate, and advanced learners. The Essential Understandings and Learning Outcomes are provided for *Viewing* and *Creating*.

The JBFC Learning Framework, positioning viewing and creating with media as equal and parallel to reading, writing, speaking, and listening in the definition of literacy

"Image, Sound, and Story" reflects the JBFC's deep and profound understanding that media does, indeed, have its own grammar and syntax, and yet shares a strong and common thread of critical analysis with traditional texts. Image, Sound, and Story is the demonstration that media literacy is not a precious, ancillary practice, but rather a tool seamlessly accessible in every language arts environment.

To find the overlap in the written and visual textual realms, the JBFC identified ten core literacy concepts (see below):

The curriculum echoes this format, and is comprised of ten projects, each aligned with one of the literacy concepts and including the following ingredients:

View Now Do Nows: Quick activities that are vital warm-ups and transitions for engaging visual thinking and creative collaboration. (These are also part of a public space on the JBFC's education website for all teachers to access)

Viewing: Shorts, clips, and production stills give students practice actively reading visual texts and applying their new vocabulary. Sample questions for each viewing experience foster analysis and discussion.

Creating: A step-by-step guide to support students' collaborative process-based production of media. All worksheets, such as storyboards, media assets and resources are provided.

Review, Revise, and Reflect: The closing section is an essential part of students' creation process. Here, they share work with others, learn to give and receive feedback, revise their Project, and reflect on their own experience.

Embedded within these components are the attainment and application of vocabulary through the JBFC's Visual Glossary. The rich language of the cinema provides the foundation for JBFC's online resource. Clips from some of our greatest visual storytellers put these terms in context, showing how filmmakers use these concepts and techniques to create iconic imagery, memorable characters, and powerful stories. As addressed before, the raw material of the projects- the components of viewing, as well as the hands-on creation, are found in the "Experiments in Media" curriculum at the Media Arts Lab. The connection is strong, but there is certainly a translation process that takes account for class size, teacher-student ratio, and technology expertise of the lead teacher.

In a podcast, a graphic novel, poem, or essay, students are encountering the ten literacy concepts identified in the curriculum, which require their thoughtful understanding. Our own consumption of media mirrors this very idea: my interaction with The New York Times online brings me quickly and consistently from words to still images to moving images. I'm seldom even aware of how my interpretation of an event recounted in written text is being informed by the close-up photograph beside it or the video excerpt of an interview right below. The

The 10 Literacy Concepts that provide the structure for the View Now Do Nows and the *Image, Sound, and Story* curriculum.

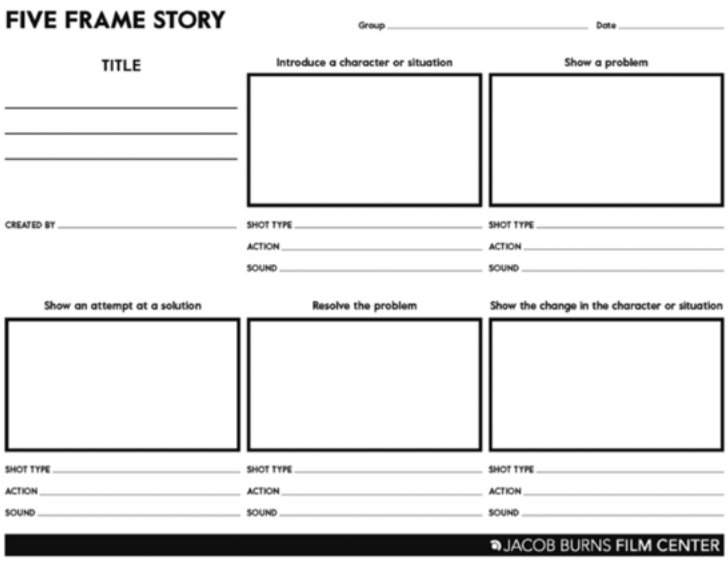
segmentation of texts in a classroom is an artifice that we need to question. Grishakova and Ryan term this layering "intermediality":

> "The 'narrative turn' in the humanities, which expanded the study of narrative to various disciplines, has found a correlate in the 'medial turn' in narratology. Long restricted to language-based literary fiction, narratology has found new life in the recognition that storytelling can take place in a variety of media, and often combines signs belonging to different semiotic categories: visual, auditory, linguistic and perhaps even tactile…a wide variety of different media, ranging from widely studied, such as literature and film, to new, neglected, or non-standards ones, such as graphic novels, photography, television, musicals, computer games and advertising address some of the most fundamental questions: how can narrative meaning be created in media other than language, how do different types of signs collaborate with each other in so-called 'multi-modal works,' and what new forms of narrativity are made possible by the emergence of digital media?" (2013: 28.)

McDougall purports "Media Literacy then… can only be renewed by new forms of more reflexive and negotiated pedagogy that bear witness to the complexity of reading practices" (2014: p. 3) We were transparent with our cohort, that we wanted to explore with them if and how their integration of viewing and creating would complement, support, or replace their current lessons and materials. Our eight middle school teachers came from a variety of teaching contexts, including a half-year elective called "Media Savvy Kids," a quint course called "Media Literacy," "Creative Writing", as well as traditional ELA courses for grades 7 and 8, focusing on literature and writing. Accordingly, there was a dynamic continuum of how *Image, Sound, and Story* content was implemented. In some cases the instruction was direct and explicit, media for media's sake; while in others, educators translated and adapted the lessons to support existing units of study. We continually revisited our guiding question: "does the integration of viewing and creating positively support your instruction of the traditional modes of reading, writing, speaking and listening and if so, how?"

Around our table, there were different answers to this question, which we expected and accepted, and yet we knew it was important that teachers be clear for themselves what their goals and framework would be. Would they position the projects in relation to the literacy concepts (terminology they were already using to study poetry, literature, and nonfiction) or would the new cinematic vocabulary provide the launching pad for teaching and learning?

One particular project that provided an interesting case study for the disparate approaches to media education was the unit addressing the literacy concept of "story," called "Lost and Found." The overview prompts: "A story can be told with words, images, and sounds, but always has a beginning, a middle and an end, and conflict in between to move the action along. To explore this structure, you'll analyze some dramatic images to imagine the stories they tell, and tell your own visual story using only five frames and a title." Following two View Now



Five-Frame Storyboard used in the "Story" project of *Image, Sound, and Story*

Do Now activities and viewing a five-frame story, the creating challenge of the project is to create a five-frame story: "Now it's your turn! What was the most unusual or meaningful thing you've ever lost or found? A notebook, your hat, a wallet, a pet, an opportunity . . . ? Use only five frames to tell a story about something lost or found. Your story can be real or imagined. Think about the character at the beginning, middle, and end of your story, as well as the conflict and resolution."

Two of our educators were from Pierre Van Cortlandt Middle School in Croton-on-Hudson, NY, one an ELA teacher, and the other a Media Literacy teacher. In some instances they collaborated through an advisory they co-taught. The Media Literacy teacher has developed a comprehensive Media Literacy course that every student is required to take for 1/5 of the year in grades 6, 7, and 8. They explore advertising, print, news, web safety, representation of gender, and much more. In this case, the "Story" project of "Image, Sound, and Story" provided a technical and creative support system for the analytical instruction she already had in place. Her goal of teaching her students to think deeply about audience, participation, and construction of media, was deepened through adding technical terminology and practice with composing images. The five-frame story in this context was a way to reinforce the rule of thirds, framing, and story arc.

In counterpoint, a team of ELA teachers from Scarsdale Middle School approached the "Story" project and five-frame story activity as a way to explore visual storytelling and as a strategy to comprehending and analyzing short stories. Their lesson asked small groups to "read and *analyze* the story.…considering the exposition, the conflict, the climax (i.e. the turning point/discovery point), and the resolution/denouement." After discussing the short story in small groups, they brainstormed ways to visually represent these key elements and completed a five-frame storyboard. The short story selections were: "Seventh Grade" by Gary Soto, "The Gymnast" by Gary Soto, "Overdoing It" by Anton Chekhov, "Baseball Saved Us" by Ken Mochizuki, "Lather and Nothing Else" by Hernando Tellez, "Eleven" by Sandra Cisneros, and "Kate the Great" by Meg Cabot. Their assignment was to produce a five-frame visual story to present to the class. The goal of their finished project was to capture the essence of the key elements in five frames.

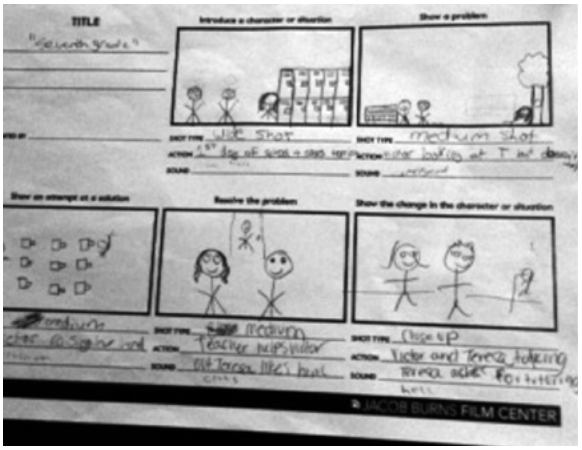
Their instructions to the students included the following prompts:

Visual Storytelling: Note-taking

- How is the character introduced? What do you learn about him/her?
- What is the conflict in the story?
- What is the attempt at resolving the conflict?
- What is the resolution in the story?
- How does the character grow/change at the end of the story?
- What kind of feeling did this story give you?

