**“REPRESENTING” LITERACY SUMMARY –** Cheryl, Jaimie, Teressa, Michelle & Tina

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| * **Representing** can be understood as "multiple ways of knowing." (NCTE) * **Why represent?** Representing enables students to communicate information and ideas through a variety of media, such as video presentations, posters, diagrams, charts, symbols, visual art, drama, mime and models (AKA multimodal.). * **Multimodal** - defined as texts which communicate their message using more than one semiotic mode, or channel of communication. | | | | | | |
| **INTRO**  **ACTIVITY**  **“It’s in the bag!”** | **“Get to know your students” activity**   * Front of bag = name and drawing * Sides = likes and dislikes * Back = rationale for the items in the bag | | | **As a “character sketch”**   * Front = character’s name and drawing (based on textual evidence) * Sides = likes and dislikes (adding to the list as the book progresses) * Back = interactions with other characters (relationships/ conflicts) * Inside = things that metaphorically represent the character/ symbols of the novel + rationale.   - Used as formal assessment throughout a book  - Hits GLO 2.1.2 Understand and interpret content  [c. theme and conflict, d. personality/ attitude/ relationships] | | |
| **QUICK THEORY (BENSON)**   1. **New London Group**- These literacy sociocultural theorists wanted to re-evaluate how literacy was conceptualized because of the access to new technology. 2. **Multiliteracies**- This group ultimately came up with a theory known as “multiliteracies”. Multiliteracies can be understood as “…the shift from a primarily language-based model for literacy to one that includes language as one meaning-making mode”. In other words, language is not the only way of communicating. Other methods or modes outside of language can be used to generate meaning. 3. **Transmediation**- The change from one sign system to another sign system, as proposed by Siegel. Essentially, there are different modes of communication within our language system and outside of it. The relationship between these modes of communication allows individuals to make meaning, just in a variety of ways. Students will be able to illustrate learning and understanding through a wide range of modes. 4. **Multimodality** – These diverse forms of communication, or modes, is essentially what multimodality is. | | | | | | |
| **Representation of Meaning (Sanders and Albers)**  1. Materiality- materials and resources used to represent meaning  2. Framing- how elements of a composition operate together (spacing, color, movement, etc.)  3. Design- how people make use of materials and resources at a given time  4. Production- creation and organization of the representation | | | | | **How the students feel… (Benson)**  1. Students who struggle to connect the multimodal course activities with what they see as real language arts and literacy work.  2. Students who connect quite actively and dramatically with multimodal course activities and see them as highly relevant to language arts.  3. Students who are not certain how non-print and print texts are connected but who start to accept such connections as important over time. | |
| **Considerations for Teachers (NCTE)**   * There are increased cognitive demands on the students to interpret the intertextuality of communication (e.g. print, speech, images, movement and animation all at once). Products may blur traditional lines of genre, author/audience, and linear sequence." * "From an early age, students are very sophisticated readers and producers of multi-modal work. They can be helped to understand how these works make meaning, how they are based on conventions, and how they are created for and respond to specific communities or audiences." * Multi-modal works complicate teaching, learning and therefore the evaluation of those learning experiences." * Therefore: "The complexity of multimodal work suggests that an assessment process must be developed and refined collaboratively by students, teachers, administrators, parents, and other stakeholders over time."   ACHIEVED THROUGH 🡪 performance tasks & scaffolding | | | | | | |
| **Visual Components**   * Visual imagery is an integral part of contemporary life. By developing viewing strategies and skills, students come to understand the ways in which images may be used to convey ideas, values and beliefs. Critical viewing enables students to acquire and assess information, appreciate the experiences of others, and understand and evaluate others’ ideas and perspectives. * Representing may be envisioned as the expressive counterpart of viewing. Visual representation enables students to communicate their ideas through a variety of text forms, including posters, diagrams, photographs, collages, video presentations, visual art, tableaux and mime. Representing, however, extends beyond the visual. | | | | | | |
