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CONNECTING SCHOOLS TO COMMUNITIES WITH STUDENT-PRODUCED  
MULTIMODAL COMPOSITIONS

By

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University of Montana, Missoula, MT, 2016

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## **Abstract**

In this paper, I use research on embodied cognition to support learning objectives for a unit that I've designed to increase reading comprehension, promote digital citizenship, and provide scaffolding for students to produce digital multimodal compositions. The unit is aligned to English Language Arts Common Core and International Society for Technology in Education (ISTE) standards. I conclude with an argument for schools to focus on transparency over accountability and propose using digital literary magazines that contain the students' multimodal compositions to connect with communities.

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## **Introduction**

A four year old has collected half a dozen picture books and lays them out in front of her. She places the books in a row, so she may read them in order to make her next selection. Only she does not read the titles. She reads the pictures, and when she opens the first book of her choice, a story unfolds of her own making. She infers from one character's expression a dialogue that may be developing between them and another character. Sometimes an image in the book will give rise to a song that she'll take a moment to hum as she flips the page. The text, for her, is not merely the words. It is the whole system of signs and meanings in her mind and on the page in interaction with one another. If she looked up to me from where she sat and said, "Dad, I'm reading!" I would reply, "yes, you are!"

I use the example of my daughter because she has inspired me in so many ways. After she was born, I decided to continue my education, and because of my observations of her over the years, I started asking questions that have become my focus. Some of these questions are: how do we read the world around us? How do texts influence our interactions with others? And how can teachers support student expression in the classroom?

Like almost any parent, I want my daughter to be able to feel confident expressing herself in a supportive community. Like almost any teacher, I want for my students the very same. People, after all, want to be heard and acknowledged, their life experiences validated. This need is an integral part of our nature and an integral part of our social-emotional health. Indeed dozens of studies have demonstrated that people who are more socially connected live longer and more satisfying lives (Putnam, 2002).

What this means for teachers is that we need to support the many ways that students express themselves, as well as create suitable outlets for that expression. For a student, little is

more demoralizing than to take pride in creating something, submitting it to a teacher, and for it to never leave the teacher's filing cabinet. This finding is supported by research that suggests that the performative aspects of writing for an audience enables students to imagine what an effective performance might be, and moreover, it motivates students to achieve their writing goals, no matter their age, ethnicity, or background (Magnifico, 2010).

During my professional experience, I witnessed first hand the benefits of designing a project around student expression with the community as the audience in mind. After I graduated, I accepted a job teaching at Heart Butte, a small school on the Blackfeet Reservation that the Montana Office of Public Instruction had identified as a School of Promise (Cates-Carney, 2002). This meant that while OPI recognized the great potential of the students, they knew those students would require extra attention to achieve it.

Teacher and administration turnover at Heart Butte was exceedingly high. Standardized test scores and graduates rates were correspondingly low, and perhaps most damaging, trust between the school and community had been significantly eroded. While good news from the school traveled slowly throughout the community, any kind of scandal traveled fast and confirmed deep-seated suspicions about a legacy of public education that failed to respect the local culture. As a white teacher from outside the community, I realized I had an obligation to read and learn as much as I could about the tribe's history, identify content and implement strategies that would help my students learn, and take active measures to restore trust.

Fortunately, because of their School of Promise status, OPI had provided Heart Butte a large grant. During the two years I worked at the school, my class used this grant to create a literary magazine filled with student fiction, non-fiction, and pictures of projects around the school. We called the magazine, *Wind Songs*, named after the powerful winds that would sweep

through the town carrying with it ballcaps, loose bags or trash, and children's playthings, but also it carried the student voices in all of their written tonalities: playful, inquisitive, hopeful, despairing, sensitive, resilient and more. We printed three editions and distributed three hundred total copies around the community.

Through the magazines, I found a way to connect with the students, not only as inheritors of a rich Native American tradition, which they are, but also as individuals wrestling with all the complexities of life on their Reservation in the modern United States. Understanding the varied nature of students' identities, particularly of students belonging to historically marginalized communities, is a critical component for teachers who must seek to avoid perpetuating harmful stereotypes or misguided notions about the populations they are working with (Montana Office of Public Instruction, 2010). What better way, I realized, to learn about the students than to offer them a platform to express their identities in writing and art? Moreover, what better way for the community to learn about what was occurring at the school?

Although many of my professors during my undergraduate studies provided insights that have stuck with me today, I've learned even more in graduate school. When I taught, my class had its own set of Chromebooks, but not until my course with Dr. Georgia Cobbs did I consider all the ways we could have used them. I was able to motivate students to write for the publication, but not until my courses with Dr. Trent Atkins, Dr. Jeb Puryear, and Dr. Bill McCaw did I consider how I might design lessons so students took greater ownership in the publication process. Finally, I knew that using material publications to connect student work with the community would be valuable for restoring trust and creating transparency, but not until my course with Dr. Stephanie Reid did I learn about even greater avenues for student expression and

community engagement by incorporating multimodalities into publications that could be accessed online.

Multimodal is not a new term in educational research. It gained prominence in the mid 1990s, and describes the process of making meaning through situated attention to all modes of communication: images, gestures, gazes, body postures, sound, writing, music, speech, etc. (Jewitt 2008). A multimodal composition is the combination of multiple forms of representation and communication into a format that the creator can share via a presentation, video production, infographic, book, etc. Multiliteracies describe the skills needed to read and critically interpret the multiple modes of communication. As I have learned about multimodalities, and as I've continued to study it for this project, I have come to realize the importance of incorporating its principles into instruction and composition.

Based on the questions I have developed watching my daughter, my reflections on my experience as an educator, and the lessons I have learned from my studies, I have approached this project with the intention of appealing to other educators who are interested in supporting student expression and community engagement. In the first section, I build on the theoretical foundations that support multimodal instruction and composition. In the second section, I detail a unit that I designed around the production of multimodal publications that connect with the community. In the third section, I conclude with an argument for using curricular projects as means for schools to create not just accountability but more importantly, to create transparency. This is an exciting project for me, and I am thankful to everyone who has helped jumpstart my intuition, furthered my education, and supported me along the way.



## **Bloom's Taxonomy Applied to Multimodal Instruction and Composition**

The Bloom's Taxonomy of lesson planning verbs has been widely used by teachers to develop course objectives (Forehand, 2010). The taxonomy is often represented as a pyramid with *create* at the very top. When students are able to create a product, teachers might then assume students have internalized the lessons to the extent that they could use what they've learned to create something entirely new. In order for an act of creation to occur, it is thus vital for students to first *remember, understand, apply, analyze, and evaluate*. These verbs, respectively, form the base of the pyramid and move upwards. Many other verbs can fall under the categories just identified, but here I'd like to focus on a few that apply directly to the multimodal instruction and composition: these are *build context, imagine, role-play, and compose*. Where each of these verbs is used in the objectives of my unit, I have applied the research and strategies described in the following sections.

### **Students will Build Context**

Jean Piaget is one of the leading figures of early educational psychology, and his contributions to the field are still widely taught to pre-service teachers today. From him, teachers learn that through our experiences we form schemes of interrelated concepts. In order to integrate new concepts into our schemes, we either assimilate them or reorganize our scheme in order to accommodate them (Isaacs & Lawrence, 2015). Metaphorically, schemes could be compared to different maps that we mentally access when a concept is called to mind. The concepts are like geographical features and meaning is derived from their relation to other features. When a new concept is introduced to us, we either assimilate it by placing it alongside another feature on our mental map, or if the feature won't fit, we accommodate it by redrawing the map.

Piaget's ideas are the foundation for many theories of cognition that have since followed with variations in how emphasized the role our sensory-motor functions are involved in language acquisition and comprehension (Wellsby & Pexman, 2014). In Piaget's classical view of cognition, our sensory-motor functions become less vital in assimilating or accommodating new information when we begin to represent that information symbolically (Gallese & Lakoff, 2005). In newer views of embodied cognition, our sensory-motor functions continue to play a key role in language comprehension by actively helping us construct and navigate mental realities while listening to information or reading.

Modern brain scanning capabilities have provided more support for embodied cognition. Speer, et al. finds that our sensory-motor cortex is demonstrably active during reading throughout our adult lives. In a neuroimaging study of 28 adults ages 19 to 34 who were given four narratives to read, the researchers concluded that "regions involved in processing goal-directed human activity, navigating spatial environments, and manually manipulating objects in the real world increased in activation at points when those specific aspects of the narrated situation were changing," (p. 996). To return to the map metaphor, this suggests that when we read, we are not only making connections between different abstract features. We are actively constructing territory and simulating the actions of navigating it.

While building context means making connections between multiple texts, it is important here to recognize that a text may not imply words alone. If we are to actively construct the territory, the text also implies any sensory information we take from reading the world: "Reading the world precedes reading the word, and the subsequent reading of the word cannot dispense with continually reading the world. Language and reality are dynamically intertwined," (Frierie & Slover, 1983). If as embodied theories suggest, students don't have a direct or mediated— but

either way contextualized— experience with a word that is stored, reinforced, and accessible in memory, the word being read will only register as an empty signifier. Furthermore, because words are the building blocks of sentences, paragraphs, chapters and all the scenes and information any story contains, each empty word will result in a breakdown of our ability to construct and navigate the mental territory that the story evokes.

Therefore, when thinking about schemes, especially in the context of literary fiction, it may help to think not so much in terms about what features to connect to what, as on a map, but more in terms of what kinds of sensory information is present in the territory that students will navigate. What visual images will the students encounter? What sounds will they hear? Who are the characters they'll meet and what might distinguish them? What actions will take place? To increase comprehension, teachers can consider these questions and prior to assigning students a text, they can ask students if they have any background knowledge about the information, as well as display a multimodal lecture or presentation that contains whatever content students will encounter.