The students proceeded to use the five-frame storyboard, and shot their five images around the school and grounds, with costumes and props.

Throughout the school year and this maiden voyage of implementing literacy concepts through a visual perspective, teachers negotiated the demands of their curriculum, their access to technology, and their strategy for instruction. One of the teachers was in an under-performing school and demands on test preparation posed continual obstacles to time and creativity. Through regular semi-monthly gatherings, we were collectively challenging ourselves to reflect upon the learning outcomes for our



A student group's five-frame storyboard

students and by the end of the year, we had a keen understanding of how the literacy concepts could be deeply, organically, and authentically embedded in both ELA and media literacy contexts through viewing and creating.

Teachers Responded

"*Image, Sound, and Story* has enhanced my students' literacy skills. Students are more aware of authors' craft and 'directorial' choice, and have a deeper understanding and appreciation for the literary components inherent in the text and/or film."

Another wrote, "Transferring the concept of film terms and camera angles into strategies to improve writing has provided my students with tools to expand and focus their writing. The toolbox of film has a direct correlation with the toolbox of craft. Students will use the concept of a long shot to describe a panorama of setting in a short story or use the concept of a close-up to describe physical characteristics that reveal mood. The fact that abstract concepts of literary terminology can become concrete through the use of film clips was my AHA moment."

"We discovered together that there were rich and deep connections between seeing and reading and that a student's visualization of a scene or a piece of text requires image-making in their mind. And, in turn, that a writer can access a point of view or perspective that informs where a piece of fiction will begin- with an extreme close-up? An establishing shot? These are frames of reference that were new strategies in their 'toolbox.' "

This past summer, *Image, Sound, and Story* expanded to include implementation of new curriculum strands for grades 5-6 and grades 9-10, as well as training for a new cohort of 7-8 grade teachers using revised content based upon feedback from the pilot year. The schools now include New York City, Ossining, and Greenwich and once again represent traditional ELA environments, as well as extended learning time after-school programs and a fifth grade "general education" classroom. We even have a teacher from the first year group moving up to the high school level, who is "excited to learn more about how the program will develop for older students. Before school ended, I had the short "Bullet in the Brain" based on Tobias Wolff's short story (edited) and definitely plan to use this as an opening lesson to show how directors can effectively use psychic distance, POV, and slow motion for an incredible effect that can be translated to writing."

With new assessment rubrics and practice for documentation and evaluation in place this year, there will be even further opportunity to demonstrate that media literacy is in fact both a means to an end and the end. In a post-Common Core approved era of education, media educators can feel emboldened to place critical viewing and thoughtful creation at the center of a student's core literacy instruction. Students' ability to communicate visually and aurally is essential because that is the primary mode of expression and information in today's visual culture. AND the skills and understanding they develop to tell those visual stories will profoundly enhance their cognitive and critical thinking with all texts. ❇

REFERENCES AND RESOURCES

Grishakova, Marina and Ryan, Marie-Laure. (2010). "Intermediality and Storytelling." *Narratologia* 24. Retrieved March, 2015 from http://www.degruyter.com/view/books/9783110237740/9783110237740.1/9783110237740.1.xml

Keating, Emily and Kahn, Holen Sabrina. (2014). "Building a Framework for Literacy in a Visual Culture," *Mastering Media Literacy*, Heidi Hayes Jacobs (Ed.) Bloomington, IN: Solution Tree Press.

McDougall, Julian, "Media Literacy: An Incomplete Project". (2014) De Abreu, Belinda S. and Mihailidis, Paul (Ed.s) *Media Literacy in Action Theoretical and Pedagogical Perspectives.* New York: Routledge.

Rayala, Martin. (2015). "Revisualizing a Mature Media Literacy" The Journal of Media Literacy, 62: 1 & 2.

Reia-Baptista, Vitor. (2011). *Do we need Media Education to achieve Media Literacy? – No, not necessarily, but it may help a lot!/ A Manifesto for Media Education*, 2011. Accessed at www.mediaeducation.co.uk/2011/01/do-we-need-media-education-to-achieve-media-literacy-no-not-necessarily-but-it-may-help-a-lot/

Serafini, Frank. (2014). *Reading the Visual: An Introduction to Teaching Multimodal Literacy.* New York: Teachers College Press.

Wolf, Maryanne. (2007). *Proust and the Squid, the Story and Science of the Reading Brain.* New York: Harper.

Check It Out: News literacy teaches essential critical-thinking skills

By Maureen Freeman

Maureen Freeman is the Washington, D.C., region program manager for the News Literacy Project. She is a former journalist and high school English teacher and publications adviser.

In a high school classroom in Washington, D.C., a student began his research for a paper on the effects of marijuana use. He typed a few words into a search field on a computer. A lengthy list of sources appeared. Without hesitation, he clicked on the first link and began taking notes—never stopping to ask if the source was the most authoritative, or even reliable.

In a 12th-grade journalism class in New York City, the teacher told his students that they would be watching a series of news videos about the killing of Osama bin Laden. Incredulous, some students asked: Wait—he's dead? The teacher was stunned.

In an eighth-grade class in Chicago, students read a viral email decrying the United Kingdom's decision to drop the teaching of the Holocaust from its national curriculum. The email was anonymous, inflammatory and thinly sourced. But the students took it at face value and responded with outrage—until the teacher informed them that it was a hoax.

Each of these episodes—and many more like them—have unfolded in schools where the News Literacy Project (NLP) has worked for the past seven years. In each case, by the time the students completed a short series of news literacy lessons, they had begun to view the world and its nonstop flood of information through a new lens.

The student researching marijuana learned to discern between a report in an established medical journal and an advocacy group's blog. The journalism students became avid readers of The New York Times. And, after learning how to check the source, purpose, documentation and bias of a piece of information, the Chicago eighth-graders vowed to check out assertions such as those in the Holocaust email in the future.

Each case underscores that news literacy—the ability to evaluate the credibility of news and information as a student, consumer and citizen—is an essential skill in today's world.

Moreover, news literacy is well-aligned with the Common Core State Standards and the standards of states that have not adopted the Common Core (including Virginia and Texas, where NLP is working), as well as with 21st-century skills. These skills include the ability to analyze nonfiction text and to use digital technology effectively. As a result, news literacy is also aligned with the National Council for the Social Studies C3 framework.

News literacy borrows some of the tenets of teaching journalism, specifically by using the aspirational standards of quality journalism (however imperfect in practice) as a yardstick against which to measure all news and information.

Research has long shown that high school journalism students were able to apply their journalism skills to raise their performance in other language arts and social studies classes, as well as on ACT tests and AP exams. They also tended to become more involved in extracurricular and community activities. News literacy also has shown the potential to teach broadly applicable skills and to prompt students to become more civically engaged.

What is news literacy?

Just as "literacy" is a complex and far more expansive concept than simply the ability to read and write words, "news literacy" extends across all curricula and has multiple layers of applications in learning.

Teaching news literacy prompts students to become thoughtfully engaged with the sea of information around them. Equipped with a news-literacy toolbox, students can use their skills to recognize credible information and evaluate it actively. Ideally, these tools will be used constantly, thus becoming sharper, sturdier and more highly calibrated.

Such healthy skepticism is more crucial today than ever. That sea of information, a veritable informational tsunami, has put a greater onus on all of us to be vigilant about what knowledge informs our decisions and actions. We are all constant consumers of news and media; there's no avoiding it. Likewise, in the digital age we are all creators, too. With a few keystrokes and a click to "upload," anyone can be a publisher. A video with a caption on YouTube can quickly be viewed by millions. The ability to both consume and create intelligently and responsibly is central to being news-literate.

The final component of the definition extends the meaning and value of this skill set. In practicing news literacy, students are not simply exercising the kind of critical thinking that their secondary school education demands of them and applying these skills as consumers and creators of information; they are doing so in a country where an informed citizenry is at the heart of a healthy democracy. The ability to discern credible information is essential to making sound decisions on behalf of oneself and the wider community.

The News Literacy Project's four pillars and their alignment with the Common Core State Standards

Begun in 2008 by Alan C. Miller, a Pulitzer Prize-winning former investigative reporter for the Los Angeles Times, the News Literacy Project is a nonprofit organization that aims to provide teachers and students with essential news literacy skills. Its educational foundation comprises four pillars:

1. News is information created by journalists to inform and engage the public. Journalists rely on news judgment to determine what stories are important, relevant, interesting and timely, and on standards of verification, transparency and accountability to present the best obtainable version of the truth.

News matters. At its best, it's an effort to present the truth in a dispassionate manner with high standards and accountability. It is important that consumers understand these standards so that they can seek them out in the news they demand and also hold news organizations accountable when they fail to meet them.

