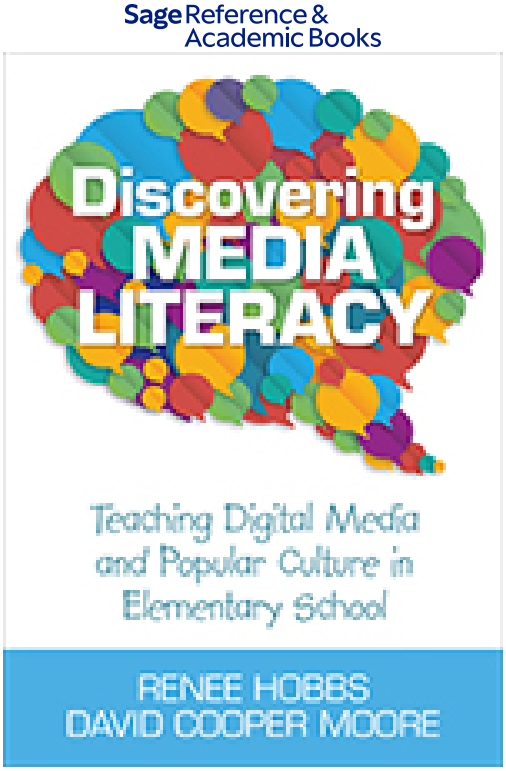

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Discovering Media Literacy: Teaching Digital Media and Popular Culture in Elementary School

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Preface

We created this book to share our learning experiences with elementary students and their teachers in a project called Powerful Voices for Kids. You might be wondering: What does it mean, actually, for someone to have a powerful voice? Is this a book about public speaking? How might the world be better off if children—and by extension, all people—were able to use language and other symbol systems to express themselves effectively to address family, peers, neighbors, and members of the global society?

Actually, this book *will* help you craft activities to enable students to become better public speakers. But more important, it is a book about literacy in the broadest and most inclusive sense of the term: literacy as the sharing of meaning through symbols. Today people use a wide variety of symbols to communicate, including images, language, sound, and multimedia. So the phrase “powerful voices for children” is a metaphor for inspiring children and young people to use these symbols effectively to become engaged and active learners, listeners, leaders, and citizens.

Learning to share meaning is the art of being human. Growing up in a culture rich with symbols, children and young people face enormous challenges in sorting through the many complex messages that they receive each day. Children have so many choices available to them—books, TV, video games, music, movies, the Internet, and social media. In everyday life, with our friends and family, we all struggle sometimes with expressing ourselves appropriately. Being a responsible communicator means coming to terms with our relationships with others and with the role of popular culture, digital technologies, and mass media in our lives.

You may be a classroom teacher, a principal, a parent, a school library media specialist, a concerned professional, a researcher, an independent media artist, or a student. You may be interested in making a difference in urban education, as we are. You may value creative projects that bring children together with civic leaders, artists, writers, media makers, and community activists. If you're like us, you're attracted to collaborations that connect people with different types of skills across different types of institutions.

You may simply love children and want to support their development by providing immersive, hands-on experiences that help them build critical thinking skills that connect the classroom with contemporary culture. You may be curious about how to use children's interest in digital technologies, mass media, and popular culture to support learning through creative and collaborative play in either formal contexts (like K–6 schools) or informal settings (like summer camps or afterschool programs). You may have broader questions about the consequences of linking the worlds of mass media and popular culture with the practice of learning and teaching.

We don't have all the answers, of course. But in this book, we'll share our process of discovery, revealing what we have learned from working with young children and their teachers. We have helped hundreds of elementary educators “teach the media” to their students. Read on to learn a variety of practical strategies for strengthening children's abilities to think for themselves, communicate effectively using language and technology tools, and use their powerful voices to contribute to the quality of life in their families, their schools, their communities, and the world.

Acknowledgments

This book relies on knowledge and ideas that come from so many people whom we have learned from during the trajectory of the Powerful Voices for Kids project. We want to acknowledge the talents and contributions of Laurada Byers, Anna Hadgis, Akosowa Watts, Salome El-Thomas, Drew Smith, and John Landis, who are all associated with the Russell Byers Charter School. We are also grateful for the creative energies of the many educators, artists, and media professionals who participated in the program. They have been influential in shaping our thinking about the work we present in this book.

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About the Authors

Renee Hobbs is one of the nation's leading authorities on digital and media literacy education. She spearheaded the development of an online journal and national organization to support the work of media literacy educators and scholars. At the Media Education Lab (http://www.mediaeducationlab.com), she creates videos, websites, digital games, and multimedia curriculum materials for K–12 educators. She offers professional development programs to educators in school districts across the United States and around the world, and her research has been published in more than 50 scholarly and professional books and journals. She is the founding director of the Harrington School of Communication and Media at the University of Rhode Island. Renee enjoys sharing ideas and learning via Twitter—you can follow her online @reneehobbs.

David Cooper Moore is the program director for Powerful Voices for Kids. He teaches courses in media production at Temple University's School of Media and Communication and has also developed media literacy projects and productions with PBS Teachers, the Center for Social Media, Drug Free PA, and the Girl Scouts of America on topics including digital citizenship and civic responsibility, public health, and fair use in K–12 education. David worked with Media Education Lab on videos and curricula for the PBS Elections 2008 curriculum, Access, Analyze, Act: A Blueprint for 21st Century Civic Engagement. He blogs on education, media, and technology issues at http://DavidCooperMoore.com. and is on Twitter @dcoopermoore.

Introduction

We wrote this book because we have discovered that children of all ages can learn vital competencies when it comes to literacy, media, and technology. By sharing our experiences, we hope you'll be inspired to bring these ideas to the children and teachers in your community.

How We Created This Book

This book is part of the Powerful Voices for Kids initiative developed by Renee Hobbs and Laurada Byers, who collaborated in a university-school partnership involving the Russell Byers Charter School in Philadelphia and Temple University's Media Education Lab. Co-author David Cooper Moore began as a teacher in the program, then took on increasingly significant roles as a program manager, teacher educator, curriculum developer, and researcher. The program developed with support from grants from the Wyncote Foundation, the Otto and Phoebe Haas Charitable Trusts, and the Verizon Foundation. We're especially grateful for support from David Haas, whose generous support made this project possible. A partnership with the National Writing Project (NWP) helped us expand the reach of the program regionally and nationally, and we learned along with NWP teachers and leaders, including Elyse Eidman-Aadahl, Paul Oh, Sam Reed III, Troy Hicks, Danielle Nicole DeVoss, and Christina Cantrill.

