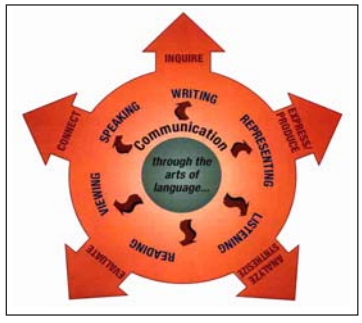
# Professional Development Guide

## Teaching the Viewing and Representing Texas Essential Knowledge and Skills in the English Language Arts Curriculum

**Texas Center for Reading and Language Arts**
College of Education, The University of Texas at Austin •
Texas Education Agency • Region XIII Education Service Center

# Professional Development Guide

# Teaching the Viewing and Representing Texas Essential Knowledge and Skills in the English Language Arts Curriculum




## Table of Contents:


### 1. Introduction

What is the Texas Center for Reading and Language Arts? ..... i
Rationale for the Viewing and Representing Strand ..... ii
Introduction ..... ii
Organization and Content of the Professional Development Guide iii
Considerations for Struggling Readers and Writers ..... iv
Preparing for the Workshop ..... v
Acknowledgments ..... vi

### 2. Professional Development

Introduction ..... 1
Objectives ..... 2
Media Shower ..... 3
Viewing and Representing TEKS, Activity 1 ..... 4
Media Literacy ..... 5
Success in the General Education Curriculum ..... 6-7
Student Success, Adaptation Activity ..... 8
Instruction Design Adaptations ..... 9
Instructional and Curricular Adaptations ..... 10
Behavioral Suport Adaptations ..... 11
Media Literacy Brainstorm, Activity 2 ..... 12
Media Literacy ..... 12
Definition of Interpretation ..... 13
Definition of Analysis ..... 13
Definition of Production ..... 14
Media Literacy ..... 15
V/R Mini-Lessons and Lessons ..... 16
What is a Mini-Lesson ..... 17
Student Success ..... 18
Instructional Design Adaptations ..... 19-23
Instructional and Curricular Adaptations ..... 24-26
Behavior Support Adaptations ..... 27-31
Success in the General Education Curriculum ..... 32
Art/Visual Media ..... 33
Mini-Lessons in Art/Visual Media ..... 34



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# Table of Contents:


Art/Visual Media Adaptations for Students with Behavior Disorders, Adaptations Activity ..... 35-36
Print Media ..... 37
Mini-Lesson in Print Media ..... 38
Mini-Lesson in Print Media: Adaptations for a Student with Visual Impairment ..... 39-40
Computer Technology Media ..... 41
Mini-Lesson in Computer Technology Media ..... 42
Electronic Media ..... 43
Mini-Lesson in Electronic Media ..... 44-45
Electronic Media: Integrating Adaptations for Students with Special Needs, Adaptations Activity ..... 46-48
Lesson in Art/Visual Media ..... 49
Lesson on Billboard Design ..... 50
Lesson in Print Media ..... 51-52
Influence of Visual Images Lesson Part 1 ..... 52
Influence of Visual Images Lesson Part 2 ..... 53
Lesson on Characterization in Film ..... 54
Lesson on Genre in Film ..... 54
Lesson on Mood in Film ..... 55
Lesson in Computer Technology Media ..... 56
Lesson in Computer Technology Media: Integrating Adaptations for Students with Learning Disabilities ..... 57-59
Lessons Integrating TEKS from the Viewing/Representing Strand ..... 60-61
Implementation Plan ..... 61

## 3. Overhead Transparencies

Workshop Transparencies

## 4. Handouts

Workshop Notes
Handouts
Mini-Lessons and Lessons
Lessons Integrating TEKS from the Viewing/Representing Strand
Toolbox
- Tools for Understanding the Vocabulary
- Tools for Evaluating
- Tools for Integrating Lessons from the V/R Strand

## 5. References

References ..... R1
Adaptation References ..... R4

# What is the Texas Center for Reading and Language Arts?

The Texas Center for Reading and Language Arts assists K–12 educators in enhancing the Reading and Language Arts knowledge and skills of Texas students, through implementation of the Texas Essential Knowledge and Skills (TEKS).

## How are the Center's Activities Accomplished?

**Goal 1:** Develop and disseminate materials that support educators in implementing the TEKS with English language learners in grades K-2.

**Goal 2:** Enhance the knowledge, skills, and practices of kindergarten teachers in implementing the reading and language arts TEKS. This goal will be accomplished in partnership with Region XIII.

**Goal 3:** Enhance the knowledge and competencies of Education Service Center (ESC) Reading Liaisons and other specialists so that they can effectively increase educators' knowledge and implementation of the reading and language arts TEKS.

**Goal 4:** Document and implement effective practices for secondary level reading and language arts instruction to enhance the knowledge, skills, and practices of teachers in implementing the TEKS in grades 6-12.

**Goal 5:** Use technology and media to disseminate reading and language arts "best practices" instructional information to educators.

**Goal 6:** Enhance the knowledge, skills, and practices educators use to implement the TEKS reading and language arts objectives with students in grades K-5 who are experiencing difficulty in reading and other language arts.

Texas Center for Reading and Language Arts

### Literacy Labs

Both school-based and university-based labs serve as models for universities and school districts.

### Professional Development Guides and Videos

These guides are designed to provide educators across the state with materials and plans for professional development in instruction based on the reading and language arts TEKS.

### Reading Liaisons

Education Service Center Reading Liaisons work collaboratively with Center personnel to engage in and provide professional development on the TEKS.

### School Partnerships

Collaborative relationships with schools assist in the development of materials, curriculum guides, and professional development.

# Rationale for the Viewing and Representing Strand

"Viewing" means that students can understand and interpret visual communications that are conveyed nonverbally. It means they can attend to, for example, the meanings of illustrations and drawings, maps, media messages, performances, and computer graphics. "Representing" means expressing that which one understands by producing any of these visual media. Viewing and Representing are included in the TEKS document for several reasons. First, they center on communication and thus seem to "belong" to the Language Arts. Second, they recognize a world filled with messages that critical thinkers must interpret. Third, they focus on learning to look (and to see) in new ways and on conveying understanding, ideas, and feelings in a variety of forms. Fourth, the national standards for the English Language Arts include Viewing and Representing, and articulate their increasing importance to students. The sub-committee of the Writing Team who made Viewing/Representing their area of expertise indicated that Texas is one of the first states to take steps to help its students become visually literate.

# Introduction

The content of this professional development guide, Teaching the Viewing and Representing Texas Essential Knowledge and Skills in the English Language Arts Curriculum focuses on the Viewing and Representings strand of the TEKS. These TEKS include the areas of "interpretation," "analysis," and "production" which help students in grades four through twelve become critical consumers of media. The knowledge and skills related to these three areas can be taught in a variety of ways, including mini-lessons, lessons that include one or more of the areas, and lessons that are integrated with other English Language Arts TEKS.

# Organization and Content of the Professional Development Guide

## Overall Content

The professional development guide includes four sections of materials for workshop presenters. (1) The professional development section includes speaker's notes and activities to accompany the overhead transparencies. (2) The next section consists of overhead transparencies, which present key points and activities for the workshop. (3) The handout section includes notetaking handouts and informational handouts, which expand on many of the ideas presented in the overhead transparencies. (4) The reference section contains relevant references.

## Instructional Content

The overhead transparencies present (a) an introduction to the Viewing and Representing TEKS, (b) sample mini-lessons and lessons for teaching the Viewing and Representing TEKS, (c) sample lessons to show how the Viewing and Representing TEKS can be integrated into other English Language Arts TEKS, and (d) a Toolbox that contains information for teachers to better understand the Viewing and Representing TEKS. Additionally, presenters should identify the purpose of the workshop: overview/introduction of knowledge; review of knowledge; and skill building with audience participation.

Texas Center for Reading and Language Arts

# Considerations for Struggling Readers and Writers

Included in this guide is a set of overheads that focus on making adaptations for struggling readers and writers so that they have greater access to the general education curriculum. These may include students with:

- learning disabilities
- behavioral and emotional disabilities
- mild to moderate cognitive disabilities
- physical disabilities
- attention problems and the spectrum of autistic behaviors
- sensory impairments
  - deaf/hard of hearing
  - visual impairments

The adaptations overheads are identified by the symbol .
The set of overheads has been designed to assist the participants in identifying general adaptations that will benefit not only students with disabilities but many other learners.

- Overheads that introduce General Adaptations are presented early in the workshop (Overheads #5a to #5e).
- Overheads that further explain these general adaptations are presented later in the workshop (Overheads #13a to #13k).
- Specific overheads have been included to demonstrate how a concept, activity, or lesson presented in the guide can be adapted to meet the needs of special learners and struggling readers.

As a presenter, you may want to use chart paper and self-sticking notes so that the participants can record and display the adaptations they generate during the workshop. Participants may write their adaptations on the self-sticking notes and put the notes on chart paper. This can be an on-going activity throughout the workshop.

# Preparing for the Workshop

## Purpose and Audience

This workshop is designed to prepare fourth through twelfth grade teachers to implement the Viewing and Representing TEKS as part of English Language Arts instruction. This workshop is appropriate for teachers, including special education teachers and related service professionals, reading and language arts coordinators, curriculum directors, and principals at the elementary, middle, and high school level.

## Materials/AV

- Overhead projector/markers
- Chart paper and self-sticking notes
- Handouts are available for reproduction; they contain information similar to what is found on the transparencies and extend some of the content with additional in-depth ideas. In particular, content in the mini-lessons/lessons and integrated lesson sections is provided in more detail as handouts to accompany the overhead transparency information. For example, as a mini-lesson is presented participants should be referred to the extended version of the mini-lesson in the handout section. Mini-lessons contain suggested Viewing and Representing TEKS to which they can be applied. Viewing and Representing lessons and integrated lessons contain references to the Viewing and Representing TEKS, which are taught in the lessons. Presenters should distribute the handouts at the beginning of the workshop. You will need an overhead projector.

## Room Arrangement

- The workshop contains content that is presented in lecture format and is practiced in small groups. Therefore, if possible, have participants sit in small groups.

# Acknowledgments

We gratefully acknowledge the support of the following individuals and agencies for their contributions to the professional development guides Enhancing Reading Comprehension for Secondary Students - Part II.

## Texas Education Agency

Jim Nelson
Commissioner

Carol V. Francois
Associate Commissioner
for the Education of
Special Populations

Robin Gilchrist
Assistant Commissioner

Gene Lenz
Senior Director
Division of Special Education

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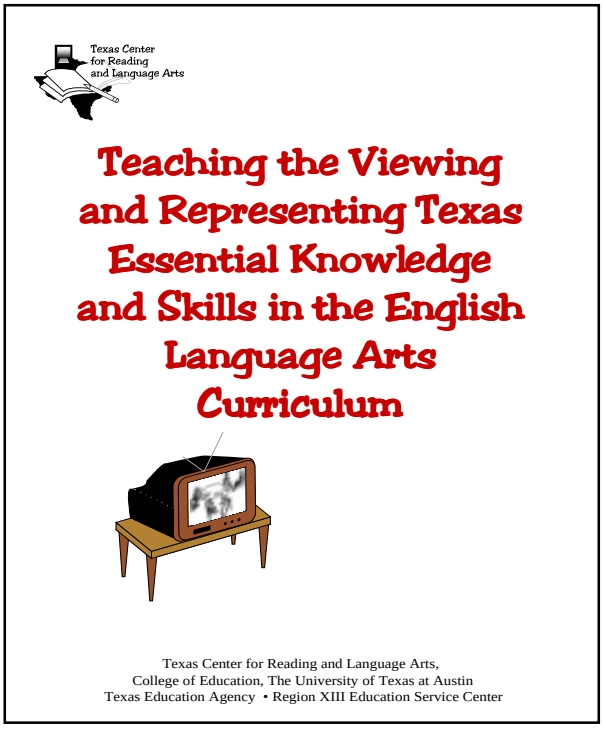
Statewide Initiatives

Special thanks to all our reviewers and contributors, including the Reading Initiative and Special Education (RISE) Task Force, whose assistance and support made a valuable contribution to this product.

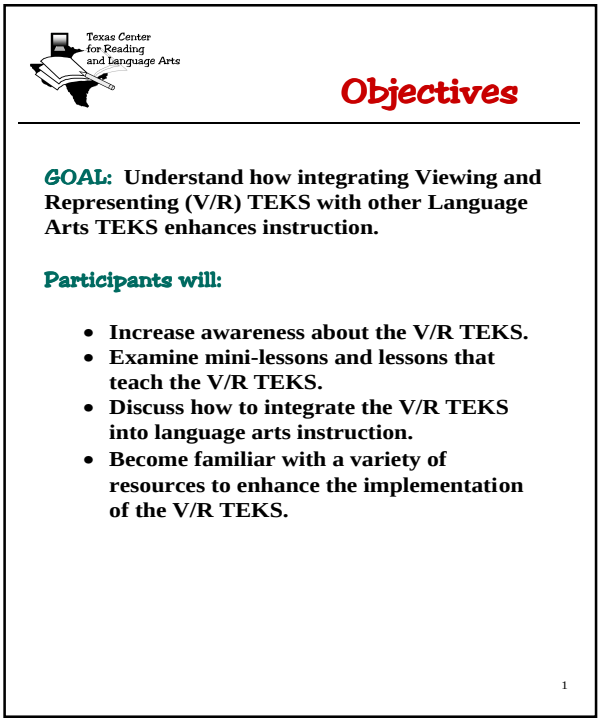
# Introduction




- The focus of this workshop is on the implementation of the Viewing/Representing strand of English Language Arts TEKS in classrooms. The scope of the workshop includes Mini-Lessons, Lessons, examples of integrating the V/R TEKS with the other language arts to enhance instruction, and a Toolbox.

## Objectives

## Overhead #1

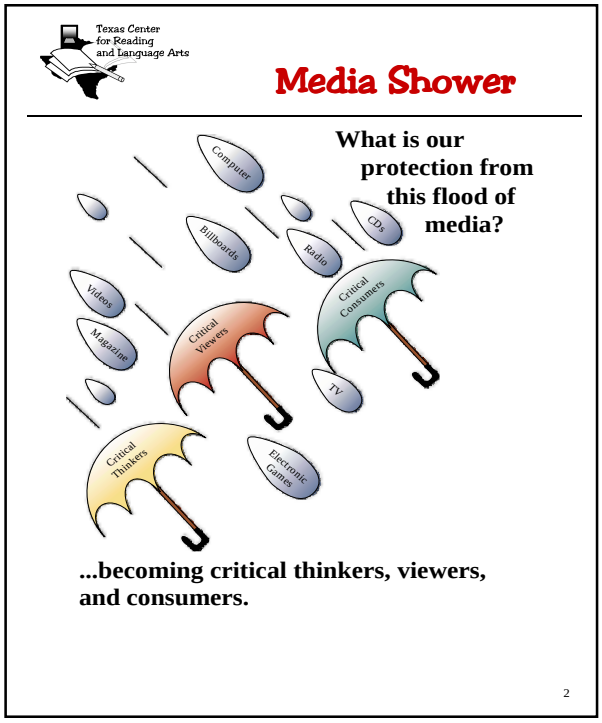



- Use Overhead #1 to introduce the workshop objectives.
- Ask participants to stand up if they have used any of the following activities with their students in the last year:

  Made a poster or collage
  Watched a movie
  Played music
  Used computers for research (e.g. on-line catalog, internet)
  Designed book covers
  Used television, newspapers or magazines

- At this point, everyone should be standing. Point out that most teachers are integrating the Viewing and Representing TEKS into instruction already.

## Overhead #2




- Use Overhead #2 as a visual representation of how society is affected by a deluge of media.
- Ask participants open ended questions about the effects of media on society to get them thinking about specific ways we are influenced by the media and why it is important for our students to become media literate through the Viewing and Representing TEKS. Assign one question to each group of participants to brainstorm and share their ideas.

Questions:

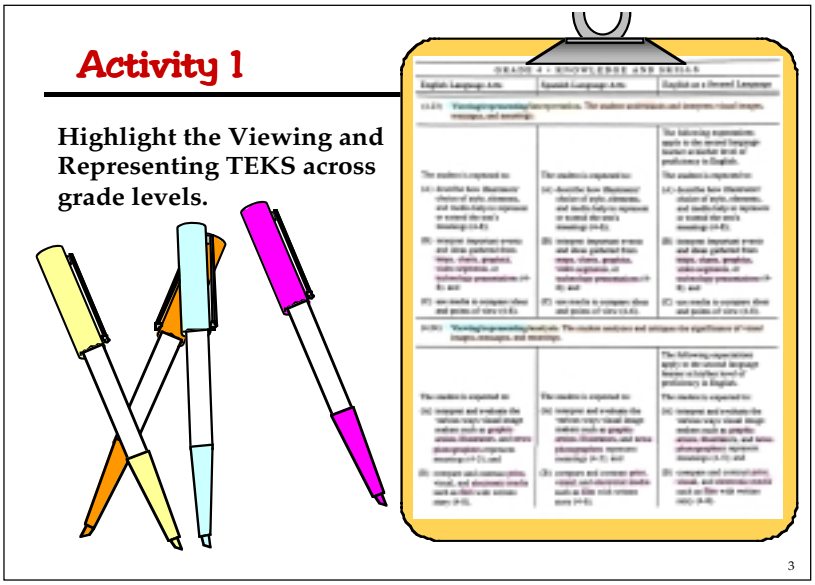
- How does the media influence our purchasing decisions?
- How does the media represent reality?
- What techniques in media are used to influence our perceptions?
- How would we be affected by a media-less day?
- How are children and youth influenced by media?
- Emphasize that as teachers it is our job to teach students to become critical viewers and consumers of media.

## Media Shower

## Activity 1

- Use Overhead #3 to guide participants through Activity #1.
- Ask participants to divide into small groups (if they are not sitting in groups already).
- Provide each participant with a copy of the Activity 1 handout "Viewing and Representing TEKS" at each grade level and two sets of highlighters at each table. (Colors should include blue, yellow, orange, and pink.)
- Explain to participants that the purpose of this activity is to examine the different components of the Viewing and Representing TEKS and illustrate them through the visual image of different colors.
- Tell participants that the overhead is a model of the activity using the fourth grade TEKS.
- Explain and show how a different color highlights a different TEKS element.

## Overhead #3




| | |
|---|---|
| Viewing and Representing | ***blue*** |
| Verbs | ***yellow*** |
| Understands & InterpretsAnalyzes & Critiques | ***orange*** |
| Produces | |
| Definition | |
| "Student is expected" section | ***pink*** |

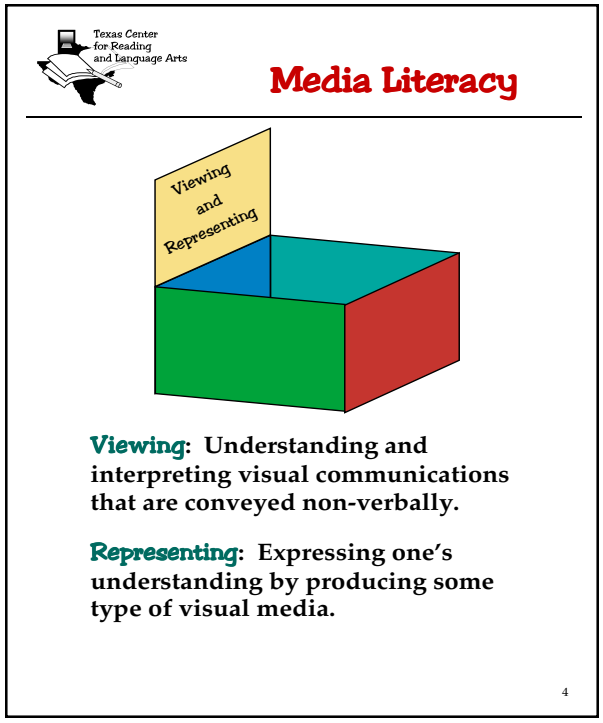
- In a group ask participants to complete the remainder of the TEKS as demonstrated by the model. Each person should highlight his/her TEKS.
- Point out to participants that within the V/R TEKS the content varies across the grade levels, but the structure is consistent.
- Next, have participants examine the similarities and differences across the V/R TEKS by completing the Activity #1 handout "Compare /Contrast the V/R TEKS Across Grade Levels." Ask participants to share their ideas.

**Extended Workshop:**

If time permits, participants can discuss how they already use different types of media in their classrooms to develop students' skills in the V/R TEKS.

***Note:*** *This is intended to be a somewhat light-hearted, but purposeful awareness-building activity. It may give participants the idea to do other TEKS in the same way, inspiring and creating more vertical connections (maybe even more horizontal ones)!*

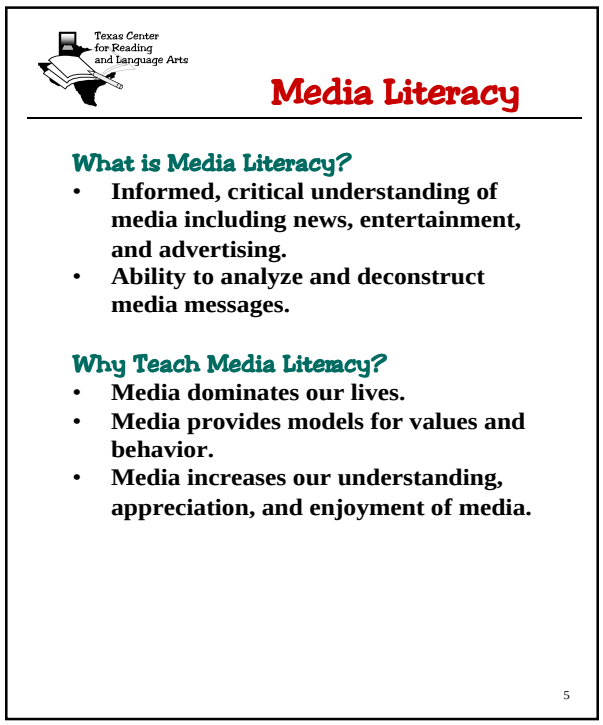
## Overhead #4




## Media Literacy

- Use Overhead #4 to define the terms "Viewing" and "Representing."
- Emphasize that students should be able to view illustrations, maps, drawings, media messages, computer graphics, and so forth, and to represent their understanding of these different types of media.
- Tell participants that integrating V/R TEKS into the classroom program supports the development of media literacy.

## Overhead #5



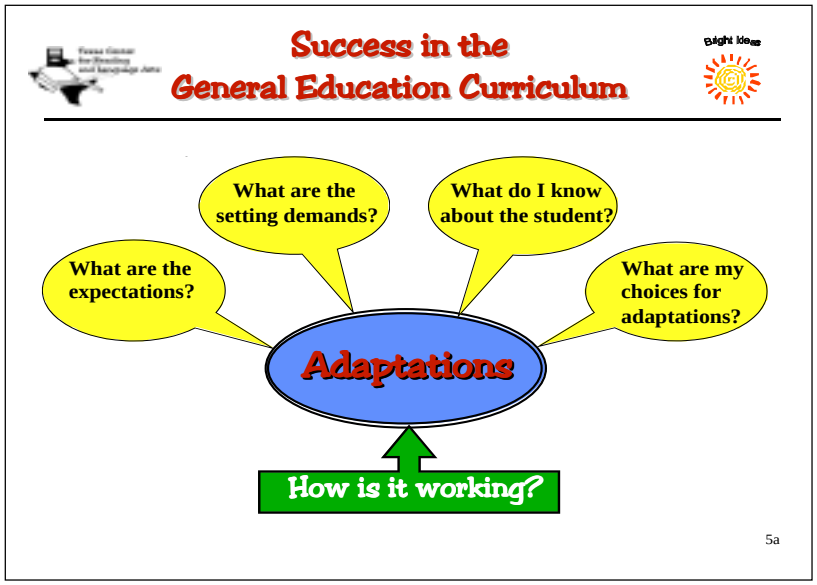

## Media Literacy

- Use Overhead #5 to define media literacy and to illustrate the importance of media literacy instruction, which means teaching our V/R TEKS.
- Remind participants that the skills required by the V/R TEKS are designed to promote media literacy and that media literacy is the broader context found in the literature.

Bright Ideas

## Success in the General Education Curriculum

## Overhead #5a




***Note:*** *This overhead is the first in a series of overheads that focus on adaptations for struggling readers and writers. These may include students with learning disabilities, emotional/behavioral disorders, mild to moderate cognitive disabilities, physical disabilities, attention problems, the spectrum of autistic behaviors, and sensory impairment (both deaf/hard of hearing and visual impairment).*

*After Overhead #5, present Overheads #5a to #5e to provide an overview of the process for making adaptations and for introducing various types of adaptations.*

*After Overhead #13, present Overheads #13a to #13k to provide the participants with more specific examples of the three kinds of adaptations*.

- Use Overhead #5a to explain that adaptations are key to the successful participation of struggling readers and writers in the general education curriculum.
- Provide an overview of the process for making adaptations for struggling readers and writers. Explain that in making adaptations four key questions are asked.
  - **What are the expectations** for learning (e.g., what are the student outcomes that you expect which may vary for individual students)? For example, student outcomes may include reading on grade level by the end of the year.
  - **What are the setting demands** (e.g., what are the specific tasks the student is expected to perform and what does the student have to do to successfully complete the task)? For example, the student can read, summarize, and answer a variety of questions about grade level reading material.

## Overhead #5a (cont.)

- **What do I know about the student** in the general education classroom in relation to his/her learning strengths and needs? For example, what are the student's specific strengths and needs in reading?

- **What are my choices for adaptations** (i.e., for students with disabilities think about what the IEP requires and what resources you might need to make these adaptations)? For example, will the student need high- interest/controlled-vocabulary text to be able to access subject matter on a topic?

- Explain that answering these four questions assists teachers in selecting adaptations. Remind the participants to collaborate with other specialists, such as vision, auditory, speech/language, and technology.

- Explain that a final step in the process is to determine how the adaptation(s) is working and make adjustments accordingly. This is an important key to the student's success in the general education curriculum. For example, is the student able to answer inferential comprehension questions successfully?

***Note to Presenter:*** *With the reauthorization of the Individuals with Disabilities Education Act (IDEA 97), students' with disabilities participation in the general education curriculum and state/district assessments, such as TAAS, has increased as has general education teachers' participation in the IEP process. You may want to highlight these recent changes using the information provided below as one resource.*

- Explain to the participants that the law (IDEA 97) requires that accommodations or adaptations, modifications, supports, and supplementary aids and services be provided to ensure the success of students with disabilities in the general education curriculum (refer to IEP).

- Tell participants that IDEA 97 has also increased the participation of student's with disabilities in district/state assessments. Explain that under IDEA special education students are expected to: (1) take the standard assessments, (2) take them with accommodations, or (3) take alternative assessments. The IEP specifies if accommodations and modifications in the administration of these assessments or alternative assessments are to be used.

- Mention that IDEA 97 has also increased the general education teacher's role in the development, implementation, review, and revision of the student's Individualized Education Program. For example, goals and objectives may be targeted to be met in the general education classroom and monitoring is the responsibility of the general and special education teacher.

Bright Ideas

## Success in the General Education Curriculum (cont.)

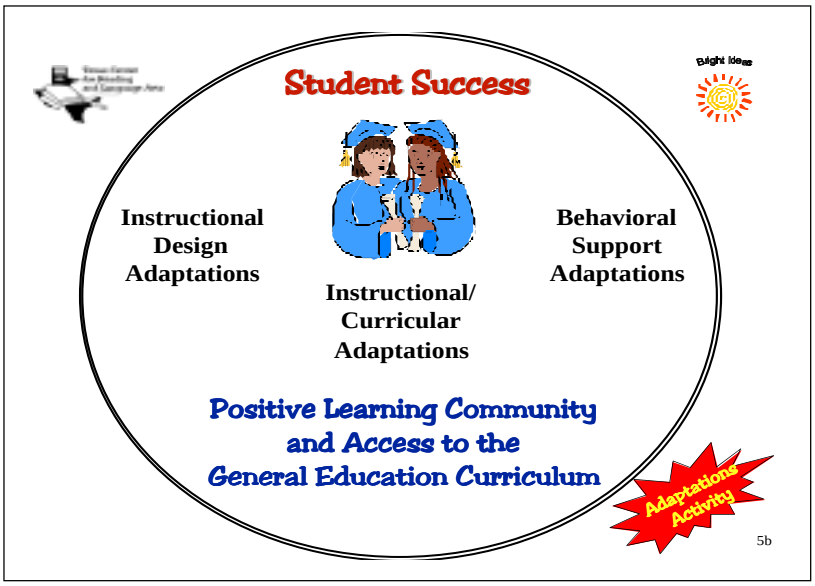
## Individuals with Disabilities Education Act (IDEA 97)

Bright Ideas

## Student Success

## Adaptations Activity

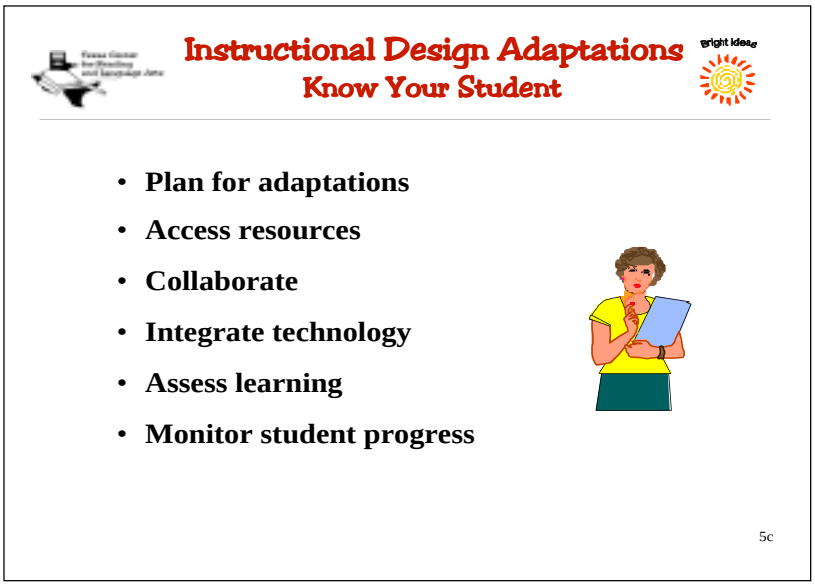
## Overhead #5b




- Use Overhead #5b to introduce this Activity and to explain that adaptations for students can be organized into three categories: designing instruction, adapting instruction or curriculum, and providing behavioral support. For example, an adaptation for "designing instruction" might be including fewer problems per page, for "adapting instruction or curriculum," an example might be enlarging print for a child with poor vision, and for "behavioral support adaptations," an example might be having a behavior plan in place to alter "out-of-seat behavior."
- Ask the participants to work in pairs and discuss one student with whom they have worked successfully. Have them list and explain three adaptations they used to support that student in each of these three areas.
- Explain that each category will now be discussed.