Just as a healthy diet meets our essential nutritional needs, it behooves us to select and evaluate our news diet with care: Does it draw from a variety of reputable sources? Is its content relevant and richly informative? Are its "ingredients," so to speak, carefully examined for reliability and transparency? Can the consumer distinguish news from raw information, opinion, publicity, propaganda, advertising and entertainment?

Primary alignment with CCSS:

- **CCSS.ELA-Literacy.RI.9-10.3:** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
- **CCSS.ELA-Literacy.RH.9-10.6:** Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

2. The protections of speech and press guaranteed by the First Amendment are vital to democracy. They allow the press to play a watchdog role by exposing wrongdoing and keeping the power of government, corporations and other institutions in check.

The freedom to gather and share information and opinions is a cornerstone of our democratic society, and a robust free press acts as the citizenry's eyes and ears, providing the lifeblood of an informed electorate.

When the First Amendment was added to the U.S. Constitution in 1791, the "press" referred to a machine that could print ink on paper, the most efficient means of quickly and widely disseminating information at the time. The definition of the press has expanded widely over the years, and today an astounding array of information is instantaneously available through radio, television and ubiquitous electronic devices. We have the ability to be civically engaged—and informed—as never before.

But with the dynamic power of a free press comes a caveat: While we enjoy an unimpeded flow of information and ideas largely without censorship, there's no guarantee of the quality of that information and those ideas. Moreover, the Internet and digital media have spawned a cacophony of sources of greatly varying credibility and accountability.

Misinformation, implausible theories, rumors and outright hoaxes abound cheek by jowl with well-researched and reasoned discourse. That is why news literacy is vital to an informed and engaged electorate, especially given the modern media landscape.

Primary alignment with CCSS:

- **CCSS.ELA-Literacy.RH.9-10.1:** Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.
- **CCSS.ELA-Literacy.RI.9-10.9:** Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

3. Students can use the standards of quality journalism as a yardstick to judge the credibility of news and information in the digital age.

Faced with a nonstop barrage of information, how can students effectively evaluate what they see, read and hear? Thinking like journalists can give them an excellent start. Quality journalism demands that rigorous standards are consistently followed.

Accuracy is essential, and each fact a journalist reports comes with a backstory: Is it verified? What is the source of this information? Does it come from multiple sources that have been vetted? Is there documentation that supports it?

Reputable journalism also seeks to be fair: What additional perspectives need to be included, and to what degree? Does the journalist maintain a neutral tone? Has the subject of the report been given a chance to tell his or her side of the story?

Clarity and accountability are also key: Has information been presented clearly and in context? Are the sources of information identified? Is the journalist or news organization accountable for any factual errors?

Primary alignment with CCSS:

- **CCSS.ELA-Literacy.RI.9-10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **CCSS.ELA-Literacy.RI.9-10.8:** Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

4. The digital age presents both great challenges and enormous opportunities for consumers and creators of news and information.

While the Internet and digital media have produced an explosion of always-on information, sift-

ing through it all and evaluating it is a great challenge. The adage "A lie can travel halfway around the world while the truth is still putting on its shoes" seems quaint in our modern age. As Alan Miller likes to point out, in our digital frontier a lie now can travel completely around the world and back before the truth has even gotten out of bed! Skills for navigating the digital landscape, from reverse-photo image searches to verifying a tweet, can help consumers cut through the informational chaff and get to the wheat.

Primary alignment with CCSS:

- **CCSS.ELA-Literacy.RI.9-10.7:** Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
- **CCSS.ELA-Literacy.RH.9-10.6:** Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

News literacy units: Working with teachers, students and journalists

In its first eight years, the News Literacy Project has collaborated with well over 100 schools and scores of English, history, social studies and journalism teachers to reach more than 21,500 students in New York City, Chicago, the Washington, D.C., region (including suburbs in Maryland and Virginia) and Houston. NLP plans to expand to Los Angeles this school year.

NLP launched its initial programs in 2009, working collaboratively with middle school and high school teachers to deliver lessons from a basic curriculum, which has evolved and expanded over time. The engaging, interactive core lessons focus on each of NLP's four pillars, and a culminating lesson challenges students to use a basic checklist and their news literacy skills to test the credibility of a piece of information.

For each class, NLP arranges for two or more journalists to visit the classroom, in person or virtually, to deliver lessons on one or more aspects of news literacy and answer questions about their work. Drawing on partnerships with 31 news organizations and 300 journalist volunteers in its online directory, NLP can often match a particular journalist's experience and expertise to the class's subject. A political reporter or White House correspondent may do a lesson for a U.S. government class, for example, or an editorial writer may discuss persuasive writing with an English class. Sometimes the match may be even more seamless: an investigative reporter discussing his work on corruption in the meatpacking industry with a social studies class studying the muckrackers and reading Upton Sinclair's *The Jungle*.

In 2012, NLP distilled the essence of its classroom program down to five hours of instructional time in a compact one-week digital unit. The unit retained the voice of journalists through narrated video lessons and a live videoconference that connects students in programs in all of NLP's major markets with featured journalists each month. These video lessons are now available as an open-access unit on NLP's website (see resources below).

NLP has also created 11 video lessons for its Learn Channel. Journalists and other subject matter experts address a range of issues with a heavy focus on social media. These lessons can be used individually or combined with the digital unit to create a unit that is especially tailored to a classroom's focus.

NLP is designing the next iteration of its online curriculum, the CHECKOLOGY™ e-learning platform, for launch in early 2016. The platform will include engaging, assessment-rich, interactive modules covering four core content areas: How do journalists and consumers filter news and information? Why are the First Amendment and a free media so essential in a democracy? How can we know what to believe? What challenges and opportunities have the new information ecosystem created? The platform will place renewed emphasis on digital media, including such areas as the role of algorithms in determining the news and information students see and the value of clicks to news and social media companies.

Two versions of the CHECKOLOGY™ platform will be available nationwide: a basic no-cost version and a paid premium version. No-cost users will get a single login and will be able to deliver the digital lessons in a one-to-many classroom environment, such as on an LCD projector to a group of students. This version will be available through NLP's website.

In classrooms with a premium subscription, students will be provided with individual logins to access the lessons and other features on a one-to-one basis. These users will be able to complete news literacy lessons at their own pace, earn digital badges and unlock supplementary lessons as they progress through the unit their teacher has structured. Teachers will be able to track student progress through the lessons; view formative assessment data, including student writing and digital mini-projects; and have access to detailed student analytics. Teachers and students will also have access to an online discussion board and "evergreen" tools where students and practice their news literacy skills.

You can get more information on the platform by sending a request to info@thenewsliteracyproject.org.

News literacy assessment results

How does NLP know that its programs are working?

From the start, NLP has done extensive qualitative and quantitative assessment through pre-and post-unit surveys that measure changes in students' knowledge, attitudes and behavior, as well as post-unit surveys of teachers. The data are compiled and analyzed by an independent evaluation specialist.

The findings have consistently shown dramatic impact. This was again the case for the 2014-2015 school year.

Substantial proportions of students who completed digital units showed noteworthy or significant gains in the following areas:

- Reading a newspaper online or in print more frequently
- Knowledge and appreciation of the First Amendment
- Awareness of the watchdog role of a free press in a democracy
- Belief that having a free press is important

More than four out of five students reported that after their NLP unit they:

- Were better able to evaluate news and information
- Found the NLP unit somewhat or extremely valuable

Similar results were achieved in the classroom program. In addition, four out of five students reported that they:

- Learned how to gather, create and use credible information
- Gained a greater appreciation of quality journalism and what distinguishes it from other sources of news and information
- Learned to value the professional independence, standards and integrity that journalists aspire to achieve
- Learned how to seek out news that will make them more knowledgeable about their communities, the nation and the world
- Learned to navigate sources of information on the Internet in a more skeptical manner
- Learned to exercise civility, respect and care in online communities

Students reported the following changes in their behavior as a result of the unit:

- More than two-fifths said they were more likely to ask a news organization to correct a factual error.
- Two-thirds of the students who participated in NLP at the middle and high school levels said they would be more likely to vote in elections when old enough to do so.
- Nearly half of the high school students said they were more likely to post a link or comment on social media about a social or political issue that concerns them.