Components of the program included the following:

1. *Summer Learning Program.* Children ages 5–13 participated in a monthlong summer program that combined play and learning about media, popular culture, and digital technologies. More than 150 children participated in the program in the summers of 2009 and 2010. They learned about the different purposes of media messages—to inform, to entertain, and to persuade. They critically analyzed a wide variety of media genres, including news, advertising, drama, music video, documentary, reality TV, and online media. Children used Flip brand video cameras (which we refer to in the book as FlipCams) to create hundreds of videos and used simple wiki software to create web pages. Children increased their confidence in using digital technology as tools for learning, and felt increased comfort in expressing their ideas and working in a team.
2. *Staff Development.* Over a period of 5 years, we offered a variety of professional development programs to teachers. More than 150 school leaders, elementary educators, school library specialists,

technology educators, artists, community activists, media professionals, and parents participated in a wide range of programs through which they learned how to use digital media, mass media, and popular culture to build connections between the classroom and the child's daily life as a media user.

3. *In-School Mentoring.* In pioneering an approach to staff development that we call *elbow-to-elbow* support, we engaged someone with expertise in media literacy and technology integration to work directly in the classroom with a teacher or a small group of faculty to support a particular unit of instruction or media production project.
4. *Parent Outreach.* When parents have the opportunity to learn from other parents, they deepen their sensitivity to the explicit and implicit choices that occur each and every day when it comes to music, TV shows, news and current events, movies, video games, the Internet, and social media. In these workshops and discussion groups, families explored the uses of media and technology in the home.
5. *Multimedia Curriculum Development.* In collaboration with classroom educators and summer learning instructors, we created a variety of lesson plans that activate numerous learning outcomes. These lessons are effective with a variety of young learners in both “low-tech” and “high-tech” classrooms. You will find these lessons at the end of each chapter and on our website at http://www.powerfulvoicesforkids.com.
6. *Research and Assessment.* Using observation, data collection, and interviews to understand children's media and technology uses in the home and at school, we explored teachers' motivations for digital and media literacy and examined how children's conceptions of author, audience, and purpose shape their reading comprehension and academic achievement.

In this book, we share stories from all of these experiences. We identify what we learned from helping instructors and classroom teachers discover how to develop children's critical thinking, creativity, collaboration, and communication skills in response to the complex messages offered to them through news and current events, advertising, popular music and music videos, celebrity culture, movies and TV shows, video games, the Internet, and social media. But first, you should learn more about us, the authors.

Here's a brief description of our stories, our backgrounds, and how we came to collaborate to write this book.

Renee's Story: Why I Create Educational Programs in Digital and Media Literacy

I learn best by doing and making things. My research lab, called the Media Education Lab, helps fulfill my interest in improving the quality of digital and media literacy education through research and community service. Most of my work has focused on children and teachers in Grades 7–12. But back in the 1990s, I worked with the Norrback Elementary School in Worcester, Massachusetts, to explore what media literacy might look like in urban elementary education. Then the Discovery Channel and the Maryland State Department of Education invited me to create *Assignment: Media Literacy*, a comprehensive K–12 curriculum for media literacy. In 2006, thanks to support from the U.S. Office on Women's Health, I got to create MyPopStudio (http://www.mypopstudio.com), a creative online play environment to introduce media literacy concepts to girls ages 9–13. And in 2007, the Powerful Voices for Kids program enabled me to craft a long-term university-school partnership, one that could truly be a “win-win” for researchers, teachers, and students.

Looking back, much of my career can be viewed as developing a series of informal experiments: I like to create new programs and projects as a form of learning. The process of initiating, implementing, and assessing media education programs in K–12 schools helps develop new knowledge to advance the field. With this particular project, I was looking for opportunities to work with younger children and involve graduate students in the process of teacher education and curriculum development.

There's no substitute for hands-on experience as a way to generate new ideas for writing and research. While living in Philadelphia, I was deeply aware of the real need to provide direct service to poor and minority children. So when I met Laurada Byers, the inspiring leader who created the Russell Byers Charter School, we decided that a summer learning program for young children might be perfect as the cornerstone for launching the Powerful Voices for Kids program. During the spring of 2009, we reached out to parents to encourage them to enroll their children in the program. We emphasized the hands-on nature of the program with a list of activities, including making movies, producing music, creating video games, and going on field trips. We emphasized academic skills, including language arts, writing composition, research and technology skills, public speaking and citizenship, collaboration and teamwork, and health and nutrition.

All the members of the Powerful Voices for Kids program were invited to keep an online journal of reflective writing about the learning experience. In the first week of the program in the summer of 2009, I wrote:

> I think that each team member is a gem—what a great group we have! However, I am worried about both the scope and the quality of the work—will there be the right balance of analysis and composition? Will we meet the requirements of the funder, who thinks we're exploring the topic of advertising and persuasion? Are my expectations too high? Is this too much to ask from this group of young people, most of whom have never had any formal exposure to media literacy education as a subject of study? What about the first week, when I am juggling 25 elementary teachers in a professional development program—I will really need to be able to depend on my team to manage the mentoring process. Will it be controlled chaos or just chaos?

As you can see from my reflections on the process at the very beginning of the journey, I was struggling with some real challenges. The management practices to keep the whole enterprise running were substantial. It took many meetings to develop a shared understanding of what might be possible. I needed to spend time in the Russell Byers Charter School, meeting with the assistant principal, observing children and their teachers, and sitting in on staff meetings. My school partners needed to better understand our capacities and our limitations as faculty and students at a university; they also needed to appreciate and respect the core concepts and instructional values that underpin digital and media literacy education. My graduate students needed to understand that *learning-in-action* calls for demanding levels of creativity and intense focus combined with a robust spirit of self-reflection, courage, and openness to inquiry.