***Note:*** *You may use chart paper and self-sticking notes so that participants can display their ideas. Hang one piece of chart paper for each of the three types of adaptations. Ask participants to write their adaptations on the notes and put the notes on the appropriate chart paper. This can be an on-going activity throughout the workshop.*

## Overhead #5c




- Use Overhead #5c to introduce the importance of instructional design adaptations.
- Explain that instructional design is critical for making adaptations. For struggling readers and writers to benefit from instruction, the teacher must plan for adaptations, access resources, collaborate, integrate technology, assess learning, and monitor student progress.

Bright Ideas

# Instructional and Curricular Adaptations

## Overhead #5d

### Instructional and Curricular Adaptations

**Instructional:**

- Consider students' literacy levels and needs
- Activate background knowledge
- Use clear, simple directions
- Provide opportunities to respond
- Adjust pacing and provide feedback

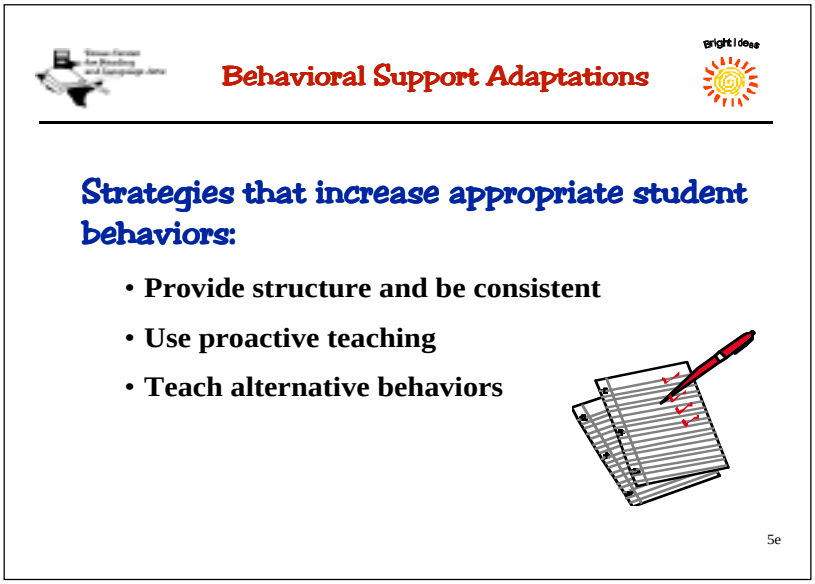
**Curricular:**

- Make learning visible and explicit
- Highlight key information/concepts
- Break task or activity into steps
- Use games to provide practice
- Provide multiple ways to demonstrate learning

5d

- Use Overhead #5d to introduce common examples of instructional and curricular adaptations.
- Mention that research supports these adaptations. (See Handout, "Suggestions for Adaptations" for typical adaptations.)

## Overhead #5e




- Use Overhead #5e to introduce behavioral support adaptations.
- Explain that a third type of adaptation focuses on behavioral support.
- Have participants give examples of how inappropriate classroom behaviors can interrupt the teaching and learning process and the type of strategies they use to promote positive behavior and a positive learning environment. Students learn better when behavioral supports are in place.
- See Handout, “Suggestion for Adaptations” for typical adaptations.
- Explain that later in the workshop participants will focus more intently on specific behavioral adaptations.
- Encourage the participants to think about adaptations as they continue the workshop. (Self-sticking notes and chart paper activity can be continued.)

Bright Ideas

## Behavioral Support Adaptations

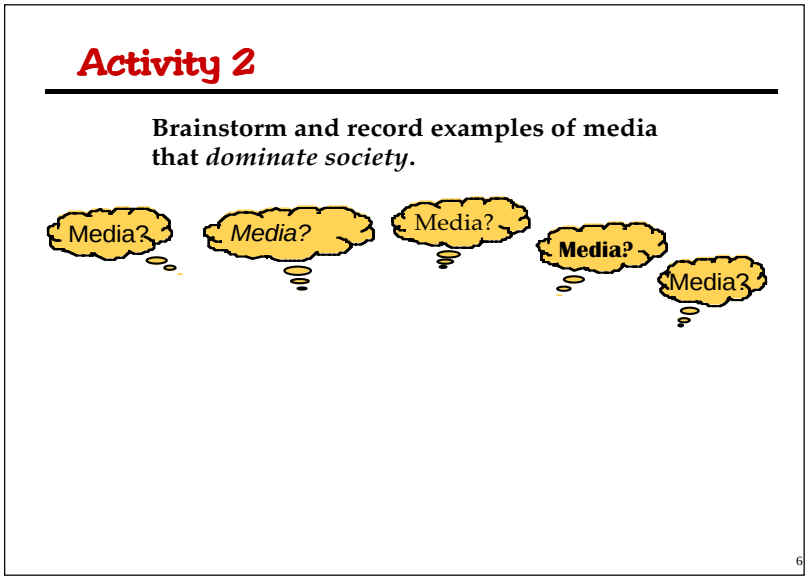
## Activity 2

- Use Overhead #6 to introduce Activity 2.
- Brainstorm and record examples of media that dominate society.
- Ask participants to brainstorm and record on Activity 2 handout, examples of media that dominate society.
- Ask participants to share their group's top three ideas in a round robin format. (Example: Group 1 shares an idea, followed by Group 2, etc.) Record participants ideas on a blank transparency to share with the group.

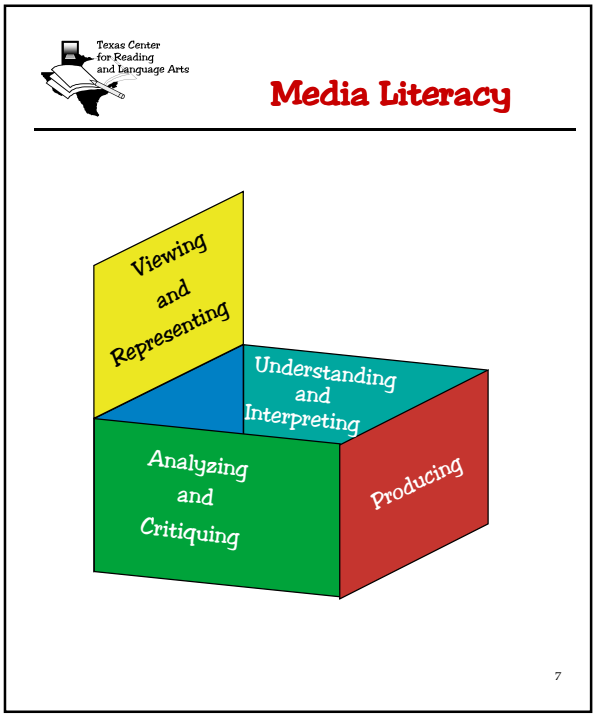
## Media Literacy

- Use Overhead #7 to provide participants with a visual image of how Understand and Interpret, Analyze and Critique, and Produce comprise V/R in the TEKS.
- Tell participants that now we will take a closer look at these three components.

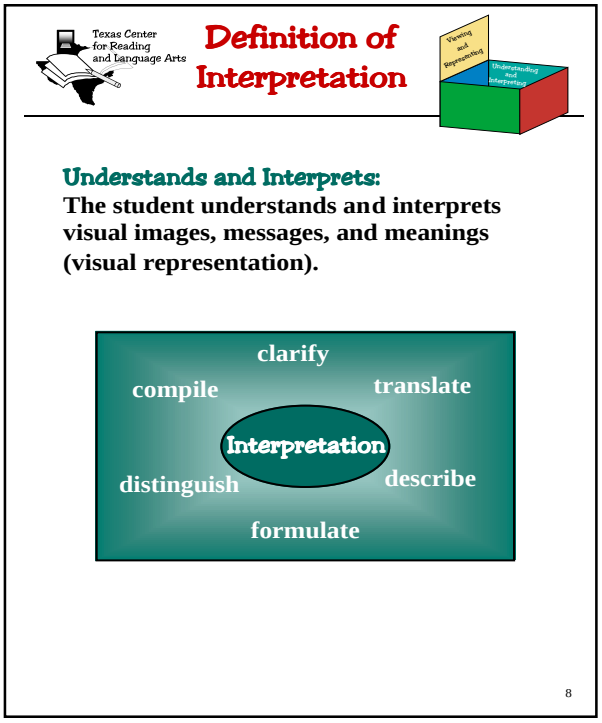
## Overhead #6




## Overhead #7



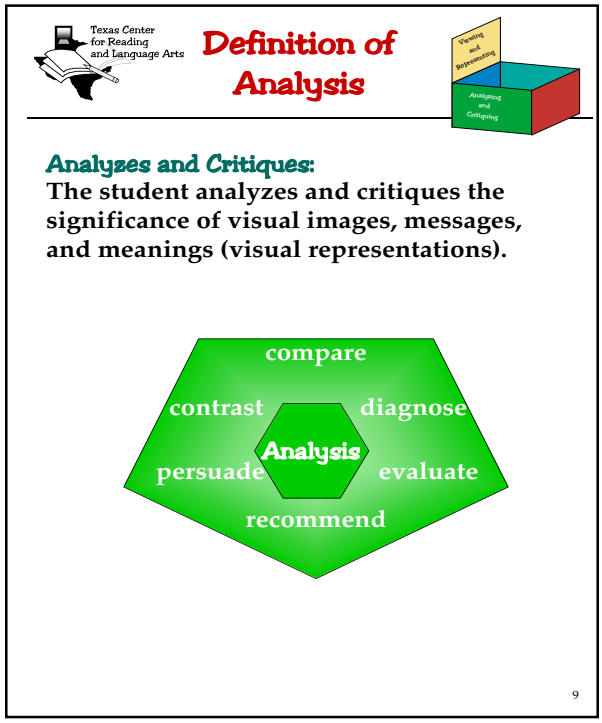
## Overhead #8




## Definition of Interpretation

- Use Overhead #8 to present the definition of Interpretation as it is used in the Viewing and Representing TEKS.
- Refer to the verbs on the overhead. Point out that these verbs describe the process of interpretation.
- These verbs are good to use when implementing the process of interpretation and for writing lesson plans.

## Overhead #9

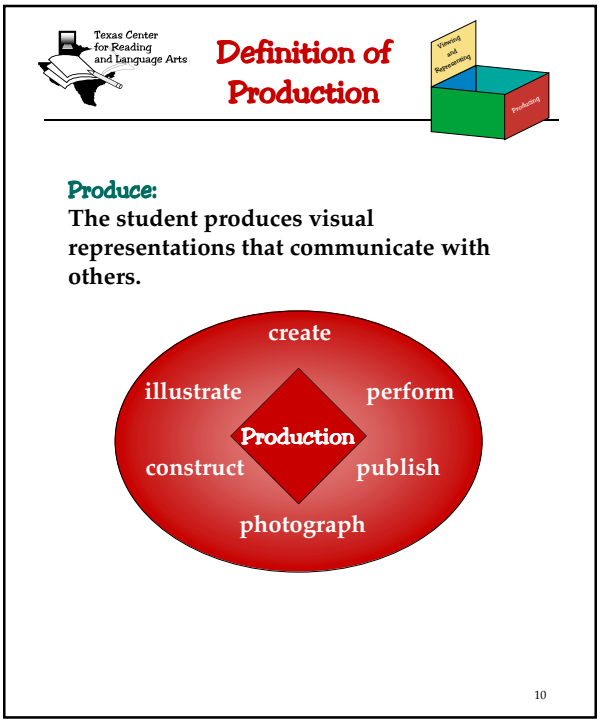



## Definition of Analysis

- Use Overhead #9 to present the definition of Analysis as it is used in the V/R TEKS.
- Refer to the verbs on the overhead. Point out that these verbs describe the process of analysis.
- These verbs are good to use when implementing the process of analysis and for writing lesson plans.

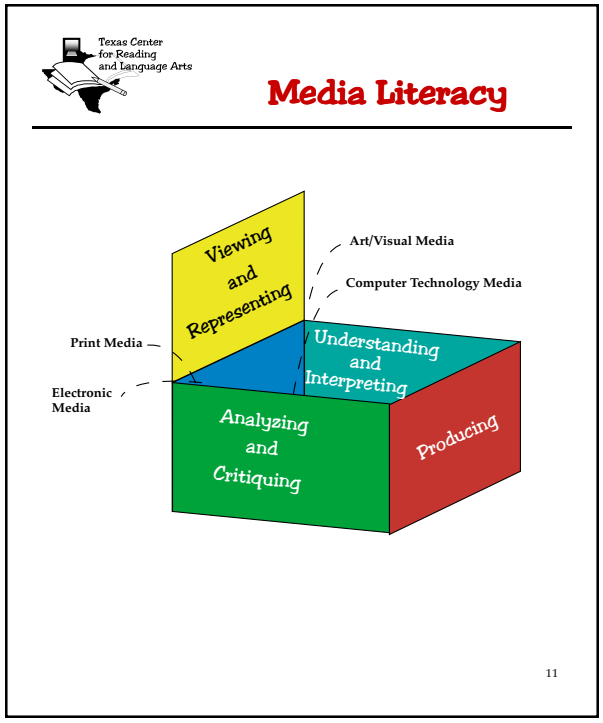
## Definition of Production

## Overhead #10




- Use Overhead #10 to present the definition of Production as it is used in the V/R TEKS.
- Refer to the verbs on the overhead. Point out that these verbs describe the process of production.
- These verbs are good to use when implementing the process of production and for writing lesson plans.
- Refer participants to Handout "Suggested Activities for Student Generated Media Products" for additional activity ideas.
- Extended Workshop: If time permits, ask participants to share examples of production activities their students engage in. Ask participants to link the activities to specific V/R production TEKS for their grade level (refer to V/R TEKS handout).

## Overhead #11



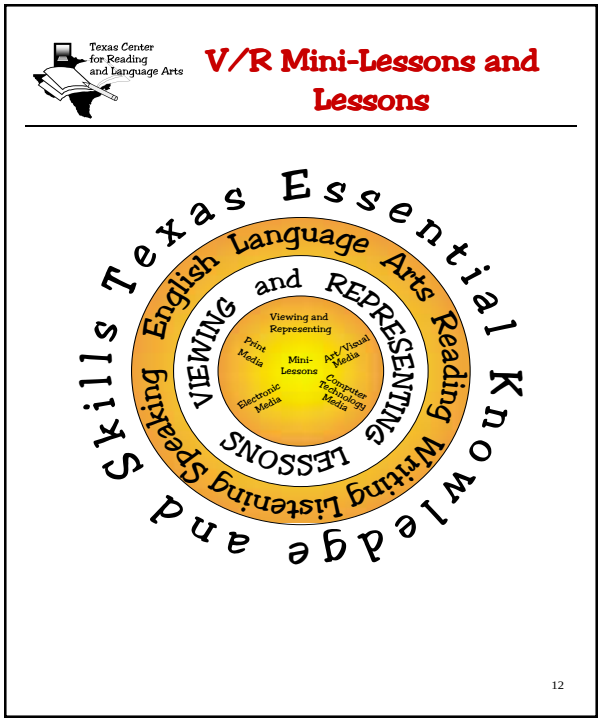

- Use Overhead #11 to introduce the types of media that students are asked to understand and interpret, analyze and critique, and produce in order to become critical viewers and consumers of visual images, messages and meanings (media literacy).
- Explain that the types of media mentioned in the V/R TEKS include:
  - Art/Visual Media (Example: illustrations)
  - Print Media (Example: newspapers)
  - Computer Technology Media (Example: computer-based presentation)
  - Electronic Media (Example: film, TV)

  (See V/R TEKS 4.24B for example.)
- Explain that students will need instruction on specific skills related to the types of media, for example, components of a newspaper for print media, how to construct a technology presentation for computer technology media, and the use of camera angles and shots for electronic media.

## V/R Mini-Lessons and Lessons

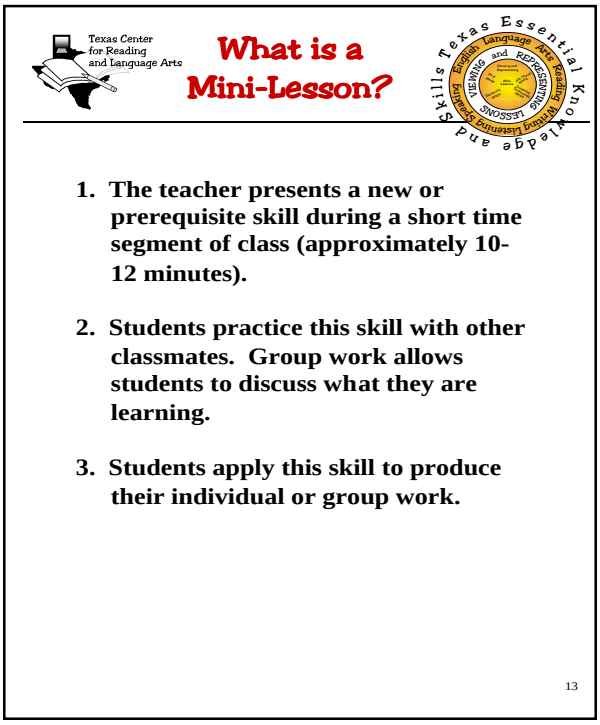
- Use Overhead #12 to introduce the V/R Mini-Lessons and Lessons section.

## Overhead #12




- Remind participants that students may need mini-lessons related to types of media as well as lessons that focus on the interpretation, analysis, and production sections of V/R. Explain that the V/R TEKS are part of the English Language Arts TEKS.
- Explain the organization of this section: (1) explanation of mini-lesson, (2) a brief introduction to the types of media with sample mini-lessons, and (3) sample lessons on the V/R TEKS.
- Explain that the following mini-lessons and lessons are examples of instruction in the types of media and components of V/R. Reemphasize that "media" takes many forms.
- Refer participants to the color-coding activity completed earlier by having them locate in their V/R TEKS examples of the use of art/visual media, print media, computer technology media, and electronic media.
- Explain that for students to complete some of the V/R TEKS, they will need a mini-lesson on aspects of art/visual, print, computer technology, and electronic media.
- Ask for someone to read an example of a V/R TEKS for which students would require a mini-lesson on media before being able to complete the task. (Example: Elements of Design)
- Review information in Toolbox section. Explain that this information can be used to supplement teacher and student knowledge about various media-related topics.

## Overhead #13




- Use Overhead #13 to describe the concept of Mini-Lessons.
- Explain to participants that mini-lessons are an excellent way to teach and practice new or prerequisite skills used in the V/R TEKS.
- Explain that the mini-lessons will be reviewed briefly and that additional information for each mini-lesson is contained in an accompanying handout.
- Tell participants that examples of lessons for specific V/R TEKS are provided to connect with the mini-lessons. These are only examples. Explain that lesson examples are taken from the 5th, 8th, and 9th grade Viewing and Representing TEKS which are representative of the V/R TEKS from 4th to 12th grade.
- Explain to participants that for the purposes of this guide a mini-lesson is a new or prerequisite skill students need to engage successfully in V/R lessons that may include one or more areas such as Interpretation, Analysis, and Production.

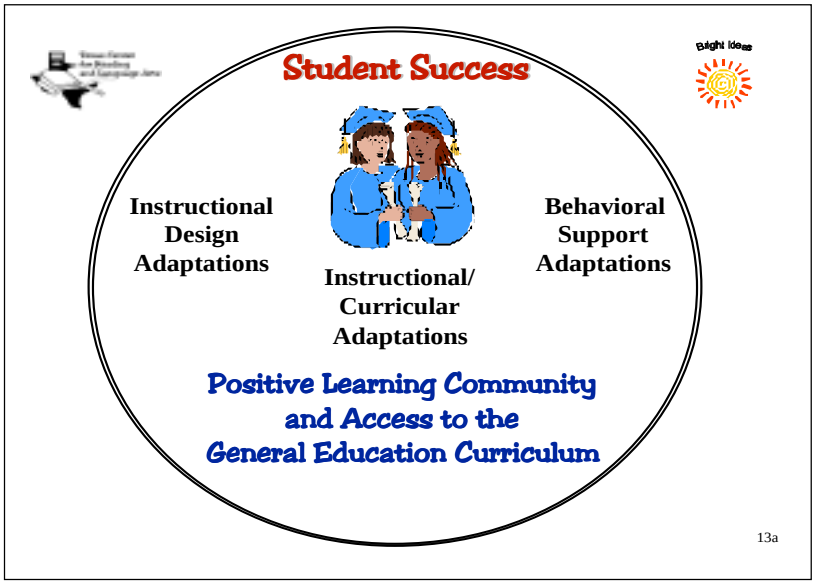
***Note:*** *Select a few mini-lessons and lessons, as time permits, to model the process of mini-lessons and to discuss how teachers can connect mini-lesson knowledge to the Viewing and Representing TEKS. Remind participants that the Viewing and Representing TEKS can be easily integrated with the other English Language Arts TEKS, which will be illustrated later in this guide.*

## What is a Mini-Lesson

Bright Ideas

## Student Success

## Overhead #13a




***Note:*** *Use Overheads #13a through #13k to give more specific information about making adaptations.*

- Use Overhead #13a to review with the participants the three types of adaptations. Remind participants to reflect on struggling readers and writers including students with disabilities and the adaptations required as they continue through this guide. (Have participants continue to add to the chart paper if this process is being used.)

## Overhead #13b

### Instructional Design Adaptations
### Know Your Student

- **Plan for adaptations**
- **Access resources**
- **Collaborate**
- **Integrate technology**
- **Assess learning**
- **Monitor student progress**

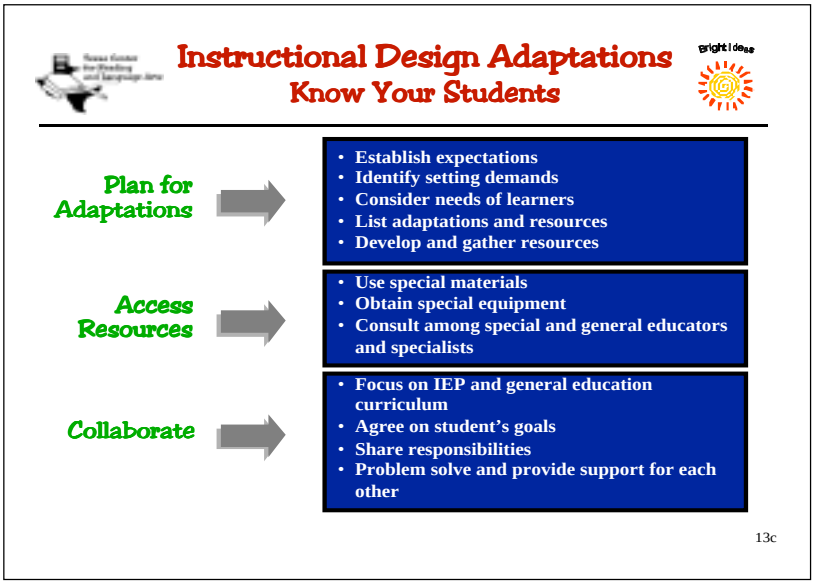
13b

- Use Overhead #13b to remind participants of the importance of instructional design adaptations. For struggling readers and writers to benefit from instruction, the teacher must plan for adaptations, access resources, collaborate, integrate technology, assess learning, and monitor student progress.

Bright Ideas

## Instructional Design Adaptations

## Overhead #13c




- Use Overhead #13c to introduce instructional design adaptations.

**Plan for Adaptations:**

- Explain that the first step in planning adaptations for struggling readers and writers is to ***establish expectations*** for student outcomes. What goals and objectives are listed on the IEP and what skills are the students expected to master and demonstrate at the end of the lesson or unit?
- ***Think about the demands*** needed to complete the tasks associated with the expectations or outcomes (e.g., note taking, writing, group work). Identifying setting demands will help to determine which part of the instruction and/or assignment is too challenging and how to modify the task so that students with special needs can successfully complete the assignment.
- ***Keep student's strengths and needs*** in mind while planning for the lesson (e.g., refer to student's IEP modification page if necessary).
- ***Identify the types of adaptations and resources*** necessary for the student to benefit from instruction (e.g., extended time, support for reading, manipulatives for math, token system for completing work).
- ***Develop and/or gather needed resources***. Collect resources in advance (e.g., getting Braille text completed for a student who is blind; getting books on tape).
- Ask participants to pair and in one minute generate suggestions for implementing plans for adaptations. Partners may share in large group and add to adaptation charts.

## Overhead #13c (cont.)

**Access Resources**

- Mention to participants that these are examples of special materials: visual aids, pictures, flash cards, high-interest/controlled- vocabulary reading materials, manipulatives, instructional games, spell checker, and software.
- Tell participants the following are examples of special equipment: magnifying glass, tape recorder, large print books, Braille, FM system, and computer with grammar and spellchecker. (See Handout for list of "Assistive Technology Devices.")
- Say that the following is a list of personnel resources: behavior specialists, vision specialists, special education teachers, curriculum specialists, inclusion specialists, and technology specialists. (See Handout, "Related Service Personnel" of specialists.)
- Ask participants to choose one or two disability categories and give examples of materials, equipment, and personnel resources that the teacher may need in order to teach a lesson so that these students will benefit from instruction. Either small or large groups can participate in this activity.

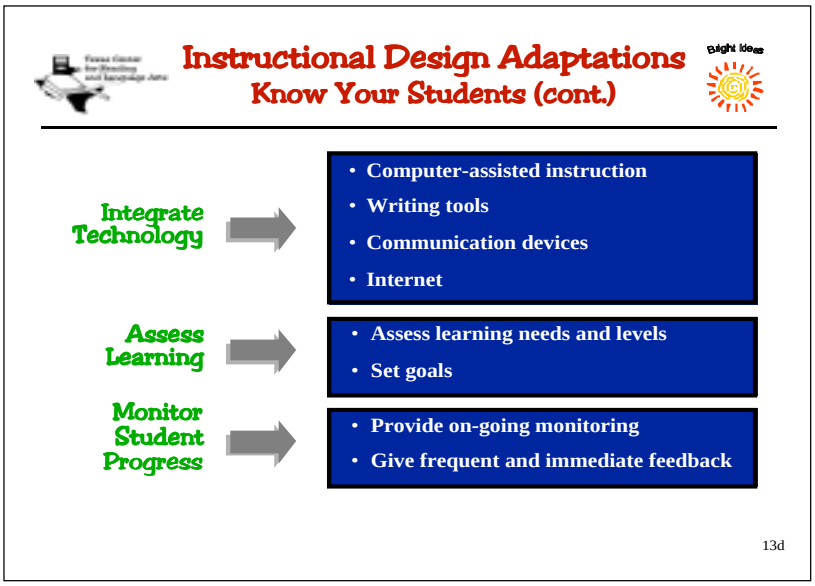
**Collaborate**

- Discuss the importance of collaboration among general and special education teachers and other related specialists and with parents in preparing instructional adaptations for students with special needs. (See Handout, "Related Service Personnel" for a list of specialists who serve students with disabilities.)
- Explain that there should be a consensus in decision-making regarding the identification of a student's educational goals and objectives using the IEP if the student has an identified disability. In considering these goals, discuss the importance of student participation in the general education curriculum. This may vary depending on the student's learning levels and disabilities in relation to the goals of the lesson. For example, a struggling reader may use taped books and partner reading along with study guides to access the social studies textbook. In contrast, a student with moderate cognitive disabilities may be learning to recognize and demonstrate key concepts of the lesson.
- Tell participants that general and special education teachers and other specialists should share responsibilities and work together to identify, access, and gather resources necessary for adaptations. Have participants discuss how this can work.
- Mention that problems will naturally arise (e.g., special materials not available, student with autism disrupting class with occasional outbursts). Use formal (e.g., grade level/cohort planning meetings, student study teams, teacher assistance teams) and informal problem solving to resolve student problems. The key is to support each other to assist students in attaining their goals.

Bright Ideas

## Instructional Design Adaptations (cont.)

## Overhead #13d




- Use Overhead #13d to discuss integrating technology, assessing learning, and monitoring student progress.