Resources to put students on the path to being news-literate

A. From the News Literacy Project

1. Open-access digital unit
Lessons introduced and narrated by journalists include "Why News Matters," "Limits on the First Amendment," "The Information Zones," "The Power of Deception" and "Check It Out," which wraps up the unit and lays out its main theme.
http://thenewsliteracyproject.org/learn-channel/open-access-digital-unit

2. Learn Channel videos
Timely and topical, these short videos each present a news literacy angle that expands on concepts in the core unit lessons. Topics include "Making the Most of Wikipedia," "Better Searching With Google," "Photo Fact-Checking in the Digital Age," "Editorial Writing," "Journalism Ethics," "Sourcing in News Reports," "Who Is a Journalist in the Digital Age?" and "Watchdog Journalism in Local News." Three videos address specific news events: "Social Media During the Boston Marathon Bombing," "Tweeting Hurricane Sandy: Of Deception and Knowing What to Believe" and "The '60 Minutes' Benghazi Debacle: When Journalists Get It Wrong."
http://thenewsliteracyproject.org/learn-channel

3. Archives of live videoconferences with journalists
NLP journalist volunteers have delivered lessons via monthly videoconferences that link students and classrooms around the country.
http://thenewsliteracyproject.org/digital/virtualvisits

4. Lesson: "A Consumer's Guide to Sourcing in News Reports"
Teachers are provided lesson ideas and handouts that accompany the Learn Channel's news report sourcing video.
Learning objective: Students will be able to list and explain the seven keys to evaluate sourcing, then adapt and apply these key criteria to an actual example of news or other information to evaluate the quality of its sourcing.
http://thenewsliteracyproject.org/lesson-consumers-guide-sourcing-news-reports

5. Teachable Moments blog
Top journalists and news literacy advocates relate news literacy concepts to current news events and topics, including Facebook's use of algorithms, finding truth in political advertising, coverage of a shooting at a church in Charleston, S.C., and Rolling Stone magazine's missteps in its article on campus rape.
http://thenewsliteracyproject.org/news/teachable-moments

6. "News-Literate Current Events" classroom activity
This simple yet effective exercise helps teachers use current events in the classroom in a way that develops students' news literacy skills. It leads students through a comprehensive analysis and reflection process that will help them determine the credibility of a sample news item.
http://thenewsliteracyproject.org/sites/default/files/News%20Literate%20Current%20Events%20Resource%20%28merged%29.pdf

7. "Teaching News Literacy: An Introduction for Educators"
This teacher training session provides an overview of the field of news literacy, using real examples of information that is both timely and relevant to students' lives.
https://www.youtube.com/watch?t=17&v=u83kLA-cGb4

B. Other news literacy resources

1. American Press Institute's Youth News Literacy resources
This page provides research, resources and curricula for teachers, students and journalism professionals.

http://www.americanpressinstitute.org/youth-news-literacy/resources/

2. 10 elements of good journalism
Drawn from the book The Elements of Journalism, this list gets to the heart of journalism standards. http://www.americanpressinstitute.org/journalism-essentials/what-is-journalism/elements-journalism/

3. Center for News Literacy's Digital Resource Center
Stony Brook University's Center for News Literacy, which teaches news literacy on the college level, provides classroom materials: http://digitalresource.center/

4. The American Society of News Editors' news literacy toolkit
This online toolkit introduces the concept of news literacy to educators, community groups and other interested parties.
http://asne.org/content.asp?pl=19&sl=181&contentid=181

C. Fact-checking and watchdog resources

1. http://www.factcheck.org/ – A project of the Annenberg Public Policy Center, this website aims to reduce the level of deception and confusion in U.S. politics by monitoring the factual accuracy of what major U.S. political players assert.

2. http://www.politifact.com/ – A division of the Tampa Bay Times, PolitiFact checks the veracity of statements from the White House, Congress, candidates, advocacy groups and others. It also rates claims for accuracy on its Truth-O-Meter.

3. http://snopes.com/ – Snopes addresses and evaluates urban legends, folklore, myths, rumors, and misinformation.

4. http://www.americanpressinstitute.org/category/fact-checking-project/ – Designed for fact-checking professionals, this blog and its resource page give an insight into the complexity of verifying information.

Further Reading

1. Adams, Peter (January 31, 2014). "News Literacy: Critical-Thinking Skills for the 21st Century," www.edutopia.org/blog/news-literacy-critical-thinking-skills-peter-adams

2. Cohen, Cathy and Kahne, Joseph (2012). "Participatory Politics: New Media and Youth Political Action." Youth & Participatory Politics Survey Project. http://ypp.dmlcentral.net/sites/all/files/publications/YPP_Survey_Report_FULL.pdf

3. Dvorak, Jack; Lain, Larry and Dickson, Tom (1994). *Journalism Kids Do Better: What Research Tells Us About High School Journalism.* ERIC Clearinghouse on Reading, English and Communication: Bloomington, Ind.

4. Flanagin, Andrew J. and Metzger, Miriam J. (2010). *Kids and Credibility: An Empirical Examination of Youth, Digital Media Use, and Information Credibility.* MIT Press: Cambridge, Mass.

5. Kovach, Bill and Rosenstiel, Tom (2014). *The Elements of Journalism: What Newspeople Should Know and the Public Should Expect.* Three Rivers Press: New York.

6. Kovach, Bill and Rosenstiel, Tom (2011). *Blur: How to Know What's True in the Age of Information Overload.* Bloomsbury USA: New York.

Live from Riyadh and Live from Kent: Our Experience with a Synchronous International Online Learning Experience

William Kist and Amal Aljasser

William Kist is a professor of Teaching, Learning, and Curriculum Studies at Kent State University, where he teaches literacy courses at the undergraduate and graduate levels. A former high school English teacher, Bill is the author of three books focusing on new literacies and the upcoming *Getting Started with Blended Learning* (ASCD, 2015), Bill has presented nationally and internationally with over 50 articles and book chapters to his credit and can be found online at www.williamkist.com and on Twitter (@williamkist).

Amal Aljasser earned her bachelors degree in English Language and Translation from King Saud University in Saudi Arabia. Amal has a Masters of Arts in TESOL-Teaching English to Speakers of Other Lnguages/Bilingual Education from The University of Findlay. She has an experience in teaching English as a second language (ESL) to children and college level students. Ms. Aljasser was presented with The University of Findlay's Bridging Cultures Award (2013). She has also been a guest lecturer for many culture, education and communication undergraduate courses. She has done peer tutoring, translation and work within the Saudi community on campus and has helped Van Buren Elementary School (Findlay, OH) provide translation and ESL services to their Saudi English language learning population. She is currently a doctoral student at Kent State University in the Curriculum and Instruction program with an emphasis of new literacies in ESL learning contexts.

Bill's Perspective

While writing my book, *The Global School* (Kist, 2013), I was fortunate to get to talk with teachers all over the world who were involved in using new media to extend their classrooms beyond the boundaries of their own four walls. The pioneering teachers I described were involved in partnerships that used many kinds of media. They involved such relatively simple activities as asking students to read each others' blogs across continents or watching international video clips or reading international newspaper articles. In more complicated partnerships, students were assigned to work collaboratively with other teachers and students, such as in the Flat Classroom project (Lindsey and Davis, 2012) in which students work together on videos. These international collaborations might also take the form of organizing virtual field trips or setting up Skype sessions with expert "guest speakers." Students and teachers unanimously praised these experiences as being enriching on multiple levels.

One of the driving forces behind the forming of global educational partnerships is the increasing number of curriculum documents that advocate for broadening our students' horizons. Embedded in the Common Core, for example, are statements that students are to "come to understand other perspectives and cultures. Students [need to] appreciate that the twenty-first-century classroom and workplace are settings in which people from often widely divergent cultures, who represent diverse experiences and perspectives, must learn and work together" (National Governors Association Center for Best Practices & Council of Chief State School Officers [NGA & CCSSO], 2010).

An emphasis on "college and career readiness" implies that high school students at the very least have to be able to navigate the waters of international collaboration and experiences. What makes this possible, more than ever before, of course, is the amazing variety of media available to most teachers that enable reaching out to partners beyond our borders.

Until this summer, however, I had not "taken the plunge" myself by taking part in any international partnership with my own classes. Even though I expected my students to write lesson plans that included objectives from the Common Core that even focused on internationalism, I had not "practiced what I preached." I had not used any of the most current media tools available for those teachers who want to stretch their boundaries according to Core ideals. What pushed me to take the international plunge was the circumstance of my doctoral student, Amal, who, temporarily, had to return to her home in Riyadh, Saudi Arabia during the summer of 2015. Ironically, she would have to miss a class I was teaching focusing on new media. This was quite a dilemma until we realized that we could make use of the tools that were available (and are available to many teachers) to allow Amal to attend the class virtually. It turned out that my university owns a license to use an online meeting platform called WebEx (www.webex.com) that we could use. I had heard of this tool, but had never taken the time to learn about it and put it to use. So that Amal could take part in my class, I resolved to learn about the affordances of this new way of broadening the reach of my teaching. I would be putting into action what so many curriculum documents such as the Common Core have advocated for. I have to admit, however, that, in the back of my mind, I was worried about how this interface would work. Would having to use this online system have all kinds of technical glitches and throw off the rhythm of my class as I attempted to connect not only with Amal, who was going to be thousands of miles away, but also the students who were to be present in my class?

Amal's Perspective

Attending Dr. Kist's class virtually seemed appealing at first when I speculated that I would manage to keep up with what was going in class—as if I was really there in person. However, I was not aware of the challenges of this experience. Because the course was originally designed as exclusively delivered face-to-face, I would describe this distance learning experience as having both positives and negatives.

Before traveling to Saudi Arabia for the summer, I met with the coordinator of the instructional resource center to better learn about WebEx and understand how to work with it since I was a novel WebEx user. After practicing the application a couple of times with her, she suggested ensuring a good Internet connection to guarantee that the live streaming would not be interrupted. Thus, once I arrived to my home country, I managed to purchase a 5G (fifth generation) wireless system. I also made sure that my laptop was the only device that was connected to the Internet during the live streaming to minimize the pressure on the network. Having this all set up, made me very confident that I would be able to connect.