For years, communication scholars and education theorists of all stripes have called for innovative educational programs to support children's “critical viewing” or media analysis or Internet evaluation skills, urging teachers to offer creative media production opportunities for children to write a school newspaper, create videos, and build web pages. It sounds pretty easy. But education scholars have long recognized that one of the primary reasons for the failure of school reform initiatives is the unwillingness of the partners to commit to collaboration over an extended period of time.[1] One scholar notes, “It takes so long just to develop trusting relationships based on respect that to think improvements in school or useful research can be produced quickly is at best naive.”[2]

My experience working in long-term relationships with school districts in Massachusetts had taught me that such programs didn't magically happen overnight. It takes time for teachers to develop the knowledge and skills they need to open up meaningful conversations about mass media and popular culture, to learn how to organize a simple media production project from start to finish, and to navigate the complicated terrain involved in building connections between media culture and school culture.

First, could we establish long-term relationships with the school by engaging an ever-changing cadre of graduate students to “get their feet wet” through experiential learning as teachers and researchers? Second, would this process also simultaneously support the creation of new knowledge in the field? Finally, could the fruits of our labor result in the development of the social, intellectual, and emotional needs of young children? Juggling these three priorities seemed a near-impossible task. That's why it was just the right project for me.

David's Story: From Techie to Teacher

I came to media literacy as a self-professed film geek and professional filmmaker. I was often enamored of gear—lenses, high-definition cameras, and trucks full of tripods, Steadicams, sandbags, dollies, gobos, and snoots. (I was a sucker for the ones with silly names.) But it was not until I worked with younger children that I began to realize and clarify my own interest in media production and analysis as a broader component of more fundamental literacy skills. I knew—or thought I knew—that children brought a wealth of unique knowledge and insight to subjects that adults often take for granted. I also knew that their media worlds were even more complex than my own at the dawn of the digital age.

I had my “aha” moment about why digital and media literacy mattered in elementary classrooms in the summer of 2009. As a new instructor in the Powerful Voices for Kids program, I was thrilled to work with Renee, with new peers who went on to find roles of their own in PK–6 education, and with an amazing co-teacher, Angela Carter. We worked with sixth-grade students for 4 hours a day, 5 days a week for a whole month, and it was one of the most memorable teaching and learning experiences I've ever had. I noted in my teaching journal—a sprawling document that was part observational and part confessional—what “clicked” on Week 1, Day 3:

> Worked on our websites. Angela had half of the students in the computer lab to work on research, and I had half the kids in the room to work on web design on the website Glogster. The researchers were far more productive, learning a lot about online sources and how to use multiple strands of information to make a single argument. I would call this a more explicitly media literacy lesson—we were asking students to synthesize print, visual, and audio information into an argument that they would express first in print (on oversized note paper) and then visually on their websites. They had to understand complex messages and then turn them into their own unique message to communicate to the rest of the world online.

In Chapter 4, you will see that “going online on paper” by making “paper websites” with younger students is, in fact, a great strategy for helping students focus on the learning process as they explore design and aesthetics.

How could I continue to help good teachers figure out how to connect elementary students' media worlds, as messy and complicated as any classroom, to meaningful learning experiences? It was only later, as the program director of Powerful Voices for Kids, that I also learned how crucial the respect of teachers is to changing the way kids learn. I am not a classroom teacher, although I know that it is classroom teachers, not technologies, school design, or funding alone, that will change learning in the most profound ways. I'm glad to see that some research has started to bear this observation out by suggesting that feedback, high expectations, mentor-ship, and more time for instruction—all of which involve the effort and skill of educators—are indispensable characteristics of effective classrooms.[3]

Having too often blamed institutions, social contexts, and parents for the “state of education” myself as an armchair education pundit, I discovered in working directly with younger students and, just as important, working beside classroom teachers how messy, complicated, and powerful classrooms really are. I only hope that by sharing some of our experiences with Powerful Voices for Kids, we can help others continue to learn and relearn what it means to be a powerful *teacher*.

How This Book Is Organized

This book is divided into four parts:

In Part I, we offer an introduction to the context and background of our work and share what we have learned about the many different kinds of teachers who have participated in the Powerful Voices for Kids initiative. We learned that teachers' approach to digital and media literacy depends on their existing attitudes and beliefs about media, popular culture, technology, and their big-picture goals of teaching and learning. You'll get a chance to reflect on your own values and priorities as a teacher and consider how these values shape the choices you make in bringing digital and media literacy to young learners.

In Part II, we share our experiences working with children ages 9–11 by offering stories about how teachers and students explored a variety of topics. We learn about the ways that young children can become powerful communicators by using their creativity and collaboration skills to address real issues in an urban communi-

ty—homelessness and littering. Teachers show us how they helped students experience the power of authorship by using a range of technology tools, from simple to more complex, that included PowerPoint, screencasting, and video production with young children. We also examine the impact of students asking questions about celebrity culture and social media, finding that teachers' ability to manage the unpredictability of classroom conversation is a key factor in creating a robust learning environment. Finally, we look at the development of children's critical thinking skills about popular culture and advertising and learn about what we observed in the development of children's active reasoning skills in responding to popular media like television, music, and video games.

In Part III, we share our experiences working with the youngest children in the primary grades. We take a close look at teachers who are working to develop children's understanding of language and other symbol systems, like photographs, animation, and drama. We explore the primary theory behind our work: learning about concepts like author, audience, and purpose in conjunction with familiar texts like TV shows and advertising supports children's comprehension skills and academic achievement by increasing motivation and engagement, and activating critical thinking skills that transfer from one symbolic form to another.

In Part IV, we reflect on the staff development models we used and outline the learning that resulted from field-testing. Powerful Voices for Kids program strategies aimed at developing and implementing a comprehensive approach to digital and media literacy education for K–6 teachers. You'll learn more about the variety of programs we offered: one-on-one tutorials, weeklong summer institutes, and intensive programs where small groups of teachers in a single school gathered monthly over the course of an entire school year. At the back of the book, in Resource A, you'll find a list of learning targets for each of the five competencies—Access, Analysis, Composition, Reflection, and Taking Action—framed up specifically to align with the developmental needs of primary and elementary children. In Resource B you will find a glossary with digital and media literacy vocabulary words for children ages 5–12. And for teacher educators and scholars, in Resource C we've listed many of the concepts and ideas that are unique to this book as we advance theoretical ideas through describing and reflecting upon our practice.