**Integrate Technology**

- Explain that:
  - There are a number of areas where technology could assist struggling readers and writers. Examples include computer-based reading, writing assistance, augmentative communication, access to reference materials, adaptive switches, and materials modifications.
  - Computer-assisted instruction can be a powerful adaptation tool for struggling readers and writers. Teachers can use tools such as tutorial, practice, and simulation software to promote problem solving.
  - Writing tools can be used in creating outlines, graphic organizers, idea webs or maps, and assisting with word processing including spelling and grammar checkers.
  - Assistive devices such as auditory trainers and voice recognition programs may be needed by some struggling readers and writers in order to benefit from instruction. (See Handout, “Assistive Technology Devices” for list of assistive devices.)
  - Reference materials for research papers and other class projects can be accessed via websites and the Internet. For students with visual impairments access to web sites and the internet can be accomplished with the assistance of the vision specialist who should know about software that promotes accessibility.

## Overhead #13d (cont.)

**Assess Learning**

- Mention that assessment is an essential component of instruction for students with special learning needs. While planning for assessment, be sure to consider student needs and any adaptations necessary for the students during assessment. (Refer to student's IEP modification page if the student has an identified disability.) For example, students may need one-to-one test administration, small group setting, shortened tests, extended time for tests, or the use of a calculator or other special materials and equipment. Also, use curriculum-based assessment or alternative methods of assessment.

**Monitor Student Progress**

- Tell participants that:
  - Monitoring struggling readers and writers' progress and providing feedback help the teacher determine when these students require extra assistance. Instruction should be adjusted accordingly. Both monitoring and feedback should be frequent and ongoing. Teach students how to monitor their own progress. For example, students can chart their reading rate or number of math facts completed.
  - Involving students in setting individual, academic, and behavioral goals is important, especially at the secondary level. Students are more likely to improve if they have ownership of their goals and objectives.

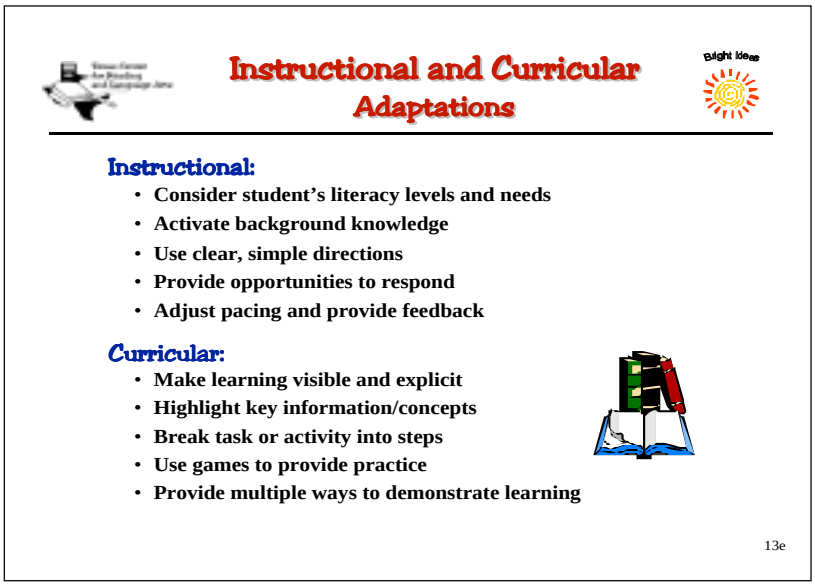
**Extended Workshop: Lesson Plan**

- If time permits, have small groups plan a lesson for an inclusion class incorporating instructional adaptations. Groups should consist of general and special education teachers and other specialists. Have groups plan their lesson to focus on adaptations for a particular student with a disability in a subject matter they choose. Have groups then share their lesson with the other participants.

Bright Ideas

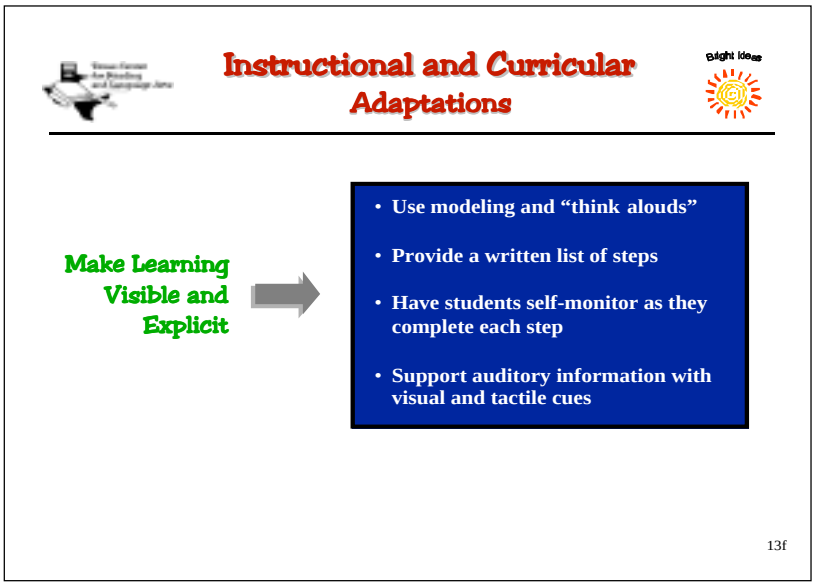
# Instructional and Curricular Adaptations

## Overhead #13e




- Use Overhead #13e to remind participants of the examples of instructional and curricular adaptations. For example, struggling readers and writers generally require more explicit instruction including teacher modeling using "think alouds." (See Handout, "Suggestions for Adaptations").
- Explain that the next two overheads give examples for two of the adaptations, "Make Learning Visible and Explicit" and "Provide Multiple Ways to Demonstrate Learning."

## Overhead #13f




- Use Overhead #13f to discuss strategies for making learning visible and explicit.
- Remind the participants of common sayings:

  "A picture is worth a thousand words."
  "Modeling isn't the best way to teach, it is the only way to teach." (Albert Schweitzer)

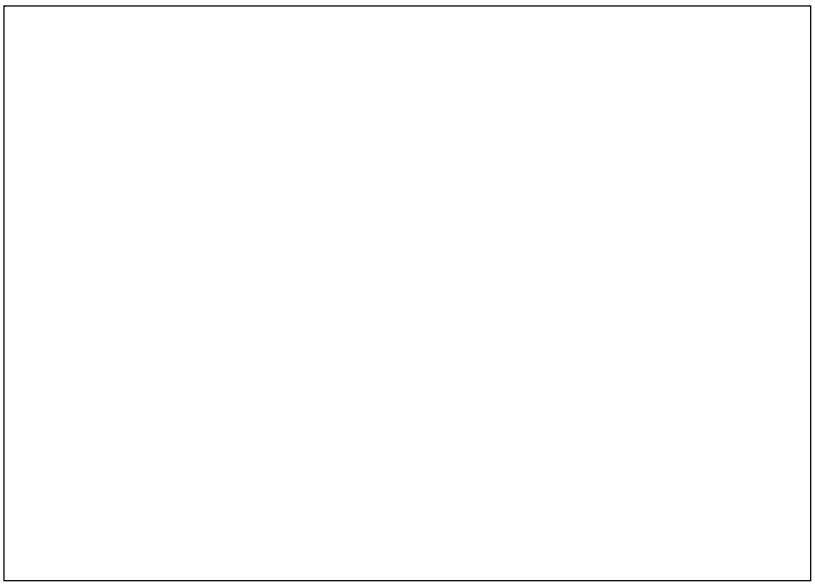
- Discuss that research demonstrates that struggling readers and writers including students with disabilities learn better when taught the steps in cognitive processes (e.g., steps for finding main idea and solving math word problems).
- Tell participants that these students need systematic, explicit instruction in how to complete complex, cognitive processes. This type of instruction consists of modeling the steps including the thinking that occurs (i.e., "think alouds") and then having the students think aloud as they do the steps. It is also helpful to provide a written list of steps and have the students self-monitor as they complete each step.
- Suggest that participants provide examples that demonstrate steps and monitoring for a particular skill. For example, write the steps involved in solving a word problem or list the steps in editing a written work.
- Discuss how adding visual and tactile cues to auditory information help make the auditory information more visible and explicit.

  Examples are:
  - When sounding out a word, have students push markers into boxes for each sound.
  - Have students clap the words in a sentence.
  - When lecturing, write the key words for each point on an overhead.

Bright Ideas

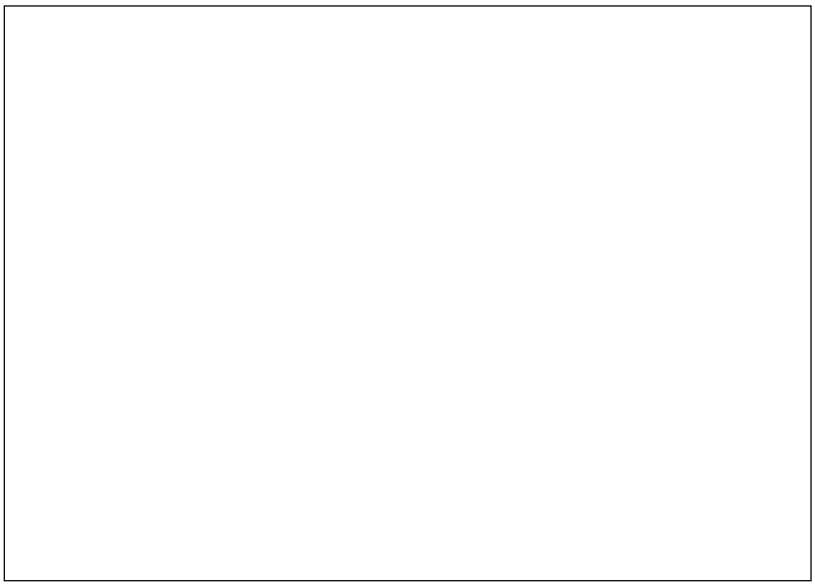
## Instructional and Curricular Adaptations

## Overhead #13g



- Use Overhead #13g to expand on multiple ways to demonstrate learning other than a book report.
- Explain that struggling readers and writers may know the information, but may not be able to demonstrate effectively this learning because of their learning needs.
- Ask participants to expand the list of alternatives to the traditional book report. Share the groups' ideas either orally or by placing them on chart paper.

## Overhead #13h



- Use Overhead #13h to remind participants of the three types of behavioral support adaptations.

Bright Ideas

**Behavioral Support Adaptations**

Bright Ideas

## Behavioral Support Adaptations

## Overhead #13i

- Use Overhead #13i to discuss two major types of behavioral support: consistent and proactive teaching.

**Provide Structure and Be Consistent**

- Explain that classroom management requires structure and consistency.
  - Plan and arrange the environment. Organization enhances student attention.
  - Establish rules and expectations. Rules should be stated positively, displayed, and limited (i.e., 3 to 5). Have the class generate the rules and expectations in order to promote "buy-in."
  - Use natural and logical consequences for positive and negative behaviors (e.g., call on students who raise their hand and redirect students who speak out of turn).
  - Prepare students for transitions and change by giving frequent cues. Establish time limits for transitions.

**Use Proactive Teaching**

- Explain that proactive teaching can prevent problem behaviors by getting students' attention and/or changing factors that elicit those behaviors.

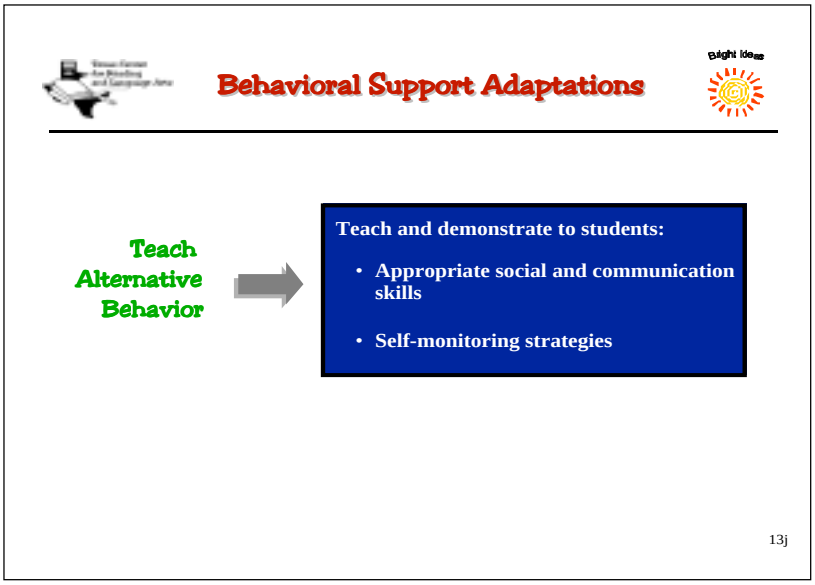
## Overhead #13i (cont.)

- Use such techniques as gaining attention, using the student's name, greeting them at the door, and being in close proximity. Also, varying voice, providing interesting materials, and sitting at eye level to "hook" student's attention can be effective.
- Be proactive rather than reactive. Be alert to students' on-task behavior and encourage their efforts.
- Identify reasons for problem behavior. The factors which elicit problem behavior can be modified, thereby preventing the behavior. For example, if a student regularly engages in a number of avoidance behaviors (e.g., sharpening pencil, searching in desk, talking to neighbor) when a math problem solving assignment is given, it may be that the work is too difficult for the student to do independently. The teacher should determine if this assumption is correct and if so, modify the task accordingly.
- Consult with the special education teacher to determine the behavioral support plan that may be identified in the IEP.

Bright Ideas

## Behavioral Support Adaptations

## Overhead #13j




- Use Overhead #13j to discuss the teaching of alternative behavior.
- Explain that effective behavioral support focuses on teaching students appropriate alternative behaviors. Modeling and then having the student practice the new behavior will help build alternative positive behaviors.
- Use the following example, your own, or elicit examples from participants.

  Johnny may tantrum because he doesn't have the skills to communicate his frustration. Teachers can replace the tantrum behavior by teaching Johnny how to communicate this frustration (e.g., "I'm trying, but it's too hard." "Don't understand. Need help.").

- Tell participants that students may need to build social and communication skills (e.g., taking turns, cooperative strategies). Identify specific skills and teach them during routine activities. If students are taught using specific programs (e.g., Peacebuilders, Skillstreaming), it is important that the skills are practiced and generalized across settings. Work with the special education teacher to support the social and communication skills that are being targeted so that they generalize across classes.
- Mention that self-regulation helps students monitor their behavior (e.g., stop-look-listen; first I do. . ., then I . . .). Use self-report point cards and checklists that reflect the students' individual goals.

## Overhead #13j (cont.)

**Extended Workshop:**

If time permits, have participants work in small groups. First, have each group identify a problem behavior. Have them state it so that it is observable and measurable. Second, have participants discuss potential and common factors that are associated with problem behavior in classroom settings (e.g., length or difficulty of task, too many problems per sheet, not able to get teacher's attention, nonpreferred task, no choice making). Third, have participants identify ways to modify these factors to prevent problem behavior from occurring.

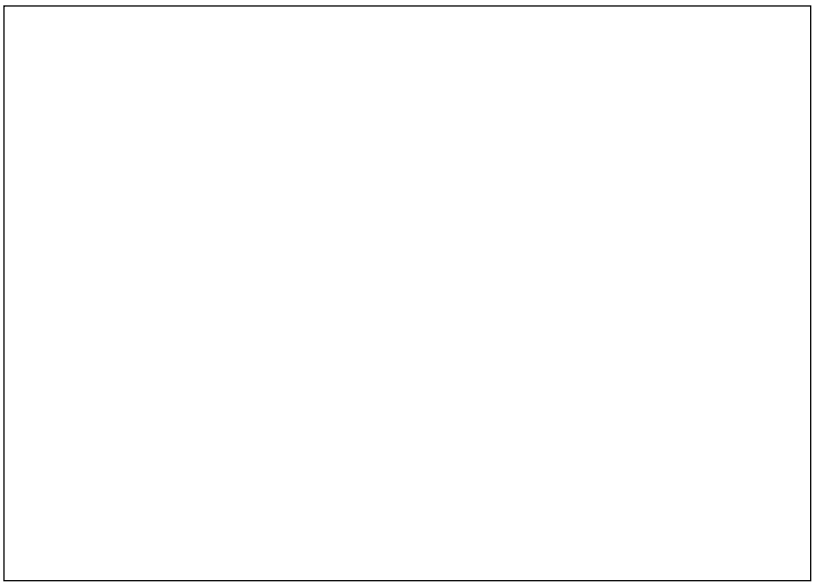
**Or**

Have participants work in small groups. Have one of the group participants describe a student and the problem behavior(s). Then ask participants to identify (a) the factors that elicit problem behavior(s), and (b) ways to modify those factors to prevent problem behavior(s).

Bright Ideas

## Success in the General Education Curriculum

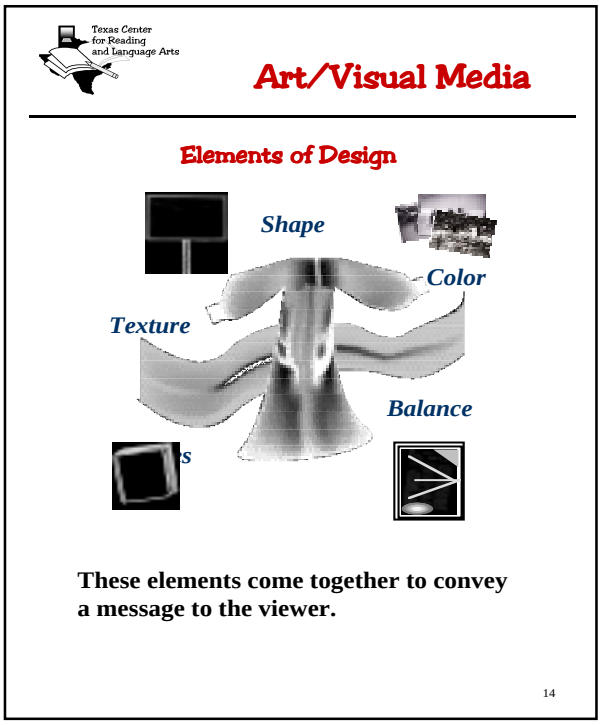
## Overhead #13k



- Use Overhead #13k to conclude this discussion on making adaptations for struggling readers and writers.
- Review the four adaptation questions with participants. Discuss how answering these four questions assists teachers in selecting adaptations. Recommend collaboration among specialists.
- Explain that a final step in the process is to determine how the adaptation(s) is working and make adjustments accordingly. Explain that this is an important key to student's success in the general education curriculum.
- Encourage participants to think about making adaptations as they continue to complete the workshop. (Putting self-sticking notes on chart paper activity can be continued.)

(Bryant & Bryant, 1998)

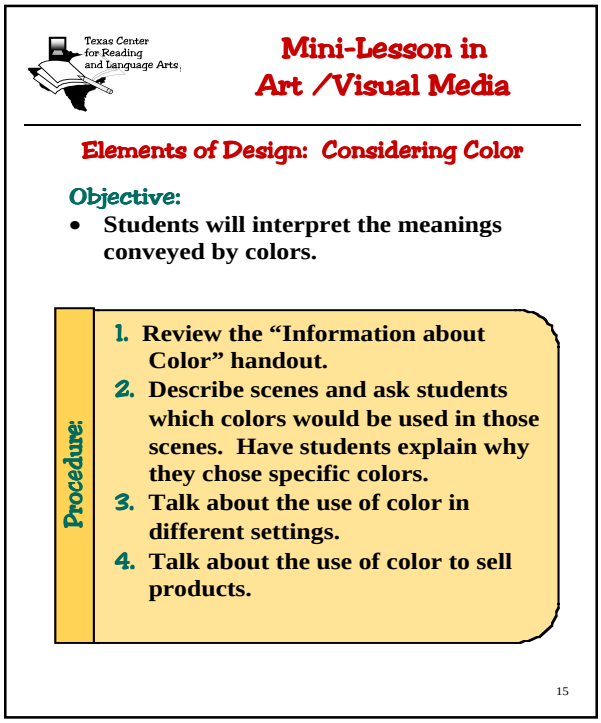
## Overhead #14




## Art/Visual Media

- Use Overhead #14 to introduce different types of Art/Visual Media and the Elements of Design. The Elements of Design can be used to teach how visual media influence our thinking when understanding and interpreting, analyzing and critiquing, and producing visual images, messages, and meanings.
- See the Toolbox section, "Tools for Understanding Vocabulary" for more information pertaining to Art/Visual Media.

## Overhead #15




- Use Overhead #15 to discuss a mini-lesson on color that relates to the Viewing/Representing/Interpretation TEKS.
- Review with participants Handouts "Considering Color" and "Information about Color" that give a more detailed description of the mini-lesson and important information on color.
- Point out that in this mini-lesson students are understanding and interpreting the messages and meanings portrayed by color.
- Ask participants to think about and share their ideas about the "cultural aspects" of color. That is, color may have different meanings for different cultural groups.
- Explain that similar mini-lessons can be constructed on line, texture, and shape.
- Refer participants to "Tools for Understanding Vocabulary" section in the Toolbox for the "Elements of Design" Handout.

***Note:*** *If time permits, using the Elements of Design: Considering color mini-lesson as a model, have participants construct a mini-lesson on one or more of the "Elements of Design."*

## Overhead #15a

- Use Overheads #15a and #15b and the Handout, "Art/Visual Media: Integrating Adaptations for Students with Behavior Disorders, Alex's Case Study" to have participants complete an activity on making adaptations for students with behavior problems when using the mini-lesson presented on Overhead #15.
- Display Overhead #15a and explain that Ms. Jones, the teacher, is integrating the Viewing and Representing TEKS into the eleventh grade language arts class. She is planning a lesson on color and its effect. The objective of the lesson is to have students interpret the meaning conveyed through colors by producing a collage to represent these meanings.
- Explain further that after her discussion, Ms. Jones plans to divide the students into groups of five or six. Each group will produce a list of "describing" words that convey the group's concept of each of the assigned colors. Then, they will assemble a collage using magazine pages or colored drawings. Ms. Jones's biggest concern is not how to teach the lesson, but rather how to integrate Alex into the group.
- Refer the participants to Handout, "Art/Visual Media: Integrating Adaptations for Students with Behavior Disorders, Alex's Case Study" and read the case study information below. (Key points are highlighted on Overhead 15a.) Then ask the participants to divide into groups of five or six. Allow five minutes to develop possible solutions/adaptations to integrate Alex into this activity. Someone from each group should present the solutions/adaptations to the whole group while the presenter records these adaptations on a blank overhead.

Bright Ideas

## Art/Visual Media: Adaptations for Students with Behavior Disorders

## Adaptations Activity

## Overhead #15a (cont.)

**Case Study**

- Alex is a sixteen-year old high school junior with a diagnosis of behavior disorders. He is bright and can be very creative. He tends to be a loner and frequently has difficulty working in groups. He performs slightly better when working with girls than with boys. He often refuses to join any academic cluster and sometimes becomes aggressive if the teacher insists that he cooperate. Alex's IEP identifies positive social interactions with others as a goal. A positive behavior support plan is recommended but Ms. Jones is not familiar with this plan.

**Behavior Goal**

- Alex will work in a group using positive social interactions and completing a collage that is a visual representation of the meanings of his assigned colors.

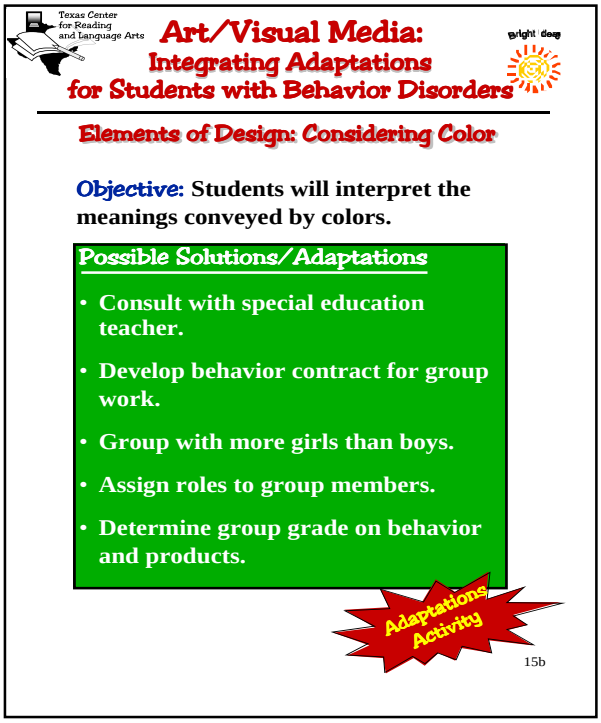
Bright Ideas

Art/Visual Media: Adaptations for Students with Behavior Disorders

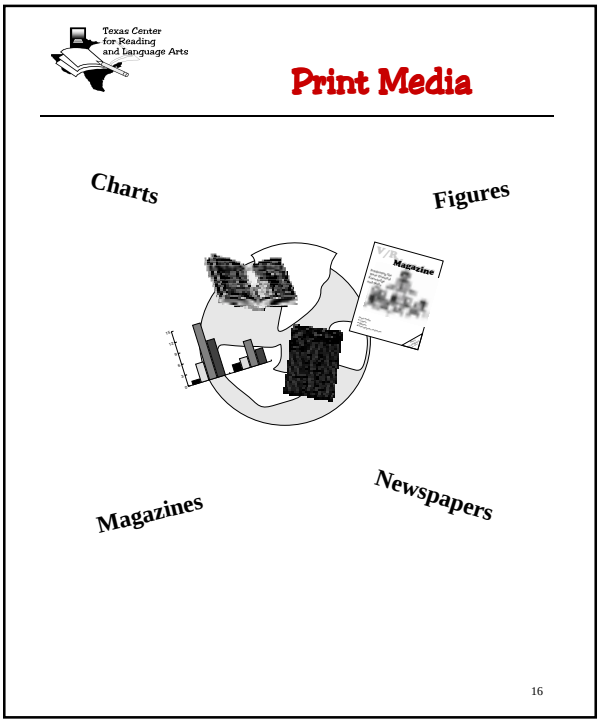
Adaptations Activity

- Use Overhead #15b after the participants have reported on their solutions/adaptations to reinforce the suggestions they have made and to provide any additional suggestions.

## Overhead #15b



## Overhead #16

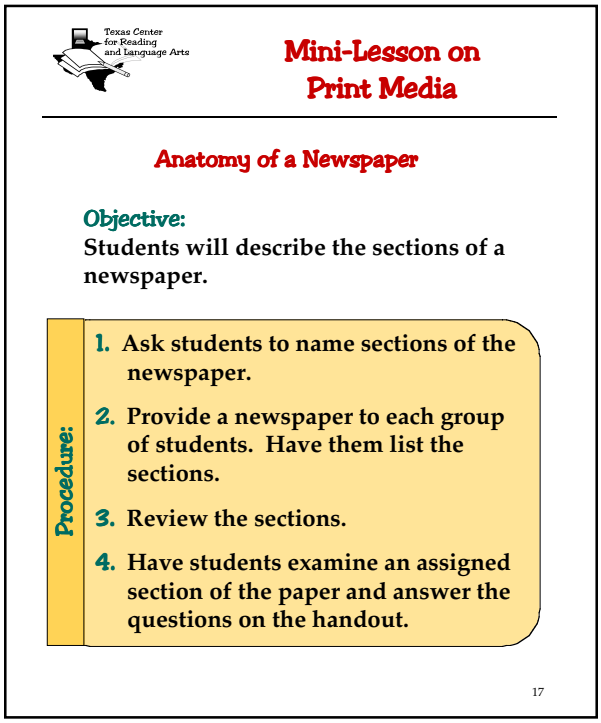



- Use Overhead #16 to introduce different types of Print Media. Ask participants for other examples.
- Encourage participants to work with the school's newspaper staff to learn more about Print Media and to collaborate in projects, if possible.
- Ask participants to pose possible ways they can collaborate with the school's newspaper staff, such as writing an article for the newspaper.

## Print Media

## Mini-Lesson in Print Media

## Overhead #17

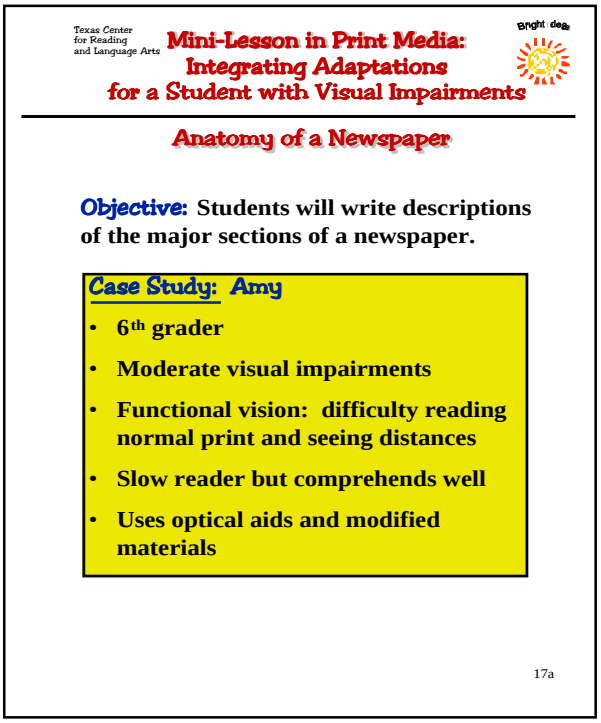



- Use Overhead #17 to discuss a mini-lesson on the newspaper.
- Review with participants Handouts "Anatomy of a Newspaper" and "Group Work" that provide a mini-lesson on Print Media. Explain that this lesson takes longer than the usual mini-lesson and can be modified.
- Ask participants how this mini-lesson can be used to support further instruction in the V/R TEKS.
- Explain that similar mini-lessons can be developed for magazines.