The class took place over a four-day period, in July, 2015, from 9:00 a.m. until approximately 3:00 p.m. Eastern Daylight Time. Most of the time, my connection was great; yet, there were times when my screen just froze and the connection was poor. After consulting technical support, I found that my apartment was located in an area where the 5G wireless systems were not supported and the network-converge was relatively weak. Fortunately, there were few times when the connection dropped out altogether.

Bill's Perspective

Learning the WebEx system was not difficult, although it helped that I had an instructional technology support person who was able to walk me through it. As a faculty member on my campus, using WebEx, I had only to set up an account to be able to schedule "meetings" anytime I want. There is, of course, a protocol that must be followed, including setting up a password and making sure that I have certain boxes ("Control Application") unchecked. Once I had my account set up, it was a relatively simple process to go to the "Meeting Center" and schedule a meeting and invite Amal. At a certain time determined by me (I selected 20 minutes in advance of the class), both

Amal and I would receive an email that provided a link that very quickly led us to connect. Amal's live video picture showed up in a corner of my screen and I in hers. We quickly established audio contact as well. I also allowed her to share my screen, so she could see all PowerPoint presentations or anything else I would typically project on a screen for my face-to-face students. I decided that it would be simpler just to use my own laptop to connect, both to Amal and to my classroom's projection system.

Amal's Perspective

As stated earlier, although there were some times when the streaming broke up, I managed to keep up with almost everything Dr. Kist did in class for the entire week. Among the challenges I found was the length of the class sessions. The class was about five consecutive hours each day (not including a one-hour lunch break). But Dr. Kist designed the sessions to be interactive, and I found that another media component helped me bridge the distance gap. There was very little lecturing from Dr. Kist; this was a great way to engage the students and make the time go faster. For instance, there were several activities he held in class that involved the students' moving from their spaces and working in pairs and/or with groups. Not attending in person prevented me from participating in these activities. I missed these opportunities when I might have been socially engaged with other students. Those informal exchanges and side talks when students sometimes digress and bring in anecdotes eventually often enrich the main classroom learning experience. I would describe these incidents as precious ones that I would never wish to miss in class.

However, fortunately, because of Twitter, I managed to keep up with these moments! At our first class, Dr. Kist asked each student to activate a Twitter account so we could use that as a medium to interact and reflect on our in-class thoughts. Among the activities Dr. Kist had us do was to draw a picture based on a picture we remembered drawing as children. One of the students posted her drawing on Twitter. The students in class might not have found this tweet to be interesting because they had already seen the picture in class in person. I might have been the only one who valued her tweet. But that tweet and my reaction to it made me realize how social media, and specifically Twitter, can bring people together in real time and across time zones. In addition to bringing me to the class, I noticed how Twitter created several interactive moments amongst the face-to-face students and Dr. Kist.

One of the main course requirements was to present a "Multigenre Autobiography"—an autobiography describing our own past multi-modal literacy practices. This assignment is described in The *Socially Networked Classroom* (Kist, 2010). Each student had to talk for about 10-15 minutes with accompanying visuals. These presentations were either uploaded to YouTube or presented on Dr. Kist's laptop via a jump drive. During the presentations, students were asked to tweet reflecting on what was being presented. One of the features I found handy on WebEx was being able to share Dr. Kist's screen. I was able to view the students' presentations because Dr. Kist had already shared with me his screen.

It is true, however, that, although I was able to hear the presenter and see the visuals, I was not a full member of that event—the presenters' and the audience's gestures, eye movement glances and comments were missing. Again, Twitter came to the rescue! When Dr. Kist asked us to tweet while others were presenting, I was somewhat confused and not sure about multitasking skills—including the fact that students were to focus on the presentations and still get engaged digitally. Nonetheless, reading others' tweets proved me wrong. I recognized the strong connections they made among themselves and the presentations via Twitter. The presentations went very smoothly: as one student was presenting, others were listening. They weren't, of course, interrupting out loud; yet, Twitter allowed them to interact with the presenter and with me across the world in Saudi Arabia as I watched and listened. I found this very advantageous to my learning because I was able to grasp those interactive moments and still get involved with the discussion by adding more tweets myself.

The multi-modal/Multi-genre Autobiography was a very interesting way to get to know others' literacy lives. Audio, video, print and/or digital for-

mats were all forms of literacy that almost everyone described in their presentations. Nonetheless, mine was somewhat distinct as I grew up as a Saudi bilingual child in Canada. This added a further layer to my autobiography as I described having to practice both Arabic and English languages. I was familiar with some of what the students described in their autobiographies such as reading Walt Disney books, and watching family TV shows like *Full House*. I think being brought up in the early 90s in Canada exposed me to many of the same literacies others practiced in the US. In fact, I do not really remember reading many Arabic books because of my English background and surroundings. Most of the Arabic literacy I practiced was for school purposes—both in Canada and Saudi. My siblings and parents used a lot of English at home, even when we came back from Canada to Saudi. This may have reinforced my English language identity per say and thus my literacies there. When my fellow students moved away from the early 90s, I somewhat lost track! I moved back to Saudi and thus my literacies were shaped by my life and surroundings there. Although I still preferred English literacies, I was exposed to more Arabic literacy when we moved to Saudi. I had to read, write, listen and view what others, at my age, did. For instance, when I was a teenager, I familiarized myself with a couple of Arabic poems—those written in colloquial Arabic as it was very trendy at that time to know about. I chose that to blend into my surrounding Saudi teenage community. Generally speaking, after reviewing my literacy journey through my multi-modal autobiography, I realized how my environment and multiple cultures (via their texts) shaped me and my literacy practices.

One drawback of our setup for the class was that I had limited view of the whiteboards in the class, but there were "work-arounds", in this case, that helped me bridge the gap. While I was in class virtually, I was only able to view a limited angle of the classroom. It was difficult to rotate the camera towards the students at all times or towards the boards each time they were used. Although I was able most of the time to hear students' side talks and comments – if loud enough, I was not able to keep up with what was written on the boards. Dr. Kist used one of the boards as a "Graffiti Wall," on which students would daily draw or write thoughts, ideas and comments to be displayed and thus shared with others. Not being in the class made me miss that opportunity in which I could have shared some of my thoughts on the graffiti. Aside from the graffiti, Dr. Kist would sometimes use the whiteboards to jot down some notes supporting his lectures. While I was able to keep up and write my own notes, I found his notes very informative. I was fortunate enough that one of the students sent me pictures of those boards via email. Having those pictures not only supported my understanding to Dr. Kist's ideas, but also made me feel that I was able to see what was really going on in class. The fact that I was able to view the class from multiple angles and was able to read directly from the board without an intermediate messenger added a simultaneous piece to the streaming. Put differently, reading notes from first hand, those written by Dr. Kist, was much better than reading them from their interpretations—I was able to put his words into my notes adding my interpretation. By having the images of the whiteboards, I was able to read and copy Dr. Kist's notes and then add to those my thoughts and interpretations. Thus, not being there in person did not prevent me from fully comprehending Dr. Kist's notes. A couple of clicks and the images were instantly delivered half world away!

In addition to being able to interact virtually via Twitter, I found the class wiki to be a collaborative context through which I was able to learn more about others' experiences and backgrounds. Each student was required to post reflections about our course readings, each person's line of inquiry and the Twitter experience. Reading these posts (which were, essentially in the form of blogs) on the class wiki was very interesting since most of my classmates were strangers to me. The initial posts were very informative and thought provoking; and the discussion threads under these posts were even more enlightening. Reflecting on others' comments and adding to the conversation was very easy using the wiki platform. I did not feel at all that I was a "distance learner" within that discourse particularly. I was doing exactly what others did: reading, post-

ing, reflecting and commenting, I felt that blending into that context was not a problem at all. In fact, I saw that part as the most interesting to me because I felt that I had an equal opportunity to share and add my thoughts via blogging on the wiki. All participants had the same access to interaction opportunities in our class wiki. In this case, all users were virtually interacting as opposed to my being the only virtual user during our usual class sessions (during which I would miss the nonlinguistic communication such as kinesthetic and other nonverbals.)

Aside from blending into the daily learning context, another challenge I encountered through this experience was with our final project. I was required to write a scholarly paper about my line of inquiry in which I had to include previous empirical research and a theoretical framing to that topic. Being half a world away, I found this very challenging because I realized that I needed actual books—and this meant I needed access to the University's library. I was embarrassed to tell Dr. Kist that I didn't have access to a public library where I could borrow books and consult references for this paper. I felt that I would sound somewhat lazy with such an excuse. Thus, I challenged myself to write this paper regardless of whether I could put my hands on actual books. I managed to attend the course thus far virtually by mostly consulting digital resources; I was positive that I could get this paper done though without print resources. I ended up finding a lot of Kindle versions of books I found useful on Amazon, but I did not want to just rent or buy books that I might be using only for one page or two. So, I put the idea of purchasing books aside for a while, and then started to think of how to find references online. When I started to dig further for resources online, I found many! Most of those were PDF versions of books. In addition to these PDFs, I consulted the Kent State Library website and found thousands of studies and digital formats of books, journal articles and empirical research all dealing with my topic. (For that final project I was interested in investigating new literacies as used in English-as-a-second-language classrooms.) When I think back to my frustration of not being able to physically go to a library and borrow books, I laugh at myself. I was writing a paper about new literacies and advocating that reading from a screen is as useful as reading from a book; yet, I still wanted a physical book! I eventually made it through writing the paper by gathering a great deal of resources only having my laptop and the Internet.