### **Students will Imagine**

When looking at almost any author in the high school canon, one finds that many canonical writers were also individuals who traveled, engaged with politics and social movements, corresponded with academics across fields of study, and overall, remained highly-active. According to the Encyclopedia Britannica, George Orwell was born in Bengal where he developed a keen sense of social and class constructs, then worked in Burma as a British imperial official like his father, solidified his aversive views toward colonization, turned to a career in writing, and documented socialist efforts at home and abroad during the Spanish Civil War. Lorraine Hansberry was politically active at a young age, studied painting in Guadalajara,

Mexico, moved to New York, became an activist in Harlem, and involved herself in the theater community. These are only two examples but many more abound. The rich diversity of these and many more authors' embodied experiences helped them convey an equally rich world to readers who are receptive to imagining them.

The fact is that if the works of these authors are not assigned in school, many students will never read them nor the works of any other great authors. Over time children and adults are not reading as many books overall (Schaeffer, 2021). What they are reading more of, however, are memes, tweets, updates, Tiktok videos, and images that they scroll through on their phones, as well as a vast amount of other media that is available on various streaming services, gaming consoles, and music platforms. This type of reading, it is found, takes up an average of seven hours of our youths' time each day (Nagata et al., 2022).

While some teachers may lament that this new type of reading has usurped the old, admonishing students for what has become normalized behavior among their peers is unlikely to produce any long-term positive effects. What teachers can do, however, is model appropriate uses of technology, instruct students in the literacies of online content engagement, use the resources made available through different websites to ground students' awareness of words and scenes described in text, and connect students to each other, their community, and larger political and social movements. In effect, these actions can provide mediated experiences like the lived experiences of the great authors, and on an even more democratic scale. Many students do not have the resources to travel or study other subjects so extensively.

Importantly, too, teachers can recognize that the increasingly multimodal nature of their students' media consumption means they will need to engage the students' imaginations for

students to appreciate writing, or after closely reading and fully comprehending it, to pass critical judgment.

One way to engage a student's imagination is to provide context for what they are reading. This we have previously discussed. Another way is to model imaginative readings through think-alouds—a strategy in which a teacher reads a story out loud and stops at multiple points to describe in details that are not provided by the author, what they are visualizing, thinking, and sensing, (Oster, 2001). Additionally, teachers can and should note the point of view—one either watches the action play out, as in a third person point of view, or one participates in the action, as in the first. Studies have shown that whether watching, simulating watching, participating or simulating participating, the sensory-motor cortex will light up either way (Bergen, 2012).

Finally, teachers can reference the contextual knowledge they have gained from the multimodal sources that they shared in the presentations and demonstrate how as the act of reading a story occurs, meaning emerges from the network of connections between the reader's experience and the text. (Rosenblatt 2005).

### **Students will Role Play**

A glimpse into any preschool or early elementary classroom would likely reveal children who are engaged in a wide variety of lessons that encompass multiple modes of expression. Children's literature, too, reflects the early propensity to explore meanings through images, text, and if the story is read aloud, through vocal tonalities, gestures, and facial expressions (Serafini 2018). As a result of their multimodal engagements and listening to these stories, children often dwell and delight in richly imaginative worlds.

Envisioning parts of scenes drawn from books and recalling different vocalizations the storyteller may have used, children will often engage in play acting with peers (Häggström, 2020). This activity serves an important role in the development of language and literacy. “When children participate in role play, they enrich their social language as they use different conversation patterns, flexible and expressive tones, and apply the language rules” (Saracho, 2003). Importantly, play acting also helps children rehearse certain roles they expect to play as adults.

Role rehearsal for adulthood has since been confirmed by research that finds, after a wide examination of children’s ages 3-6, they “preferred real activities because they liked to feel efficacious and to accomplish real things. When children chose pretend activities, it was because they were afraid, unable, or not permitted to do the real activity” (Lillard 2019, p. 87). What this means is children are enlivened by activities that they perceive will translate to and become validated in their lived reality.

Like children, adolescents and young adults also seek to explore roles they can see themselves playing prior to graduation from school. Additionally, they may seek validation of the roles they’ve already adopted. The students’ adopted roles then become a part of their identity. In addition to his other theories on social development, renowned psychologist Erick Erickson is often noted for his exploration of identity formation. Between the ages of 12 to 18, Erickson argues that most people are preoccupied with understanding who they are, and those whose identity developments are stunted because of social pressures will go on to lack confidence, have difficulty in relationships, and overall worse well-being and mental health. It could also be argued that identity formation is not limited to the ages between 12 and 18, but it begins much earlier and continues throughout our entire life (Sokol, 2009).

While students may gravitate toward a particular subject as it relates to the roles they've adopted, teachers of every subject can still encourage them to see themselves as humanists—writers, history enthusiasts, philosophers, and storytellers. “All the world's a stage, and we are merely players,” Shakespeare writes in a line that has probably become his most highly quoted, likely because it not only suggests a philosophy in total, but also because this philosophy addresses an essential human preoccupation, that is how we orientate and understand our life in comparison to those around us. The line continues, “They [the actors] have their exits and their entrances; and one man in his time plays many parts,” (*As You Like It*, Act 2, Scene 7). It does not matter what job one has or expects to have, our identities are not fixed, and in fact, may change many times throughout our lives based on the different settings we happen to be in.

Social media has become a setting of its own, and because students can determine what information they share and when they share it, sites like Facebook, Instagram, and Blogger have expanded the means through which students can explore their identities using all forms of media. This comes with drawbacks like privacy concerns, cyberbullying, misinformation, inappropriate content, unsolicited advertising, and data mining. It also comes with the advantages of being able to more fully, and maybe even authentically, express oneself to a large community.

Teachers can offset many of the negative effects by instruction in digital citizenship, and they can guide students toward positive roles through instruction elaborating on how those roles, like storyteller, have existed throughout history and how they continue to remain valuable today. Finally, they might set aside time for students to rehearse, so with the practice, they become confident in their ability to pass on their personal, family, and community's cultural traditions.

## **Student will Compose**

We have evolved to learn and express ourselves in many ways. Looking at a deep history of human communication provides insight into how gestures, language, poetry, painting, and writing developed to convey meaning. In many cases, one form of communication can be seen as the natural outgrowth of another. According to the gestural theory of language, gestures gave rise to words over one hundred thousand years ago as we began applying sounds to the signs we made with our hands and body (Corballis 1999). Words gave rise to poetry as we began emphasizing certain words, using rhyming to aid memorization, and giving voice to feelings, ideas, and scenes that could only be imagined. Poetry gave rise to painting and sculpture as we sought to visually depict what we could observe or imagine. Finally, painting and sculpture gave rise to writing as we began recognizing that symbols could depict words or letters.

If the gestural theory of language is correct, then the time from speaking words to writing them took over ninety six thousand years, and if we date language all the way back to the beginning of homo sapiens, then that time is tripled. Reading and writing arose only around fifty four hundred years ago, and like every other process of communication that preceded it, it did not occur spontaneously. “Over many millennia, scribes struggled to design words, signs, and alphabets that could fit the limits of our brain,” (Dehaene, 2010 p. 7). Additionally, it takes deliberate effort and practice on the part of readers to decode letters and understand them as words and sentences (Dahaene, 2010 p. 217 ; Brady et. al., 2011).

The same deliberate practice required for a reading text is also necessary to develop literacies in reading gestures, images, vocalizations, and indeed, in every way that people have evolved to convey meaning. This is important not only because learning to “read” gestures, images, sounds, and remain attentive to the spoken intonations of language affects one's ability



to effectively read and write text, but also because young people now are immersed in a media environment that makes use of every form of communication (Cope & Kalantzis, 2009). Given this, any literacy instruction in school that does not encompass these forms is, “bound to fall short, not only disappointing young people whose expectations of engagement are greater, but also for failing to direct their energies to developing the kinds of persons required for the new domains of work, citizenship and personality” (Cope & Kalantzis, 2009 p.173 ; Yelland, 2006).

In addition to a deep history of human communication, there is also a deep– albeit much less deep–history of communication technology. The Sumerian scribes who inscribed cuneiform on clay tablets and those who read them were an autocratic minority. The first product of Gutenberg's printing press, the Gutenberg Bible was printed in latin, a language only decipherable by a small number of clergymen and government workers. Mass broadcast through television and radio are more democratic, but the message has always been, in some sense, manufactured to depict the message that the state or major corporations want people to hear.

The individual human experiences that have long been left out of the messages that people engage with and broadcast are now being made available through the internet. As stated, reading these messages is a learned skill and so is producing them. Just as there are multiliteracies, there are also multimodal compositions. Simply put, a multimodal composition goes beyond writing text, combining multiple forms of communication into one shared production (Lohani, 2019). Creating multimodal compositions, too, is a learned skill and often as much or more so for teachers who must adapt to the rapid pace of technological change. However, it is a skill worth learning, and perhaps even a necessary one to learn in this age. For this and all other reasons, creating a multimodal composition is the *creation* verb–that end point of Bloom’s taxonomy– that my unit will attempt to reach.



**Introduction to Multimodal Composition**  
**Unit Goals and Objectives, Resources Needed, and Module**  
**Overview**

## Unit Goals and Objectives

In this eight module unit, students will explore the ways that people have communicated throughout history using different modalities—verbal, non-verbal, written, and visual. We will start our exploration with the oral tradition, proceed through the origins of the written language, continue to the rise of mass-media, and end with the diffusion of media through digital formats.