***Note:*** *Most major newspapers provide newspapers for classroom use upon request.*

## Mini-Lesson in Print Media: Integrating Adaptations for a Student with Visual Impairment

## Overhead #17a




- Use Overheads #17a and #17b to demonstrate how the mini-lesson presented on Overhead #17 could be adapted for a student with visual impairments.
- Remind participants that the IEP should be the document that guides instruction.
- Use Overhead #17a to introduce Amy who is a 6th grade student with visual impairments. Read the following case study:

  Amy is a 6th grade student with moderate visual impairments. Her functional vision allows her to perform most visual tasks. She, however, has problems with normal print size and seeing at distances beyond 5 feet. She reads very slowly but comprehends well. To access visual information, Amy needs modified materials, optical aids, and/or environmental adaptations.

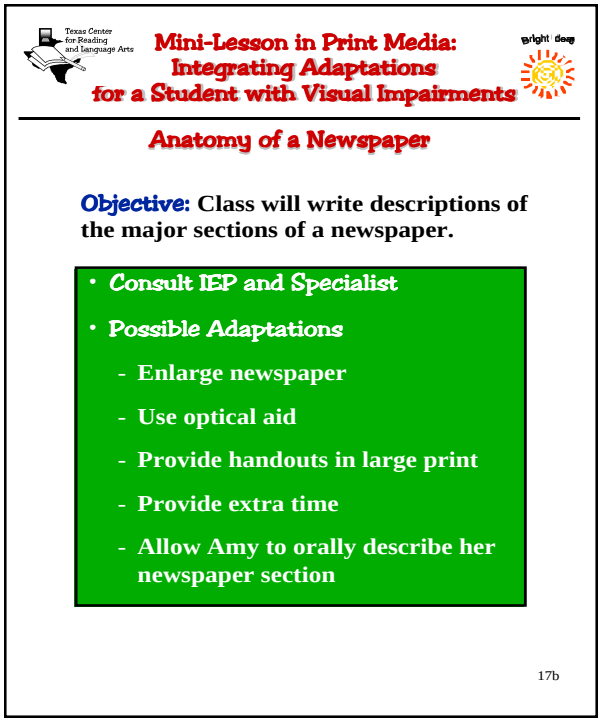
- Have participants briefly discuss solutions/adaptations ideas with another participant.

***Note:*** *The IEP is the document from which instruction for special education students is based and adaptations are made.*

Bright Ideas

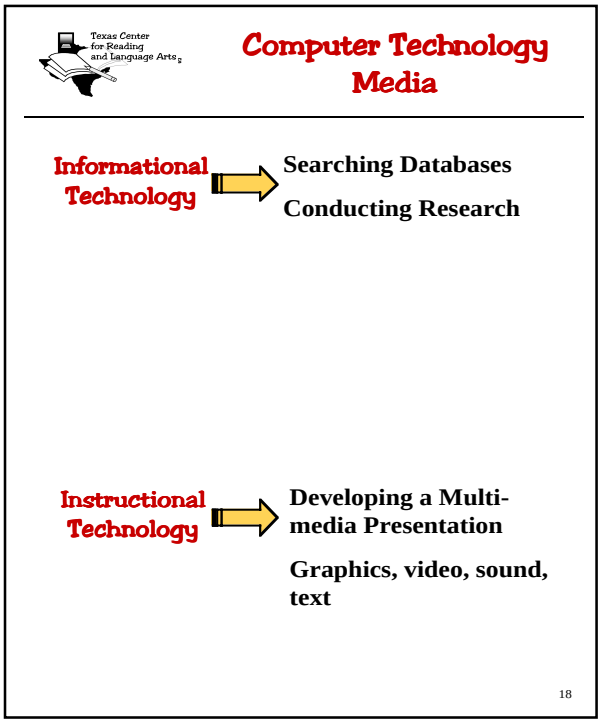
# Mini-Lesson in Print Media: Integrating Adaptations for a Student with Visual Impairments

## Overhead #17b




- Use Overhead #17b to discuss with participants some solutions/ adaptations.
- Refer participants to Handout, "Mini-Lesson in Print Media: Integrating Adaptations for a Student with Visual Impairments, Anatomy of a Newspaper, Amy's Case Study."
- Remind participants that the IEP is a key document for any special education student. This document should be consulted when questions regarding the education of the special education student arise.
- Explain that teachers should learn about how the visual impairment affects functional vision and if it is progressive.
- Various specialists, (i.e., vision specialist, orientation and mobility specialist, special education teacher, and Educational Service Center specialist) should be consulted on an on-going basis to facilitate the education of students with disabilities.
- Remind participants that the student and parents can be valuable sources of information when making adaptations.
- Explain that planning in advance is critical so that resources can be obtained (e.g., books on tape, and enlarge print or Braille class handouts).

## Overhead #18




- Use Overhead #18 to introduce the Computer Technology Media Section. Explain that computer technology in general is a very broad topic; for our purposes we have limited the discussion to Instructional Technology and Informational Technology.
- Tell participants that the mini-lessons on Computer Technology are examples of how to develop new or prerequisite skills to enable students to engage in the V/R TEKS successfully.
- Encourage participants to work with their librarians in this area.
- See the Toolbox section, “Tools for Evaluating” for more information pertaining to Computer Technology Media.

## Mini-Lesson in Computer Technology Media

- Use Overhead #19 to introduce a mini-lesson on using the Internet to search data bases and conduct research.
- Review with participant-sHandout "Searching Databases and Conducting Research" for an extended view of this mini-lesson.

Extended Workshop:

- If time permits, demonstrate this process.

## Mini-Lesson in Computer Technology Media

- Use Overhead #20 to discuss some information about text and graphics that students should be familiar with before developing their own slides.
- Refer participants to Handout "Instructional Technology: Text and Graphics" for the extended mini-lesson.
- Explain that similar mini-lessons can be constructed on video, sound, and transitions.
- Refer participants to reference list (e.g., Tuttle, 1996) for more information about constructing presentations.

## Overhead #19

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### Mini-Lesson in Computer Technology Media

**Searching Databases and Conducting Research**

**Objective:**
**Students will locate and evaluate information on current topics using databases (CD-ROM or Internet).**

**Procedure:**

1. **Show examples of Internet and CD-ROM searches.**
2. **Model the process of conducting a search.**
3. **Show students examples of "data" from different Internet sources.**
4. **Discuss search results, "hot links," and reliability of Internet sources.**
5. **Have students use the "Web Evaluation Guide" to evaluate information obtained from the Internet.**

19

## Overhead #20

Texas Center for Reading and Language Arts

### Mini-Lesson in Computer Technology Media

**Instructional Technology: Text and Graphics**

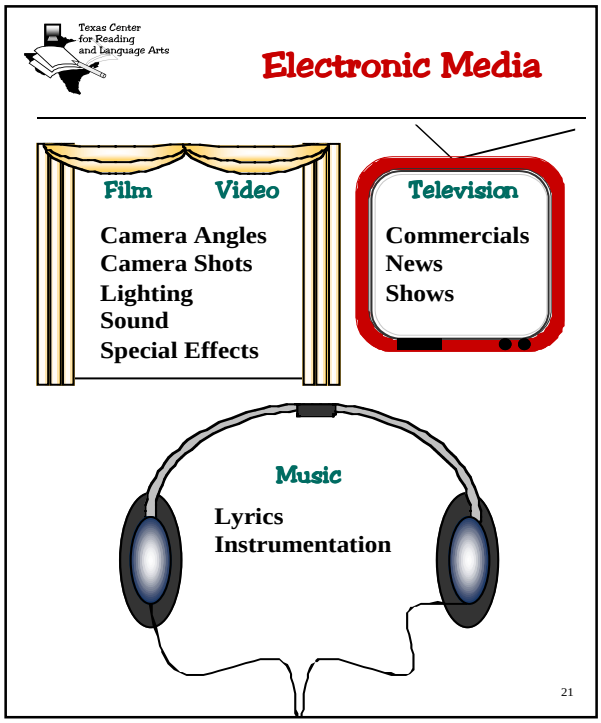
**Objective:**
**Students will describe the key ideas about text and graphics for designing a computer-based presentation.**

**Procedure:**

1. **Show students a model slide containing text and graphics on a topic familiar to students.**
2. **Discuss:**
   - **(a) amount of text per slide**
   - **(b) content of the text**
   - **(c) use of graphics to illustrate the main idea**
   - **(d) use of organizational features for clarity**
   - **(e) use of font**
   - **(f) use of size of print**
3. **Show examples of a slide with too much information.**
4. **Discuss why there is too much on the slide.**

20

## Overhead #21

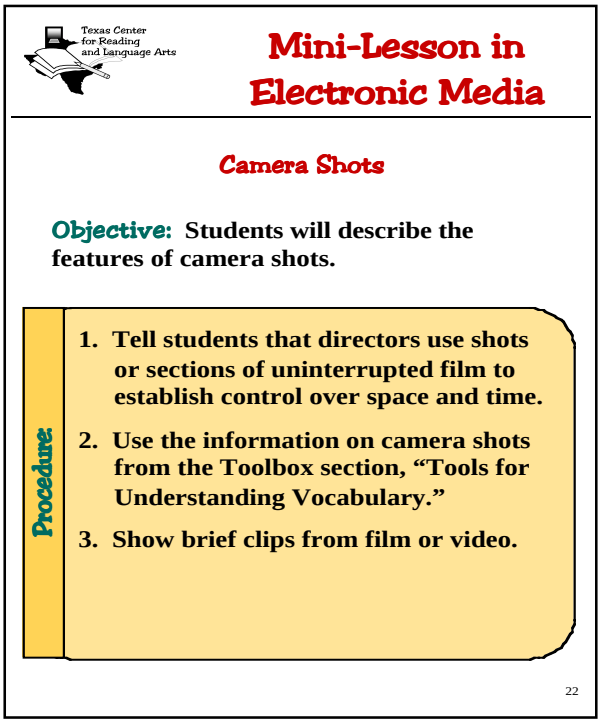



## Electronic Media

- Use Overhead #21 to introduce the Electronic Media section. Explain that Electronic Media encompasses a variety of areas.
- Tell participants that the mini-lessons on Electronic Media are examples of how to develop skills necessary for the V/R TEKS.
- See the Toolbox section, “Tools for Understanding Vocabulary” and “Tools for Evaluating” for more information pertaining to Electronic Media.

## Mini-Lesson in Electronic Media

# Overhead #22

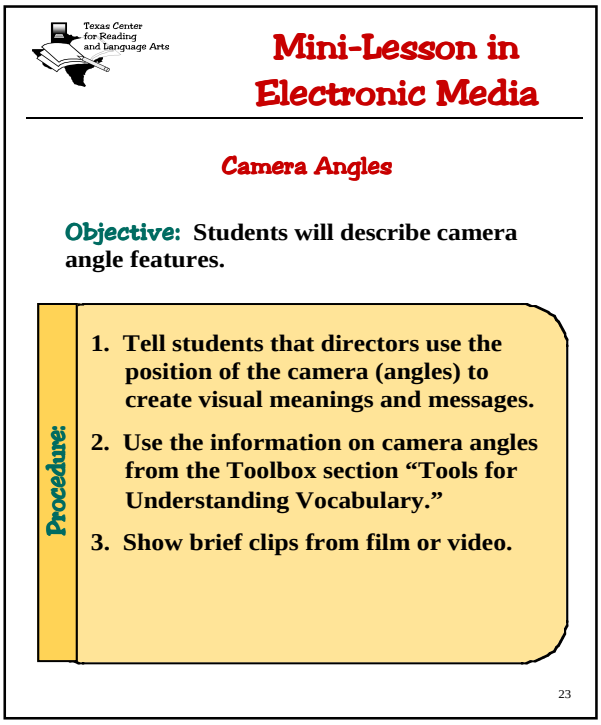



- Use Overhead #22 to discuss a mini-lesson on camera shots.
- Refer participants to Handout "Camera Shots" for the extended lesson.
- Describe the importance of teaching camera shots to students to help them understand better the use of this technique to convey meaning visually.
- Ask participants to share examples of film in which they have discussed camera shots that convey visual images and messages.

Extended Workshop:

- If time permits, this would be a good mini-lesson to conduct with the participants.

## Overhead #23




## Mini-Lesson in Electronic Media

- Use Overhead #23 to discuss a mini-lesson on camera angles. Describe the importance of teaching camera angles to students to help them understand better the use of this technique to convey meaning visually.
- Refer participants to Handout "Camera Angles."

Extended Workshop:

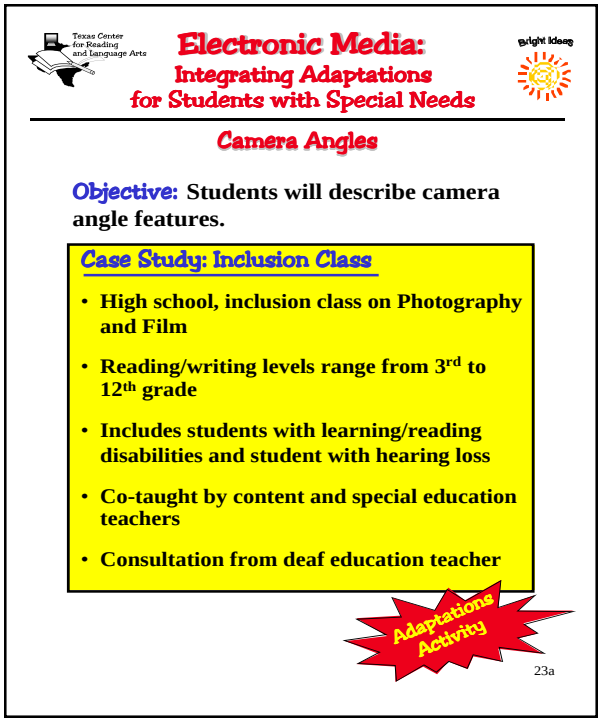
- If time permits, this would be a good mini-lesson to conduct with the participants.

Bright Ideas

# Electronic Media: Integrating Adaptations for Students with Special Needs

## Adaptations Activity

## Overhead #23a




- Use Overhead #23a, #23b, and Handout, "Electronic Media: Integrating Adaptations for Students with Special Needs, Camera Angles, Inclusion Case Study" to have participants complete an activity on making adaptations for students with special needs using the lesson from Overhead #23.
- Display Overhead #23a and read the case study below.

**Case Study:**

Mr. Garcia is going to teach a unit on camera angles in his second period high school class, Photography and Film. It is an inclusion class with 5 of the 22 students receiving special education. Four of these students have learning/reading disabilities and 1 student has a mild/moderate hearing loss. Mr. Garcia co-teaches this class with Ms. Williams, the special education teacher. An itinerant deaf education teacher is available to consult with them. The instructional reading and writing levels range from 3rd to 12th grades. Maria, the student with a mild/moderate hearing loss, does not use sign language. She uses hearing aids and oral language to communicate, and does some lip reading. An FM system is used by the person speaking to amplify speech.

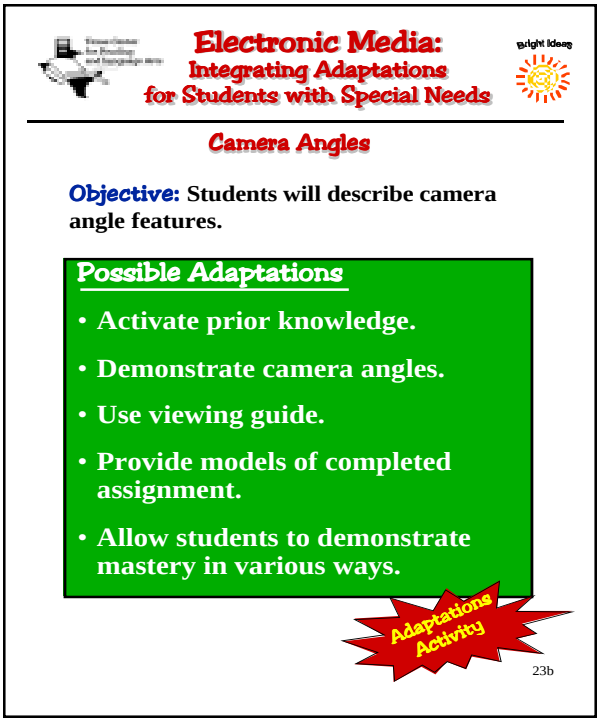
## Overhead #23a (cont.)

- Tell participants that the objective of the lesson is to have the students describe how camera angle features create visual meanings and messages in scenes.
- Point out that the evaluation outcome is to have students provide a description of each of the 5 camera angles orally or in writing.
- Using the handout, have participants work in groups to discuss and record how they would assist Mr. Garcia and Ms. Williams in developing and adapting the lesson on "Camera Angles."

Bright Ideas

## Electronic Media: Integrating Adaptations for Students with Special Needs

# Overhead #23b




- Use Overhead #23b after the participants have reported their solutions and adaptations to reinforce their suggestions. Point out any additional adaptations listed on Overhead#23b that might not have been mentioned by the participants.

  - **Activate prior knowledge.** Have student look at a familiar movie or photographs and note camera angles and the effects they create.

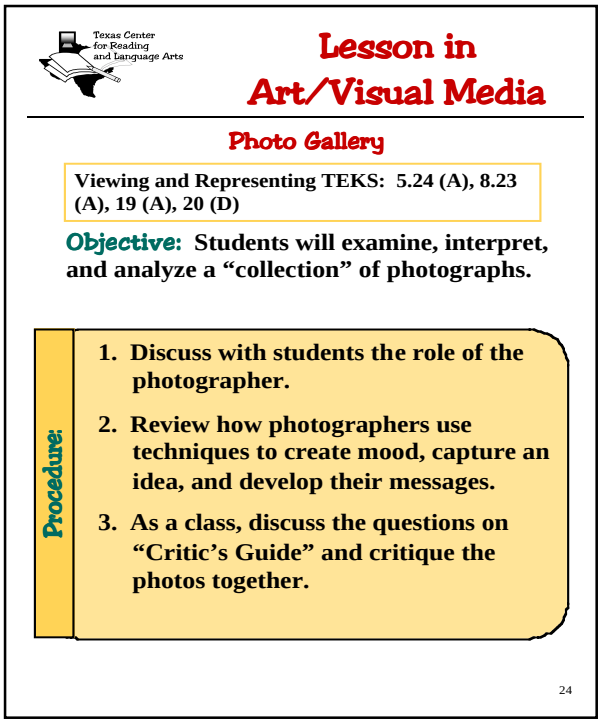
  - **Demonstrate the camera angles.** Use a camera or video camera to demonstrate the different angles and show the results.

  - **Use viewing guide**. Cue participants to Handout, "Camera Angles Viewing Guide" as a useful tool in helping students organize their notes about camera angles and their effects.

  - **Provide models of completed assignment.** Provide models so that students can see what is expected.

  - **Allow students to demonstrate mastery in various ways**. For example, students might write about or orally describe camera angles or depict in a collage.

## Overhead #24



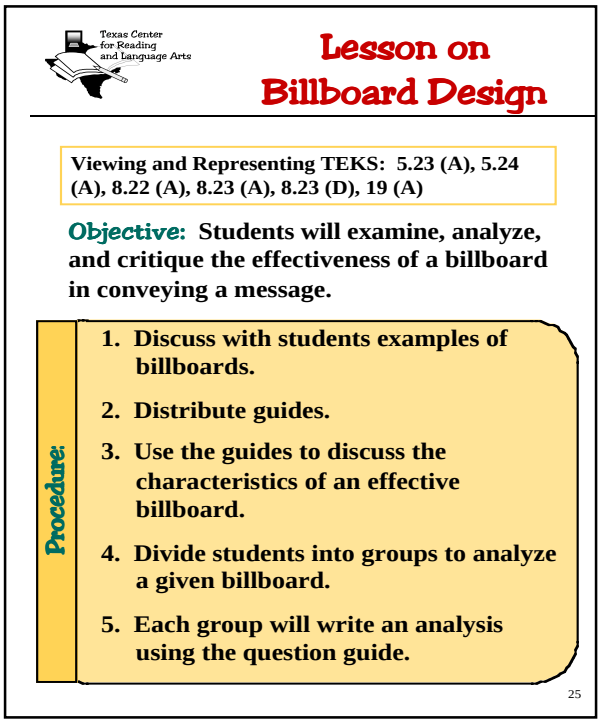

- Use Overhead #24 to discuss the Photo gallery lesson which integrates techniques from the mini-lessons (e.g., Elements of Design and Film Techniques).
- Refer participants to Handouts "Photo Gallery" and "A Critics Guide" for an elaborated lesson.

Extended Workshop:

- If time permits, conduct this lesson as a small group activity.
- Brainstorm with participants other ideas for teaching photography to students. Record ideas on a transparency. For instance, students can examine and evaluate photos, discuss criteria for selecting photos for the newspaper or magazine, discuss what makes an award winning photo a winner, and scan photos into electronic presentations.

## Lesson on Billboard Design

## Overhead #25

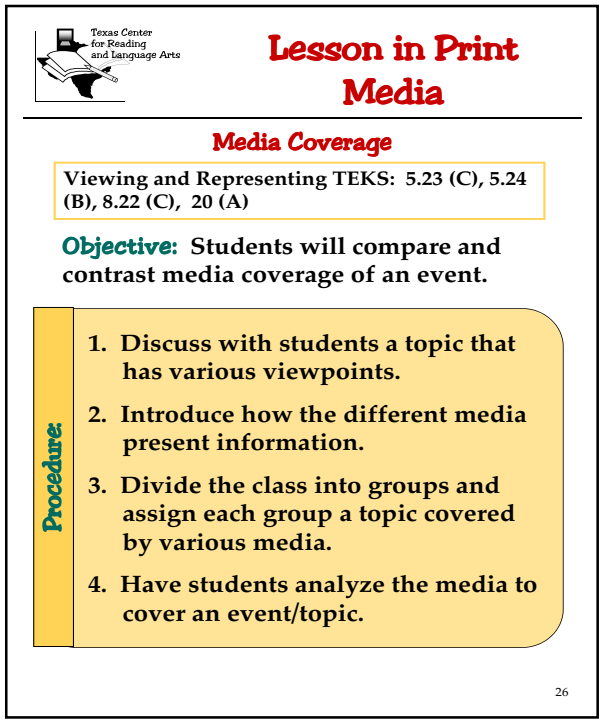



- Use Overhead #25 to present the Interpretation and Analysis of Billboard Design lesson.
- Review the V/R TEKS for this lesson.
- Review with participants the following Handouts:
  - Billboard Design Lesson
  - Production of a Billboard Lesson
  - Guide for Effective Billboard Design
  - Question Guide for Billboard Viewing and Analysis
- Point out that in this lesson students are interpreting and analyzing the significance of visual images, messages, and meanings. As an extension activity, students can design their own billboards.

***Note:*** *You may want to bring reproductions (e.g., slides, photographs) of billboards to show the participants.*

- This could be a good lesson to conduct as a small group activity. Link this lesson to Overhead #15 and the related handouts on Elements of Design in the Toolbox.

## Overhead #26




## Lesson in Print Media

- Use Overhead #26 to have students compare and contrast the coverage of an event by different media (in this case magazines, newspapers, Internet).
- Refer participants to Handouts "Media Coverage" and "Compare/Contrast Chart" for additional information.
- Emphasize that students can compare media coverage including newspapers and television news as an alternative to this activity.

Extended Workshop:

- If time permits, try this activity with participants.

## Lesson in Print Media

- Use Overhead #27 to present a lesson on analyzing the content of magazines.
- Review with participants the Handout "Magazine Analysis" for further information about the lesson.

## Influence of Visual Images Lesson Part 1

- Use Overhead #28 to describe a lesson that focuses on students' interpreting and analyzing visual images and messages in TV commercials.
- Use Handout "Influence of Visual Images Lesson Part I" for discussion questions.

Extended Lesson:

- If time permits, refer participants to the "Television Viewing Guide" in the Toolbox ("Tools for Evaluating"). In small groups have them create a lesson using the information on this guide. Have groups share with each other.

## Overhead #27

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### Lesson in Print Media

**Magazine Analysis**

**Viewing and Representing TEKS: 5.24 (B), 8.23 (A), 20 (A), 20 (B), 20 (C)**

**Objective: Students will analyze and critique a publication aimed at a specific age group.**

**Procedure:**

1. **Choose a publication aimed at a specific age group.**
2. **Divide class into groups and assign each group to examine the following areas:**
   - **Advertising**
   - **Articles**
   - **Letters to Editor**
3. **Come back together as a class to discuss.**

27

## Overhead #28

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### Influence of Visual Images Lesson part 1

**Viewing and Representing TEKS: 5.23 (A), 5.24 (A), 8.22 (A), 8.23 (A), 19 (A), 19 (C), 20 (D)**

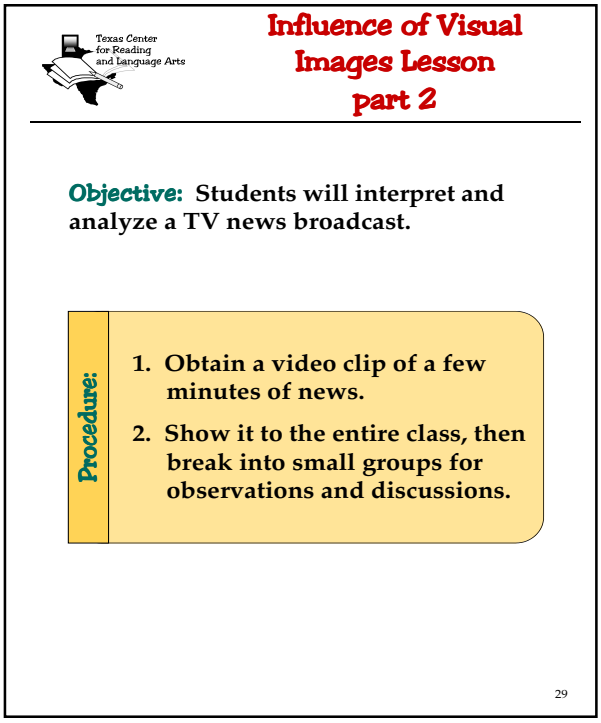
**Objective: Students will interpret and analyze a TV commercial.**

**Procedure:**

1. **Show video clips of TV commercials to the entire class.**
2. **Then break the class into small groups.**
3. **Ask students to talk about their observations and continue the discussion.**

28

## Overhead #29




## Influence of Visual Images Lesson Part 2

- Use Overhead #29 to describe a lesson that focuses on students' interpreting visual images and messages in TV news broadcast.
- Use Handout "Influence of Visual Images Lesson Part II" for discussion purposes.

Extended Lesson:

- If time permits, refer participants to the "Television Viewing Guide" in the Toolbox ("Tools for Evaluating"). In small groups have them create a lesson using the information on this guide as a basis for the lesson. Have groups share with each other.

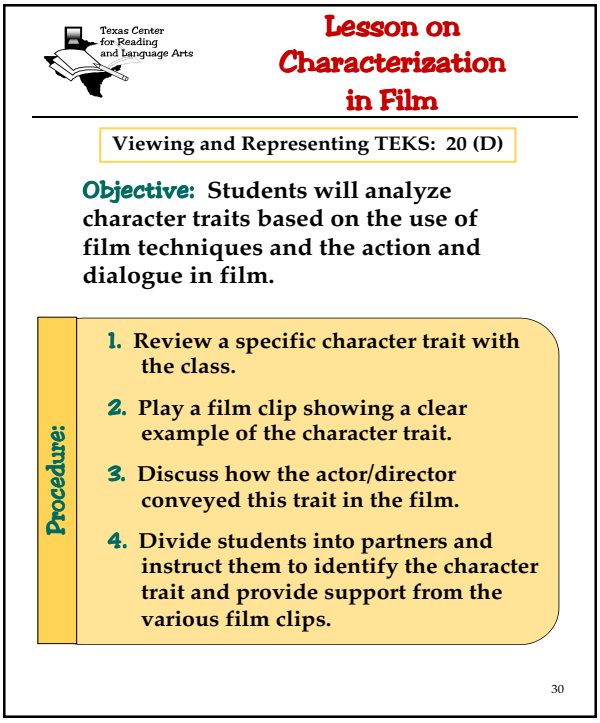
## Lesson on Characterization in Film

- Use Overhead #30 to present a lesson on Characterization.
- Refer participants to "Characterization Lesson" Handout.
- Review with participants that in this lesson, students are analyzing and critiquing the messages and meanings of characters as portrayed in the film.
- Look at Reading, Writing, Listening and Speaking TEKS also to determine possible meaningful connections to this lesson.

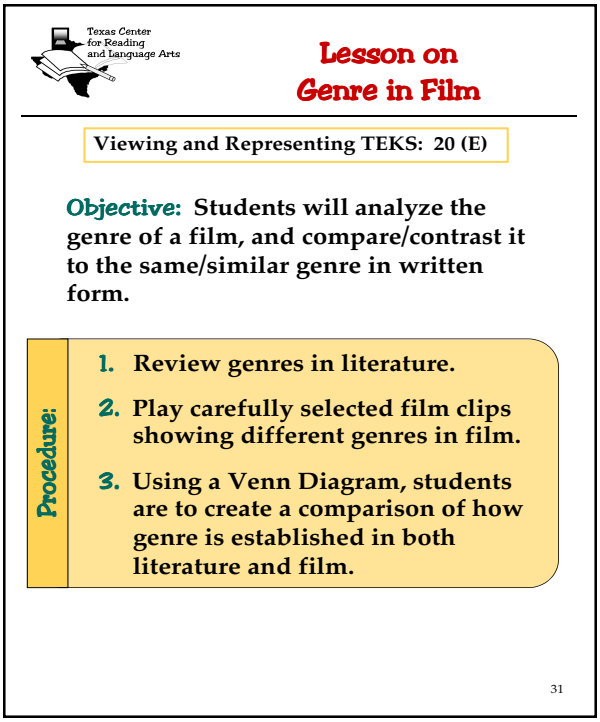
## Lesson on Genre in Film

- Use Overhead #31 to present this lesson on Genre in film.
- Refer participants to "Lesson on Genre in Film" Handout.
- Review TEKS focusing on genres. Review the term "Genre."
- Play film clips that show how a particular genre is treated by particular directors and actors.
- Remind participants that in this TEKS lesson, students are analyzing and critiquing genres through visual images, messages, and meanings.