On our website (http://www.powerfulvoicesforkids.com), we are creating an online community with educators who are teaching and learning media literacy. You'll find a wide variety of video excerpts that document the instructional practices described in the book. We also offer additional lesson plans and resource materials, and showcase samples of student creative work. On the website, educators share their own ideas about how to bring digital and media literacy to young learners.

If you're a teacher in a formal or informal learning environment, after reading this book and viewing our website, you'll be able to experiment with some of the lesson plans at the end of each chapter and explore these activities with your own students. If you're a teacher educator or curriculum specialist, this book and companion website give you the tools you need to lead a staff development program to share ideas from the Powerful Voices for Kids program with your colleagues. If you're a researcher, activist, artist, media professional, or student, you can use what you learn in this book and on the website to implement a Powerful Voices for Kids program in your community.

Our fundamental challenge in writing this book was the sharing of the complex results of an inquiry that we still only partially understand ourselves, a process we have called *messy engagement.* Indeed, we are rather limited by our perspective, as stakeholders and change agents in initiating the Powerful Voices for Kids program. Like other scholars and practitioners with interests in media education for young learners, including people like Anne Haas Dyson, Lisa Guernsey, Faith Rogow, Cyndy Scheibe, Rebecca Hains, Jeff Share, Amy Jussell, Petra Hesse, Janis Kupersmidt, Erica Scharrer, Jordi Torrent, Rhys Daunic, Jesse Gainer, Donna Alvermann, Margaret Hagood, Glynda Hull, Wendy Ewald, Damiano Felini, Carol Craggs, Cary Bazalgette, and many others, we have been learning through engaging in practical work with elementary learners. For this reason, we may not see the value of our ideas as clearly as our readers do. With your critical thinking and active reading strategies, you will examine the importance of this work—and its many limitations—adding your insight on what we've tried to accomplish here. For you, we are grateful.

Notes

1. Sarason, S. (1971). *The culture of school and the problem of change.* Boston, MA: Allyn & Bacon.

2. Noguera, P. (1998). Toward the development of school and university partnerships based upon mutual benefit and respect. *In Motion Magazine.* Retrieved from http://www.inmotionmagazine.com/pnsup1.html

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Extras

Resource A Learning Targets for Digital and Media Literacy with Young Learners

Use these competencies and learning targets to design your lessons and help students self-assess their learning.

Access	*Primary (K–3)*	*Intermediate (4–6)*
Listening skills	When I listen, I pay attention and look at the speaker.	I am aware that listening is important, and I use my body and my attitude to affect how well I listen.
Viewing skills	When I view, I pay attention and think about what I'm seeing.	I comprehend messages that I see on a screen.
Reading comprehension	I decode written symbols and sound out words.	I comprehend and make inferences from text to understand unstated meanings.
Identify information needs	I am confident in asking questions.	I generate questions when I learn new information.

(Continued)

Using effective search and find strategies	I recognize where information can be found.	I can use a variety of source materials to find what I need, using both a library and online media.
Learning how to learn	I am comfortable and confident that I can learn new things.	I explore, experiment, and use trial and error to figure things out.
Troubleshooting and problem solving	When I have a problem, I believe that I can find a solution.	When I have a problem, I try a variety of strategies to fix it.
Keyboard and mouse skills	I use a mouse or trackpad to navigate using a computer or other digital device.	I use proper keyboard techniques to type documents.
Familiarity with hardware, storage, and file management practices	I save documents that I create on a computer.	I know how to save documents to different parts of the computer.
Understanding hyperlinking and digital space	I understand that the things I see and do using a computer have been made by different people.	I recognize that a link takes me to another information source and can use links in my own creative work.
Gaining competence with software applications	I play and learn with computer games and apps.	I use computer apps for school-related projects.
Using social media, mobile, peripheral, and cloud computing tools	I can connect a computer to a printer, a cell phone, or a data projector.	I can upload and download files from a computer to the Internet.
Authorship, Collaborative, and Creative Competencies		
Self-expression	I believe that my creative ideas and opinions have value to others.	I am confident in creating ideas and information to share with others.
Identifying purpose, target audience, medium, and genre	I distinguish between messages designed to inform, persuade, and entertain, and between fiction and nonfiction.	I recognize the genre of a message and use clues from a text to determine a message purpose and target audience.
Brainstorming and generating ideas	I listen to others and contribute ideas that add value and relate to the topic.	I am comfortable working in a creative team.
Composing creatively	I draw images and use spoken and written language to create.	I take pride in my creative work and try to do my best.

Working collaboratively	I work with a partner to get something done.	I recognize that every member of a team has an important role to play.
Giving and receiving audience feedback	I share my reaction to the work of others and learn things when people share their reactions to my work.	I give warm and cool feedback that helps others improve their work.
Editing and revising	I make changes to my work based on feedback.	I am grateful for feedback that helps me improve my work.
Using appropriate distribution, promotion, and marketing channels	I take pride in sharing my work with others.	I can decide when I want my creative work to be shared online.
Playing and interacting appropriately in formal and informal situations	I play and learn in ways that are respectful of others.	I am responsible for my behavior in a variety of play and learning situations.
Curating: Selecting materials carefully to accomplish a purpose	I select various texts to inform, entertain, and persuade.	I make choices carefully to accomplish a specific goal as a communicator.
Remixing: Using bits of others' work to create something new	I use other people's creative work and make choices when I create.	I know the difference between remix and plagiarism, and I do not use cut-and-paste as a substitute for my own writing.
Issues of Representation		
Recognizing how symbols stand for the ideas and things they represent	I know that symbols represent real things.	I understand how signs and symbols relate to the things they stand for.
Identifying the author, genre, purpose, techniques, and point of view of a message	I can recognize that authors make messages and know how to find the author in different types of media.	I recognize how authors use various genres and techniques to communicate a point of view.
Comparing and contrasting sources	I can show how similar things go together.	I can compare and contrast messages in a variety of forms.
Evaluating credibility and quality	I know the difference between the truth and a lie.	I use strategies to distinguish between a good-quality source and a poor-quality one.