Along the way, students will consider large questions like: How do personal and communal origin stories shape who we are? How have different modes of communication caused conflict among cultures? In what ways has mass-media united and divided popular opinion? What can personal narratives teach us about ourselves and others?

Through a historical analysis of each modality, students will thus develop a context for the creation of their own multimodal compositions. Specifically, they will create their own blogs, link the blogs with fellow classmates, record oral stories, and use editing software to add videos and images to those stories. When their assignments are complete, they will then have the opportunity to share their compositions to the community through a digital literary magazine, which will be accessible online.

Each lesson will be aligned to the Common Core Standards for English Language Arts as well as the standards outlined by the International Society for Technology in Education (ISTE) whose stated goal is to “provide the competencies for learning, teaching and leading in the digital age.” Additionally, since this unit is designed for students in grades 9 or 10 at the beginning of their semester, reading strategies will be focused on comprehension through the use of visualization and sensory activation.

Finally, because students will be creating and distributing content online, this unit also includes lessons on the fundamentals of digital citizenship created by CommonSense Media at

www.common sense.org. The topics of these lessons include protecting privacy, maintaining a positive image online, and respectfully engaging with other peoples' content. Through engagement with these topics, along with the content creation skills students will put into practice, they will be well on their way to becoming leaders in a future shaped by digital technology.

### *Key Terms*

Multimodal: The combination of multiple forms of representation and communication— verbal, non-verbal, visual, gestural, textual, spatial.

Multimodal composition: The combination of multiple forms of representation and communication into a format that the creator can share via a presentation, video production, infographic, book, etc.

Digital Literary Magazine: An online publication that features numerous authors whose work may include poetry, fiction, non-fiction, or, as in the case of this class, any combination of these modes with added visual and/or audio content.

Digital Citizenship: The safe, responsible use of the internet, social media, and other digital communication tools.

## Resources Needed

There will be no need for teachers or students to purchase any texts. All of the required course material will be available online at the QR code and URL links for each unit. I do recommend, however, that teachers keep several copies of Robin Wall Kimmerer's book, *Braiding Sweetgrass* in the classroom, as well as several copies of the adapted version, *Braiding Sweetgrass for Young Adults* by Monique Gray Smith and illustrations by Nicole Neidhardt.

Students will read the opening story, "Skywoman Falling", from the book, and while Kimmerer's book might be a little advanced for some students in this unit's target range, 9th or 10th grade, they all can certainly benefit from the adapted version. Because the latter also contains images, it's also an example of a multimodal text that can be referenced later. Additionally, there is an extra credit option for students to read one of the books—they could choose—and to create a multimodal book review, so this would give them the option to check out a copy from the classroom.

This unit will require that every student have access to a Chromebook, computer, or device with audio and video recording capabilities and video editing software. They will also need personal phones with the capability to take pictures and videos, or the classroom will need cameras for the students to check out. Students will use the computer to create blogs, share writing, and connect with other users in their school and community, and they'll use the camera's to record or capture images to edit into their projects.

There are many options for video capturing and editing extensions and software. While simple screen and webcam recording tools are often free, other options like Screencastify,

Powerdirector, and Wevideo that allow users to record and edit with varying degrees of sophistication will require a payment subscription. Teachers will need to research and account for these costs, as well as determine the number of computers per student that will have the editing tools in order to manage class time so each student can edit their projects without disrupting the flow of other activities.

Another consideration on this point is space requirements. In order to record themselves, students will need distance from other classmates either somewhere within the classroom, or if necessary, in a library, cafeteria, or auditorium. If teachers decide on the latter, they will need to look ahead and plan this time accordingly. Headphones for listening to audio playback, and microphones for audio clarity will help too.

To fully participate in this unit, every students' guardian will need to sign a consent form that explicitly informs them that the content their student creates—including videos and personal stories—will be posted online and potentially accessible to anyone who wishes to access it. While it might be possible for teachers to modify the instructional outcomes, so that students can complete the requirements without posting online, students may not post content online without the consent form signed.

In the student printout page, I have included a sample copy of the consent form, which may be copied and modified for the educator's purpose. It also might be wise to attach a copy of the unit goals and objectives to the form when sending it home with students. This will provide the student's guardians a rationale for the course, that it is designed to instruct them not only on audio and visual composition using digital technology, but also to instruct them how to be good digital citizens.

Finally, teachers will need to create a website before the unit begins. On the website, student blogs can be listed and access to digital literary works can be granted to curious viewers. My personal preference for a website host is Weebly.com, which is easy to maintain and use. However, I recognize that with the rapid pace of technological change, other more-preferable options may become available, so educators would do well to continually educate themselves on emerging trends. I'd also advise teachers to remain cognizant that their students may have an understanding of technological applications that surpasses their own understanding and to remain flexible and willing to learn from them as well.

### **Module Information**

The modules are designed with flexibility in mind. Each contains several lessons and takes a total time of approximately two hours. They are also divided at the one hour mark, so teachers may split them between two periods. Additionally, there are multiple time slots allocated for students to complete work on certain assignments, so if all activities are not completed initially, teachers can look ahead and inform the students they will have other opportunities.

At the top of each module outline is the unit title followed by the course standards, objectives, and the module's QR code, which will take you to the resource link. A URL for the resources is also included at the bottom of the page. The lessons are divided with the lesson subject and approximate time listed. Following the module outlines there are teaching scripts that guide content delivery, and following the scripts, there are student printouts for assignments. Each of the assignments has editable spaces for point allotment based on the teachers personal grading scale. Where there is a parentheses followed by a backslash followed by another parentheses ( / ), you may input the total points in the second space and the students'



grade, after they've completed the assignment, in the first. For this reason, I have uploaded all the unit information in WordX on the unit resource page.

For the final project, students will select one of two major assignments they've previously worked on to edit into a multimodal composition, which they may submit to the teacher for publication in the digital magazine. Teachers will want to decide how often they'd like to announce a new digital publication, but if they are trying to meet a deadline— say one publication every semester—then it's recommended that, when planning dates on the calendar, to start with the final submission due date and work backwards. This will provide the opportunity for teachers to add to or abbreviate the modules as they see fit.

The main page for all all resources and modules can be found through the QR code or URL Link here:



<https://www.wright-ela-education.com/intrommcomp.html>

# **Introduction to Multimodal Composition**

## **Unit Module Outlines and Teaching Instructions**

## Intro to Multimodal Comp. Mod 1

### Common Core Standards

RL.2 ; RL.3 ; RL.4

### ISTE Standards

1.2.d ; 1.6.a

### Resources:



### Objectives:

Students will recall course outline and key terms from the syllabus.

Students will identify ways hackers can steal information, and they will create strong passwords for their blogger accounts.

Students will imagine the *Skywoman Falling* story and interpret key ideas in the text.

1.1	Syllabus Review	20 min
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1.2	Digital Citizenship--Creating Strong Passwords	10 min
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1.3	Create a Blog	30 min
-----	---------------	--------

1.4	Skywoman Falling Primer	10 min
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1.5	Independently Read Skywoman Falling and Teacher Think-Aloud	30 min
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1.6	Point of View Discussion	20 min
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Resource Link: <https://www.wright-ela-education.com/mmintromodone.html>

## **Standards Addressed**

### *ELA Common Core*

RL. 2 : Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details.

RL. 3 Analyze how complex characters (e.g. those with multiple or conflicting motivations) develop over the course of the text.

RL. 4 : Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.

### *ISTE*

1.2.d : manage personal data to maintain digital privacy and security and remain aware of data-collection technology used to track navigation online.

1.6.a : choose the appropriate platforms and tools for meeting the desired objectives of creation and communication.

## **1.1 Syllabus Review**

Take time to ensure that your students understand the course requirements. Ask the following questions:

What does contextualize mean? How does contextualizing modes of communication help us understand the ways we communicate online today? What experience do you have creating online content? What concerns do you have about online interactions? What is digital citizenship, and what does being a good digital citizen look like? What does multimodal mean? What is a multimodal composition?

End the syllabus review by reminding the students they will create their own multimodal compositions. Scan the QR code or click the resource link to view an example of a digital literary magazine, and share the composition examples with the students. When you're done viewing the compositions, inform the students that in order to create their own multimodal compositions, they will need to start taking pictures of places that have significance for them. Ask whether students have the ability to take photos on their phone. If they do not, accommodate the student by permitting opportunities to check out a school camera.

### **1.2 Photograph Assignment Sheet**

Pass out and review the photograph assignment sheet.

### **1.3 Digital Citizenship–Identity Theft and Creating Strong Passwords**

Watch the two Youtube videos—one on identity theft and the other on creating strong passwords. Both are available on the resources page accessible via the QR code. After watching the videos, reinforce the importance of protecting your identity online and creating a strong password. Not only might this reminder help students now, but as they get older and store more information online, it could certainly help them avoid many troubles later.

### **Module 1.4 Create a Blog**

Pass out and review the create a blog assignment sheet.

### **Module 1.5. Skywoman Falling Primer**

Watch the primer presentation for “Skywoman Falling.” It is available on the resource page accessible via QR code or URL link for this module. The presentation is designed to enliven students to the imagery and sensory information that they will experience while reading “Skywoman Falling.” Instruct the students to silently watch and consider the videos and images.

### **Module 1.6 Independently Read Skywoman Falling**

Students will independently read “Skywoman Falling” from Robin Wall Kimmerer's book, *Braiding Sweetgrass*. Below there is a publisher's note on the content of the book. Read it to the students to provide background information about the book and the author.