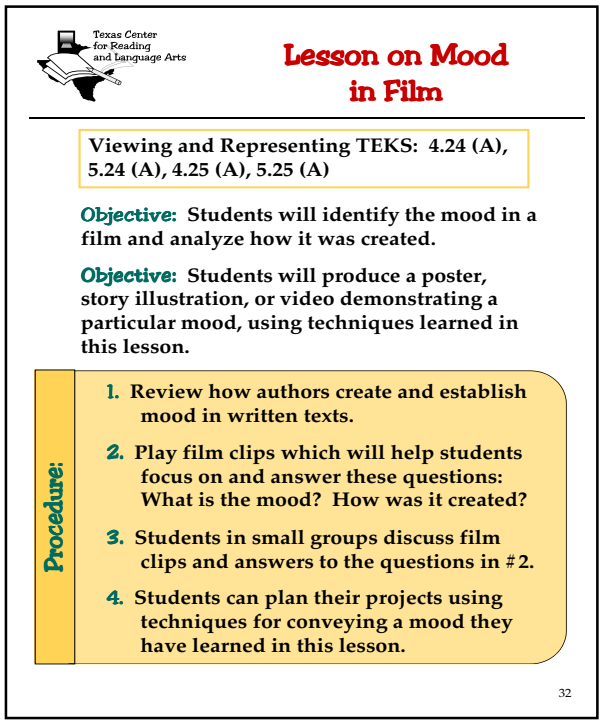
## Overhead #30




## Overhead #31



## Overhead #32

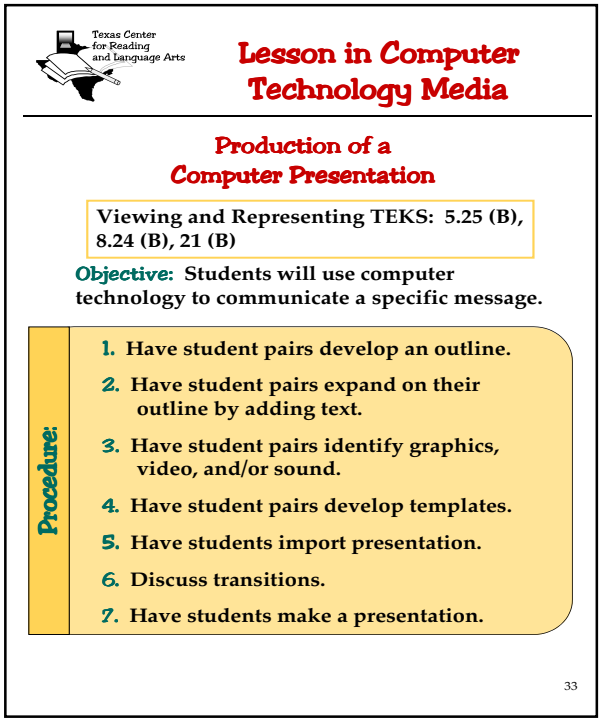



- Have participants define the term “mood.”
- Have participants brainstorm with a partner and share with the group ways they teach “mood” to their students.
- Use Overhead #32 to present this lesson on mood in film.
- Refer participants to “Lesson on Mood in Film” Handout.
- Look at TEKS together and show how they can be used to allow students to analyze and produce work which successfully communicates a specific mood.
- Also, look at Reading, Writing, Listening and Speaking TEKS to determine possible meaningful connections to this lesson.

## Lesson on Mood in Film

## Lesson in Computer Technology Media

# Overhead #33

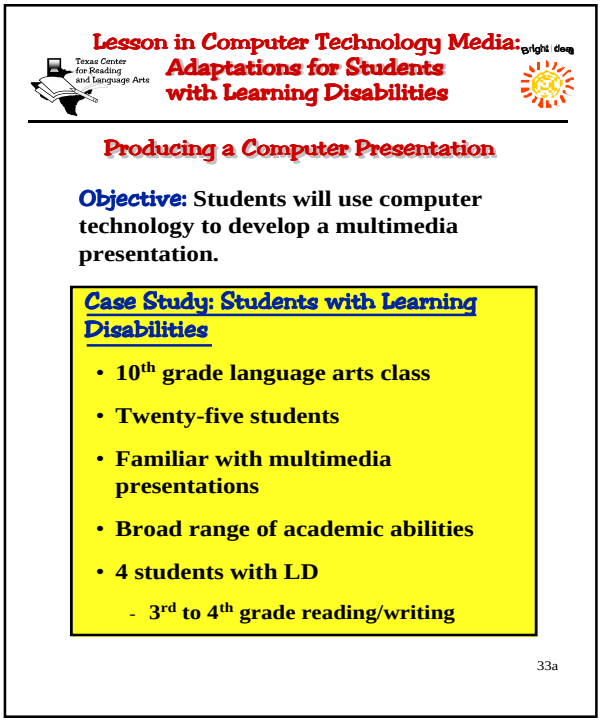



- Use Overhead #33 to present a sequence of instruction for students to develop a class presentation using computer presentation software.
- Stress that this lesson can be simplified by having students focus on just text and graphics.
- Emphasize that students will require practice time to fine tune their skills developing and importing a presentation, and that students will require an entire lesson on how to use presentation software.
- Encourage participants to work with librarians and/or technology specialists.

***Note:*** *Model the process for participants if you have access to this technology.*

- Refer participants to Handout "Production of a Computer Presentation" for a more detailed explanation of this lesson.

## Overhead #33a




- Use Overhead #33a and #33b to provide an example of how to further develop and adapt the lesson presented on Overhead #33: "Production of a Computer Presentation." Refer the participants to Handout, "Lesson in Computer Technology Media: Integrating Adaptations for Students with Learning Disabilities, Production of a Computer Presentation."
- Use Overhead #33a to present the case study. Cue the participants that the case study is also presented in the handout.

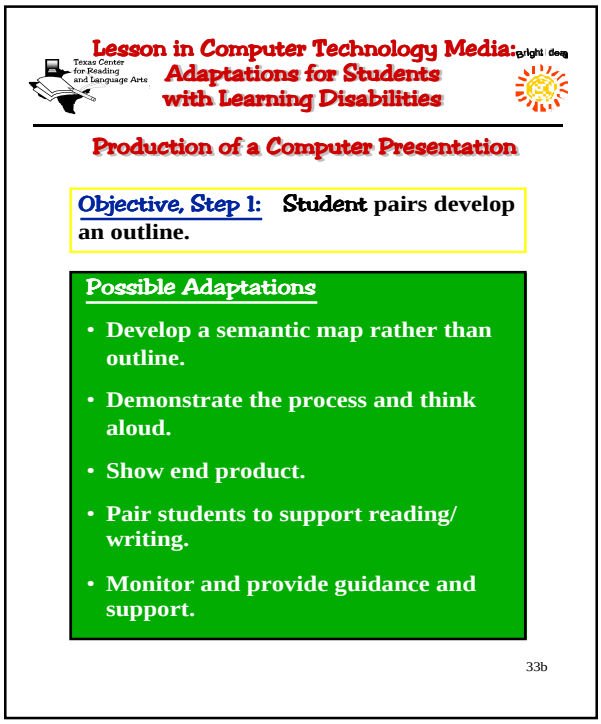
Case Study: Students with Learning Disabilities

- Mrs. Smith teaches Language Arts to a class of 10th grade students. This class of 25 has a broad academic range, with reading ability varying from low third grade to college level. Among the low readers are four students who receive special education resource support for their learning disabilities (read and write at 3rd to 4th grade levels).
- The class is about to begin a unit on computer media and multimedia presentations. The students are familiar with making multimedia presentations and Mrs. Smith has access to the computer lab (with 20 computers) for this unit. The unit includes the production of a multimedia presentation on nutrition with a focus on junk food in particular. The objective is to use computer technology to develop a multimedia presentation that communicates a specific message about a product.

Bright Ideas

# Lesson in Computer Technology Media: Adaptations for Students with Learning Disabilities

## Overhead #33b



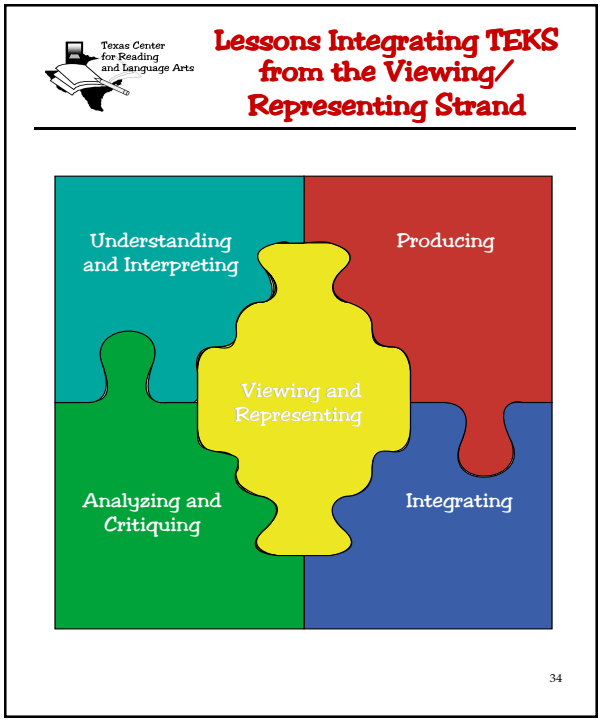

- Use Overhead #33b and cover the options listed under possible adaptations so that the participants cannot see them.
- Read Objective, Step 1 aloud and ask the participants to give possible adaptations that Mrs. Smith might use for the students with learning disabilities. After several adaptations have been given, uncover the list and compare and discuss if needed. Refer participants to Handout: " Lesson in Computer Technology Media: Integrating Adaptations for Students with Learning Disabilities."
- **Develop a semantic map rather than outline:** Rather than an outline, develop a map displaying the theme and the related ideas. You can demonstrate how to write the ideas on self-sticking notes so that they can be moved on the map as your "outline" unfolds.
- **Demonstrate the process with think aloud:** Use an overhead and think aloud as you develop an outline for the presentation. Begin by identifying the theme or "idea you are trying to communicate" and write it at the top. Then, outline how this idea will be communicated and use think aloud as this is done.
- **Show end product:** This is a complex project. Show the students an example of a finished multimedia presentation and the products that were generated for each procedure or step.

## Overhead #33b (cont.)

- **Pair students to support reading/writing:** Pair a stronger reader/writer with a student who is having more difficulty. In pairing students, think about students who will work well together. It may also be helpful to have students work in groups of 3 so that the stronger writers can facilitate.
- **Monitor and provide guidance and support:** Move among the pairs. Check for understanding and ask questions that will stimulate students' ideas. Direct attention and encouragement toward both students in the pair.

## Lessons Integrating TEKS from the Viewing/ Representing Strand

## Overhead #34




- Use Overhead #34 to discuss how the V/R knowledge and skills can be easily integrated into English Language Arts lessons pertaining to literature including thematic units.
- Remind participants that the mini-lessons, lessons, and Toolbox can be used to support thematic unit lessons. (See Toolbox section, "Tools for Integrating Lessons from the V/R strand.")
- Review the Handout "Viewing and Representing TEKS Across the Grade Levels."
- Have participants discuss and describe how teachers across grade levels (e.g., 4th-5th, 6th-8th, 9th-12th) can work together to operationalize the same V/R TEKS that are written for a range of grades (e.g., 4th-8th). For example, how will the same V/R TEKS look in grade six versus grade eight.
- Examine the integrated lesson on "Heroes." (See Handout "English I"). This lesson integrates TEKS from V/R, reading, listening, and writing. Discuss with participants lessons they may have taught on "Heroes" and their ideas to add to the integrated lesson.

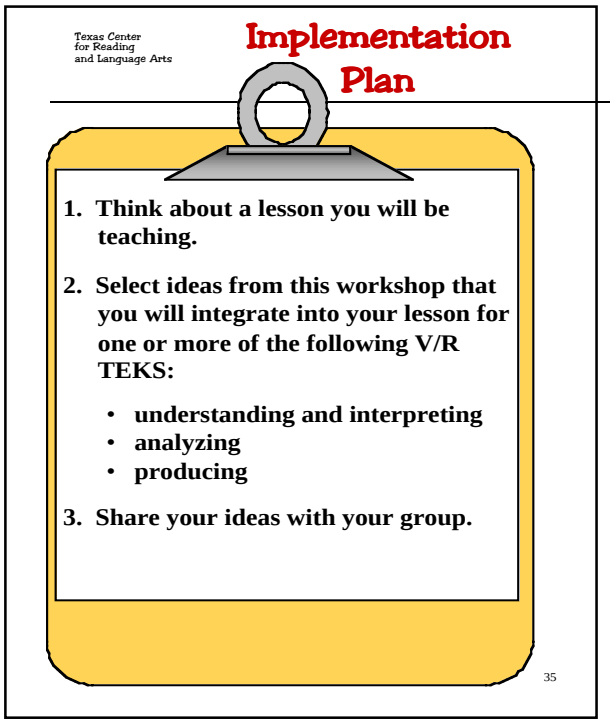
## Overhead #34 (cont.)

## Lessons Integrating TEKS from the Viewing/ Representing Strand (cont.)

- If time permits, have participants examine Handout "English IV" on an integrated lesson about war. This is the student's assignment for an integrated lesson. In small groups, ask participants to generate the teacher's lesson to accompany the student's assignment using the same format as the previous integrated lesson, Heroes. Participants would need to generate the following: (a) the specific V/R TEKS for the assignment, and (b) teacher content for V/R (understanding and interpreting, analyzing, and producing).

## Overhead #35

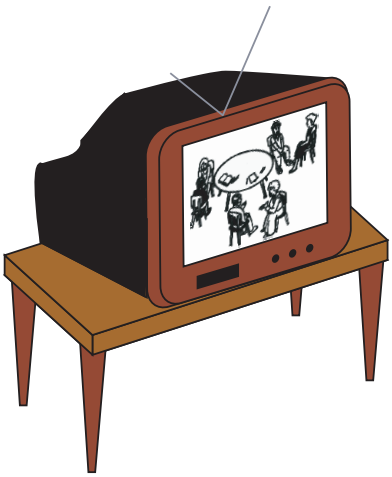
## Implementation Plan




- Use Overhead #35 as a guide for participants to generate ideas about how they will integrate ideas from this workshop into their instruction.

Texas Center for Reading and Language Arts

# Teaching the Viewing and Representing Texas Essential Knowledge and Skills in the English Language Arts Curriculum



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# Objectives

**GOAL: Understand how integrating Viewing and Representing (V/R) TEKS with other Language Arts TEKS enhances instruction.**

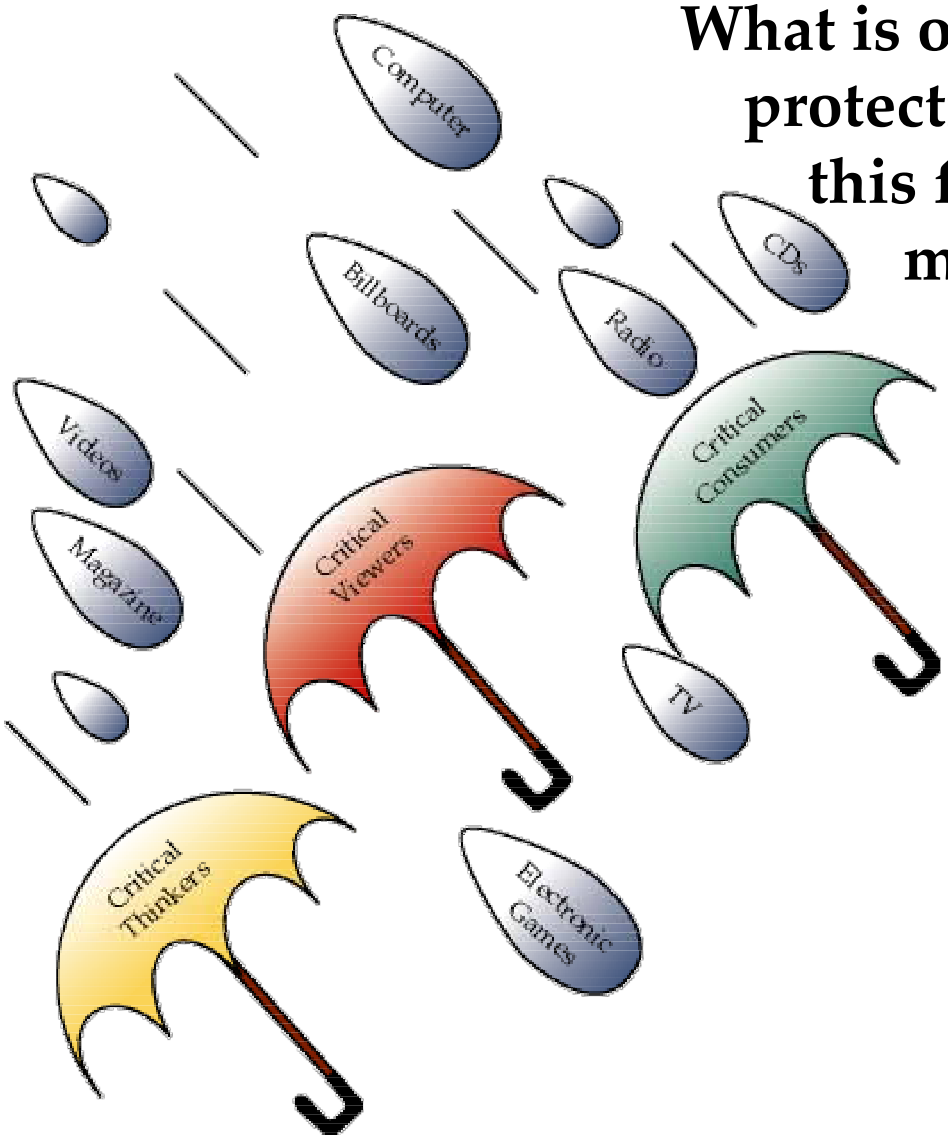
## Participants will:

- Increase awareness about the V/R TEKS.
- Examine mini-lessons and lessons that teach the V/R TEKS.
- Discuss how to integrate the V/R TEKS into language arts instruction.
- Become familiar with a variety of resources to enhance the implementation of the V/R TEKS.

Texas Center for Reading and Language Arts

# Media Shower

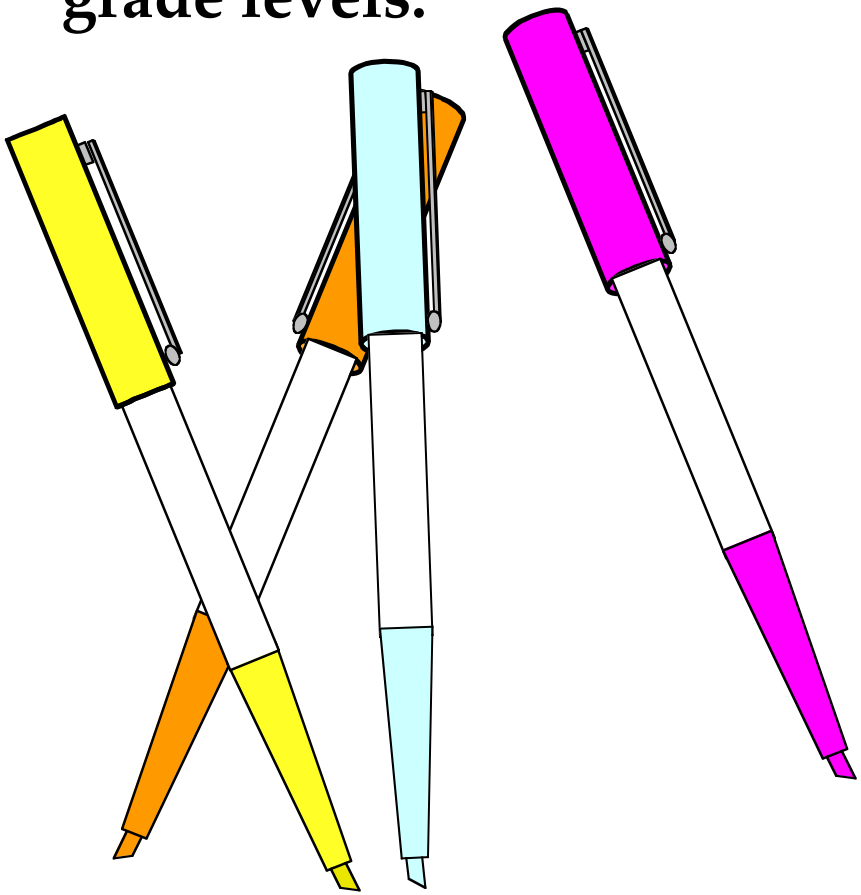
**What is our protection from this flood of media?**




**...becoming critical thinkers, viewers, and consumers.**

# Activity 1

**Highlight the Viewing and Representing TEKS across grade levels.**



GRADE 4 • KNOWLEDGE AND SKILLS

| English Language Arts | Spanish Language Arts | English as a Second Language |
|---|---|---|
| (4.23) **Viewing/representing/interpretation.** The student understands and interprets visual images, messages, and meanings. | | |
| | | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); | (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-6); | (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); |
| (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-8); and | (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-6); and | (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-8); and |
| (C) use media to compare ideas and points of view (4-8). | (C) use media to compare ideas and points of view (4-6). | (C) use media to compare ideas and points of view (4-8). |
| (4.24) **Viewing/representing/analysis.** The student analyzes and critiques the significance of visual images, messages, and meanings. | | |
| | | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) interpret and evaluate the various ways visual image makers such as graphic artists, illustrators, and news photographers represent meanings (4-5); and | (A) interpret and evaluate the various ways visual image makers such as graphic artists, illustrators, and news photographers represent meanings (4-5); and | (A) interpret and evaluate the various ways visual image makers such as graphic artists, illustrators, and news photographers represent meanings (4-5); and |
| (B) compare and contrast print, visual, and electronic media such as film with written story (4-8). | (B) compare and contrast print, visual, and electronic media such as film with written story (4-6). | (B) compare and contrast print, visual, and electronic media such as film with written story (4-8). |

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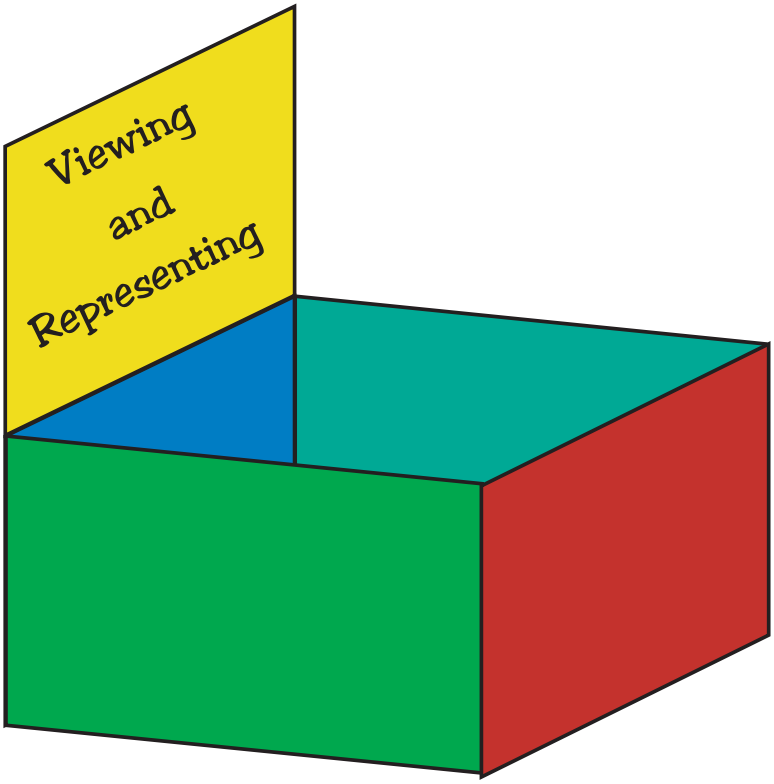
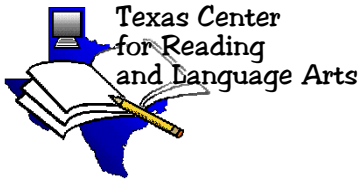
# Media Literacy




**Viewing:** **Understanding and interpreting visual communications that are conveyed non-verbally.**

**Representing:** **Expressing one's understanding by producing some type of visual media.**




# Media Literacy

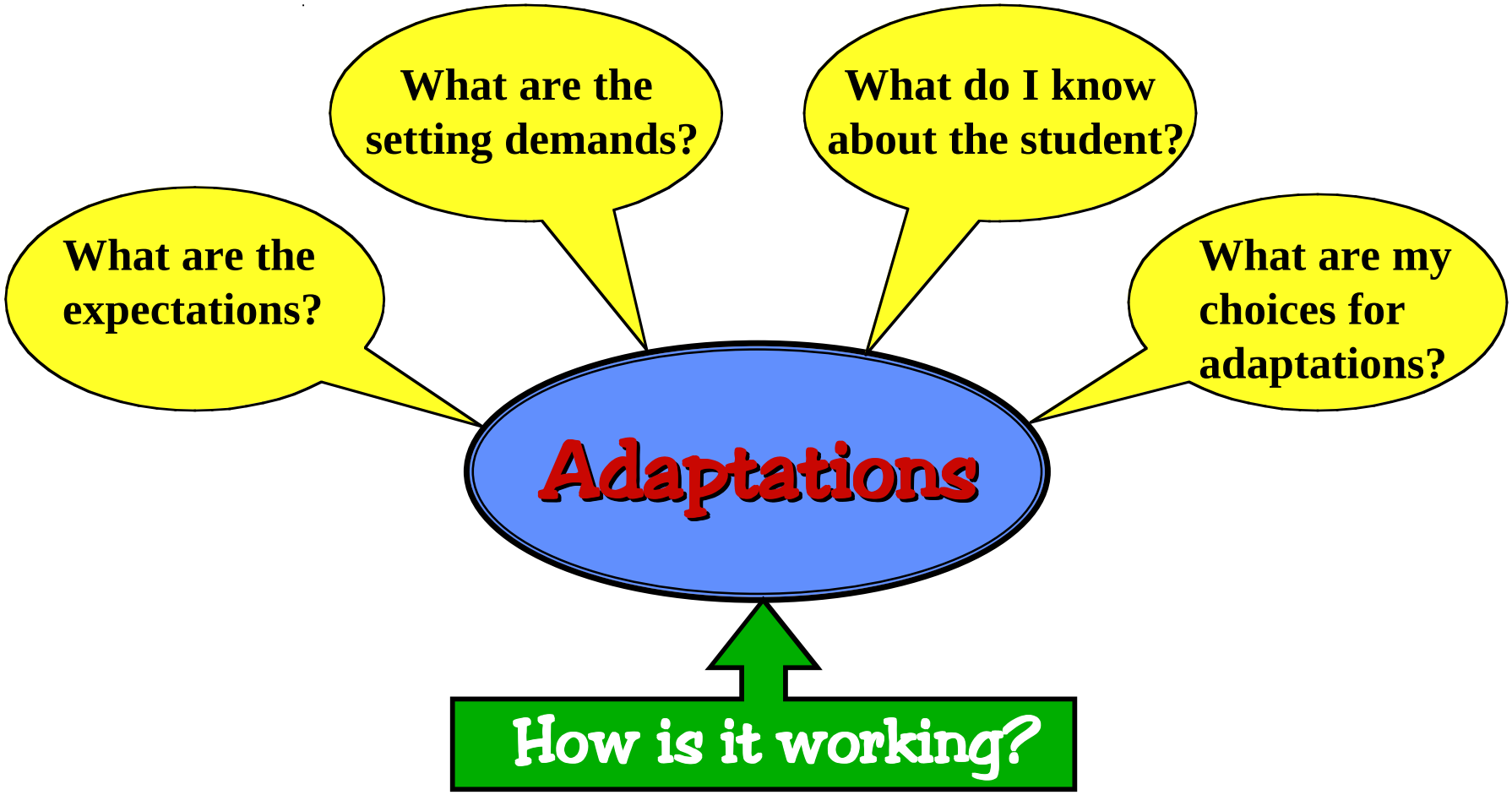
## What is Media Literacy?

- Informed, critical understanding of media including news, entertainment, and advertising.
- Ability to analyze and deconstruct media messages.

## Why Teach Media Literacy?

- Media dominates our lives.
- Media provides models for values and behavior.
- Media increases our understanding, appreciation, and enjoyment of media.