Understanding one's own biases and world-view	I feel respected when I express my opinions and preferences.	I am aware of how my attitudes shape my choices as a receiver and sender of messages.
Recognizing power relationships that shape how information and ideas circulate in culture	I know that some messages are more important than others.	I recognize how some messages get widely shared and others are ignored or not easy to find.
Understanding the economic context of information and entertainment production	I recognize the difference between ads and TV shows.	I recognize advertising in everyday life, including in my home, school, and neighborhood.
Examining the political and social ramifications of inequalities in information flows	I like feeling included when people are sharing information and entertainment.	I understand that people have different levels of interest in computers and the Internet and that this may affect their future.
Social Responsibilities of the Communicator		
Acknowledging the power of communication to maintain the status quo or change the world	I know that signs, symbols, and messages from people can make a difference in my life.	I believe that powerful communicators can make a difference in solving many real-world problems.
Understanding how differences in values and life experience shape people's media use and their interpretation of messages	I know that people in different parts of the world live differently than I do.	I am aware of how my personal interests and family background influence my media preferences and choices.
Appreciating benefits, risks, and potential harm of messages and media	I know that messages and media can influence my own feelings, thoughts, and ideas.	I can offer actual examples of how media and technology have benefits, risks, and potential harms.
Applying ethical judgment and social responsibility to all communication situations	I feel good when I am kind to others.	I treat people with kindness in real life and when I'm online.
Understanding how concepts of *private* and *public* are reshaped by digital media	I know that some messages are meant just for me, while others are designed for a large group of people.	I make good choices about how I share information about myself when I am online.

Appreciating and respecting legal rights and responsibilities (copyright, intellectual freedom, etc.)	I feel proud of the work I create.	When I use other people's work as part of my own creative work, I don't just copy it—I transform it into something new.
Taking action: Using the power of communication to make a difference in the world	I see how adults use communication to improve things.	I create messages that inspire people to make changes that improve my school and my neighborhood.
General Composition Skills		
Communicating a personal reaction and point of view	I can use words to express my feelings and ideas.	I create book and movie reviews to share my opinion.
Speaking to an individual and demonstrating listening skills	I can share ideas with someone and listen to his or her ideas.	I am effective in getting and maintaining the attention of a listener and am respectful in sharing talk time fairly with him or her.
Speaking to a large group and responding to feedback	I can speak loudly and clearly so my message is understood by a group of people.	I can make a formal presentation using PowerPoint slides.
Using writing and images to inform, persuade, and entertain	I can use writing and images to inform, persuade, and entertain.	I make choices when I compose a message to accomplish a particular goal.
Composing in a variety of formats, including email, review, reports, film scripts, music lyrics, web page, nonfiction, fiction, and other genres	I can create a poem, compose a dialogue or a song, make a drawing, and take a photo to express my ideas.	I can send email, write a short script, and create a web page using the codes and conventions that are appropriate.
Composing for a variety of audiences, including peers, family, educators, special interest groups, government leaders, and members of the general public	I change my message depending on the audience I am trying to reach.	I can share ideas with older and younger people.
Medium-Specific Skills		
Performance as Composition		
Using heart, voice, and body to convey feelings and ideas	I use my voice and body to express feelings and ideas.	I perform expressively in a dramatic performance.

Demonstrating creativity and imagination	I believe that I am a confident and creative person.	I show my creativity and my confidence when I communicate.
Participating as a team member or leader in a performance	I can work with a group of people to put on a performance or show.	I can play different roles when working on a group project.
Using time well throughout the process of idea development, planning, rehearsal, and performance	I can stay on task when I'm creating.	I can help others stay on task while we're working in a team.
Image Composition		
Creating a photographic image	I can use a camera to compose a photograph.	I can be intentional in using camera angles, color, and framing when I create a photo.
Selecting, cropping, and sequencing images for a specific purpose and target audience	I can sequence a series of images to tell a story.	I can crop images and use headlines to shape their meaning.
Audio Composition		
Using technology to create an audio recording	I can make an audio recording.	I can be intentional in using language, music, and sound to create an audio recording.
Being highly aware of sound, noise, and tone while recording	I can use my voice appropriately when I am recording.	I recognize how sounds and background noise are recorded.
Selecting and assembling audio and musical excerpts	I can choose audio clips for a specific purpose.	I can make strategic choices in the use of multiple audio clips.
Video Composition		
Using a video camera to record images and sound	I can use a cell phone or video camera to enact a simple story.	I can be intentional in the use of camera position, backgrounds, and lighting when recording video.
Selecting and sequencing images, language, and sound to accomplish a specific purpose and reach a particular target audience	I can select and sequence images to tell a story.	I can make choices of various images to create a coherent narrative or informative sequence.

Social Media Composition		
Thinking about audience and purpose while composing	When I am online, I am aware of my purpose and my audience.	When I am online, I make purposeful and strategic choices as a communicator.
Respecting privacy	I know how to share appropriately when I am online.	I respect the rights of others when I share information.
Being socially responsible and sensitive to others	I demonstrate respect to others when I am online.	I can offer examples of problems that may occur when people are not socially responsible and sensitive to others when online.
Digital Media Composition		
Using software tools to create messages in a variety of forms (wiki, blog, podcast, interactive multimedia, etc.)	I can make a digital illustration.	I use many different digital tools to create messages using image, language, sound, and interactivity.
Using a process of iterative problem solving throughout the creative process	I can make changes to my work to improve it.	I revise and modify my work in order to make it the best it can be.

Resource B Glossary for Kids

These are the fundamental vocabulary words of digital and media literacy for children in grades K–6.

Action adventure: A genre of storytelling that presents thrilling and exciting situations. Sometimes action and adventure films are realistic, but sometimes they are fantasy—a world of make-believe brought to life through imagination and special effects.

Actor: The real person who pretends to be a character. Robert Downey Jr. is the actor who pretends to be Iron Man in the *Iron Man* movies. We never see the actor Tom Kenny in an episode of *SpongeBob Squarepants*, but his voice is what they use to turn SpongeBob into a funny character.

Ad structure: Advertisements create problems that products can solve. A shoe commercial might claim that special shoes help you jump higher or run faster. A commercial for a cleaning product might claim that this product will help you clean your clothes.

Advergames: Advertisements that appear to be video games. When you play an advergame, you are having fun, but you may also be watching a commercial for a product. You might also be linked to a company's website.

Advertising: The business of selling things to people. An advertisement persuades someone to buy something. If an advertisement is on television, it is called a commercial. An advertisement for a new film is called a trailer. An advertisement that you can play like a game is called an advergame.