| **Drama Components**  **Oral and Drama**  Representations may have an oral component. A speaker's tone of voice can convey, or represent his or her feelings and attitudes. It is important to remember to allow students to present and explore their thoughts orally. This can help them form more in depth knowledge as understanding and opinions are often developed upon utterance.  **Types of Intelligences:**   * **Linguistic** : This could include developing and delivering a speech. Students who are good linguists prefer to orally communicate their thoughts and opinions. They excel in tasks that allow them to present their knowledge on film, in front of groups, and in things such as speeches. * **Bodily Kinesthetic**: Students that excel at this type of intelligence prefer to express themselves through dramatic portrayals of thought, opinion, and storytelling. They prefer to be active and hands-on learners. These students could create a dance sequence, tableau, mime sequence, or drama in context that portrays one of the passages from the unit readings for instance.   **Oral Representation in the classroom**- Students must not only be able to write their thoughts out in essay format but also to articulate their thoughts out loud in order to prepare themselves for later education and the "real" world.  **When Students are Representing Orally They Should Consider the following:**  • Are there ideas or information that cannot be communicated in words, but can be communicated through movement, sounds, or images?  • Are there ideas or information that need to be represented both orally and visually for emphasis?  • Which kind of visual would be most effective or have the most appeal for the audience (e.g., graphics on overheads, gestures, slides, tableaux, charts, mime, costumes, symbols, or props)?  • Does this representation clearly reflect my understanding?  • Is this representation interesting or thought-provoking?  **Why Oral Representation is so Important:**  Listening and speaking enable students to explore ideas and concepts, as well as to understand and organize their experiences and knowledge. Students use oral language to learn, solve problems and reach goals. To become discerning, lifelong learners, students need to develop fluency and confidence in their oral language abilities. They benefit from many opportunities to listen and speak, both informally and formally, for a variety of purposes and with a variety of audiences. | | | | | | |
| **Music & Sound Effects**  Divided into 4 areas:   1. Lyric Content 2. Instrumentation 3. Emotional Stimulation 4. Story/Message   **A. Lyric Content**  1. 1. What are the similarities and differences between song lyrics and poetic language?  2.) How do songwriters format their lyric content?  3.) What textual elements (word choice, expression, tone, etc.) are commonly found in songs?  4.) Genre/theme  **B. Instrumentation**  How music, excluding lyrical content, can be used as a mode of communication.  **C. Emotional Stimulation**  - Emotion put into the piece - creator  - Emotion evoked by the piece- listener  - Emotion evoked by lyrics  - Emotion evoked by instrumentation  Emphasis for students: What emotions do you experience when listening to a piece of music?  **D. Story/ Message**  1.) Media Analysis- Senior High Guide to Implementation pg. 232- alter for music videos if wanted more specific  2.) Spoken word with music accompaniment  3.) Cultural music and religious music- Amazing Grace for instance  4.) Can be an activity if necessary- Musicals- the combination of story, drama, and music🡪 Les Mis as an example  🡪 *If this text were to be made into a musical, how would you go about adapting it?* | | **Music & Sound Effects ACTIVITIES**   1. **Lyric Content Activities**   1. Lyrics in Literature- The Hunger Games  2. Literature as inspiration  - White Rabbit- Jefferson Airplane--> Alice In Wonderland  - To The End- My Chemical Romance--> A Rose For Emily  - Home- Breaking Benjamin--> The Wizard of Oz  - If I Die Young- The Band Perry --> The Lady of Shalott  *\*\*How did the artist represent this particular piece of literature?\*\* Analyze music and lyric content.*   1. **Instrumentation Activities**   1. Aural listening activity- draw what they hear and create a story based of this interpretation  2. Theme song creation  Skyfall- Adele  Safe and Sound- Taylor Swift and the Civil Wars  *\*\*Create a song to represent a text or part of a text\*\*- if you were to add music what instruments would you use?; describe how it would sound.*  3. Concept album🡪 Coheed and Cambria- The Armory Wars  *\*\*Have the students create a concept album. What this entails:*  *- Have the students create a story or analyze a given text. The students will use this text as inspiration to develop a collection of songs that represent key scenes, themes, emotions, attitudes, etc. from the chosen text. The students will design a CD cover jacket and internal lyrics booklet. Here three different branches of representing are being explored: visual, musical expression, and design principles. Use a typical CD case and its contents as a model.*   1. **Emotional Stimulation Activities**   Sound Effects/Soundtrack Genre Activity   * <http://www.yookamusic.com/playlist/soundtracks_suspense_thriller> * *Have a student volunteer for this activity. This student will walk the length of the classroom while a sound effect or soundtrack is played. Ask the rest of the student body to write down what they think of for each soundtrack genre that is played as the student walks. How do your emotions change? When you watch a movie, does a similar experience occur?