# Success in the General Education Curriculum



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Bright Ideas

# Student Success

**Instructional Design Adaptations**

**Instructional/ Curricular Adaptations**

**Behavioral Support Adaptations**

## Positive Learning Community and Access to the General Education Curriculum

Adaptations Activity

# Instructional Design Adaptations
## Know Your Student

- **Plan for adaptations**
- **Access resources**
- **Collaborate**
- **Integrate technology**
- **Assess learning**
- **Monitor student progress**

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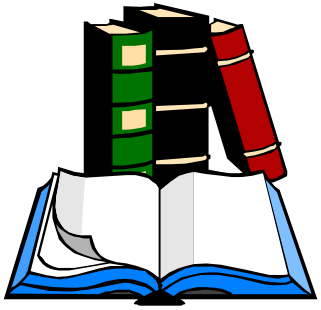
# Instructional and Curricular Adaptations

Bright Ideas

## Instructional:

- Consider students' literacy levels and needs
- Activate background knowledge
- Use clear, simple directions
- Provide opportunities to respond
- Adjust pacing and provide feedback

## Curricular:



- Make learning visible and explicit
- Highlight key information/concepts
- Break task or activity into steps
- Use games to provide practice
- Provide multiple ways to demonstrate learning

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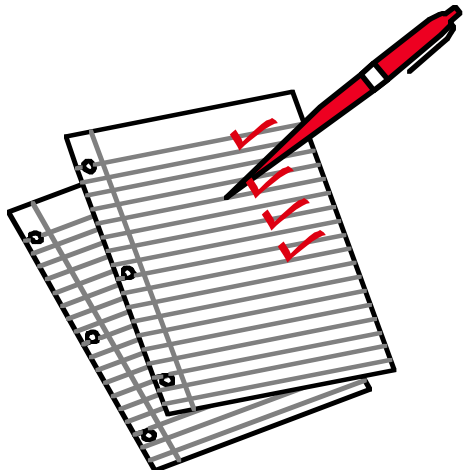
# Behavioral Support Adaptations

Bright Ideas

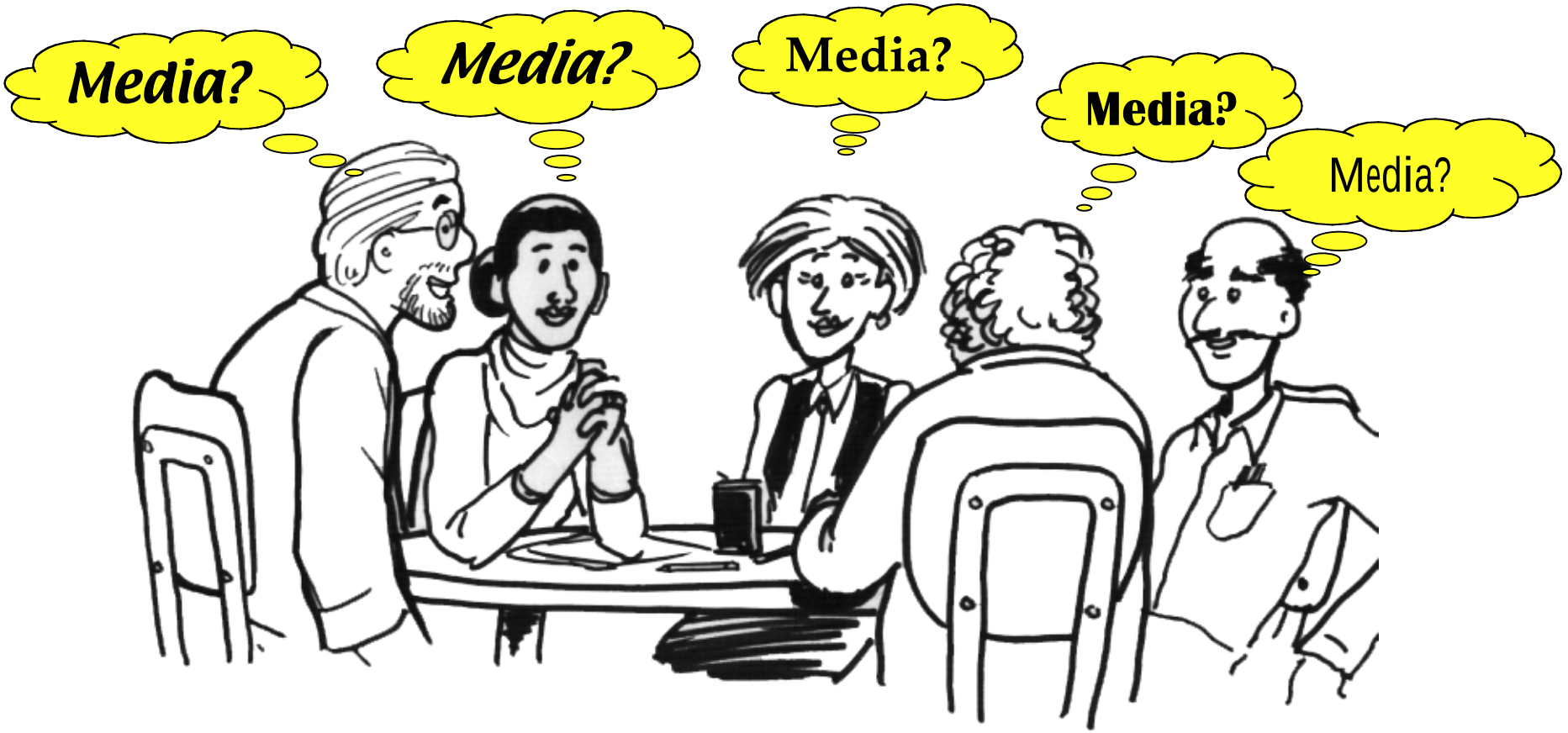
## Strategies that increase appropriate student behaviors:

- **Provide structure and be consistent**
- **Use proactive teaching**
- **Teach alternative behaviors**



# Activity 2

**Brainstorm and record examples of media that *dominate society*.**



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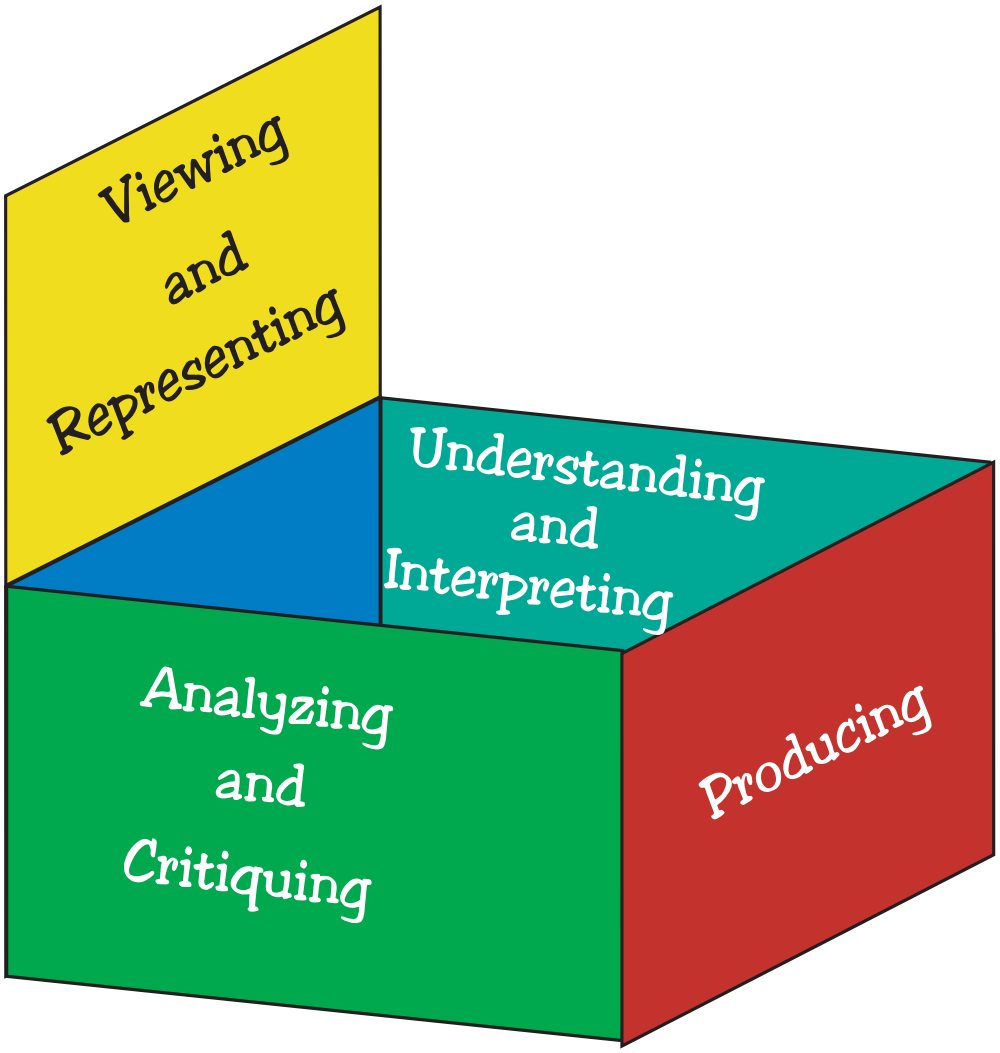
# Media Literacy



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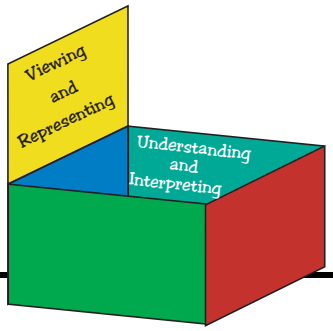
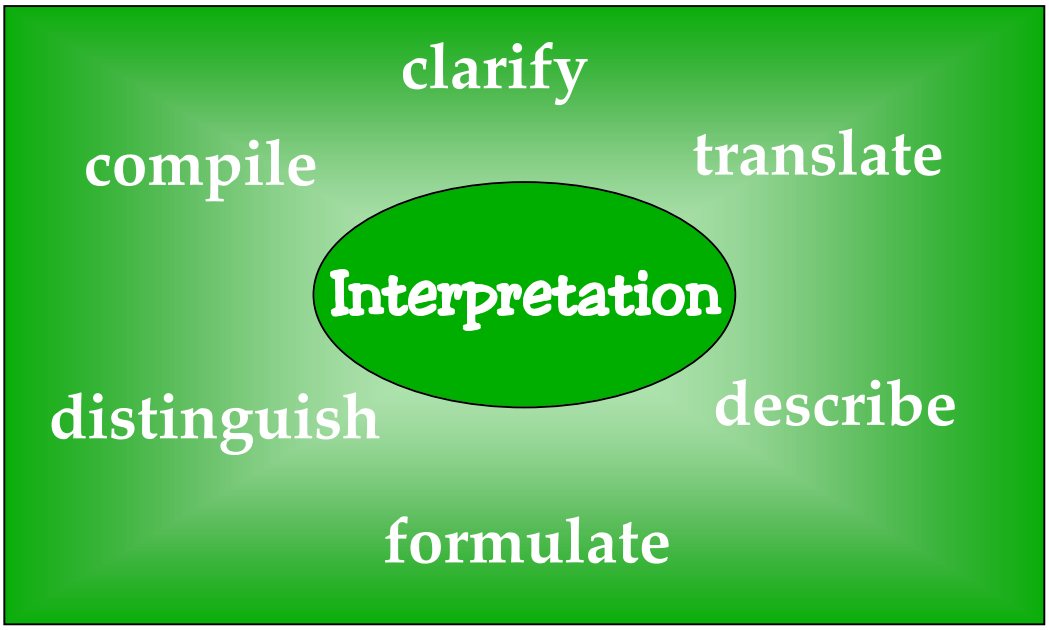
# Definition of Interpretation




**Understands and Interprets:** **The student understands and interprets visual images, messages, and meanings (visual representation).**



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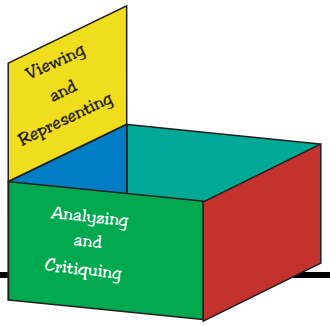
# Definition of Analysis




**Analyzes and Critiques:** **The student analyzes and critiques the significance of visual images, messages, and meanings (visual representations).**

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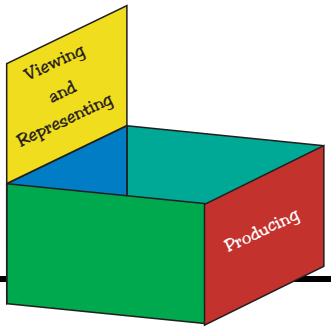
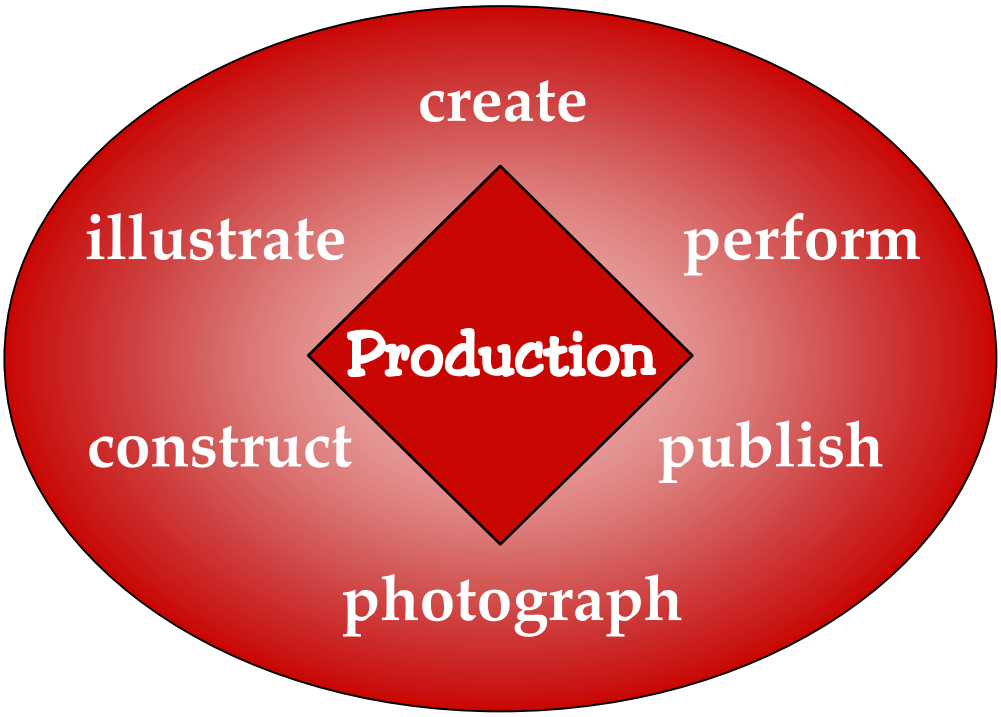
# Definition of Production




**Produce:** **The student produces visual representations that communicate with others.**



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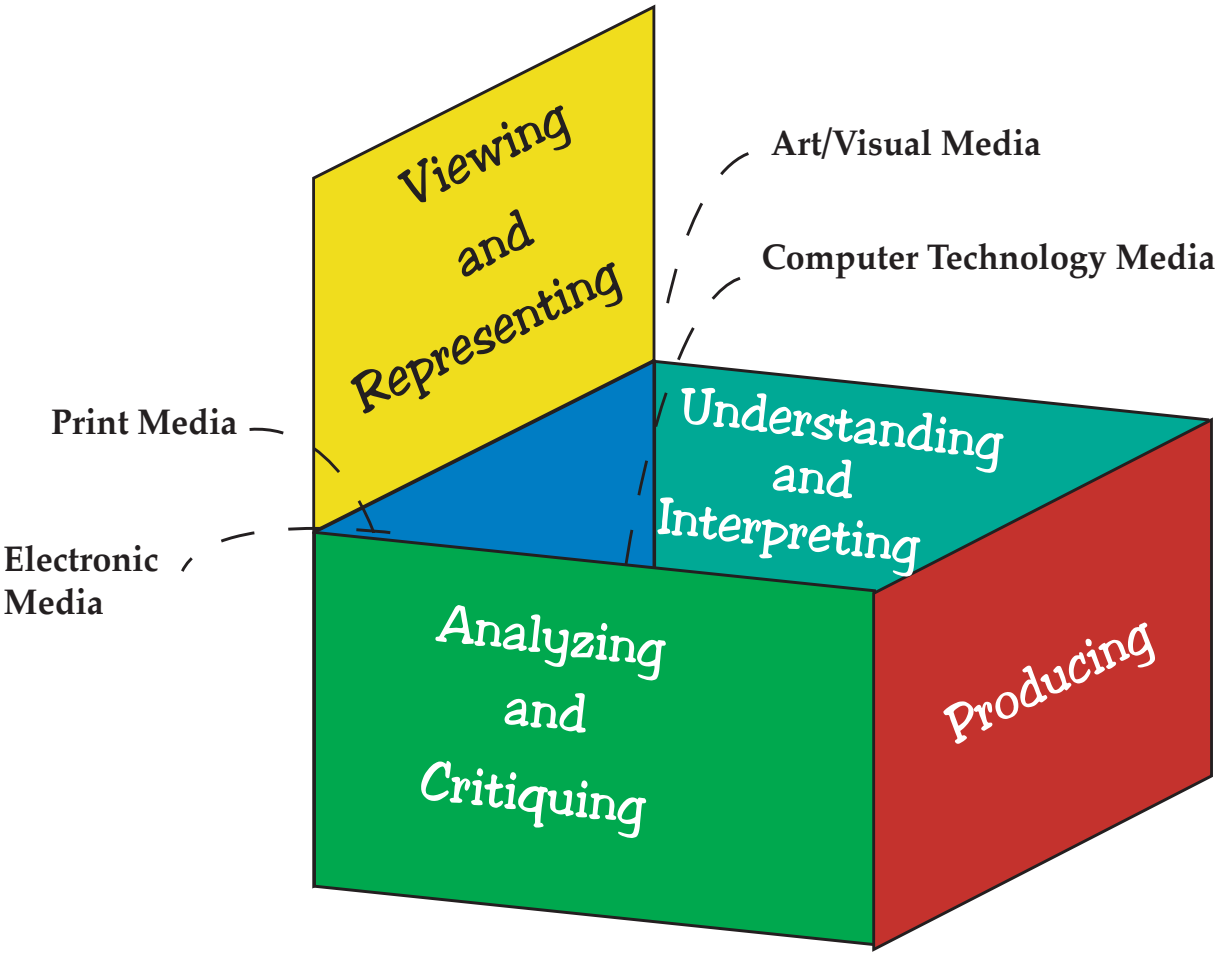
# Media Literacy



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# V/R Mini-Lessons and Lessons

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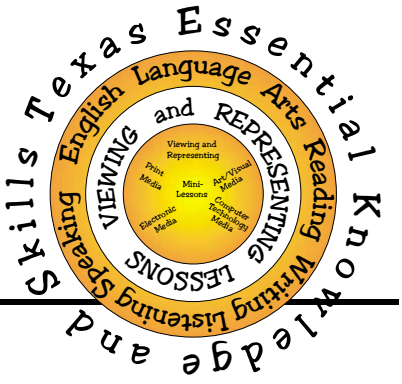
# What is a Mini-Lesson?




1. **The teacher presents a new or prerequisite skill during a short time segment of class (approximately 10-12 minutes).**

2. **Students practice this skill with other classmates. Group work allows students to discuss what they are learning.**

3. **Students apply this skill to produce their individual or group work.**

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Bright Ideas

# Student Success

**Instructional Design Adaptations**

**Instructional/ Curricular Adaptations**

**Behavioral Support Adaptations**

## Positive Learning Community and Access to the General Education Curriculum

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# Instructional Design Adaptations
## Know Your Student

Bright Ideas

- **Plan for adaptations**
- **Access resources**
- **Collaborate**
- **Integrate technology**
- **Assess learning**
- **Monitor student progress**

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# Instructional Design Adaptations
## Know Your Students

Bright Ideas

**Plan for Adaptations**

- Establish expectations
- Identify setting demands
- Consider needs of learners
- List adaptations and resources
- Develop and gather resources

**Access Resources**

- Use special materials
- Obtain special equipment
- Consult among special and general educators and specialists

**Collaborate**

- Focus on IEP and general education curriculum
- Agree on student's goals
- Share responsibilities
- Problem solve and provide support for each other

# Instructional Design Adaptations
## Know Your Students (cont.)

**Integrate Technology**

- Computer-assisted instruction
- Writing tools
- Communication devices
- Internet

**Assess Learning**

- Assess learning needs and levels
- Set goals

**Monitor Student Progress**

- Provide on-going monitoring
- Give frequent and immediate feedback

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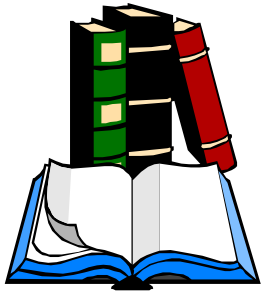
# Instructional and Curricular Adaptations

Bright Ideas

## Instructional:

- Consider student's literacy levels and needs
- Activate background knowledge
- Use clear, simple directions
- Provide opportunities to respond
- Adjust pacing and provide feedback

## Curricular:



- Make learning visible and explicit
- Highlight key information/concepts
- Break task or activity into steps
- Use games to provide practice
- Provide multiple ways to demonstrate learning

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# Instructional and Curricular Adaptations

Bright Ideas

## Make Learning Visible and Explicit

- Use modeling and “think alouds”
- Provide a written list of steps
- Have students self-monitor as they complete each step
- Support auditory information with visual and tactile cues

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# Instructional and Curricular Adaptations

Bright Ideas

**Provide Multiple Ways To Demonstrate Learning**

**Examples:**

- **Advertisement**
- **News release**
- **Web or map**
- **Comic strip**
- **Collage**
- **Diorama**

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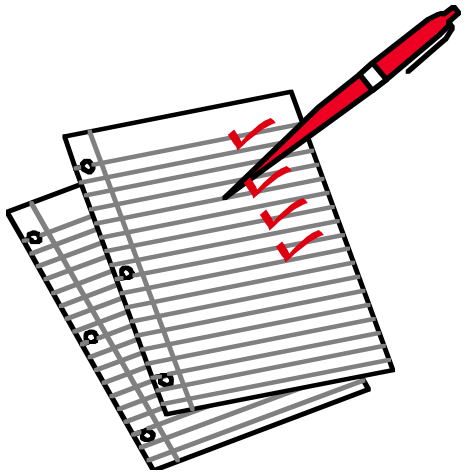
# Behavioral Support Adaptations

Bright Ideas

## Strategies that increase appropriate student behaviors are:

- **Provide structure and be consistent**
- **Use proactive teaching**
- **Teach alternative behaviors**



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# Behavioral Support Adaptations

Bright Ideas

## Provide Structure and Be Consistent

- Arrange classroom environment
- Establish clear rules, routines, and expectations
- Inform students of consequences for positive and negative behaviors
- Provide cues for transitions or changes

## Use Proactive Teaching

- Gain student's attention: visual, verbal, and tactile cues
- Prevent problem behavior rather than react:
  - Catch them when they're learning
  - Catch them being good
  - Identify reasons for problem behavior
  - Modify factors eliciting problem behavior

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# Behavioral Support Adaptations

Bright Ideas

**Teach Alternative Behavior**

**Teach and demonstrate to students:**

- **Appropriate social and communication skills**
- **Self-monitoring strategies**

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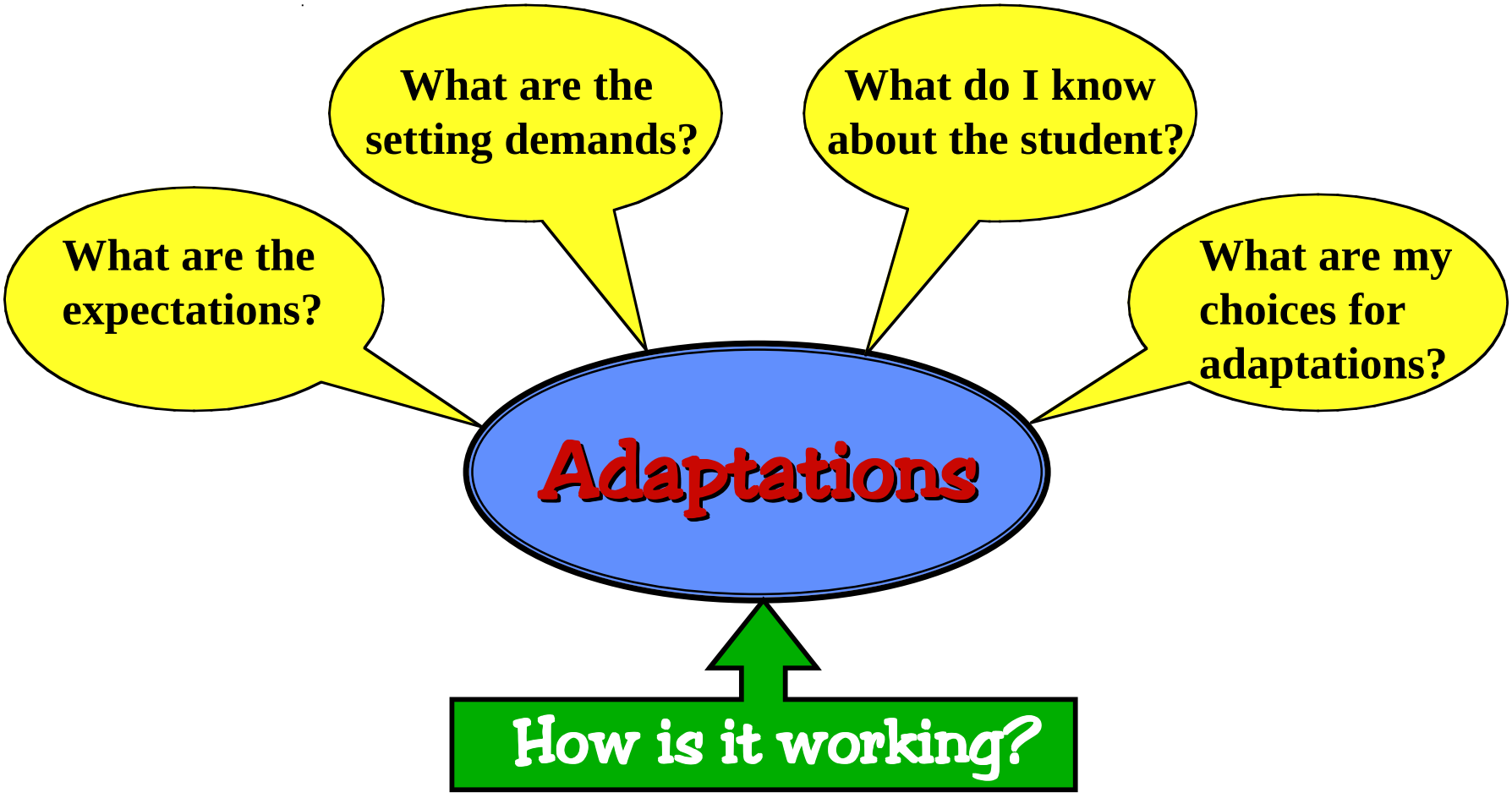
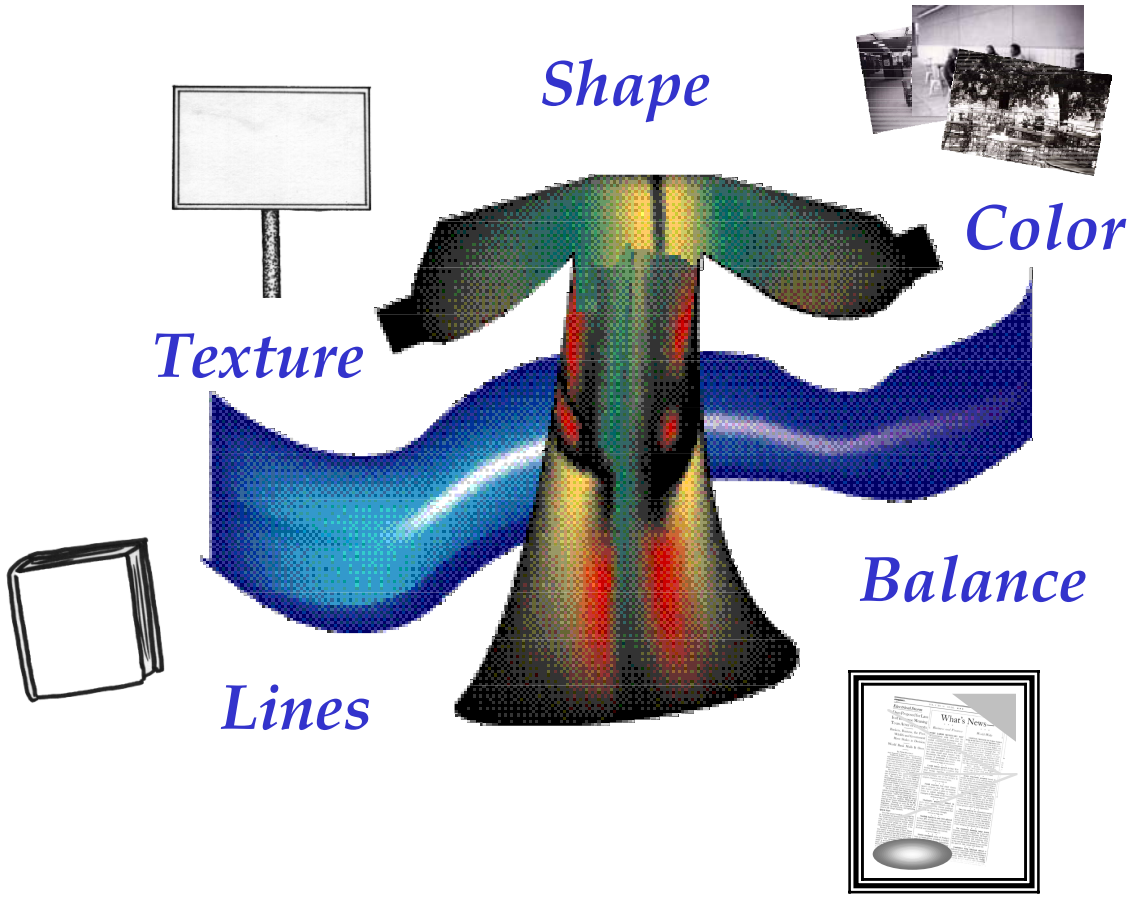
# Success in the General Education Curriculum

Bright Ideas



# Art/Visual Media

## Elements of Design




**These elements come together to convey a message to the viewer.**

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# Mini-Lesson in Art /Visual Media

## Elements of Design: Considering Color

**Objective:**

**Students will interpret the meanings conveyed by colors.**

**Procedure:**

1. Review the "Information about Color" handout.
2. Describe scenes and ask students which colors would be used in those scenes. Have students explain why they chose specific colors.
3. Talk about the use of color in different settings.
4. Talk about the use of color to sell products.