Animation: A series of drawings edited together to create the illusion of smooth movement. Animations can be 2-D so that they look “flat,” or drawn by hand, like Bugs Bunny, Dora the Explorer, or Bart Simpson. They can also be 3-D so that they look “full,” or created by a computer, like Buzz Lightyear, Kung Fu Panda, or the Transformers. You can make an animation yourself by creating a flipbook.

Antisocial: Antisocial media encourage negative and unhealthy actions and behaviors. Sometimes we enjoy things that we know are wrong, like cartoons that are violent or characters that use foul language. It's our job as audience members to figure out what's OK and not OK about all different kinds of media.

App: An application is a program created by computer authors—programmers—to do something specific on a computer, laptop, or cell phone. Some apps are games, like *Angry Birds* or *Temple Run*. Other apps run educational programs. Apps can be designed to play music, help you shop for products, or read news stories. It all depends on what the app is supposed to do and how the programmer created it.

Audience: Someone who experiences the work of an author. Audiences read, watch, listen to, play with, and use lots of different kinds of media.

Author: Someone who creates a media message. Authors might be writers, artists, photographers, musicians, directors, animators, producers, or programmers.

Browser: A program that helps you use the Internet by displaying computer code. Firefox is a browser, and so is Internet Explorer.

Character: A make-believe creation of an author. Characters are fictional, meaning they do not exist in the real world, but only in media. SpongeBob Squarepants, Clifford the Big Red Dog, and Iron Man are all examples of characters.

Comedy: A genre of storytelling that tries to make people laugh.

Content: All of the different choices you make about what your media is about, how your story will be told, and what people, places, or objects you might represent in your media. Is this a picture of firefighters ? Is it a story with a moral, like Aesop's Fables? Is it a movie about the Revolutionary War ?

Distribution: How media is spread to lots of people. You might sell people individual CDs, DVDs, or apps. You might provide the media on the Internet. Or you might put the media on television, in theaters, or on billboards.

Drama: A genre of storytelling that deals with serious subjects. Some dramas make us happy, and some can make us cry.

Fame: What happens when lots of people know who you are. Celebrities get famous for lots of reasons—because they have a song that lots of people listen to, because they're good at sports, because they're in movies or TV shows, or because they have important jobs, like the president of the United States.

Form: All of the different choices you make about what your media is, how it will look or sound, and how people will experience it. Is it a black-and-white movie ? Is it a *3*-D video game ? Is it a realistic drawing ?

Frame: What's included in a photograph. Make a rectangle with your fingers by making two Ls with your hands and connecting your thumbs on one hand to your index fingers on the other. Now look through the rectangle you've created—that's your frame.

Genre: Categories of media that lots of people recognize. When you watch TV, you know some categories

right away: Some shows are reality shows, some are cartoons, some are crime shows, and still others are news, commercials, or sports.

Headlines and captions: Headlines are the words that newspapers use to get your attention to read an article. They are usually in a large font, meaning the letters are larger. Captions accompany photographs used in a news article. What can you tell from just from reading the headline and the caption of an article online or in the newspaper?

Illustration: A drawing that shows you what something looks like. An author who draws an illustration of a plant may want to show you all the different parts of the plant.

Links: Pieces of code that connect one website to another website. You will see links as different-colored text within a website. When you click on that text, you will open the link, which will bring you to a new website.

Live action: Shows and movies that star real actors. Some live action films still have lots of special effects, like superhero movies.

Logo: A picture or design that a company uses to get people to remember it without using words. Think about the McDonald's “golden arches,” the Nike “swoosh,” or the Facebook “f.”

Meanings: Messages that you have to work to figure out. For instance, to understand the meaning of a word, you have to know how it was made (with different letters) and how it was used (context clues from the sentence). You need knowledge to make meaning. Knowledge comes from our learning, experiences, feelings, and culture. Lots of different people make meaning in different ways.

Media: What we use to communicate to other people. You can communicate to people through print, the things that you read, like a book or newspaper article. You can also communicate through visuals, things you can see, like photographs and movies. You can communicate through audio, things you can hear, like radio broadcasts and songs. And you can communicate through interactive media, things you can use or play with, like video games, cell phones, and websites.

Message: What a piece of media is telling you. Sometimes media tells you its message directly; an advertisement might tell you to buy a product. Sometimes media tells you its message indirectly; funny videos don't “tell” us to laugh, but they make us laugh when we watch them.

Montage: A collection of shots. When you watch TV shows and films, you are watching a montage of lots of different shots put together.

Movie magic: The authors who create movies, including producers, directors, camera operators, editors, and animators, create what is called movie magic. Movie magic might be created through camera tricks, animated special effects, special makeup, or other tricks in the production and postproduction of a movie.

Photograph: A camera's representation of reality. When you take a photograph, you are creating an image through the camera's "eye," which is called a lens.

Point of view: The person we are supposed follow along with in media. Books, shows, and movies are often told from the point of view of the main character, whom we follow through the story. News media like newspapers, TV news, and informational websites sometimes present the point of view of the author, including the writer, the speaker, or the news company. Different people have different points of view. For example, even if you and your friend have the same experience, you might tell a different story or have a different opinion. Sometimes people with different points of view disagree with each other.

Postproduction: Changing and editing your work. This is the part of the production cycle where you figure out "how things go together," whether you're making a collage from photographs, a video from lots of shots or recordings, or revising an essay.

Preproduction: The planning steps that you take before you create a media message. This includes developing your ideas and imagining what the audience will see, read, or hear; writing down your plan or your script; designing what your media will look or sound like; assigning roles and responsibilities; and getting together materials and information you'll need.

Private and public: Things that are private are not shared with people you do not know and trust. Things that are public are shared with everyone. Where you live is something that you usually keep private, because you wouldn't want just anybody coming to your house any time they wanted!

Production: The actual creation of new media. This might involve writing things down, making art, making music, taking pictures, recording videos, or programming on a computer.

Programs: Computer codes that tell a computer what to do. You can create video game programs that let you move characters through an imaginary world, or you can create programs that help you create music.

Promotion: All the ways that are used to attract people's attention. You might see a little commercial, a promotion for a new television show. You might join a contest to win tickets to a new movie. Or you might just see someone waving at you on the street with a sign about a new store or demonstrating a new product at a shopping mall.