*   Program of Studies (K-12): GLO 1,2,3.   1. Story/ Message Activities   1. Analysis of Song Lyrics  A. Waiting On The World To Change- John Mayer  B. Big Yellow Taxi- Joni Mitchell/The Black Crows  C. Waving Flag- K'naan  D. Subterranean Homesick Blues- Bob Dylan  E. Hurt- Johnny Cash/Nine Inch Nails  F. Dust Bowl Dance- Mumford & Sons  *Have students, in groups, analyze the lyrics of a song that clearly have a message, specific to a certain theme, value, or attitude. Connect this to other texts being discussed in class.*  2. Music Video Assignment  *In order to illustrate a student’s comprehension of a particular text, have he or she construct a music video that clearly identifies key aspects of a particular text. Essentially, this music video would highlight the main message of a particular text, just through a multimodal form that includes music. This can be conducted in groups or individually depending on the class.* | | | | |
| GRAPHIC ORGANIZERS:   * **Definition:** a communication tool that uses visual symbols to express knowledge, concepts, thoughts, or ideas and the relationships between them   + **Main purpose**: to provide a visual aid to facilitate learning and instruction   + **Other names**: mind map, knowledge map, concept map, story map, cognitive organizer, advanced organizer, concept diagram * **Purpose**: help construct knowledge   + Sort information   + Remember ideas   + Communicate learning to others * **Why use:**  the more students are exposed to linguistic and visual organizers in the classroom the more opportunity students have to learn effectively   + According to Goldsborough (1998) “visual and graphic aids can improve retention by up to 38%   + People are significantly better at processing visual information than verbal information and that they take in 75-80% of information presented to them through sight. * **As a classroom teacher...**   + be aware of purpose and value of organizers for learning and communicating     - this works well for di instruction     - engages many learning modalities   + plan mini-lessons that introduce students to a range of visual and graphic aids that can be used in their representations     - <http://udltechtoolkit.wikispaces.com/Graphic+organizers> bank of free on line graphic organizers * **Conclusion**   + Informational graphics convey important information in a clear, precise and efficient manner   + They are intended to communicate vital information | | | | | | |
| **Design Principles**  a. Building  b. Sculpting  c. Modelling  **Types of Learning**  a. Kinesthetic- movement of body  b. Spatial- understanding how everything spatially relates to each other  c. Naturalist- nature and natural forms | | | **Advantages/ Questions for Design Principles**  -allows students to analyze the text and material  -consider certain techniques, conventions, and aesethetic elements (e.g., light, angle, colour, focus, composition, shape) and audience.  -Who produced this?  -What were their intentions?  -Any possible biases?  -When was it created?  -What is this a model of?  -What form is it, and what is it made of?  -How was it produced?  What is made of? | | | C:\Users\Cheryl\Pictures\learning_pyramid.jpg |
| **Sponge Activity:**  Groups 5-6  Each person will receive a stack of blank white index cards. At the beginning of each round, each student will write a phrase on the first index card of his or her stack. Once every student in a group has finished writing a phrase, each group member will pass his or her stack to the person on the left (clockwise). Each student is to read the phrase on this new stack. Once they have finished reading the phrase, the student will draw a picture that explains the phrase (no words). (approximately 30 seconds will be given to draw the picture) Make sure to place the original phrase card at the back of the index card stack. Once each group member has finished his or her drawing, the stack of cards will be passed to the person the left again. Now each student will analyze the drawing he or she has received and write on the following index card a phrase that explains the drawing. Once each group member has written a phrase, the stack of index cards will be passed to the person on the left again. This process will continue until each student receives his or her original stack of cards. At this point, each student will reveal the sequence of phrases and drawings in his or her stack. Does the final phrase match the beginning phrase? How do the people of your group represent words differently? | | | | | | |
| Benson, Sheila. (2008). A Restart of What Language Is: Bringing Multimodal Assignments Into Secondary Language Arts. *Journal of Advanced Academics*, 19, 634-674.  *SUMMARY STATEMENT: MULTI-MODAL LITERACIES* taken from <http://www.ncte.org/governance/MultimodalLiteracies>  Sanders, Jennifer & Albers, Peggy. Multimodal Literacies: An Introduction. *Literacies, The Arts, and Multimodality*. 1-25.  - Program of Studies and Senior High Guide to Implementation | | | | | | |