Bill's perspective

Amal did a superb job of making this experience work for her. On my end, the main challenge was just to make sure she was being fully included during our face-to-face sessions. Making sure that our international connection didn't break down meant, also, that I had to get to class a little earlier than normal, just to make sure that I logged into the WebEx interface and that the camera and microphone on my laptop were all working (so that I could see and hear Amal and she could see and hear us.) A small technical obstacle was that I had to borrow a second laptop to take notes on student presentations, because my laptop was essential to making the connection between Kent and Riyadh.

Overall, these small inconveniences were worth it. I could tell that the face-to-face students in the class were impressed with Amal's presence and all she brought to the class. As I have described previously (Kist, 2014), often international collaborations have served to help achieve a goal of furthering a kind of intercultural critical literacy (Myers & Eberfors, 2010)—that allowing students to converse and work with students from all over the world will equip them with a more cosmopolitan lens that will serve them well in all of their studies. In the case of my class this summer, I think this experience served me and Amal more than others in the class, because we were most involved with the daily details of achieving this collaboration. And in writing this description of our experiences, I've come to realize that many of the media I use routinely in my classes—Twitter, wikis, blogs, and YouTube, for example—are the media that served to bring Amal closer to our class in Kent. In short, I didn't have to use any different media tools than I normally would in a face-to-face class to allow Amal to attend from

her vantage point across the world. The only element I had to have that was different than typical media was WebEx. And I believe that the kinds of tools that WebEx provides are also becoming increasingly available to K-12 teachers and students and will ultimately become standard classroom equipment. Working with these media on a daily basis for a week certainly demystified an online learning platform like WebEx for me and also made me see just how increasingly indispensable are tools such as Twitter and wikis for everything I do, both on face-to-face and international levels. For those teachers who skip over the parts of the Common Core that emphasize internationalism, I would argue that they should examine their own practices. They might find out that they are already using many of the tools that make these kinds of international partnerships available. They might find that a key element of the "college and career readiness" aspects of the Core—the global education of our students—is well within their reach.

Amal's Final Thoughts

Overall, distance learning was both a great opportunity to explore and a lifesaver! I was not able to attend the class in person, but technology served me by allowing me to attend virtually. As I mentioned, the most challenging part of this experience was being the only student attending virtually. The class was not designed to be a distanced learning course. In such similar circumstances, instructors should focus on how to ensure that learners are truly engaged. One suggestion I would advise instructors to do is ensure the "natural" and daily literacies students practice are part of the experience. Put differently, there shouldn't be a separation between in- school and out-school literacies—indeed this was what made my participation in Dr. Kist's class most meaningful. I would describe "out-school literacies" as very supportive avenues to enable international partnerships. For instance, Twitter, as in my case, had its noticeable effect not only as a student for that one class when I would tweet and retweet with my classmates; in addition to this, Twitter has allowed me to expand my social networking skills and become connected with people beyond my classmates in this one class. I was able to recall several inspiring tweets I found on Twitter and share those when I blogged (on our class wiki). Generally speaking, distance learning should not be rote and systemized: the instructor posts the syllabus, the class takes notes, there are a couple of discussions on the discussion board and then the students must complete assignments and quizzes online. Although there may seem to be some sort of "discussion" in this scenario, the learning is not "natural" as students have very limited chances to bring in what they read, write, view or hear outside that context. What I have taken away from this experience is the opinion that instructors should move away from their comfort zones and creatively use the available media and technology. There are many venues that might possibly be integrated into a distanced learning curriculum with amazing results, especially when applied internationally: digital gaming, social networking, blogging and several audio and video applications, to name a few. Having this experience with Dr. Kist put us both, student and instructor, in positions where we used the available technology and media to take the course beyond its proscribed boundaries. There were some obstacles and challenging instances; yet, the overall outcome was very satisfying including this telling of our story to share with others. ❇

REFERENCES

Kist, W. (2014). Taking the global and making it local: A qualitative study. In H. Hayes Jacobs (Ed.), *Leading the new literacies: Digital, media, global* (pp. 53-65). Bloomington, IN: Solution Tree Press.

Kist, W. (2013). *The global school: Connecting classrooms and students around the world.* Bloomington, IN: Solution Tree Press.

Lindsey, J., & Davis, V.A. (2012). *Flattening classrooms, engaging minds: Move to global collaboration one step at a time.* New York: Pearson.

Myers, J., & Eberfors, F. (2010). Globalizing English through intercultural critical literacy. *English Education,* 42(2), 148–171.

National Governors Association Center for Best Practices, & Council of Chief State School Officers. (2010). Common core state standards for English language arts & literacy in history/social studies, science, and technical subjects. Accessed at www.corestandards.org

Privacy, Education, and Media Literacy

By Belinha De Abreu, PhD.

Dr. Belinha De Abreu, is a Media Literacy Educator and Director/Assistant Professor of the Practice in Educational Technology at Fairfield University in Connecticut. She is the author/editor of several papers/books including: *Media Literacy in Action: Theoretical and Pedagogical Perspectives (Routledge, 2014) and Media Literacy, Social Networking, and the Web 2.0 Environment for the K-12 Educator* (Peter Lang, 2011). Follow @belmedia.

What is private?

This question is difficult to answer with the amount of technology that is open and available to people around the world. The subject of privacy has taken to the airwaves, news magazines, and more. The concern is more than just about the information that adults place out in the web, but also the information our students and children leave behind. The thoughtful engagement of the process of information is missed by many as is the vital competency of media literacy.

As adults we tend to have a better awareness of what mediated messages means. We question more of what we see and hear. We tend to understand how data is collected, manipulated, and how it affects us if our information is freely out to the public. Students, especially our youngest ones and middle school age most particularly, tend to not have this knowledge base. Without the necessary learning about a digital footprint and digital citizenry, they forget that they are not solely alone in the world wide web. Their lives while online can be seen by many and can be absconded, stolen, or repurposed in a way that is dangerous and can lead to life lasting consequences. Besides students freely giving information, the other and great issue is the information that is taken by companies for data collection purposes. The information taken in this way is more insidious, less obvious, and much more purposeful, whether it is by companies such as businesses who follow students or educational groups whose purpose is to gather data for the analysis of student knowledge.

Parents, Common Core and Testing

As a child does not have world or life experience, the role of the parents is immeasurable especially when it comes to protecting their rights. This can be most noted by what took place in the past year with the data collection and the data mining of students' academic records along with the "opt-out" movement on testing. Parents became aware of the systematic collection of information that was taking place from the amount of testing that was being done in the name of bettering education. The issue was not so much how the data was collected, but how third-parties were given access to the data and that was not a part of the original terms which was understood by parents. This particularly has reared its ugly head most recently in the New York State with a company called *InBloom*. *InBloom* was a non-profit organization funded by the Gates and Carnegie foundation whose purpose was to collect testing data ((Kharif, 2014; Vijayan, 2014). As of April 2014, the company closed down because of

parental protests and demand for transparency. This incident was the first example of a grassroots effort, led by parents, to combat the way in which student data and privacy is handled at the academic level.

Parents are a force to be reckoned with if they balk against what they consider some of the most grievous ways in which data is being taken from their children, without their own consent, and certainly even less knowledge from the children. The "opt out" movement has followed along the same principle as parents became more and more fed up with how testing was dominating education to the point of hurting their child's ability to succeed in school. Many parents considered the testing movement, along with the way in which the Common Core State Standards (CCSS) was implemented, another way for gathering information at the expense of their child's education. Over the past year, several states have decided to drop out of the Common Core and reconsider the standards by which their students will be evaluated. Along with New York State, the opt-out movement impacted Colorado, New Jersey, and California (Strauss 2015). High school students even walked out of high schools refusing to take the test —a test which in fact had little meaning to them as they moved towards college or career (Evans & Saultz, 2015). These incidents have created further testing modifications and changes. In Connecticut, high school students will no longer be taking the SBAC, another standardized test, and instead students in Grade 11 will take the SAT (Harris, 2015).

The *InBloom* incident, with parents not wanting their child tested as part of the new Common Core State Standards, has become quite controversial. Some would say that this type of movement is impeding educational growth, which was in fact a comment made by Secretary of Education Arne Duncan (Evans & Saultz, 2015). The reality is that parental efforts were a success and certainly should be highlighted for others in the worldwide community as a model for what can be done when concerns of data breaches are evident. Moreover, what is most apparent is that the idea of privacy appears to be misunderstood and undefined in schools. Many administrators and educators are unaware or ill-informed about products used to collect data about their student body under the guise of assessment purposes.