Prosocial: Prosocial media encourage positive and healthy actions and behaviors. A prosocial theme might encourage you to be respectful to parents, help others in need, or go outside for some fresh air.

Public service announcement: A PSA provides information about an important issue. PSAs teach the public about something they need to know in a way that is easy to remember. Perhaps you've seen a PSA about how important it is to not litter and to recycle, or about how dangerous it is for adults to talk on the phone while they drive a car.

Purpose (inform, persuade, entertain): When authors communicate, they have their reasons or goals. This is their purpose in creating a message. When you inform, you provide information that people want or need. When you persuade, you try to convince someone to think, feel, or do something. When you entertain, you try to create an intense mood or feeling that attracts people's attention.

Reality TV: A genre of television that represents the lives of real people as a true story with a beginning, middle, and end or as a contest or competition between individuals. Real people who are not celebrities appear on television as part of a contest or story about their real lives.

Remix: What happens when you create new media out of a different piece of media. You might remix pictures from a magazine in a collage. You might remix scenes from a favorite TV show to create a new video. Or you might remix part of a favorite song with different singing, music, or beats.

Representation: How real things are presented in different kinds of media. When you draw a picture of a dog or a tree, you are creating a representation. When a book, film, song, or video game tells a story, it is representing real things.

Shot: What is recorded between the time you start recording a video and the time you “cut,” or stop recording. Shots are edited together to make movies.

Story structure: Beginning, middle, end: The beginning of a story is where we are introduced to a problem that needs to be solved by learning about characters and setting. The middle of the story is where we figure out what the character will do to solve the problem. Usually, the story gets complicated in the middle by other characters and situations. The *end* of the story reveals how the character solves the problem.

Target audience: The group of people that media was created for. We never know exactly who will see or enjoy media, but authors make choices about whom they want to see or enjoy it.

Text: Any media that has a message and a meaning. Texts aren't only books, but also music, films, websites, video games, photographs, and all other forms of media.

URL: The address of a website. You type the URL—a series of words and letters—into your browser to get to the website you are trying to go to. For instance, the URL for Powerful Voices for Kids is http://www.powerfulvoicesforkids.com.

Resource C Glossary of Concepts

These concepts reflect some of the fundamental ideas presented in this book.

Activist: A teacher whose use of digital media offers students opportunities to take action for civic engagement and social justice.

Appropriate and inappropriate: Agreed-upon but often unspoken rules for what kinds of content can be shared in a particular context or situation. Children usually discover what adults consider inappropriate through trial and error, but it can also be an open, thoughtful discussion topic in the classroom.

Celebrity culture: The persistent aspiration to become famous. Sometimes celebrity culture empowers students to express themselves creatively or work hard in school or afterschool activities. But sometimes celebrities send the wrong messages, and teachers may feel a desire to protect students from the aspects of celebrity culture that seem problematic.

Civic engagement: Promoting core values of democracy and critical autonomy in a media-rich environment.

Cool tools: A focus on the novelty of new technologies and classroom tools over their actual educative value.

Co-viewing and joint media engagement: Co-viewing is the act of watching, reading, or listening to alongside a child—seeing, hearing, and experiencing the same media as the child. Joint media engagement brings co-viewing into interactive media and includes exploring and playing with interactive media along with children.

Demystifier: A teacher who reveals how media and technology messages are constructed in order to activate students' awareness of authorship and critical thinking.

Do-it-yourself (DIY) media: Media constructed without the use of expensive professional tools. Teachers with knowledge of online resources, multiple forms of media production, computer programming, or other skills often create DIY solutions to media and technology integration issues in schools. Teachers figure out how to do everything from downloading YouTube videos before class to creating a custom PowerPoint presentation for a SMART Board.

Empowerment–protection spectrum: Educators who teach with and about media in the classroom have different attitudes about the role of media in children's lives. Media and technology can empower students to create and share new ideas and develop powerful voices in their families, communities, and the world. But

educators also have a responsibility to protect students from potential risks and harm of media, particularly in matters of privacy, cultural awareness, and developmental ability.

Global village: A concept developed by media theorist Marshall McLuhan that imagines the electronically wired world as an interconnected "village." In the global village, "tribes" form based on shared interests, values, and perspectives.

Guided conversation: To help people become metacognitive learners and process information to reach their own conclusions, this method of focused conversation involves discussing a series of open-ended questions that include objective, reflective, interpretive, and evaluative questions.

Inference making: A part of the reading process that includes the ability to "go beyond the information given" in order to make informed judgments, evaluations, or predictions from evidence or clues in a media text. People also make inferences by using information about the context in which the message is presented.

Learning how to learn: A term used to describe the process of inquiry based on exploration, asking questions, and trial and error.

Mass media: Media distributed to large audiences through major media conglomerates. Television and major cable networks, Hollywood films, and other national or global broadcasts qualify as mass media.

Messy engagement: What happens when students access and create media and share their thoughts and feelings about the role of media in their lives. Messiness includes, but is not limited to, behavioral disruptions, asking questions that teachers can't or won't answer, making noise and getting physically excited, and going "off task" by exploring questions and ideas outside the parameter of the lesson. These elements can be redirected to intensify and deepen a learning experience. Managing messiness requires that teachers use improvisational skills and reflective practice.

Motivator: A teacher who uses media and technology as a springboard to students' creativity.

Nonoptimal uses of video in the classroom: Practices that weaken the instructional and educative power of screen media, including (1) lack of instructional motivation for using video; (2) no pausing, rewinding, or reviewing of content; (3) using screen media as a break from instruction; (4) using screen media as an opportunity for teachers to "tune out;" (5) using screen media as a reward for good behavior; (6) using popular culture media for superficial illustrative purposes or as a "hook;" (7) using screen media to control student behavior.

Open-ended and closed questions: Open-ended questions are divergent—there are many different

answers to the same question. Closed questions are convergent—there is essentially one correct answer. Factual questions require students to recall specific information. Evaluative questions encourage students to explain their thoughts, feelings, and opinions. Interpretive questions require students to discuss messages and meanings in a work. Interpretive responses are based on shared evidence but may lead to different responses from different students.