"Drawing on her life as an indigenous scientist, and as a woman, Kimmerer shows how other living beings—asters and goldenrod, strawberries and squash, salamanders, algae, and sweetgrass—offer us gifts and lessons, even if we've forgotten how to hear their voices. In reflections that range from the creation of Turtle Island to the forces that threaten its flourishing today, she circles toward a central argument: that the awakening of ecological consciousness requires the acknowledgment and celebration of our reciprocal relationship with the rest of the living world. For only when we can hear the languages of other beings will we be capable of understanding the generosity of the earth, and learn to give our own gifts in return."

Inform the students that while they will not read the entire book during this unit, they may purchase or borrow a copy of *Braiding Sweetgrass* or the adapted version for young adults and complete a multimodal book review at the end of the semester to receive extra credit. Pass out and review the optional book review assignment sheet, as well as copies of “Skywoman Falling”--one for each student. When you have finished reviewing the optional assignment sheet,

instruct the students to read “Skywoman Falling” closely, because there will be a quiz and discussion.

### **1.6 Think-Aloud**

An example of a think-aloud for “Skywoman Falling” is accessible on the resource page via the QR code or URL link. During the think-aloud, teachers should verbalize their thoughts while reading a text. For “Skywoman Falling,” pay particular attention to the imagery and sensory information that it evokes. You may read a few sentences or a paragraph or more before stopping. Sometimes it’s helpful to draw attention to a particular word, and while reading for comprehension, occasionally slip from a third person perspective into a first person perspective. If you choose to do this, ask how the change in point of view affects the way they (the students) imagine the story. Additionally, define any challenging words in context, determine a central theme, and analyze how the main character interacts with other characters.

### **1.7 Point of View Discussion**

For high school students, this discussion should be a review of concepts they’ve learned in previous classes. The questions for consideration are as follows: What is the first person point of view? What is the second person point of view? What is the third person point of view? What is an omniscient point of view? What are different story examples you can think of that use one of the previously discussed points of view? What point of view is Skywoman Falling told in? What effects does each point of view have on the reader? How might a point of view cause a reader to imagine the story differently?

If time allows, show the students the Ted-Ed video linked at the resource page.

**Looking Ahead...**

At the end of class, inform the students they will have an assessment over Skywoman Falling the next lesson. Let them know that for this assessment they will have to describe with details the plot of “Skywoman Falling.” Advise them that if they feel at this point, they would not be able to describe the plot with details, then they will want to take the story home and read it until they are comfortable. Encourage them to use the imaginative comprehension strategies that were modeled in class during the think-aloud.



## Intro to Multimodal Comp. Mod 2

<b>Common Core Standards</b> RI.7 ; W.3	<b>ISTE Standards</b> 1.2.a ; 1.2.b	<b>Resources:</b>
<p><b>Objectives:</b></p> <p>Students will build context around the oral tradition of storytelling.</p> <p>Students will identify a story from their own lives that they can orally relate to others.</p> <p>Students will discuss ways they can positively portray themselves online.</p>		
2.1	Skywoman Falling Comprehension Assessment	15 min
2.2	The Oral Tradition Lecture	20 min
2.3	Identify an Oral Story	25 min
2.4	Digital Citizenship---"Curated Lives"	40 min
2.5	Essential Question: "How Do Personal and Communal Oral Stories Shape Who We Are?"	20 min

## **Standards Addressed**

### *Common Core*

RI.7 : Analyze various accounts of a subject told in different mediums.

W.3 : Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

### *ISTE*

1.2.a : cultivate and manage digital identity and reputation and remain aware of the permanence of actions in the digital world.

1.2.b : engage in positive, safe, legal and ethical behavior when using technology, including social interactions online or when using networked devices.

## **2.1 Skywoman Falling Assessment**

Pass out the Skywoman Falling Assessment. The question and answer is as follows:

Imagine the “Skywoman Falling” plot and describe it as accurately as you can.

*Skywoman Falls from the sky. She tumbles toward the ocean with a bundle of seeds in her arm. Geese catch her and gently set her on the back of a turtle. Other creatures gather around her and decide she needs land to make a home. They volunteer to gather mud from the bottom of the ocean, so she can create land. Several attempt to swim to the bottom but fail to bring back mud, because the water is so deep. Finally an otter who is the weakest swimmer volunteers and he swims to the bottom. After returning to Skywoman with the mud, he dies because of his effort. Skywoman takes the mud from his hand and spreads it on the turtle's back. The land grows and she spreads seeds to create the earth.*

## **2.2 The Oral Tradition Lecture**

A link for this lecture will be pre recorded and accessible on the resource page via the QR code.

During the lecture, students will be introduced to certain key concepts such as what scholars

mean by the oral tradition, what written works have come to us from the oral tradition, and how personal and communal oral stories shape who we are. In addition, there are several paintings featured on the slide accompanied by questions for students to consider. The intended outcome of the lecture is to provide background knowledge on the subject, so that students might realize that verbally relating stories is not an isolated phenomenon but something people have been doing for many, many centuries with purposes that continue to serve us today.

### **2.3 Identify an Oral Story**

See assignment sheet.

### **2.4 Digital Literacy–Curated Lives @ CommonSense.org**

The link for the lesson will be on the module resource page. Common Sense Media’s Digital Citizenship Curriculum was “designed and developed in partnership with Project Zero at the Harvard Graduate School of Education -- and guided by research with thousands of educators. Each digital citizenship lesson takes on real challenges and digital dilemmas that students face today, giving them the skills they need to succeed as digital learners, leaders, and citizens tomorrow.”

This unit contains several lessons from the Digital Citizenship curriculum aligned to the projects and blog posts that student’s will work on. In this lesson, called Curated Lives, students will reflect on the choices they make online–what they post and share–to understand what image they are projecting and how that image might be perceived. The content can be delivered as a 15 minute lesson or 50 minute depending on time constraints.

## **2.5 Essential Question Discussion**

When having the discussions on the essential questions, consider the classroom arrangement. It's not necessary for the students to sit in a circle, but it is important to be mindful of power dynamics. The teacher should not be professing knowledge but should be facilitating the discussion so that all students feel comfortable and have the opportunity to speak.

The essential question for this discussion is: How do personal and communal stories shape who we are? Display the question somewhere in the classroom and give the students time to think. After the students have had time to think, allow them to share their response with a partner if time allows. Then open up the opportunity for individual students to volunteer their thoughts to the class. If the students are reluctant, have a personal story prepared to share with the class first. Explain the significance of the story for you and how it has influenced how you see yourself as an individual. As a follow up to the essential question, ask the students how their story has personally informed their own identity.

### **Looking Ahead...**

At the end of class, inform the students they will have a quiz over the oral tradition the next lesson. Share the link to the online lecture and advise them that if they're not comfortable taking the quiz they can review the content and questions on the lecture, because they will be the same ones that they are quizzed on. Additionally, the next lesson, notify the students that they will record and post their oral story. Encourage them to work on the story if they haven't completed it, as well as rehearse it so they will be able to complete the assignment.

<b>Intro to Multimodal Comp. Mod 3</b>		
<b>Common Core Standards</b> W.3	<b>ISTE Standards</b> 1.1b; 1.1c; 1.1d;	<b>Resources:</b>
<b>Objectives:</b> Students will play the role of a storyteller, film and post an oral story to their blogs. Students will build context for writing, it's origins, the conflicts and benefits of its emergence. Students will discuss constructive feedback and post comments to their classmates' blogs.		
3.1	The Oral Tradition Formative Assessment	15 min
3.2	Recording and Uploading Tutorial	30 min
3.3	Record and Post Oral Story	15 min
3.4	Record and Post Oral Story	30 min
3.5	The Origin of Writing Lecture	15 min
3.6	Essential Question: "Miscommunication"	15 min

## **Standards Addressed**

### *ELA Common Core*

W.3 : Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

### *ISTE*

1.1.b : build networks and customize learning environments in ways that support the learning process.

1.1.c : use technology to seek feedback that informs and improves practice and demonstrates learning in a variety of ways.

1.1.d : understand the fundamental concepts of technology operations, demonstrate the ability to choose, use and troubleshoot current technologies and transfer knowledge to explore emerging technologies.

### 3.1 The Oral Tradition Formative Assessment

See the oral tradition assessment sheet. The questions and answers are as follows:

What practices belong to the oral tradition?

*d) All of the above*

Write one written work that was passed down from the oral tradition.

*Beowulf, The Odyssey, Skywoman Falling....*

True or False: Personal and communal oral stories carry the history, values, and traditions of culture, and they are passed down from one generation to the next. By listening to these stories, individuals learn about their cultural heritage and develop a sense of belonging to a community.

In what cultures do we find oral tradition?

*d) All of the above*

Short answer: What oral story is important to you? *Subjective.*

### 3.2 Recording and Uploading Tutorial

Before this class, and really before the unit begins, teachers will need to familiarize themselves with whatever recording and editing/ uploading extension or software that students use. The software designers typically provide tutorials on their websites. You could either use these tutorials directly or abbreviate the instruction by walking students through the basics with a computer or smartboard displaying the content.

### 3.3 Record and Post Oral Story

There are multiple time slots allocated to this activity, so if students are not all able to record and post their stories in one class period, look ahead and inform the students when there will be other opportunities to complete the assignment. Generally though, you will need to find the space for students to comfortably record themselves, whether in the classroom or library or other

designated area. Once they are finished recording, instruct them to use the uploading service that you've previously provided the tutorial on, and from there, instruct them to post the complete video onto the blog.