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# Art/Visual Media: Integrating Adaptations for Students with Behavior Disorders

Bright Ideas

## Elements of Design: Considering Color

**Academic Objective:** **Students will interpret the meanings conveyed by colors.**

### Case Study: Alex

- **Bright, creative high school junior**
- **Diagnosed with behavior disorders**
- **Aggressive**
- **Loner, dislikes group work**
- **Works better in group with girls**
- **IEP goal: positive social interactions**

Adaptations Activity

## Elements of Design: Considering Color

**Objective:** **Students will interpret the meanings conveyed by colors.**

### Possible Solutions/Adaptations

- **Consult with special education teacher.**
- **Develop behavior contract for group work.**
- **Group with more girls than boys.**
- **Assign roles to group members.**
- **Determine group grade on behavior and products.**

Adaptations Activity

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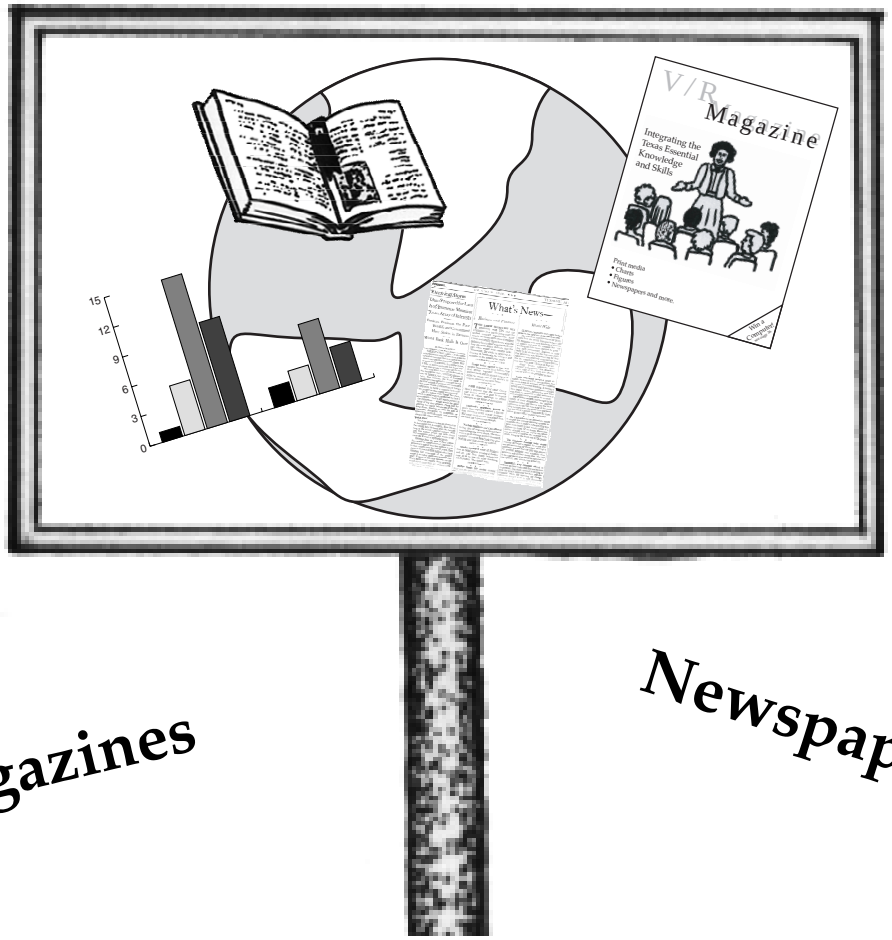
# Print Media

Charts

Figures




Magazines

Newspapers

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# Mini-Lesson on Print Media

## Anatomy of a Newspaper

### Objective:

**Students will describe the sections of a newspaper.**

### Procedure:

1. **Ask students to name sections of the newspaper.**
2. **Provide a newspaper to each group of students. Have them list the sections.**
3. **Review the sections.**
4. **Have students examine an assigned section of the paper and answer the questions on the handout.**

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# Mini-Lesson in Print Media: Adaptations for a Student with Visual Impairments

Bright Ideas

## Anatomy of a Newspaper

**Objective:** **Students will write descriptions of the major sections of a newspaper.**

### Case Study: Amy

- **6th grader**
- **Moderate visual impairments**
- **Functional vision: difficulty reading normal print and seeing distances**
- **Slow reader but comprehends well**
- **Uses optical aids and modified materials**

## Anatomy of a Newspaper

**Objective:** Class will write descriptions of the major sections of a newspaper.

- Consult IEP and Specialist
- Possible Adaptations
  - Enlarge newspaper.
  - Use optical aids.
  - Provide handouts in large print.
  - Provide extra time.
  - Allow Amy to orally describe her newspaper section.

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# Computer Technology Media

**Informational Technology** → Searching Databases

Conducting Research

**Instructional Technology** → Developing a Multi-media Presentation

Graphics, video, sound, text

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# Mini-Lesson in Computer Technology Media

## Searching Databases and Conducting Research

**Objective:** Students will locate and evaluate information on current topics using databases (CD-ROM or Internet).

**Procedure:**

1. Show examples of Internet and CD-ROM searches.
2. Model the process of conducting a search.
3. Show students examples of "data" from different Internet sources.
4. Discuss search results, "hot links," and reliability of Internet sources.
5. Have students use the "Web Evaluation Guide" to evaluate information obtained from the Internet.

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# Mini-Lesson in Computer Technology Media

## Instructional Technology: Text and Graphics

**Objective:** Students will describe the key ideas about text and graphics for designing a computer-based presentation.

**Procedure:**

1. Show students a model slide containing text and graphics on a topic familiar to students.
2. Discuss:
   - (a) amount of text per slide
   - (b) content of the text
   - (c) use of graphics to illustrate the main idea
   - (d) use of organizational features for clarity
   - (e) use of font
   - (f) use of size of print
3. Show examples of a slide with too much information.
4. Discuss why there is too much on the slide.

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# Electronic Media

## Film Video

Camera Angles
Camera Shots
Lighting
Sound
Special Effects

## Television

Commercials
News
Shows

## Music

Lyrics
Instrumentation

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# Mini-Lesson in Electronic Media

## Camera Shots

**Objective:** Students will describe the features of camera shots.

**Procedure:**

1. Tell students that directors use shots or sections of uninterrupted film to establish control over space and time.
2. Use the information on camera shots from the Toolbox section, "Tools for Understanding Vocabulary."
3. Show brief clips from film or video.

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# Mini-Lesson in Electronic Media

## Camera Angles

**Objective:** Students will describe camera angle features.

**Procedure:**

1. Tell students that directors use the position of the camera (angles) to create visual meanings and messages.
2. Use the information on camera angles from the Toolbox section "Tools for Understanding Vocabulary."
3. Show brief clips from film or video.

# Camera Angles

**Objective:** Students will describe camera angle features.

## Case Study: Inclusion Class

- High school, inclusion class on Photography and Film
- Reading/writing levels range from 3rd to 12th grade
- Includes students with learning/reading disabilities and student with hearing loss
- Co-taught by content and special education teachers
- Consultation from deaf education teacher

Adaptations Activity

# Camera Angles

**Objective:** **Students will describe camera angle features.**

## Possible Adaptations

- **Activate prior knowledge.**
- **Demonstrate camera angles.**
- **Use viewing guide.**
- **Provide models of completed assignment.**
- **Allow students to demonstrate mastery in various ways.**

Adaptations Activity

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# Lesson in Art/Visual Media

## Photo Gallery

**Viewing and Representing TEKS: 5.24 (A), 8.23 (A), 19 (A), 20 (D)**

**Objective:** **Students will examine, interpret, and analyze a "collection" of photographs.**

**Procedure:**

1. **Discuss with students the role of the photographer.**
2. **Review how photographers use techniques to create mood, capture an idea, and develop their messages.**
3. **As a class, discuss the questions on "Critic's Guide" and critique the photos together.**

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# Lesson on Billboard Design

Viewing and Representing TEKS: 5.23 (A), 5.24 (A), 8.22 (A), 8.23 (A), 8.23 (D), 19 (A)

**Objective:** Students will examine, analyze, and critique the effectiveness of a billboard in conveying a message.

**Procedure:**

1. Discuss with students examples of billboards.
2. Distribute guides.
3. Use the guides to discuss the characteristics of an effective billboard.
4. Divide students into groups to analyze a given billboard.
5. Each group will write an analysis using the question guide.

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# Lesson in Print Media

## Media Coverage

Viewing and Representing TEKS: 5.23 (C), 5.24 (B), 8.22 (C), 20 (A)

**Objective:** Students will compare and contrast media coverage of an event.

**Procedure:**

1. Discuss with students a topic that has various viewpoints.
2. Introduce how the different media present information.
3. Divide the class into groups and assign each group a topic covered by various media.
4. Have students analyze the media to cover an event/topic.

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# Lesson in Print Media

## Magazine Analysis

**Viewing and Representing TEKS: 5.24 (B), 8.23 (A), 20 (A), 20 (B), 20 (C)**

**Objective:** **Students will analyze and critique a publication aimed at a specific age group.**

**Procedure:**

1. **Choose a publication aimed at a specific age group.**
2. **Divide class into groups and assign each group to examine the following areas:**
   - **Advertising**
   - **Articles**
   - **Letters to Editor**
3. **Come back together as a class to discuss.**

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# Influence of Visual Images Lesson Part 1

**Viewing and Representing TEKS: 5.23 (A), 5.24 (A), 8.22 (A), 8.23 (A), 19 (A), 19 (C), 20 (D)**

**Objective:** **Students will interpret and analyze a TV commercial.**

**Procedure:**

1. **Show video clips of TV commercials to the entire class.**
2. **Then break the class into small groups.**
3. **Ask students to talk about their observations and continue the discussion.**

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# Influence of Visual Images Lesson Part 2

**Objective:** Students will interpret and analyze a TV news broadcast.

**Procedure:**

1. Obtain a video clip of a few minutes of news.
2. Show it to the entire class, then break into small groups for observations and discussions.

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# Lesson on Characterization in Film

Viewing and Representing TEKS: 20 (D)

**Objective:** Students will analyze character traits based on the use of film techniques and the action and dialogue in film.

**Procedure:**

1. Review a specific character trait with the class.
2. Play a film clip showing a clear example of the character trait.
3. Discuss how the actor/director conveyed this trait in the film.
4. Divide students into partners and instruct them to identify the character trait and provide support from the various film clips.

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# Lesson on Genre in Film

Viewing and Representing TEKS: 20 (E)

**Objective:** Students will analyze the genre of a film, and compare/contrast it to the same/similar genre in written form.

**Procedure:**

1. Review genres in literature.
2. Play carefully selected film clips showing different genres in film.
3. Using a Venn Diagram, students are to create a comparison of how genre is established in both literature and film.

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# Lesson on Mood in Film

Viewing and Representing TEKS: 4.24 (A), 5.24 (A), 4.25 (A), 5.25 (A)

**Objective:** Students will identify the mood in a film and analyze how it was created.

**Objective:** Students will produce a poster, story illustration, or video demonstrating a particular mood, using techniques learned in this lesson.

**Procedure:**

1. Review how authors create and establish mood in written texts.
2. Play film clips which will help students focus on and answer these questions: What is the mood? How was it created?
3. Students in small groups discuss film clips and answers to the questions in #2.
4. Students can plan their projects using techniques for conveying a mood they have learned in this lesson.

Texas Center for Reading and Language Arts

# Lesson in Computer Technology Media

## Production of a Computer Presentation

Viewing and Representing TEKS: 5.25 (B), 8.24 (B), 21 (B)

**Objective:** Students will use computer technology to communicate a specific message.

**Procedure:**

1. Have student pairs develop an outline.
2. Have student pairs expand on their outline by adding text.
3. Have student pairs identify graphics, video, and/or sound.
4. Have student pairs develop templates.
5. Have students import presentation.
6. Discuss transitions.
7. Have students make a presentation.

# Producing a Computer Presentation

**Objective:** **Students will use computer technology to develop a multimedia presentation.**

## Case Study: Students with Learning Disabilities

- **10th grade language arts class**
- **Twenty-five students**
- **Familiar with multimedia presentations**
- **Broad range of academic abilities**
- **4 students with LD**
  - **3rd to 4th grade reading/writing**

# Production of a Computer Presentation

**Objective, Step 1:** **Student pairs develop an outline.**

## Possible Adaptations

- **Develop a semantic map rather than outline.**
- **Demonstrate the process and think aloud.**
- **Show end product.**
- **Pair students to support reading/ writing.**
- **Monitor and provide guidance and support.**

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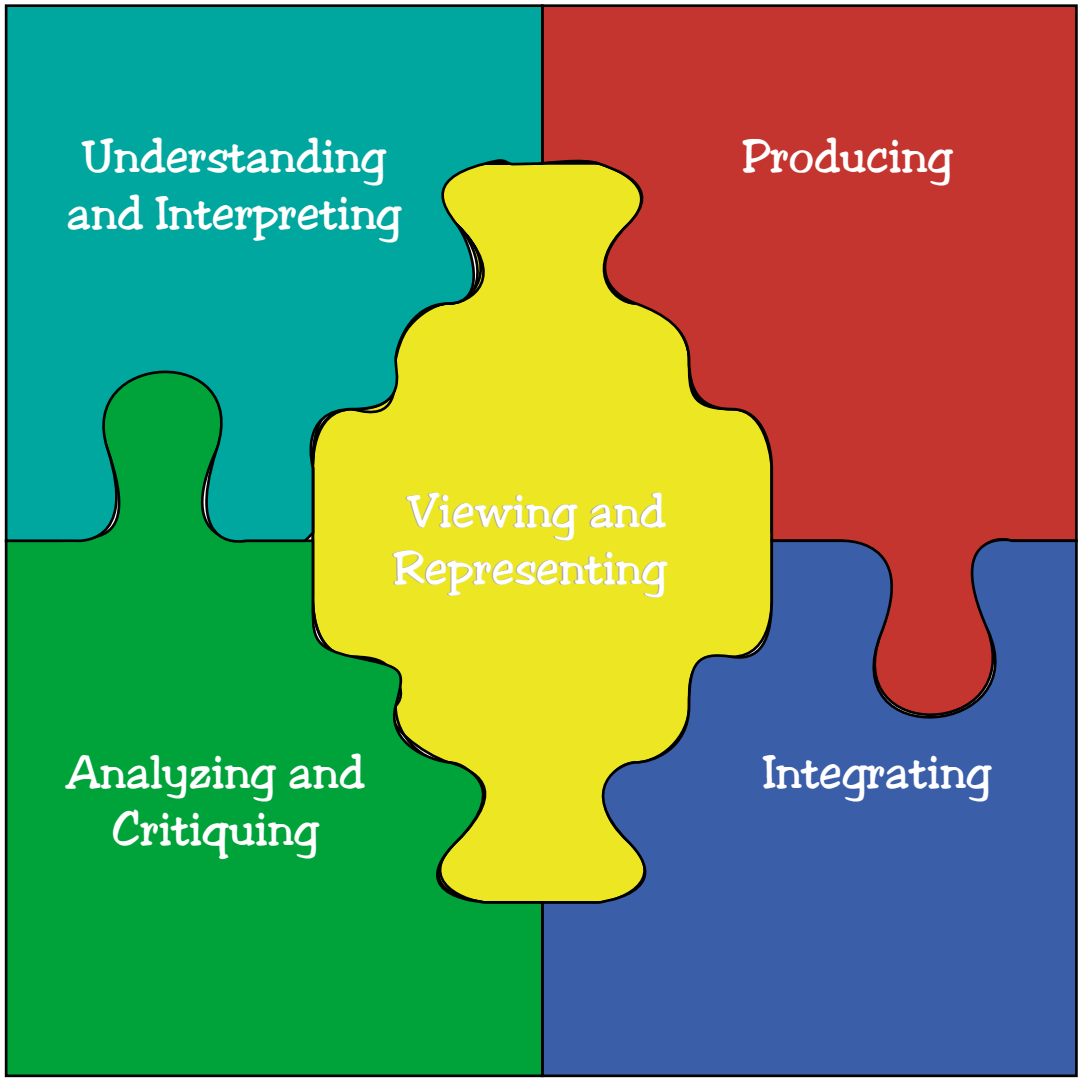
# Lessons Integrating TEKS from the Viewing/ Representing Strand



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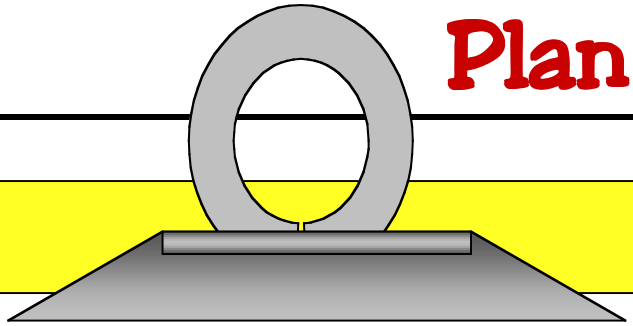
# Implementation Plan



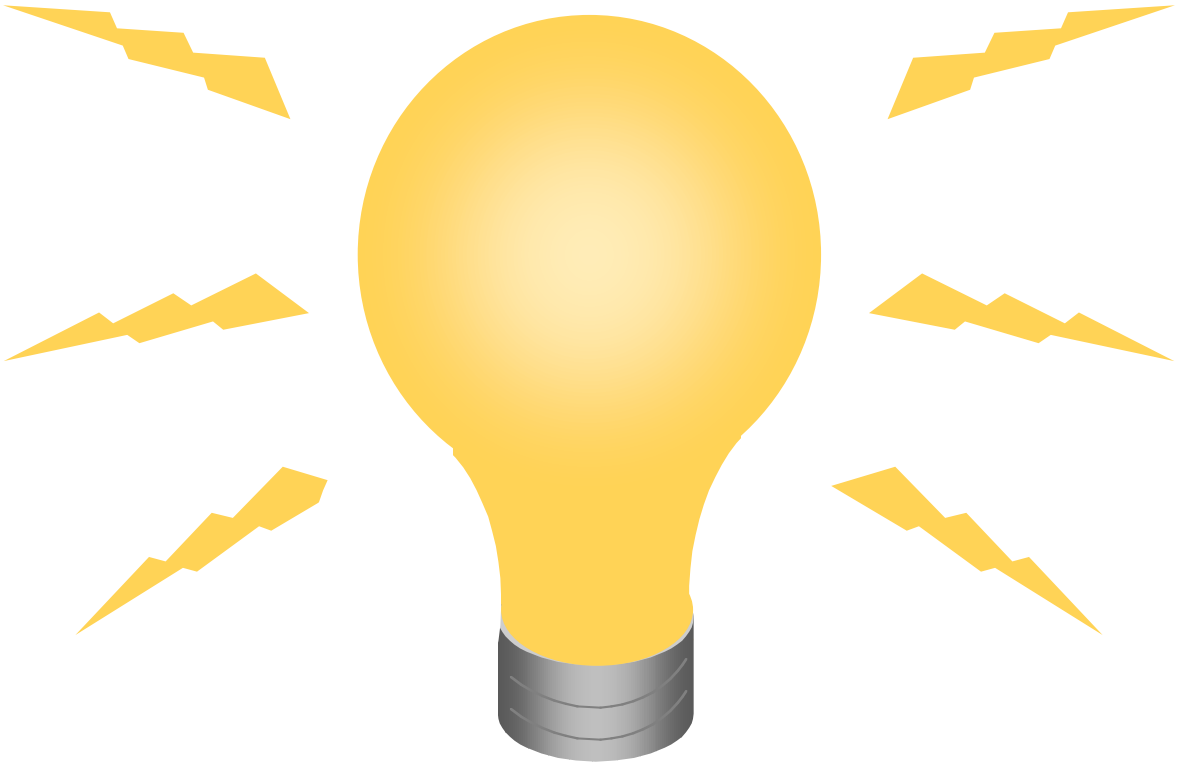
1. Think about a lesson you will be teaching.

2. Select ideas from this workshop that you will integrate into your lesson for one or more of the following V/R TEKS:

   - understanding and interpreting
   - analyzing
   - producing

3. Share your ideas with your group.

# Handouts to Increase Awareness of V/R



## GRADE 4 • KNOWLEDGE AND SKILLS

| English Language Arts | Spanish Language Arts | English as a Second Language |
|---|---|---|
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) collaborate with other writers to compose, organize, and revise various types of texts, including letters, news, records, and forms (4-8); and | (A) collaborate with other writers to compose, organize, and revise various types of texts, including letters, news, records, and forms (4-6); and | (A) collaborate with other writers to compose, organize, and revise various types of texts, including letters, news, records, and forms (4-8); and |
| (B) correspond with peers or others via e-mail or conventional mail (4-8). | (B) correspond with peers or others via e-mail or conventional mail (4-6). | (B) correspond with peers or others via e-mail or conventional mail (4-8). |

(4.23) **Viewing/representing/interpretation.** The student understands and interprets visual images, messages, and meanings.

| | | The following expectations apply to the second language learner at his/her level of proficiency in English. |
|---|---|---|
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); | (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-6); | (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); |
| (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-8); and | (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-6); and | (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-8); and |
| © use media to compare ideas and points of view (4-8). | © use media to compare ideas and points of view (4-6). | © use media to compare ideas and points of view (4-8). |

(4.24) **Viewing/representing/analysis.** The student analyzes and critiques the significance of visual images, messages, and meanings.

| | | The following expectations apply to the second language learner at his/her level of proficiency in English. |
|---|---|---|
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) interpret and evaluate the various ways visual image makers such as graphic | (A) interpret and evaluate the various ways visual image makers such as graphic | (A) interpret and evaluate the various ways visual image makers such as graphic |

| | | |
|---|---|---|
| artists, illustrators, and news photographers represent meanings (4-5); and | artists, illustrators, and news photographers represent meanings (4-5); and | artists, illustrators, and news photographers represent meanings (4-5); and |
| (B) compare and contrast print, visual, and electronic media such as film with written story (4-8). | (B) compare and contrast print, visual, and electronic media such as film with written story (4-6). | (B) compare and contrast print, visual, and electronic media such as film with written story (4-8). |

(4.25) **Viewing/representing/production.** The student produces visual images, messages, and meanings that communicate with others.

| | | |
|---|---|---|
| | | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) select, organize, or produce visuals to complement and extend meanings (4-8); and | (A) select, organize, or produce visuals to complement and extend meanings (4-6); and | (A) select, organize, or produce visuals to complement and extend meanings (4-8); and |
| (B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-8). | (B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-6). | (B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-8). |
| *Source: The provisions of this §110.6 adopted to be effective September 1, 1998, 22 TexReg 7549.* | | |

| GRADE 5 • KNOWLEDGE AND SKILLS | | |
|---|---|---|
| **English Language Arts** | **Spanish Language Arts** | **English as a Second Language** |
| (5.23) **Viewing/representing/interpretation.** The student understands and interprets visual images, messages, and meanings. | | |
| | | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); | (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-6); | (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); |
| (B) interpret important events and ideas gleaned from maps, charts, graphics, video segments or technology presentations (4-8); and | (B) interpret important events and ideas gleaned from maps, charts, graphics, video segments or technology presentations (4-6); and | (B) interpret important events and ideas gleaned from maps, charts, graphics, video segments or technology presentations (4-8); and |
| (C) use media to compare ideas and points of view (4-8). | (C) use media to compare ideas and points of view (4-6). | (C) use media to compare ideas and points of view (4-8). |
| (5.24) **Viewing/representing/analysis.** The student analyzes and critiques the significance of visual images, messages, and meanings. | | |
| | | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) interpret and evaluate the various ways visual image makers such as graphic artists, illustrators, and news photographers represent meanings (4-5); and | (A) interpret and evaluate the various ways visual image makers such as graphic artists, illustrators, and news photographers represent meanings (4-5); and | (A) interpret and evaluate the various ways visual image makers such as graphic artists, illustrators, and news photographers represent meanings (4-5); and |
| (B) compare and contrast print, visual, and electronic media such as film with written story (4-8). | (B) compare and contrast print, visual, and electronic media such as film with written story (4-6). | (B) compare and contrast print, visual, and electronic media such as film with written story (4-8). |
| (5.25) **Viewing/representing/production.** The student produces visual images, messages, and meanings that communicate with others. | | |
| | | The following expectations |

| | | |
|---|---|---|
| | | apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) select, organize, or produce visuals to complement and extend meanings (4-8); and | (A) select, organize, or produce visuals to complement and extend meanings (4-6); and | (A) select, organize, or produce visuals to complement and extend meanings (4-8); and |
| (B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-8). | (B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-6). | (B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-8). |
| *Source: The provisions of this §110.7 adopted to be effective September 1, 1998, 22 TexReg 7549.* | | |

| GRADE 6 • KNOWLEDGE AND SKILLS | | |
|---|---|---|
| **English Language Arts** | **Spanish Language Arts** | **English as a Second Language** |
| (6.22) **Viewing/representing/interpretation.** The student understands and interprets visual images, messages, and meanings. | | |
| | | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); | (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-6); | (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); |
| (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-8); and | (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-6); and | (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-8); and |
| © use media to compare ideas and points of view (4-8). | © use media to compare ideas and points of view (4-6). | © use media to compare ideas and points of view (4-8). |
| (6.23) **Viewing/representing/analysis.** The student analyzes and critiques the significance of visual images, messages, and meanings. | | |
| | | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) interpret and evaluate the various ways visual image makers such as illustrators, documentary filmmakers, and political cartoonists represent meanings (6-8); | (A) interpret and evaluate the various ways visual image makers such as illustrators, documentary filmmakers, and political cartoonists represent meanings (6); | (A) interpret and evaluate the various ways visual image makers such as illustrators, documentary filmmakers, and political cartoonists represent meanings (6-8); |
| (B) compare and contrast print, visual, and electronic media such as film with written story (4-8); | (B) compare and contrast print, visual, and electronic media such as film with written story (4-6); | (B) compare and contrast print, visual, and electronic media such as film with written story (4-8); |
| © evaluate the purposes and effects of varying media such as film, print, and technology presentations (6-8); and | © evaluate the purposes and effects of varying media such as film, print, and technology presentations (6); and | © evaluate the purposes and effects of varying media such as film, print, and technology presentations (6-8); and |

| | | |
|---|---|---|
| (D) evaluate how different media forms influence and inform (6-8). | (D) evaluate how different media forms influence and inform (6). | (D) evaluate how different media forms influence and inform (6-8). |

(6.24) **Viewing/representing/production.** The student produces visual images, messages, and meanings that communicate with others.

| | | |
|---|---|---|
| | | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: | The student is expected to: |
| (A) select, organize, or produce visuals to complement and extend meanings (4-8); | (A) select, organize, or produce visuals to complement and extend meanings (4-6); | (A) select, organize, or produce visuals to complement and extend meanings (4-8); |
| (B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-8); and | (B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-6); and | (B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-8); and |
| © assess how language, medium, and presentation contribute to the message (6-8). | © assess how language, medium, and presentation contribute to the message (6). | © assess how language, medium, and presentation contribute to the message (6-8). |
| *Source: The provisions of this §110.22 adopted to be effective September 1, 1998, 22 TexReg 7549.* | | |

| GRADE 7 • KNOWLEDGE AND SKILLS | |
|---|---|
| **English Language Arts** | **English as a Second Language** |
| (7.22) **Viewing/representing/interpretation.** The student understands and interprets visual images, messages, and meanings. | |
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); | (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); |
| (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-8); and | (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-8); and |
| (C) use media to compare ideas and points of view (4-8). | (C) use media to compare ideas and points of view (4-8). |
| (7.23) **Viewing/representing/analysis.** The student analyzes and critiques the significance of visual images, messages, and meanings. | |
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) interpret and evaluate the various ways visual image makers such as illustrators, documentary filmmakers, and political cartoonists represent meanings (6-8); | (A) interpret and evaluate the various ways visual image makers such as illustrators, documentary filmmakers, and political cartoonists represent meanings (6-8); |
| (B) compare and contrast print, visual, and electronic media such as film with written story (4-8); | (B) compare and contrast print, visual, and electronic media such as film with written story (4-8); |
| (C) evaluate the purposes and effects of various media such as film, print, and technology presentations (6-8); and | (C) evaluate the purposes and effects of various media such as film, print, and technology presentations (6-8); and |
| (D) evaluate how different media forms influence and inform (6-8). | (D) evaluate how different media forms influence and inform (6-8). |
| (7.24) **Viewing/representing/production.** The student produces visual images, messages, and meanings that communicate with others. | |
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) select, organize, or produce visuals to | (A) select, organize, or produce visuals to |

complement and extend meanings (4-8);

(B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-8); and

(C) assess how language, medium, and presentation contribute to the message (6-8).