Questions Teachers Ask Themselves:

Through graduate education courses and various presentations given this past summer, it became very obvious that there was uneasiness and many questions from educators, parents, academics, and the general public. Teachers in particular asked:

- How can teachers maintain boundaries for students if using the devices, networks and accounts that allow for data tracking between their academic lives and their personal ones?
- How do we educate students about their "privacy" (and lack thereof) and how to protect it?
- How do teachers maintain boundaries between our professional selves and our personal lives as it relates to our use of technology?
- Who makes certain these records are disposed of in an efficient and effective manner?

As a teacher later said in conversation, "What is next to impossible to monitor, in my opinion, is the massive amount of student data that is now collected and stored. NCLB and SBAC call for the collection and collation of student data." Indeed, the *InBloom* incident is evidence of these types of concerns, but what about the idea or privacy in general? How do teachers understand it for themselves?

In a recent graduate class with future teacher educators, this very question was posed. Their comments demonstrated a widening apprehension for data mining within education:

> "I am concerned and surprised to find out that student data is not only unprotected, but also actively collected and sold" (Graduate Student).
>
> "With the ever increasing advancements in technology brings more and more tension on privacy. One can think that they know all the in's and out's of any given form of technology, but at the end of the day there is still

> going to be someone out there who knows more than you. It's very important to educate yourself on all the different ways you can prevent predators from making you a victim. There is a wide variety of ways that a lack of privacy can harm you. These include getting your identity stolen, all the way to someone falsifying information about you on the web" (Graduate Student).

The other issue that many educators think about is that they know very little information about laws related to privacy in and outside of schools especially as technology changes are occurring so quickly. For example, many teachers have heard the terms FERPA or COPPA, but don't know what they mean. Just for clarification, FERPA stands for Family Educational Rights and Privacy Act. The goal of FERPA is to protect the confidentiality of education records. Those records include "any files, documents, or other materials that are maintained by an educational agency or institution or by a person acting for such agency or institution and contain information directly related to a student (Ritvo, Bavitz, Gupta, & Oberman, 2013). COPPA stands for Children's Online Privacy Protection Act. COPPA delineates "privacy standards and obligations for online service providers that either target children or knowingly collect personal information from children under the age of 13 (Ritvo, Bavitz, Gupta, & Oberman, 2013).

The question then becomes who will oversee the records and make sure that schools are in compliance and that companies associated with schools are also in compliance? Teachers are overloaded with content curriculum and new requirements each year and these issues weigh heavily as new methods of data collection are introduced.

- COPPA—Children's ONnine Privacy Protection Act
- FERPA—Family Educational Rights and Privacy Act
- SBAC—Smarter Balanced Assessment Consortium

Challenging Privacy Concerns

In between all of the concerned educators and parents are also those who question whether privacy is even an issue or who do not see the way in which data is managed as problematic. In a graduate class, future educators were asked to review and comment on the Glenn Greenwald TED Talk which discusses the idea of privacy in detail. Glenn Greenwald is most known as a Pulitzer Prize journalist and one of the producers of *Citizen Four*. In the short, twenty minute talk, Greenwald discusses the issues he has with what is happening when our privacy is attacked.

The talk entitled "Why Privacy Matters" goes on to detail the concerns with the misappropriation of data. In one section, Greenwald states that he challenges all of the audiences he has spoken to, to really consider this idea of privacy. When he encounters people who state that they are not worried about the invasion of their privacy, he leaves them his email and asks them to send him their passwords to all their email accounts. As he states, "Not a single person has taken me up on that offer. I check…" (Greenwald, 2014).

One student responded to the TED Talk by stating:

> The idea of living our lives in complete transparency seems idyllic, until we realize what that really means. In addition to needing privacy for a sense of creative liberated freedom, we have to consider that it's not just our information that is monitored, but rather bits and pieces that are perceived and analyzed leading to conclusions that may or may not be correct! It's scary to think of how things about us out of context could change their reality."

The reality is that big data violations and privacy breeches are felt by all. Responses to the challenge of privacy concerns lead to an awareness that media

literacy education is needed for both educators and the students they teach.

Media Literacy Takes Action

The role of media literacy education in relation to privacy and data is incredibly important. The framework provided by the *Center for Media Literacy* provides educators and students with a way for understanding how systematic companies are with obtaining information and how we as consumers need to be responsible participants in this ongoing dynamic of change. The case of privacy reinforces why media literacy education is essential and must be taught in school as technology companies continue to introduce ways for which they can invest in schools and garner education participation. At the same time, the idea of "free" in education must be reevaluated and critically considered when it comes to schools and the use of technology by students, teachers, and administrators.

There is no question that the issue of privacy has been shaped globally. Our European counterparts have been fighting to get their information back, especially from companies such as Google, with success. France, Germany, and the UK have all had lawsuits against Google stating that the company has violated data protection laws (Essers, 2013; Sterling, 2013). Legislative direction is just beginning to take shape in the United States, but the process is slow. Within education, this is still where the greatest work needs to be done so that we create discerning learners and future citizens who are responsible data managers and producers of the future. ❇

RESOURCES FOR CONSIDERATION

Common Sense Media. (2015). School privacy zone: Protect students' data: Schools must be privacy zones. Retrieved: https://www.commonsensemedia.org/kids-action/issues/privacy-and-safety/school-privacy-zone.

iKeepSafe. (2015). Data Privacy and Schools: Outlining the Conversation. Retrieved: http://ikeepsafe.org/educators_old/schoolprivacy/.

Kroft, S. (2014, March 9). The data brokers: Selling your personal information. *60 Minutes.* NY: CBS News. Retrieved: http://www.cbsnews.com/news/the-data-brokers-selling-your-personal-information/.

REFERENCES

Essers, L. (2013, November 20). Berlin court rules Google privacy policy violates data protection law google-privacy. *PC World*. Retrieved: http://www.pc.world.com/article/2065320/berlin-court-rules-google-privacy-policy-violates-data-protection-law.html.

Evans, M.P. & Saultz, A. (2015, June 10). The Opt-Out Movement Is Gaining Momentum. *Education Week.* Retrieved: http://www.edweek.org/ew/articles/2015/06/10/the-opt-out-movement-is-gaining-momentum.html

Kharif, O. (2014, May 01). Privacy fears over student data tracking lead to InBloom's shutdown. *Bloomberg*. Retrieved: http://www.bloomberg.com/bw/articles/2014-05-01/inbloom-shuts-down-amid-privacy-fears-over-student-data-tracking.

Greenwald, G. (2014, October). Why privacy matters. *TED Talk.* Retrieved: http://www.ted.com/talks/glenn_greenwald_why_privacy_matters/transcript?language=en.

Harris, E. (2015, August 6). Connecticut to require all 11th graders to take the SAT. *The New York Times*. Retrieved: http://www.nytimes.com/2015/08/07/nyregion/connecticut-to-require-all-11th-graders-to-take-the-sat.html?_r=0.

Ritvo, D.T., Bavitz, C., Gupta, R. and Oberman, I. (2013, November 14). Privacy and Children's Data - An Overview of the Children's Online Privacy Protection Act and the Family Educational Rights and Privacy Act. *Berkman Center Research Publication.* Retrieved: file://wisfs/wisstaff/BDeabreu/documents/Downloads/SSRN-id2354339.pdf.

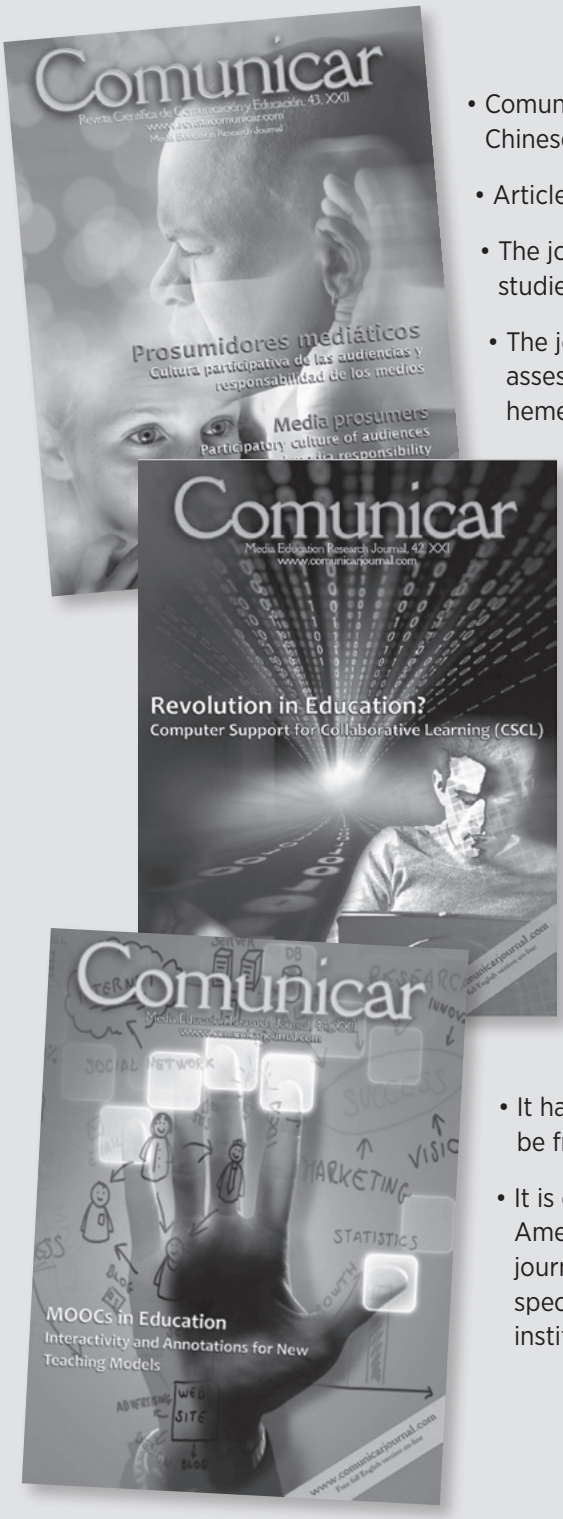
Sterling, G. (2013, November 21). German Court: Google Privacy Policy Violates Consumer Rights. *Marketland*. Retrieved: http://marketingland.com/german-court-google-privacy-policy-violates-consumer-rights-65916.