### **3.4 Origin of Writing Lecture**

This lecture will be prerecorded and available on the resource page via the QR code or URL link. Students will consider the following questions: When and where did writing originate? How did the writing of the English language develop? How was early writing copied and distributed? What conflicts did the origin of writing cause?

### **3.5 Essential Question**

As with the first essential question discussion, the teacher's job is to facilitate the discussion, not profess knowledge, although if students are not comfortable sharing first, it can help to have a response prepared for the question that you share first. The question is, how has miscommunication in writing or through telling a story caused conflict in your life or in a situation that you've witnessed? This question can be followed up with: How could a different perspective have resolved the situation? Would there have been other modes of communication or multiple modes that would have helped portray the message that was intended?

### **Looking Ahead...**

At the end of class, inform the students they will have an assessment over the origin of writing and they will need to study if they don't feel prepared. Share the link of the online lecture with the students, and ask them to review the contents and questions. The questions on the slide will be the same as on the



assessment. Finally, remind the students that they will need to share photos or videos with their fellow classmates. They can do this off their phone, a computer, a camera, or if they would like, they can print the photos off and bring them in.

## Intro to Multimodal Comp. Mod 4

<b>Common Core Standards</b> W.2	<b>ISTE Standards</b> 1.2.b. ; 1.7.c.	<b>Resources:</b>
<b>Objectives:</b> Students will identify examples of online behaviors that may hurt, embarrass, or offend others. Students will post constructive feedback on their classmates blogs. Students will share personal photos and videos with their fellows students in class, give and recieve constructive feedback.		
4.1	The Origin of Writing Assessment	10 min
4.2	Digital Citizenship-- "What you Send in that Moment When..."	50 min
4.3	Post Constructive Feedback on Three Classmate Blogs	30 min
4.4	Students Share Photos and Video for Final Project	30 min

**Standards Addressed***ELA Common Core*

W.2. : Write informative/ explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content

*ISTE*

1.2.b : engage in positive, safe, legal and ethical behavior when using technology, including social interactions online or when using networked devices.

1.7.c : contribute constructively to project teams, assuming various roles and responsibilities to work effectively toward a common goal

## 4.1 The Origin of Writing Assessment

Pass out the Origin of Writing Assessment sheet. The questions and answers are as follows:

What is the earliest known form of writing, where and approximately when did it develop?

*Cuneiform, Sumeria 4,000-3000 BCE*

What written letters influenced and evolved into written English?

*d) All of the above*

Matching

A) Papyrus

(C) These were used in Mesopotamia. They were dried and baked to create a durable writing surface.

B) Vellum and Parchment

(A) This was common writing material in ancient Egypt. It was made from strips of the plant that were soaked in water, flattened, and then woven together to create a writing surface.

C) Clay Tablets

(B) These were made from animal skins that were treated to create a durable writing surface. These materials were widely used in Europe and the Middle East from ancient times through the Middle Ages.

Name and describe a conflict that occurred as a result of writing replacing the oral tradition.

*Cultural, religious conflict, control of knowledge, language conflict*

## 4.2 Digital Citizenship– “What you Send in that Moment When...” Commonsense.org

This lecture will be pre-recorded and accessible on the resource page accessible via the QR code.

In the lecture, one of the questions that students consider is the conflicts that resulted from the origin of writing and the diffusion of written texts after the rise of the printing press. These include conflicts over the control of knowledge, the spread of written religious ideas, and

changing hierarchical structures. One conflict that students will discuss more in depth here, though, is a particularly modern one concerning social media interactions—that is, how online behaviors may offend, hurt, or embarrass others.

### **4.3 Post Constructive Feedback on Two of Your Classmates Posts**

Pass out and review the assignment sheet.

### **4.4 Students Share Photos and Videos for Final Project**

Divide the students into groups of two to four. Instruct the students to select no more than five of the ten photos or videos they've taken and share them with their group members. They could share the photos or videos off their phones, their computers, a camera, or from photo prints they've brought in. For each photo that the presenting group member shares, ask the other group members to consider the following questions and answer them in order to provide feedback. The questions are:

*If a photo*, what captures your attention? What about the person or object that captures your attention do you appreciate? What (if anything) distracts from the person or object? What can you tell is occurring in the photo's scene? From the photo, what understanding about your classmate do you gain?

*If video*, how do the scenes in the video combine to tell a story? What story do you think the video is trying to tell? If the video is of one moving image, how does this moving image create a preferable effect versus seeing a still frame?

After reviewing the questions, and preferably displaying them somewhere in the classroom, let the students know that this can also be an informal process. They can interject

their thoughts without referring to the questions, but be constructive. It doesn't help, necessarily, to say "I like this or that," without stating a reason why.

<b>Intro to Multimodal Comp. Mod 5</b>		
<b>Common Core Standards</b>	<b>ISTE Standards</b>	<b>Resources:</b>
W.3 ; L.1 ; L.4 ; R.1		
<p><b>Objectives:</b></p> <p>Students will compare the forms of two poems and combine elements of the poems into an original composition.</p> <p>Students will examine the ways mass media has united and divided public opinion.</p> <p>Students will discuss confirmation bias and how to avoid it.</p>		
5.1	Read and Discuss Place-Based Poems	40 min
5.2	Pass out Poetry Assignment Sheet/ Work on Poem	20 min
5.3	Work on Poem	25 min
5.4	Mass Media and Public Opinion Lecture	15 min
5.5	Essential Question "Confirmation Bias"	10 min

## **Standards Addressed**

### *ELA Common Core*

W.3 : Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

L.1 : Demonstrate command of the conventions of standard English grammar and usage when writing or speaking

L.4 : Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content.

RL 1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text

## **5.1 Read and Discuss Two Poems**

The copies of the poems and examples of the think-alouds will be on the resource page accessible via the QR code or URL link. Before the lesson, inform the students that they will be writing their own place-based poem, which, like it sounds, is a poem based on a place. To help get them started, however, you will first discuss two professionally written place-based poems, as well as some concepts that will guide their writing.

First, review the concept of proper nouns and concrete nouns versus abstract nouns. Next, pass out one copy, to each student, of the first poem, “Things to do around Seattle,” by Gary Snyder. Before the students read it, ask them: how does the combination of the action verbs and concrete nouns create a mental image for the reader? Instruct them to read the poem with this question in mind. Try to create a mental picture of the scene that is occurring.



After the students read the first poem, perform a think-aloud of the poem. As you proceed through the think-aloud focus on imagery and the scene that the poem evokes. Highlight key details, the meaning of words and phrases as they are used in context, the point of view, and any themes or central ideas. Since the students have also read the poem, you can inquire of their input along the way.

When the students have finished reading the first poem, pass out the second poem, “County,” by Robert Wrigley. Before students read it, ask them to pay attention to the author’s use of repetition. Pose this question: how does the formal poetic element of repetition tie the poem together and reinforce a sense of place? Instruct them to read the poem with this question in mind. Again, try to create a mental picture of the scene that is occurring.

After the students read the second poem, perform a think-aloud much like the first. Only this time focus specifically on meter, how it emphasizes certain words and creates a sense of rhythm or flow. Finally, instruct the students that for their assignment, it may help them to use the poems they’ve read as a guide. Display a copy of “Reservation”-- a poem based on “County,” written by the 11th and 12th grade students of Heart Butte on the Blackfeet Reservation. Ask the students, “How does ‘Reservation’ compare to the poems we’ve read?”

## **5.2 Placed-Based Poetry Assignment**

Pass out the Place-Based Poetry Assignment Sheet.

## **5.3 The Rise of Mass Media Lecture**

This lecture will be pre recorded and accessible on the resource page via the QR code. The questions addressed are how did mass-media originate? And how has mass-media divided and

united public opinion? Students will examine what constitutes mass-media in its earliest forms, how information came to spread quickly across societies, and what effect that this information flow has had in forging collective opinions and ideologies with all the benefits and drawbacks that continue to cause tensions to this day. Additionally, the lecture includes pictures of pamphlets, newspapers, and literary magazines, the latter of which will tie directly into the compositions that the students are making.

#### **5.4 Essential Question Discussion**

This discussion, to fit the time frame, will need to be abbreviated with the teacher taking a more active role. For this reason, the questions are not as open ended or personal but will require the teacher to adequately consider them, so as to lead the students with succinct, yet thorough answers. The questions are: What is confirmation bias and how can we avoid it? What actions can we take to stay politically and culturally engaged without feeling overwhelmed? How do we judge one source to be more valid than another? Following the brief discussion, inform the students that they will have more time to consider media biases in their next lesson, which is part of the proceeding module.

#### **Looking Ahead...**

At the end of class, Inform the students that they will have an assessment over the mass media and public opinion lecture. Share the online lecture link with the students and encourage them to review it if they don't feel prepared. The questions on the lecture link will be the same.

## Intro to Multimodal Comp. Mod 6

Common Core Standards	ISTE Standards 1.2b	Resources:
<p><b>Objectives:</b>            Students will explore the role that digital media plays in their lives.            Students will create a personal challenge to improve their digital well-being.            Students will build context around the digital media landscape, how it began and what they can contribute to it.</p>		
6.1	Mass Media and Public Opinion Assessment	15 min
6.2	Digital Citizenship---"My Digital Life is Like"	45 min
6.3	Social Media Lecture	15 min
6.4	Essential Question Discussion "Personal Narratives"	25 min
6.5	Final Assessment Review	20 min

## **Standards Addressed**

*ISTE*

1.2.b : engage in positive, safe, legal and ethical behavior when using technology, including social interactions online or when using networked devices.