Orchestrated improvisation: The art of thinking spontaneously on one's feet to change, revise, or reject part or all of a lesson based on unexpected situations. Orchestrated improvisation requires lots of tools, but may not stick to a rigid script.

Popular culture: Media touchstones shared by many people. Popular culture encompasses all forms of media, but often teachers view popular culture as “youth culture,” ignoring the ways that adults' popular culture can always be reintroduced to younger generations (as in the popular *Guitar Hero* and *Rock Band* games). Similarly, adults can share in the pop culture of young people, watching the same television shows (from a PVK student: “My dad watches *Gossip Girl* !”) or playing the same video games (e.g., group Wii sessions with the whole family).

Rappin’ grandma: When teachers use attention-grabbing digital media popular culture in the classroom as a gimmick or to be perceived as “cool” or relevant.

Recitation script: A pattern of classroom talk where the teacher initiates with a question, students raise hands, the teacher selects student, the teacher generates topics and poses questions with known answers, student responses are short, and elaboration is not encouraged. When the recitation script is used, teachers discourage students' attempts to introduce other topics and carefully direct the scope of the dialogue in ways that may discourage intellectual curiosity.

Reflective practice: A term used to capture the process of thinking about the choices made before, during, and after teaching. When teachers reflect on action, they engage in a process of continuous learning, which is one of the defining characteristics of professional practice.

Screencasting: The simultaneous recording of any screen media and a voiceover. Often used for tutorials, screencasting can also be used for student analysis of media and critique of professional or student work.

Semiotics: The study of how symbols represent the world through language, images, sounds, interactive design, and technology.

Social media: Websites designed to create online communities between users. Popular examples include

Facebook and Twitter.

Socialization: The process through which a child learns to behave and interact with others in a variety of contexts. Students learn how to control their behaviors (and “how to go to school”), how to collaborate and share, and how to express themselves in dialogue with others.

Spirit guide: A teacher whose use of media and technology is sensitive to students' social and emotional needs.

Spot the Shot: A game in which students clap their hands every time a new shot appears on the screen. For instance, at the beginning of a Metro Goldwyn Mayer (MGM) studio film, students would clap once when the lion mascot appears. Then they would clap again at the following title credit.

Style-over-substance problem: Valuing the aesthetic qualities of student media work without asking questions about the accuracy of information, the quality of content, or the originality of concept. New tools automate many stylish features of media production, making it difficult to differentiate “easy” style from “hard” substance. For instance, transitions and sound effects in multimedia presentations (e.g., PowerPoints) can be added with a single click, but they cannot cover up shoddy research or poor reasoning.

Teacher 2.0: A teacher who values participation in fan cultures at home and school and integrates a variety of digital media practices into the classroom.

Techie: A teacher who engages students with digital media and technology tools.

Text: Any media that can be read, analyzed, or interpreted. We often consider only books and other print media to be texts, but texts also include photos, videos, audio, and interactive or digital media.

Trendsetter: A teacher who uses digital media and technology to connect school subjects to students' interest in popular culture and mass media.

TV sort task: An activity designed to measure students' understanding of target audience and message purpose based on inferences they make from categorizing various TV shows.

Warm and cool feedback: A process of critique that helps authors develop their work. Warm feedback is the sharing of positive responses to a work. Cool feedback is a form of constructive criticism that offers authors ideas that help them imagine ways to strengthen or improve the work.

Watchdog: A teacher who teaches about media and technology because of concern about the economic and

institutional systems of power in media.

Resource D About the PVK Instructors

Program Leadership and Training Staff

Renee Hobbs is the founding director of the Harrington School of Communication and Media at the University of Rhode Island, where she maintains the Media Education Lab.

Laurada Byers is the founder of the Russell Byers Charter School in Philadelphia.

David Cooper Moore is a filmmaker, blogger, and media literacy educator who served as program director of Powerful Voices for Kids, the university-school partnership initiative described in this book.

John Landis is the technology coordinator at Russell Byers Charter School in Philadelphia, where he teaches a digital and media literacy course at all grade levels.

Kristin Hokanson is a technology consultant for Discovery Education and a former classroom teacher.

Sherri Hope Culver is an assistant professor at Temple University's School of media and communication.

Kelly Mendoza is a senior manager of professional development at Common Sense Media, in San Francisco.

Instructors in the Powerful Voices for Kids Program

Osei Allyne is a PhD student in anthropology at the University of Pennsylvania. He is also a hip-hop and spoken work artist who has worked under the stage name Manchilde as the lead vocalist of the hip-hop group Butta Babees.

Emily Bailin is a PhD student in the Education and Communication program at Columbia University Teachers College.

Aggie Ebrahimi Bazaz is a filmmaker who explores the diasporic Iranian experience to spark conversation about the Iranian American community as an emerging voice in American culture. She is currently the program and member services manager for the National Alliance for Media Arts and Culture (NAMAC).

Nuala Cabral is a filmmaker, activist, and media literacy educator. She is a co-founder of FAAN Mail, a media literacy and media activism project based in Philadelphia.

Angela Carter has worked in the music business and was responsible for developing artists and advancing their careers through touring, film and television, and endorsement opportunities.

Maria Cipollone is a doctoral student in the PhD program in mass media and communication at Temple University.

Henry Cohn-Geltner is a media instructor at WHYY, where he offers courses in media literacy and video production at the Dorrence Hamilton Learning Commons.

LaShon Fryer is a graduate of Temple University and a youth development specialist.

Rachel Hobbs is a fundraiser at Grassroots Campaigns, Inc.

Tanya Jackson is the co-director of the Youth Documentary Workshop at the Educational Video Center, in New York City.

Val Laranko is a graduate of Temple University's program in broadcasting, telecommunications, and mass media.

Deirdre Littlejohn is teaching video skills at Lea Elementary School in Philadelphia.

Maggie Ricco is a graduate of Temple University's School of Communication and Media.

Nicole Warncke is a digital media literacy educator in Seattle with YTech and Puget Sound Off. She presented with Colleen McDevitt at the National Association for Media Literacy Education conference in Los Angeles in July 2013.

Raphaele Saiah has interests in photography, art, and design and is a graduate of Temple University.

Kate Spiller is a web and multimedia production assistant and has worked as a teacher's assistant at a Philadelphia charter school.

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