Strauss, V. (2015, May 3). Why the movement to opt out of Common Core tests is a big deal. *The Washington Post.* Retrieved: http://www.washingtonpost.com/blogs/answer-sheet/wp/2015/05/03/why-the-movement-to-opt-out-of-common-core-tests-is-a-big-deal/.

Vijayan, J. (2014, April 23). Privacy jitters derail controversial K-12 big data initiative. *Computerworld.* Retrieved: http://www.computerworld.com/article/2488561/data-privacy/privacy-jitters-derail-controversial-k-12-big-data-initiative.html.

NTC is pleased to introduce you to COMUNICAR

Comunicar
Media Education Research Journal



- Comunicar>> is a Scientific bilingual Spanish and English journal, with Chinese abstracts.
- Articles, authors and topics have a decidedly international outlook.
- The journal is now in its 22nd year and has published 1618 research and studies articles.
- The journal appears in 269 international databases, journal impact assessment platforms, selected directories, specialized portals and hemerographic catalogues...
- A rigorous and transparent, blind reviewing system manuscripts audited. It has an international scientific editorial board and a broad network of 367 reviewers from 28 countries all over the world.
- Professional management of manuscripts via the OJS platform from the Science and Technology Foundation, with ethical commitments published for the scientific community that ensure transparency and timeliness, anti-plagiarism (CrossCheck), reviewing system...
- It's a highly visible publication available through numerous search engines, dynamic pdfs, EPUB, DOIs, ORCHID...with connections to Mendeley, RefWorks, ENdNote, and scientific social networks like Academia.Edu
- A specialized journal in educommunication; communication and education, ICT, audiences, new languages...; there are special monographic editions on the most up-to-date topics.
- It has a printed and an online digital edition. The entire digital version can be freely accessed.
- It is co-edited in Spain for Europe, and in Ecuador and Chile for Latin America. Comunicar also has an English and a Chinese co-edition. The journal is published by Comunicar, a professional non-profit association specializing in educommunication in Spain, collaborating with multiple institutions and international universities.

Martin Rayala

Receives NTC's 2015 Jessie McCanse

Long-planned by the NTC Board but kept a deep secret as a surprise for the recipient, NTC's most cherished recognition award was presented to Marty at a special reception following our Fall Board meeting in Madison, Wisconsin. Friends and former colleagues from his Madison years assembled in the informal setting of Executive Director Marieli Rowe's home, to honor and celebrate our friend Marty! In return, a surprised and happy Marty regaled us in typical Marty-fashion, with a preview of his forthcoming TED Talk, his comprehensive vision of a Learning Theory for 21st century education that is "complex but not complicated—simple but not simplistic " (see his article in this issue).

Dr. Rayala's lifelong contribution in Education is well known for its multifaceted, diverse, and yet unifying vision—spanning his years at the Wisconsin State Department of Public Instruction, Pennsylvania's Kutztown University, a wealth of consulting, a developer of curriculum, his key role in developing the landmark new National Media Arts Standards, and most recently the launch of a media and design-focused Charter High School in Delaware. As always, the art of "Seeing" and making the connections, is Marty's forte!

"I was flabbergasted to be presented the prestigious international McCanse award... at a surprise reception following our Board meeting. This is the most coveted Media Literacy award and it is a distinct honor to be listed among the international luminaries from around the world who received it in the past. Completely surprised !"

In his twenty-five or more years of dedicated contribution to the field of media literacy, in various key areas of leadership which included his tenure as president of NTC and transformative period as the Art and Design editor of our *Journal of Media Literacy*, Marty has been (and continues to be) a visionary and deeply committed educator. He is truly the Artist: a person "who sees where others have not yet begun to look" who had the vision to articulate the intrinsic connection between media literacy and the Arts, (thus complementing the traditional realm of the English teacher, the Librarian and the A-V departments). In so doing, Marty brought both the vision and the educator's practice through the dimension of the Arts, to media literacy education. Just as Len Masterman is credited with creating the transformational pedagogy and basic concepts for teaching about the media, we at NTC credit Martin Rayala for systematically bringing the Arts to the discipline of media literacy education. Marty's contribution reaches beyond wishful thinking, articulating both the pedagogy and practice as an essential dimension contributed through all the Arts, the Visual, the Aural, and Design, ... so essential, indeed crucial in our rapidly changing world of global cyber dimension.

Marty's contributions to our cause have been many and varied in our ongoing quest to bring the

Award for Individual Contribution to Media Literacy

field of media literacy education to the "critical mass" point needed for recognition, acceptance, and action we all seek. Perhaps most outstanding and lasting is our *Journal of Media Literacy*. Here, Marty realized and implemented the grand vision for bringing what was a little Newsletter to our internationally recognized (Print) *Journal of Media Literacy*. Marty's vision and active implementation has resulted in what is today arguably one of the field's most highly respected and anticipated contributions (we receive consistent positive feedback and unsolicited kudos with each new edition). We credit Marty for this little crown jewel of ours!

Martin Rayala fulfills every intent of the Jessie McCanse Award, which recognizes outstanding individual longtime contribution to the field of Media Literacy. The award honors Jessie McCanse and recognizes her example of the highest standards of ethics, innovation, excellence and fairness. ❇

NTC's Executive Director Marieli Rowe (left) and President Karen Ambrosh (right) presenting the 2015 Jessie McCanse award to Martin Rayala

Dr. Martin Rayala, presenting his educational philosophy at a 2015 TEDx event in Wilmington, Delaware. Many of these ideas can be found in his article on pages 9 - 11 of this issue

THE NATIONAL TELEMEDIA COUNCIL,

WORKING TOWARD A MEDIA WISE, LITERATE, GLOBAL SOCIETY SINCE 1953,
INVITES YOU TO BECOME A MEMBER AND RECEIVE:

THE Journal of Media Literacy

Bringing together the thinking and experiences in media literacy of:
The major pioneers The current practitioners The future thinkers

Who reads our Journal?

K-12 teachers Teacher educators Students
Professors Community activists Media professionals
an increasingly aware public from around the world
all interested in growing the field of media literacy

What do we believe in?

A positive, non-judgmental attitude
A philosophy that values reflective judgment and cooperation rather than confrontation with the media industry

How do we do it?

We publish up to three issues of the Journal each year. Our Journal is the longest, ongoing, in-depth North American print journal dedicated to media literacy education. As an all-volunteer organization, we ask for memberships, which are renewed annually each spring and we conduct one annual year-end fundraiser. Your additional donation will help support the work of the National Telemedia Council. Our membership levels are purposely kept low to be affordable for everyone. However, they do not cover the costs of producing and mailing our publications, in addition to our other activities. The JML invites major donors to underwrite the publication of individual issues.

TO JOIN US ONLINE with a credit card, click on the "Join" link at:
www.JournalofMediaLiteracy.org

TO JOIN BY MAIL, please send us your membership information:
Name, Mailing address, Phone number, Email address, and Professional affiliation and/or Area of interest (or you can download a form from our website to print and mail in). Include your check or money order payable to:

The National Telemedia Council
1922 University Avenue
Madison, WI 53726

MEMBERSHIP CATEGORIES:

Individual (in the U.S.)	$40
Individual (outside of the U.S.)	$60
Organization/Library	$80
Patron/Supporter	$100

*Your additional donation is appreciated!

For any questions, additional orders of past issues, or more information, please contact us at:
Email: NTelemedia@aol.com
Phone: (608) 218-1182

The future of education lies in media literacy!

WE THANK YOU FOR YOUR PARTICIPATION

National Telemedia Council, Inc.
1922 University Avenue
Madison, Wisconsin 53726

Non Profit Org
US Postage
PAID
Madison, WI
Permit #1645

My Learning Theory (in this issue) is a comprehensive, descriptive, explanatory and predictive model. It incorporates the skills of No Child Left Behind, the content of the Common Core, and the processes of 21st Century Skills. It is complex but not complicated—simple but not simplistic—Martin Rayala