### **6.1 Mass Media and Public Opinion Assessment**

Pass out the assessment sheet. The questions and answers are as follows:

#### **Mass Media and Public Opinion Assessment**

What technological innovation during the 1500's resulted in the widespread printing and distribution of early literature?

*Gutenberg's Printing Press*

Name three forms of Mass Media.

*Radio, Television, Newspapers, Literature Magazines*

How can mass media unite and divide public opinion? Short answer. Use complete sentences.

*Refer to the lecture slide*

What is confirmation bias?

*Confirmation bias is when you only seek out or consider information related to your own personal viewpoints.*

### **6.2 Digital Citizenship–My Digital Life be Like....**

The My Digital Life be Like... lesson plan will be accessible on the resource page via the QR code or URL link. In the lesson students will explore the role that digital media plays in their lives.

### **6.3 Social Media Lecture**

This lecture will be pre recorded and accessible on the resource page via the QR code or URL link. It will address the following questions: What are the origins of social media? How has social media revolutionized communication? What are personal narratives and what can the personal narratives shared on social media teach us about ourselves and others? The context this lecture provides will help students gain an understanding of their own personal narrative contributions through the multimodal compositions they create.

### **6.4 Essential Question Discussion**

The essential question for this discussion is: What can personal narratives teach us about ourselves and others? Display the question somewhere for everyone in the classroom to see it and help facilitate the discussion by also inquiring what personal narratives the students have recently viewed online (if any), how did this personal narrative help them see another point of view, how do they feel their own compositions could help others better appreciate who they are and where they are from. As with the previous discussion, consider these questions yourself and have responses prepared if the students don't feel comfortable sharing first.

### **6.5 Final Assessment Review**

The final assessment is cumulative. It will draw several questions from each of the previous formative assessments, as well as contain an essay question related to the final social media discussion: "What can personal narratives teach us about ourselves and others?" Choose to

review the assessment in whatever way feels most comfortable to you, but one suggestion might be to go through each of the previous assessments and quiz the students as a class.

## Intro to Multimodal Comp. Mod 7

<b>Common Core Standards</b> W.4-6	<b>ISTE Standards</b> 1.6.a ; 1.6b	<b>Resources:</b>
<p><b>Objectives:</b></p> <p>Students will revise their poems and workshop them with classmates.</p> <p>Students will play the role of a poet and post a written copy of the poem to their blog.</p> <p>Students will review the previous concepts learned.</p>		
7.1	Workshop Poems	40 min
7.2	Revise Poems	20 min
7.3	Post Poems	20 min
7.4	Final Assessment	40 min

## **Standards Addressed**

### *ELA Common Core*

W.4 produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.5 develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.6 use technology, including the internet, to produce, publish, and update individual or shared writing products.

### *ISTE*

1.6.a choose the appropriate platforms and tools for meeting the desired objectives of their creation or communication

1.6.b create original works or responsibly repurpose or remix digital resources into new creations.

## **7.1 Workshop the Poem with Classmates**

Break up the students into groups of two to four. Inform the students that they will take turns reading their poem out loud to the other members of their group. It would help if the student who is presenting had a written copy of their poem for each group member, but in the least they need one written or computer displayed copy that, when they're done reading, all the other group members can review. For each poem their classmates share, students need to consider the questions that are written below. There is also a question sheet that teachers can print off for each student or group.

What part of the poem could you really imagine?



What part of the poem was less clear?

What lines of the poem had good rhythm and flow?

What lines of the poem could be reworked to improve the rhythm and flow?

How did they use punctuation and grammar well?

How could punctuation and grammar be improved?

What could be added to the poem for improvement ?

What could be taken away from the poem for improvement? (if anything)

Before students workshop their classmates' poems, display the following lines somewhere in the class where everyone can see it.

*Walk across the bridge with the red rails,*

*drag a stick across the side fencing,*

*A big stick from the orange-leaved oak trees,*

*Listen to the clack and the water rushing and*

*The birds rise from the reeds when you shout*

*“Haloo!”*

Model an example of a poem critique for the students using the same questions they will use.

Doing this will require previous consideration on the part of the teacher, but the lines were hastily written and there should be sufficient improvements that you can suggest. When you are done modeling the example, instruct the students to take turns and do the same with their classmates' poems. Allot 10 minutes for each student.

## **7.2 Revise the Poems**

This is an opportunity for students to revise their poems. They won't have long here to do this, so an explanation of revision will have to be kept to a minimum. Instruct them to consider the feedback their classmates have given them, and rework lines, add or delete lines as they see fit. Reinforce that this is ultimately their poem. They need to feel comfortable sharing the final product as a reflection of what is important and feels genuine to them.

### **7.3 Post Poems**

Students will need to log onto their blogs and post their poems in written form. Inform them that you will log onto their blogs in order to view the poem and make decisions on their final grade.

### **7.4 Final Assessment**

Pass out the final assessment sheet. Tell the students they'll have forty minutes to complete it.

<b>Intro to Multimodal Comp. Mod 8</b>		
<b>Common Core Standards</b> W.6	<b>ISTE Standards</b> 1.2a ; 1.6a ; 1.6b	<b>Resources:</b>
<b>Objectives:</b> Students will learn the basics of editing video content for online publication. Students will compose an original multimodal poem or story and share it online.		
8.1	Editing Videos Tutorial	30 min
8.2	Create Multi-Modal Composition	30 min
8.2	Complete Multi-Modal Composition and Post to Blog	60 min

## **Standards Addressed**

### *ELA Common Core*

W.6. use technology, including the internet, to produce, publish, and update individual or shared writing products.

### *ISTE*

1.2.a cultivate and manage digital identity and reputation and remain aware of the permanence of actions in the digital world.

1.6.a choose the appropriate platforms and tools for meeting the desired objectives of their creation or communication.

1.6.b create original works or responsibly repurpose or remix digital resources into new creations.

## **8.1 Editing Videos Tutorial**

Previous to this module, familiarize yourself with whatever editing features students will have access to on the video uploading extension or software. Use a computer or smartboard to walk students through the process of adding videos and images over audio to create a multimodal composition. To do this, it will help if you've prepared an example ahead of time.

## **8.2 Create a Multimodal Composition**

After students have learned the basics of video editing, it will be up to them to independently create their own multimodal composition. Of course, you will need to be available to answer any

questions, but also encourage students to ask their classmates for feedback and further guidance. See assignment sheet for more information and review it with the students.

### **8.3 Complete Multimodal Composition and Post to Blog**

Congratulations! This is the final task for this unit. Once all the students have completed their composition, you might allot time to celebrate and view them individually. Finally, decide what criteria you will use to determine inclusion of the students' compositions into the digital magazine. They could all be included, the teacher could select those with the highest grades, or the students could silently vote for their favorites. If all aren't included, then those chosen need to be representative of the fine products the class has created. The parents and community will appreciate the effort.

# **Introduction to Multimodal Composition**

## **Assignment Printouts**

## Student Media Consent to Release Form

Parents or guardians,

Your student is requesting permission to participate in a fun and engaging course designed to explore the numerous ways people have communicated across history. Throughout our exploration, we will also use digital technology to combine these modes of communication into multimedia formats designed to share online. This means your student's images, writings, video recordings, and limited personal information will be accessible to the public through online publishing platforms. While we also discuss elements of digital citizenship and privacy protection—i.e. What is generally acceptable to share and what is not—this also means I (the teacher) in accordance with district policy will need your approval in order for your student to proceed in enrollment. At this point, too, you may find it useful to read the attached course syllabus for more information. After you've made your determination please sign the following and check the appropriate boxes:

I, [Parent/guardian], hereby grant to [School District], the right to record the image and/or voice and use the artwork and/ or written work of my child, [Child's full name], on videotape, on film, on photographs, in digital media and in any other form of electronic medium.

I understand that my child's full name, address and biographical information will not be made public. I further grant [School District], the right to use, and to allow others to use, my child's image and/or voice on the internet.

I understand that the provisions of this release are legally binding. Please check one:

I consent.

I do not consent.

Print Name of Parent/Guardian: \_\_\_\_\_

Parent/Guardian Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Student' Name: \_\_\_\_\_

Student's School: \_\_\_\_\_

Student's Grade: \_\_\_\_\_

## Photo Assignment

You have seen an example of multimodal compositions during the syllabus discussion. For your final project, you will add photos and videos to one of two audio recordings of your choice to make your own multimodal composition. While the composition will not be due until the end of this unit, it's not too early to start taking photos and videos that you may use. Specifically, you will want to focus on capturing places you enjoy visiting with friends and family, places that have a special significance for you and would like to share with others. Try to focus on the big picture, as well as details that make these places special, including people, but if you do take photos or videos of a person, make sure to ask their permission and inform them the image could appear online. While we will not go in depth on the elements of photographic or video composition in this unit, here are a few key points to keep in mind.

- 1) **Composition:** try to frame the photo with the visually appealing elements in the center or in either third of the frame. This is called the rule of thirds and will help draw attention to your subject in a more natural way.
- 2) **Lighting:** Generally it is preferable to have the light behind the photograph. Direct light can obscure the image, and too little light can make it hard to see. When photographing outdoors, consider the best time of day to capture the right light.
- 3) **Simplification:** Too many objects in the photograph can be distracting. Be mindful of objects in the foreground or background and if possible crop them out of the photo or remove them if the photo is composed.

You will be asked to share photos or videos midway through this unit with the expectation that you continue to take more as needed.

### *Rubric*

<b>Photo Assignment</b>	
<b>Standard Met Full Credit</b>	Students have taken at least 10 pictures or short videos by the midway point of the unit to share with fellow students and teacher, and they have at least 20 photos or videos to share by the time we work on the final project.
<b>Approaching Standard Partial credit</b>	Students have less than 10 pictures or short videos to share by the midway point and less than 20 by the time we work on the final project
<b>Standard not met Partial or no credit</b>	Students have no or very few photos or videos taken at either point, or they were captured with obvious lack of attention to the assignment details.



## Create a Blog

Points ( )

### *Assignment Instructions*

Each student will need to create a blog. This will enable you to share your work beyond the classroom and stay connected with fellow classmates once the course is over if you should choose. Effective writing is produced with an audience in mind, that is, someone beyond the teacher. While producing work for the blog, I encourage you to not only consider your fellow students, but also community and family members as an audience.

You may use any blogging platform, but I recommend Blogger.com. Blogger is free but requires a google account. Additionally there are many other services, so if you would like to go a different route, you may feel free to research and create a blog on whatever site works best for you. There are many useful instructional videos to help get you started. If you are unsure about how to proceed, I encourage you to seek out these tutorials online.

Once you have finished creating your blog, you will share a link with the teacher. The teacher will add the link to a blogroll on the class website. One final note: This is a mandatory assignment to complete in order to continue this class. Many of the future assignments will be posted to this blog.

### *Rubric*

<b>ISTE Standard: choose the appropriate platform and tools for meeting the desired objectives of their creation or communication.</b>	
<b>Standard Met Full Credit</b>	The student successfully created a blog and sent the link to the teacher's email account.
<b>Standard Not Met No Credit</b>	The student did not create a blog.

## Optional Multimodal Book Review

Points (      /      )

Book reviews are a great way to convey your love of literature to others, and with digital platforms like Youtube available, you could join a growing community of other reviewers and book lovers who you can learn from, and who, in turn, will support you. Check out some of the following channels for an example:

<https://www.youtube.com/@withcindy>

<https://www.youtube.com/@NastasiaGrace>

<https://www.youtube.com/@BetterThanFoodBookReviews>

<https://www.youtube.com/@JesseOnYoutube>

<https://www.youtube.com/@ThePoptimist>

While this assignment will indeed require a lot of extra work, you will receive extra credit, read a thought-provoking book, and have the satisfaction of having your thoughts about it heard. Also, practicing video editing skills now, with tools we'll learn about in class, will only make you that much more proficient when making videos later. Even if it's not your ultimate goal. who knows, the joy of creating multimodal book reviews could even turn you into the next major influencer!

## **Skywoman Falling Assessment**

**Points (   /   )**

Imagine the “Skwoman Falling” plot and describe it with as much detail as you can. Points will be allotted based on accuracy and detail. While this might be difficult for the reasons we discussed, do not worry. The points here will only represent a small part of your grade. Final note: a paragraph or two will suffice. You do not need to fill up the whole page.

## Identify an Oral Story

Points (     /     )

For this assignment, you will need to identify a story that has personal significance. This will need to be a story that you feel comfortable recording and sharing with your fellow classmates on your blog. The story could relate to your family history or your spiritual beliefs or a personal memory. Maybe it could be an origin story like “Skywoman Falling.” Whatever it is, it must say something about your character and what you stand for. But you’re invited to have fun. This is meant to be an engaging, expressive means to connect to others. Stories have the ability to create these connections.

Once again, to get you started, answer the following questions: What oral story is important to you? Where did you hear the story? What is the story? How does it inform your identity?

On the back of this paper or a separate sheet, please address these questions and include a full “plot” overview of your story, making sure to include relevant imagery, as in the “Skywoman Falling” story, to help create a vivid picture in your listener’s head. Finally, be aware, later in this course, you will be given the option to add images and video elements to your story.

### *Rubric*

<b>Identify an Oral Story</b>	
<b>Standard Met Full Credit</b>	Student has thoughtfully considered a story of personal significance , written the story in detail, and also sufficiently answered the associated questions
<b>Approaching Standard Partial credit</b>	Student has written the story, but does not include sufficient details or adequately answer the associated questions
<b>Standard not met Partial or no credit</b>	Student has failed to complete the assignment or has done so, but with noticeable lack of thought or effort

## The Oral Tradition Assessment

Points (     /     )

What practices belong to the oral tradition? **Points** (     /     )

- a) Singing
- b) Audio Books
- c) Formal speeches
- d) All of the above

Write one written work that was passed down from the oral tradition. **Points** (     /     )

*True or False:* **Points** (     /     ) Personal and communal oral stories carry the history, values, and traditions of culture, and they are passed down from one generation to the next. By listening to these stories, individuals learn about their cultural heritage and develop a sense of belonging to a community.

In what cultures do we find oral tradition? Select the best answer. **Points** (     /     )

- a) Aztec Culture
- b) African and North American Culture
- c) Plains Indian Culture
- d) All of the above

Short answer: **Points** (     /     ) What oral story is important to you?

## Record and Post an Oral Story

Points (     /     )

For this assignment, you will record the oral story you wrote. Preface the story by describing in brief where you heard it and why it is important to you. Then describe the story in detail using imagery to help listeners imagine it. Conclude your recording by describing how the story shapes your identity. You may use notes to help you, but don't rely on them. This recording should feel natural, and you need to make consistent eye contact with the camera.

### *Rubric*

<b>Record and Post and Oral Story</b>	
<b>Standard Met Full Credit</b>	Students recorded and posted a story with a preface and concluding remarks. They clearly describe the details, there's a natural feel, and they answers the questions about the story's personal significance.
<b>Approaching Standard Partial credit</b>	Students recorded and posted a story, but it feels hasty, unnatural and/or doesn't include a sufficient preface or concluding remarks
<b>Standard not met Partial or no credit</b>	Students either haven't recorded or posted a story, or they have done so but with obvious lack of attention to the requirements of the assignment

## The Origin of Writing Assessment

Points (     /     )

What is the earliest known form of writing, where and approximately when did it develop?

Points (     /     )

What written letters influenced and evolved into written English? Points (             /             )

- A ) Germanic Runes
- B) Latin Letters
- C) Roman Script
- D) All of the above

Matching Points (     /     )

A) Papyrus

\_\_\_\_\_ These were used in Mesopotamia. They were dried and baked to create a durable writing surface.

B) Vellum and Parchment  
in

\_\_\_\_\_ Papyrus was common writing material in ancient Egypt. It was made from strips of the papyrus plant that were soaked in water, flattened, and then woven together to create a writing surface.

C) Clay Tablets

\_\_\_\_\_ Vellum and parchment were made from animal skins that were treated to create a durable writing surface. These materials were widely used in Europe and the Middle East from ancient times through the Middle Ages.

Short answer. Use complete sentences. Name and describe a conflict that occurred as a result of writing replacing the oral tradition. Points (     /     )

## Post Constructive Feedback

Points (   /   )

For this assignment, you need to log into your blog, find your fellow classmates' blogs on the class website, and post constructive feedback on three of them while remaining mindful of the lessons we learned about constructive feedback in class. In brief, start by highlighting things you've found thoughtful, instructive, or enjoyable about your classmates' post. Next add something that you think they could improve or work on, and conclude with another thing about their post you appreciate. This, in layman's terms, is called a "compliment sandwich." It will serve you well for all comments regarding another person's work going forward.

### *Rubric*

<b>Post Constructive Feedback</b>	
<b>Standard Met Full Credit</b>	Students have left clear, constructive feedback on three of their classmates blogs.
<b>Approaching Standard Partial credit</b>	Students have either left less than three comments on their classmates blogs, or the feedback is does not follow the guidelines of constructive feedback discussed in class.
<b>Standard not met Partial or no credit</b>	Students have made little to no attempt to connect with their classmates by posting or not posting on their blogs.



## Write A Place-Based Poem

Points (     /     )

For this assignment, you will need to write your own place-based poem. You may use the examples of the poems we discussed in class to guide you, just as the students' from the Blackfeet reservation used Robert Wrigley's poem to guide them. Remember to focus on using concrete nouns and action verbs to ground the reader. The poem may have linear progression, like a story with a beginning, middle, and end, or it may contain a series of images connected only in relation to the larger place being described.

Again, have fun with this assignment. Play around with the line lengths, phrasing, and meter. Add rhyme, but only if you'd like. Rhyming is not necessary to create poetic quality out of writing and sometimes can distract from it. More important is rhythm and a sense of "flow." Also remember, you may opt to add video and/or photographed images to a recording of your video, so try to work with ideas that you'll be able to capture with a video camera or think about writing lines to reflect the pictures and videos that you have already taken.

After you've had some time to work on your poem, we will workshop them with your classmates and post them to your blog.

### *Rubric*

<b>Place-Based Poem</b>	
<b>Standard Met Full Credit</b>	Students have vividly described scenes and images from the places that define them as individuals using the elements of poetry we've discussed in class.
<b>Approaching Standard Partial credit</b>	Students have described scenes and images of place but have not adequately grounded them with concrete nouns or action verbs, so it's not easily relatable to the reader. Poetic elements are lacking.
<b>Standard not met Partial or no credit</b>	Students have made obviously little effort in the creation of their poem.

## Poetry Workshop Questions

Allow your fellow classmate time to read their poem. When they are finished reading their poem, read it silently to yourself. After everyone has silently read the poem, take turns discussing the following questions. When you are done, proceed to the next person.

What part of the poem could you really imagine?

What part of the poem was less clear?

What lines of the poem had good rhythm and flow?

What lines of the poem could be reworked to improve the rhythm and flow?

How did they use punctuation and grammar well?

How could punctuation and grammar be improved?

What could be added to the poem for improvement ?

What could be taken away from the poem for improvement (if anything)?

## Poetry Workshop Questions

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How could punctuation and grammar be improved?

What could be added to the poem for improvement ?

What could be taken away from the poem for improvement (if anything)?

**Mass Media and Public Opinion Assessment**

**Points (     /     )**

What technological innovation during the 1500's resulted in the widespread printing and distribution of early literature? **Points (     /     )**

Name three forms of Mass Media. **Points (     /     )**

How can mass media unite and divide public opinion? Short answer. Use complete sentences. **Points (     /     )**

What is confirmation bias? **Points (     /     )**

## Final Assessment

Points ( / )

*True or False:* **Points** ( / ) Personal and communal oral stories carry the history, values, and traditions of culture, and they are passed down from one generation to the next. By listening to these stories, individuals learn about their cultural heritage and develop a sense of belonging to a community.

In what cultures do we find oral tradition? Select the best answer. **Points** ( / )

- a) Aztec Culture
- b) African and North American Culture
- c) Plains Indian Culture
- d) All of the above

What written letters influenced and evolved into written English? **Points** ( / )

- a) Germanic Runes
- b) Latin Letters
- c) Roman Script
- d) All of the above

Short answer. Use complete sentences. Name and describe a conflict that occurred as a result of writing replacing the oral tradition. **Points** ( / )

What technological innovation during the 1500's resulted in the widespread printing and distribution of early literature? **Points** ( / )

What is confirmation bias? **Points** ( / )

## **Final Assessment Essay**

This is an essay question over a topic we have discussed in class. Answer the question in three to five well-formed paragraphs using complete sentences. **Points** (     /     )

“What can personal narratives teach us about ourselves and others?”

## Create a Multimodal Composition

Points (   /   )

Congratulations! You have made it to the final assignment of this unit. Your task is to select one of the two projects you've already completed—the personal oral story assignment or the placed-based poem. Once you have made the selection, upload the audio of you reading the story or poem into the video editor. After you have done this, listen to the audio and insert images or videos at the times that seem appropriate. Recall the tutorials we've discussed as well as the examples we've seen in class. See the rubric below for grading standards.

<b>Create A Multimodal Composition</b>	
<b>Standard Met Full Credit</b>	Student has combined audio, images, and video or text into an engaging composition that demonstrates their time, thought, and effort.
<b>Approaching Standard Partial credit</b>	Student has combined audio, images, and video or text into a composition that could be improved through more time, thought, and effort.
<b>Standard not met Partial or no credit</b>	Student has failed to complete the assignment or has done so, but with noticeable lack of time, thought, or effort.

## Conclusion

*From Accountability to Transparency*

From the time that the idea of public education took hold in the mid-19th century, it has faced challenges to its credibility. Some of these challenges have been rightly aimed at inequality. This remains an issue today (Kober, 2020). Others have been aimed at student academic achievement and falling test scores in spite of evidence that, across all racial and minority groups, reading and math scores have improved over the span of decades, remained steady, or only slightly declined (NCES 2013). The Covid pandemic in recent years has, however, led to renewed scrutiny, and according to a 2022 Gallup poll, when asked about satisfaction with the public school system, 54% of United States citizens say they are dissatisfied and 22% are completely dissatisfied.

Unfortunately, much of the criticism has been aimed at teachers who are often overworked and underpaid. Increasingly curriculums have come under attack because of misinformation spread on social media by political opportunists targeting what they perceive as a system of liberal indoctrination (Graham, 2021). Moreover, citizens are less connected to public schools now than ever. “While about half of households had children enrolled in public schools fifty years ago, only about 24% do today” (Stitzlein, 2017 p. 6). In light of this fact, citizens who do not compose the vocal minority are largely disinterested or uninvolved, in any way, in matters concerning the education of the next generation.

As teachers adapt to demands over what is taught and how it’s taught, while at the same time remaining committed to best practices developed in the universities, one question to consider is, what can individual educators do to restore trust and improve public perception? If standardized test scores were enough to satisfy the public’s desire for accountability, then the testing started by No Child Left Behind in 2001 and Every Student Succeeds in 2015, would have done the job and alleviated concerns. The fact that testing has not worked on this front suggests that numbers indicating whether a school is performing at, above, or below expectations

is not the problem, or at least not all of it. The problem, more precisely, is the content behind those numbers, as well as how that content is or is not portrayed. Therefore, if schools want to restore trust with their community, or even to make a connection where none exists, teachers should look to other measures in order to create not just accountability, but transparency.

Perhaps one of the most direct means to connect the community with content is to showcase what the content produces, and perhaps one of the most fully-developed educational philosophies that attempts this is project based learning (PBL). PBL is student-centered learning. It engages students through authentic experiences, focuses on real world problems, and encourages the sharing of knowledge (Kokotsaki, D. et al. 2016). The conceptual roots of PBL go as far back as John Dewey and the constructivists who argued that “deep understanding occurs when a learner actively constructs meaning based on his or her experiences and interaction with the world” (Krajcik, 2009 p. 275). The online publication of multimodal compositions qualifies as PBL when students work collaboratively and are permitted to voice issues related to their experiences within their home, school, community, and with the world at large.

Additionally, project based units require students “to apply the knowledge and skills they learn as the focus of the curriculum rather than as a supplement at the end of traditional instruction,” (Bradley-Levine, 2014). Thus, for any teacher seriously interested in a project based unit in general, and for digital literary magazines specifically, it is important to block a substantial part, if not the entire course, toward implementation. Again when considering digital literary magazines, that means not only structuring the classroom for collaboration on its production, but also assigning writing assignments that can double as content. Beneficially, students should already have an audience in mind for these assignments.



In considering the audience—i.e. the community—no broader horizon of engagement could be opened than the digital space in the last two decades. Social media and a host of other online platforms, I'd argue, are one of the most powerful tools humanity has yet created, and its potentials are still yet to be fully realized. Rather than fight the trend, as I had been prone to do in my own teaching experience by immediately questioning any student who pulled out their phone or switched from their browser to a social media site, it would perhaps be better for teachers to make peace with it. Indeed, research has found that “by encouraging engagement with social media, students develop connections with peers, establish a virtual community of learners and ultimately increase their overall learning” (Tarantino, et al. 2013 p. 2). In addition to serving as another means of promotion, social media sites can become another way for students to collaborate among themselves and generate content.

If the students' multimodal compositions are published in an online literary magazine, community members could have direct access to it through URL links or QR codes that are advertised on flyers, the schools website, or by numerous other means. However, I realize that such direct communication between students and community, especially given the personal nature of the students' work, is not without its challenges. For one, teachers may struggle with what and when to censor. For literary magazines, Mossman (2007), has found that one of the safest guidelines to follow are those established by the FCC. Additionally, he would reject student work if it glorified harmful behavior and concludes: “literary magazines, as reflections of their school communities, should have a higher calling. They can reflect, and they also should ennoble, the community's values.” Although values may vary to some degree from place to place, they are often universally held and could be referenced in any school's value statement. Once identified they can be a safe departure point for meaningfully moving a project forward.

The second challenge is how to handle community feedback. While it's nice to imagine that feedback directed to students would be positive and constructive, we simply don't live in a world where that will always be the case. One solution for this is to not allow comments on the website where the students work is posted; another, is for the teacher to allow comments but only enable them to become visible after moderation. A third solution is to set up an email account and only share comments that would be valuable for the students, because I do believe there is value in the comments, both for students and for the community members who'd probably enjoy sharing and taking a more active role, but it's not worth negatively impacting anyone's self-esteem. For a high school student, there are enough social pressures within the school alone.

When I developed my unit, I had community connection in mind. I had project based learning in mind, and from all my personal and professional experiences, I have researched and developed what I think would be needed to scaffold students toward producing their own multimodal composition in an informed, responsible way. However, I realize the unit in itself is not perfect. If teachers do find it valuable to them, I'd hope they read through it, take what works, dispose of what doesn't, and overall, to make it their own. Additionally, in order to create an entire class centered around multimodal composition, like I would imagine, they'd need to seek out more material and continually explore options for video capturing, editing, and online publication, because technology rapidly changes.

Finally, because of the technological resources that are needed for the unit, as well as the amount of time it'd take to lead each student through all the processes of digital composition, I envision that any class in which the unit is used to contain no more than ten to fifteen students. The class could be an elective or because it's aligned to ELA common core standards it could

qualify as an English credit, either for anyone in the general student body or advanced students. Noone is incapable of learning the skills for multimodal compositions, but they do need to be motivated, otherwise the computers they are accessing could quickly become another distraction.

### **Future Considerations**

In the area of research, I've found that Bloom's taxonomy has provided a valuable framework for connecting embodied cognition and other learning theories to lesson objectives for multimodal instruction and composition. However, I would consider extending my research and use this framework to include other learning objectives, as well as deepen my understanding of the objectives I've already explored. Additionally, I would research more formal aspects of unit and curriculum design specifically, and I would identify patterns that would make unit creation more methodical in the future.

In addition to further research, I would consider using the lessons I've learned about design to create several more units for a year-long course in multimodal composition. To support that course, I would also advocate for standards that are aligned to multiliteracies and multimodal composition, because as of now, few standards in the common core address these areas. I find that if schools are going to address content that students increasingly interact with due to the expansion of digital communications platforms, then a broader definition of reading and writing is needed.

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