*Source: The provisions of this §110.23 adopted to be effective September 1, 1998, 22 TexReg 7549.*

complement and extend meanings (4-8);

(B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-8); and

(C) assess how language, medium, and presentation contribute to the message (6-8).

| GRADE 8 • KNOWLEDGE AND SKILLS | |
|---|---|
| **English Language Arts** | **English as a Second Language** |
| (8.22) **Viewing/representing/interpretation.** The student understands and interprets visual images, messages, and meanings. | |
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); | (A) describe how illustrators' choice of style, elements, and media help to represent or extend the text's meanings (4-8); |
| (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-8); and | (B) interpret important events and ideas gathered from maps, charts, graphics, video segments, or technology presentations (4-8); and |
| © use media to compare ideas and points of view (4-8). | © use media to compare ideas and points of view (4-8). |
| (8.23) **Viewing/representing/analysis.** The student analyzes and critiques the significance of visual images, messages, and meanings. | |
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) interpret and evaluate the various ways visual image makers such as illustrators, documentary filmmakers, and political cartoonists represent meanings (6-8); | (A) interpret and evaluate the various ways visual image makers such as illustrators, documentary filmmakers, and political cartoonists represent meanings (6-8); |
| (B) compare and contrast print, visual, and electronic media such as film with written story (4-8); | (B) compare and contrast print, visual, and electronic media such as film with written story (4-8); |
| © evaluate the purposes and effects of varying media such as film, print, and technology presentations (6-8); and | © evaluate the purposes and effects of varying media such as film, print, and technology presentations (6-8); and |
| (D) evaluate how different media forms influence and inform (6-8). | (D) evaluate how different media forms influence and inform (6-8). |
| (8.24) **Viewing/representing/production.** The student produces visual images, messages, and meanings that communicate with others. | |
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |

(A) select, organize, or produce visuals to complement and extend meanings (4-8);

(B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-8); and

© assess how language, medium, and presentation contribute to the message (6-8).

*Source: The provisions of this §110.24 adopted to be effective September 1, 1998, 22 TexReg 7549.*

(A) select, organize, or produce visuals to complement and extend meanings (4-8);

(B) produce communications using technology or appropriate media such as developing a class newspaper, multimedia reports, or video reports (4-8); and

© assess how language, medium, and presentation contribute to the message (6-8).

(19) **Viewing/representing/interpretation.** The student understands and interprets visual representations.

| | |
|---|---|
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) describe how meanings are communicated through elements of design, including shape, line, color, and texture; | (A) describe how meanings are communicated through elements of design, including shape, line, color, and texture; |
| (B) analyze relationships, ideas, and cultures as represented in various media; and | (B) analyze relationships, ideas, and cultures as represented in various media; and |
| (C) distinguish the purposes of various media forms such as informative texts, entertaining texts, and advertisements. | (C) distinguish the purposes of various media forms such as informative texts, entertaining texts, and advertisements. |

(20) **Viewing/representing/analysis.** The student analyzes and critiques the significance of visual representations.

| | |
|---|---|
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) investigate the source of a media presentation or production such as who made it and why it was made; | (A) investigate the source of a media presentation or production such as who made it and why it was made; |
| (B) deconstruct media to get the main idea of the message's content; | (B) deconstruct media to get the main idea of the message's content; |
| (C) evaluate and critique the persuasive techniques of media messages such as glittering generalities, logical fallacies, and symbols; | (C) evaluate and critique the persuasive techniques of media messages such as glittering generalities, logical fallacies, and symbols; |
| (D) recognize how visual and sound techniques or design convey messages in media such as special effects, editing, camera angles, reaction shots, sequencing, and music; | (D) recognize how visual and sound techniques or design convey messages in media such as special effects, editing, camera angles, reaction shots, sequencing, and music; |
| (E) recognize genres such as nightly news, newsmagazines, and documentaries and identify the unique properties of each; and | (E) recognize genres such as nightly news, newsmagazines, and documentaries and identify the unique properties of each; and |
| (F) compare, contrast, and critique various media coverage of the same event such as in newspapers, television, and on the Internet. | (F) compare, contrast, and critique various media coverage of the same event such as in newspapers, television, and on the Internet. |

(21) **Viewing/representing/production.** The student produces visual representations that communicate with others.

| | |
|---|---|
| | The following expectations apply to the second language learner at his/her level of proficiency in |

| | |
|---|---|
| The student is expected to: | English.<br>The student is expected to: |
| (A) examine the effect of media on constructing his/her own perception of reality; | (A) examine the effect of media on constructing his/her own perception of reality; |
| (B) use a variety of forms and technologies such as videos, photographs, and web pages to communicate specific messages; | (B) use a variety of forms and technologies such as videos, photographs, and web pages to communicate specific messages; |
| (C) use a range of techniques to plan and create a media text and reflect critically on the work produced; | (C) use a range of techniques to plan and create a media text and reflect critically on the work produced; |
| (D) create media products to include a billboard, cereal box, short editorial, and a three- minute documentary or print ad to engage specific audiences; and | (D) create media products to include a billboard, cereal box, short editorial, and a three- minute documentary or print ad to engage specific audiences; and |
| (E) create, present, test, and revise a project and analyze a response, using data-gathering techniques such as questionnaires, group discussions, and feedback forms. | (E) create, present, test, and revise a project and analyze a response, using data-gathering techniques such as questionnaires, group discussions, and feedback forms. |
| *Source: The provisions of this §110.42 adopted to be effective September 1, 1998, 22 TexReg 7549.* | |

(19) **Viewing/representing/interpretation.** The student understands and interprets visual representations.

| | |
|---|---|
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) describe how meanings are communicated through elements of design such as shape, line, color, and texture; | (A) describe how meanings are communicated through elements of design such as shape, line, color, and texture; |
| (B) analyze relationships, ideas, and cultures as represented in various media; and | (B) analyze relationships, ideas, and cultures as represented in various media; and |
| © distinguish the purposes of various media forms such as informative texts, entertaining texts, and advertisements. | © distinguish the purposes of various media forms such as informative texts, entertaining texts, and advertisements. |

(20) **Viewing/representing/analysis.** The student analyzes and critiques the significance of visual representations.

| | |
|---|---|
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) investigate the source of a media presentation or production such as who made it and why it was made; | (A) investigate the source of a media presentation or production such as who made it and why it was made; |
| (B) deconstruct media to get the main idea of the message's content; | (B) deconstruct media to get the main idea of the message's content; |
| © evaluate and critique the persuasive techniques of media messages such as glittering generalities, logical fallacies, and symbols; | © evaluate and critique the persuasive techniques of media messages such as glittering generalities, logical fallacies, and symbols; |
| (D) recognize how visual and sound techniques or design convey messages in media such as special effects, editing, camera angles, reaction shots, sequencing, and music; | (D) recognize how visual and sound techniques or design convey messages in media such as special effects, editing, camera angles, reaction shots, sequencing, and music; |
| (E) recognize genres such as nightly news, newsmagazines, and documentaries and identify the unique properties of each; and | (E) recognize genres such as nightly news, newsmagazines, and documentaries and identify the unique properties of each; and |
| (F) compare, contrast, and critique various media coverage of the same event such as in newspapers, television, and on the Internet. | (F) compare, contrast, and critique various media coverage of the same event such as in newspapers, television, and on the Internet. |

(21) **Viewing/representing/production.** The student produces visual representations that communicate with others.

| | |
|---|---|
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) examine the effect of media on constructing his/her own perception of reality; | (A) examine the effect of media on constructing his/her own perception of reality; |
| (B) use a variety of forms and technologies such as videos, photographs, and web pages to communicate specific messages; | (B) use a variety of forms and technologies such as videos, photographs, and web pages to communicate specific messages; |
| © use a range of techniques to plan and create a media text and reflect critically on the work produced; | © use a range of techniques to plan and create a media text and reflect critically on the work produced; |
| (D) create media products to include a five- to six-minute documentary, a print ad, an editorial, a flier, a movie critique, or an illustrated children's book to engage specific audiences; and | (D) create media products to include a five- to six-minute documentary, a print ad, an editorial, a flier, a movie critique, or an illustrated children's book to engage specific audiences; and |
| (E) create, present, test, and revise a project and analyze a response using data-gathering techniques such as questionnaires, group discussions, and feedback forms. | (E) create, present, test, and revise a project and analyze a response using data-gathering techniques such as questionnaires, group discussions, and feedback forms. |
| *Source: The provisions of this §110.43 adopted to be effective September 1, 1998, 22 TexReg 7549.* | |

(19) **Viewing/representing/interpretation.** The student understands and interprets visual representations.

| | |
|---|---|
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) describe how meanings are communicated through elements of design, including shape, line, color, and texture; | (A) describe how meanings are communicated through elements of design, including shape, line, color, and texture; |
| (B) analyze relationships, ideas, and cultures as represented in various media; and | (B) analyze relationships, ideas, and cultures as represented in various media; and |
| (C) distinguish the purposes of various media forms such as informative texts, entertaining texts, and advertisements. | (C) distinguish the purposes of various media forms such as informative texts, entertaining texts, and advertisements. |

(20) **Viewing/representing/analysis.** The student analyzes and critiques the significance of visual representations.

| | |
|---|---|
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) investigate the source of a media presentation or production such as who made it and why it was made; | (A) investigate the source of a media presentation or production such as who made it and why it was made; |
| (B) deconstruct media to get the main idea of the message's content; | (B) deconstruct media to get the main idea of the message's content; |
| (C) evaluate and critique the persuasive techniques of media messages such as glittering generalities, logical fallacies, and symbols; | (C) evaluate and critique the persuasive techniques of media messages such as glittering generalities, logical fallacies, and symbols; |
| (D) recognize how visual and sound techniques or design convey messages in media such as special effects, editing, camera angles, reaction shots, sequencing, and music; | (D) recognize how visual and sound techniques or design convey messages in media such as special effects, editing, camera angles, reaction shots, sequencing, and music; |
| (E) recognize genres such as nightly news, newsmagazines, and documentaries and identify the unique properties of each; and | (E) recognize genres such as nightly news, newsmagazines, and documentaries and identify the unique properties of each; and |
| (F) compare, contrast, and critique various media coverage of the same event such as in newspapers, television, and on the Internet. | (F) compare, contrast, and critique various media coverage of the same event such as in newspapers, television, and on the Internet. |

(21) **Viewing/representing/production.** The student produces visual representations that communicate with others.

| | |
|---|---|
| | The following expectations apply to the second |

The student is expected to:

(A) examine the effect of media on constructing his/her own perception of reality;

(B) use a variety of forms and technologies such as videos, photographs, and web pages to communicate specific messages;

(C) use a range of techniques to plan and create a media text and reflect critically on the work produced;

(D) create media products to include a seven- to ten-minute documentary, ad campaigns, political campaigns, or video adaptations of literary texts to engage specific audiences; and

(E) create, present, test, and revise a project and analyze a response using data-gathering techniques such as questionnaires, group discussions, and feedback forms.

*Source: The provisions of this §110.44 adopted to be effective September 1, 1998, 22 TexReg 7549.*

language learner at his/her level of proficiency in English.

The student is expected to:

(A) examine the effect of media on constructing his/her own perception of reality;

(B) use a variety of forms and technologies such as videos, photographs, and web pages to communicate specific messages;

(C) use a range of techniques to plan and create a media text and reflect critically on the work produced;

(D) create media products to include a seven- to ten-minute documentary, ad campaigns, political campaigns, or video adaptations of literary texts to engage specific audiences; and

(E) create, present, test, and revise a project and analyze a response using data-gathering techniques such as questionnaires, group discussions, and feedback forms.

*Source: The provisions of this §128.44 adopted to be effective September 1, 1998, 22 TexReg 7773.*

(19) **Viewing/representing/interpretation.** The student understands and interprets visual representations.

| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
|---|---|
| The student is expected to: | The student is expected to: |
| (A) describe how meanings are communicated through elements of design, including shape, line, color, and texture; | (A) describe how meanings are communicated through elements of design, including shape, line, color, and texture; |
| (B) analyze relationships, ideas, and cultures as represented in various media; and | (B) analyze relationships, ideas, and cultures as represented in various media; and |
| (C) distinguish the purposes of various media forms such as informative texts, entertaining texts, and advertisements. | (C) distinguish the purposes of various media forms such as informative texts, entertaining texts, and advertisements. |

(20) **Viewing/representing/analysis.** The student analyzes and critiques the significance of visual representations.

| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
|---|---|
| The student is expected to: | The student is expected to: |
| (A) investigate the source of a media presentation or production such as who made it and why it was made; | (A) investigate the source of a media presentation or production such as who made it and why it was made; |
| (B) deconstruct media to get the main idea of the message's content; | (B) deconstruct media to get the main idea of the message's content; |
| (C) evaluate and critique the persuasive techniques of media messages such as glittering generalities, logical fallacies, and symbols; | (C) evaluate and critique the persuasive techniques of media messages such as glittering generalities, logical fallacies, and symbols; |
| (D) recognize how visual and sound techniques or design convey messages in media such as special effects, editing, camera angles, reaction shots, sequencing, and music; | (D) recognize how visual and sound techniques or design convey messages in media such as special effects, editing, camera angles, reaction shots, sequencing, and music; |
| (E) recognize genres such as nightly news, newsmagazines, and documentaries and identify the unique properties of each; and | (E) recognize genres such as nightly news, newsmagazines, and documentaries and identify the unique properties of each; and |
| (F) compare, contrast, and critique various media coverage of the same event such as in newspapers, television, and on the Internet. | (F) compare, contrast, and critique various media coverage of the same event such as in newspapers, television, and on the Internet. |

(21) **Viewing/representing/production.** The student produces visual representations that communicate with others.

| | |
|---|---|
| | The following expectations apply to the second language learner at his/her level of proficiency in English. |
| The student is expected to: | The student is expected to: |
| (A) examine the effect of media on constructing his/her own perception of reality; | (A) examine the effect of media on constructing his/her own perception of reality; |
| (B) use a variety of forms and technologies such as videos, photographs, and web pages to communicate specific messages; | (B) use a variety of forms and technologies such as videos, photographs, and web pages to communicate specific messages; |
| (C) use a range of techniques to plan and create a media text and reflect critically on the work produced; | (C) use a range of techniques to plan and create a media text and reflect critically on the work produced; |
| (D) create media products to include a ten- to fifteen-minute investigative documentary, ad campaigns, political campaigns, or parodies to engage specific audiences; and | (D) create media products to include a ten- to fifteen-minute investigative documentary, ad campaigns, political campaigns, or parodies to engage specific audiences; and |
| (E) create, present, test, and revise a project and analyze a response using data-gathering techniques such as questionnaires, group discussions, and feedback forms. | (E) create, present, test, and revise a project and analyze a response using data-gathering techniques such as questionnaires, group discussions, and feedback forms. |
| *Source: The provisions of this §110.45 adopted to be effective September 1, 1998, 22 TexReg 7549.* | *Source: The provisions of this §128.45 adopted to be effective September 1, 1998, 22 TexReg 7773.* |

# Activity 1

**Compare and Contrast the V/R TEKS**
**Across Grade Levels: Fourth through Twelfth**

| | Similarities | Differences |
|---|---|---|
| Understands and Interprets | | |
| Analyzes and Critiques | | |
| Produces | | |

Handout
Use with
OH #3

Texas Center for Reading and Language Arts

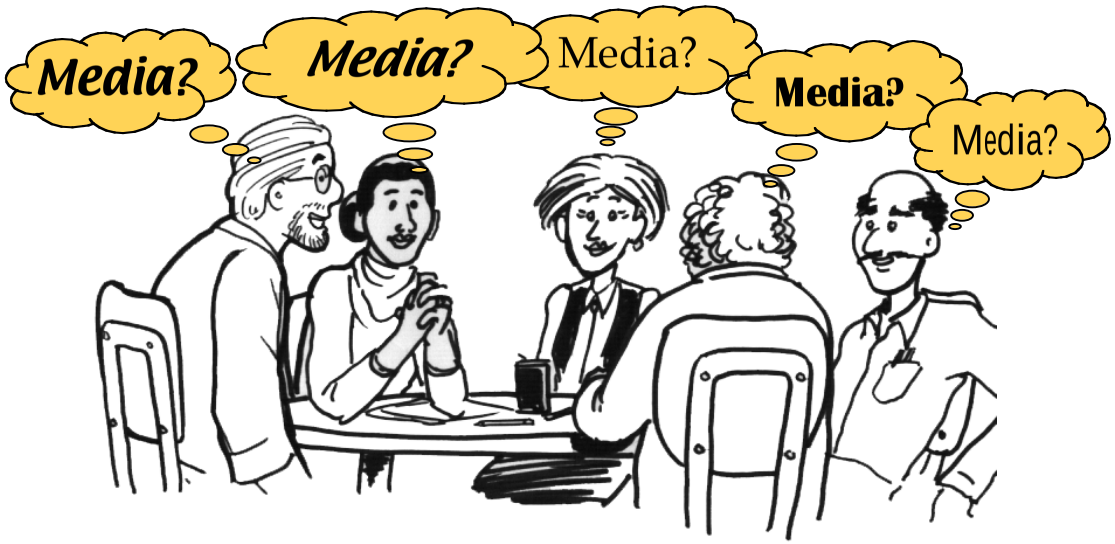
Handout
Use with
OH #5c-5d, #13e

# Suggestions for Adaptations

| Presentation Techniques | Practice Techniques | Assignments/Tests |
|---|---|---|
| • Make learning visible and explicit<br>• Use modeling<br>• Use clear, simple directions<br>• Adjust pacing<br>• Highlight key information<br>• Reduce amount of information/skills taught<br>• Check frequently for understanding<br>• Use study guides, semantic maps, graphic organizers<br>• Activate background knowledge<br>• Allow alternative ways to demonstrate learning | • Use peer and cross-age tutoring<br>• Use cooperative learning<br>• Use games<br>• Use manipulatives<br>• Use more frequent practice on less information/skills<br>• Use computer programs<br>• Ensure mastery before moving onto next skill<br>• Provide additional practice<br>• Provide a variety of practice opportunities (e.g., manipulative, problem solving, explanations) | • Reduce assignment/test (only what is necessary to demonstrate mastery)<br>• Allow alternative ways to demonstrate learning<br>• Use cooperative projects<br>• Provide extra time<br>• Divide projects into steps with students submitting and receiving feedback for each step<br>• Use individual contract<br>• Break assignments into smaller chunks, students complete one chunk, get feedback, and complete next chunk<br>• Use alternative exam formats (e.g., oral exam, objective rather than essay) |
| **Textbooks/Materials** | **Content** | **Behavior/Classroom Management** |
| • Highlight key points/concepts<br>• Provide books on tape with study guides<br>• Reduce amount of reading<br>• Use shared reading or peers to read to student<br>• Provide study guides<br>• Highlight directions<br>• Use high interest/controlled vocabulary books<br>• Use trade/textbooks written at various levels | • Use task analysis to divide task into smaller steps<br>• Identify and check to see if students have prerequisite skills<br>• Teach the vocabulary of instruction (e.g., direction words)<br>• Teach technical vocabulary<br>• Relate concepts to each other using organizers such as semantic maps | • Be consistent and provide structure<br>• Establish clear rules, routines, and expectations<br>• Inform students of consequences<br>• Use logical consequences<br>• Recognize and reinforce appropriate behavior and learning<br>• Teach alternative behaviors for inappropriate behaviors<br>• Check that work is at the students' instructional levels |

# Activity 2

**Brainstorm and record examples of media that *dominate society.***




Handout
Use with
OH #6

Texas Center for Reading and Language Arts

Handout
Use with
OH #10

# SUGGESTED ACTIVITIES
## For Student Generated Media-related Products

- Create a TV Commercial for a novel you have read.
- Make a tape recording of a short story for students in a lower grade.
- Make a tape recording explaining something, singing a song about a character in the story, or narrating a play.
- Have students in a literary circle videotape themselves doing a presentation on their novel.
- Record a cartoon and explain the main idea, or the setting. (You can ask them to explain just about any reading skill you can think of.)
- Create a video documentary about a historical event.
- Use transparencies and music to present a book report or biography.
- Design a newspaper page for either a novel or a historical event.
- Design a billboard advertisement.
- Begin a Media Daily Journal to record reflections on media viewing, effects of media on consumerism, and so forth.
- Analyze a collection of photographs related to your topic of interest.
- Create a comic strip to illustrate sequential order, plot, and character traits.
- Create an "image book": as the teacher reads chapters aloud students draw a picture to capture the main idea of each chapter. (Later, have students present "plot" by stating the main ideas sequentially.)
- Create a collage illustrating a particular topic. Make a class presentation and explain it.
- Read a short story and summarize the main idea by creating a picture essay.
- Draw a storyboard – video tape or explain it to class orally.
- Create a travel brochure, highlighting points of a town, state, etc.
- Create a bulletin board to advertise a product and convey a message.

# Handouts for V/R Mini-Lessons and Lessons

Texas Center for Reading and Language Arts

Handout
Use with
OH #13c

# Related Service Personnel

| Specialist | Possible duties |
|---|---|
| Speech Language Pathologist | Helps students with speech and language disorders; conducts speech and language evaluation. |
| Vision Educator | Assesses student's visual skills to determine eligibility; procures adaptive material; trains students in specific adaptive skills; provides teacher, agency, parent consultation/ coordination. |
| Audiologist | Assesses hearing loss and auditory problems; provides auditory training; supports assistive technology. |
| Licensed Physical Therapist (LPT)<br>Licensed Physical Therapist Aides (LPT Aides) | Implements postural and gross motor interventions. |
| Occupational Therapist | Directs activities that improve fine motor muscular control and develop self-help skills. |
| School Psychologist | Evaluates individual student learning abilities; provides behavioral interventions. |
| Rehabilitation Counselor | Facilitates transition planning and evaluation of older students; specializes in the assessment of work potential and training needs of students. |
| Nurse | Coordinates medical screening; provides for medical needs (e.g., medication). |
| Social Worker | Collects information from the family; provides social and educational histories; conducts case studies. |
| Behavior Specialist | Designs behavior interventions; conducts functional assessments. |
| Orientation and Mobility Specialist (O&M) | Teaches students with visually impairments the skills needed to travel safely, efficiently, and independently. |
| Deaf/ Hard-of-Hearing Educator | Assesses impact of hearing loss on progress in the curriculum; procures and adapts materials to accommodate language level; provides direct instruction to hard-of-hearing students, and to other educators in strategies for communication and adapting curriculum. |
| Inclusion Teacher | Provides instruction to and supports students with special needs in general education classrooms using co-teaching and/or consultation. |
| Transition Specialist/Job Developer | Facilitates transitioning students with special needs from school-to-work or post-secondary setting; provides job training. |
| 504 Coordinator | Coordinates and monitors 504 plans developed under Vocational Rehabilitation Act of 1974. |

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Handout
Use with
OH #13c-#13d

# Assistive Technology Devices

| LISTED ITEMS |
| --- |
| Cassette recorders |
| Audio taped instructions or books |
| Pencil grips |
| NCR paper/Copy machine |
| Adaptive switches |
| Head pointers |
| Picture boards |
| Optical character recognition software/scanner |
| Voice recognition software and peripherals |
| Speech synthesizers |
| Word processors with spelling and grammar checking |
| Augmentative communication devices |
| Alternative keyboards |
| Instructional software |
| Word prediction programs |
| Calculator |
| Spellcheckers |
| FM systems and hearing aids |
| Magnifying devices |

Texas Center for Reading and Language Arts

Handout
Use with
OH #15

# Mini-lesson in Art/Visual Media

## Considering Color

**Objective:** Students will interpret the meanings conveyed by colors.

**Materials:** Pictures of different scenes; Handout "Information about Color"

**Procedure:**

1. Review information on Handout "Information about Color."
2. Describe different scenes and ask students which colors would most likely be used in those scenes and why. For example, scenes could include A Day at the Beach, A Cold Winter Day.
3. Talk about the use of color in different settings such as a hospital and classroom. What affect does color have in those settings? Contrast with other settings such as a kindergarten classroom or the lobby of a theater.
4. Talk about the use of color to sell products. Show an example of a product that has a lot of color. How does color influence the consumer? What visual messages are conveyed?

**Evaluation:** Students write a paragraph or poem about their favorite color and how it makes them feel.

**Follow-up Examples:** Integrate student knowledge about color from this mini-lesson into a lesson that teaches the knowledge and skills in Viewing and Representing TEKS 5.23 (A), 5.24 (A), 5.25 (A), 8.22 (A), 8.23 (A), 8.24 (A), 19 (A), 20 (B), 21 (C), 21 (D).

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Handout
Use with
OH #15

# Mini-Lesson in Art/Visual Media

## Information About Color

**Colors may be placed into several categories**

HOT – Reds, bright orange, bright yellow, bright gold

WARM – Light orange, light yellow, light gold, browns

COOL – Light blue, light green, light purple, light gray

COLD – Dark blue, dark green, dark purple, dark gray

**Colors convey meaning**

CALMNESS AND SERENITY – Cool colors

HAPPINESS – Warm colors such as yellow, red

REFLECTIVE – Cool colors

ATTENTION GETTING – Yellow, red

DANGER – Red

POWER AND ELEGANCE – Black, purple

FRIENDLINESS – Pastels

NATURAL – Earth tones

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Handout
Use with
OH #15a-#15b

# Art/Visual Media: Integrating Adaptations for Students with Behavior Disorders

## Elements of Design: Considering Color

## Alex's Case Study

**Academic Objective**: Students will interpret the meanings conveyed by colors.

### Case Study

Alex is a sixteen-year old high school junior with a diagnosis of behavior disorders. He is bright and can be very creative. He tends to be a loner and frequently has difficulty working in groups. He performs slightly better when working with girls than with boys. He often refuses to join any academic cluster and sometimes becomes aggressive if the teacher insists that he cooperate. Alex's IEP identifies positive social interactions with others as a goal. A positive behavior support plan is recommended but Ms. Jones is not familiar with this plan

**Alex's Behavioral Goal:** Alex will work in a group using positive social interactions and completing a collage that is a visual representation of the feelings of his assigned colors.

### Possible Solutions/Adaptations for Promoting Positive Social Interactions

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Handout
Use with
OH #17

# Mini-Lesson in Print Media

## Anatomy of a Newspaper

**Objective**: Students will describe the sections of a newspaper.

**Materials:** Newspapers for group of students, Handout "Anatomy of a Newspaper: Group Work"

**Procedure:**

1. Ask students to name sections of the newspaper they like to read. List the sections on the chalkboard.
2. Provide a newspaper to each group of students. Have them examine the newspaper and list the sections on the Handout. (Activity 1)
3. Review and list the sections identified by the students (also point out the index).
4. Assign a section of the paper to each group and have students answer the questions on the "Anatomy of a Newspaper" Guide. Allow time for students to share their answers with their small group. (Activity 2)

**Evaluation:** Students will list and describe the content of newspaper sections.

**Follow-up Examples:** Integrate knowledge about newspapers into a lesson that teaches the knowledge and skills in:

| | | |
|---|---|---|
| 5.23 (A) | 8.22 (A) | 19 (A) |
| 5.23 (B) | 8.22 (B) | 19 (B) |
| 5.23 (C) | 8.22 (C ) | 20 (A) |
| 5.24 (A) | 8.23 (A) | 20 (B) |
| 5.24 (B) | 8. 23 (B) | 20 (F) |
| 5.25 (B) | 8.23 (C) | 21 (A) |
| | 8.23 (D) | |
| | 8.24 (B) | |
| | 8.24 (C) | |

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Handout
Use with
OH #17

# Mini-Lesson in Print Media

## Anatomy of a Newspaper: Group Work

Name/Group_____

**Activity 1**

List the sections of the newspaper.

_____

_____

_____

**Activity 2**

Write the section you are examining _____

Answer the following questions with your group:

1. What is the purpose of the section?
2. What subsections are contained in your section?
3. What is the major content of the stories in your section? (Discuss by subsections).
4. How is information conveyed in your sections (for example, photos, graphs, color)?

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Handout
Use with
OH #17a-#17b

# Mini-Lesson in Print Media: Integrating Adaptations for a Student with Visual Impairments

## Anatomy of a Newspaper

### Amy's Case Study

**Objective:** Students will write descriptions of the major sections of a newspaper using the "Anatomy of a Newspaper Handout."

**Materials:** Newspapers for groups of students, Handout "Anatomy of a Newspaper:"

**Case Study:** Amy is a 6th grade student with moderate visual impairments. Her functional vision allows her to perform most visual tasks. She, however, has problems with normal print size and seeing at distances beyond 5 feet. She reads very slowly but comprehends well. To access visual information, Amy needs modified materials, optical aids, and/or environmental adaptations

> ***Note**: The print size of the newspaper needs to be enlarged to meet Amy's unique needs, or Amy should use appropriate type(s) of reading devices such as a hand-held magnifier and closed circuit television (CCTV) system to access the newspaper including printed and graphic materials. Also, make sure to modify the print size of the Handout "Anatomy of a Newspaper" and provide appropriate space for answers. Amy may require more space to write down the answers than the space provided.*

**Procedures and Possible Adaptations*:***

> ***Note**: Preplanning is critical to understand Amy's unique instructional needs and to develop knowledge and skills to effectively teach her. During the preplanning, review the IEP and communicate with Amy, the special education teacher, the vision specialist, the orientation and mobility specialist, and Amy's parents. Review Amy's medical/visual assessments to obtain general information about Amy's functional vision and the types of adaptations needed for large group and small group work (e.g., appropriate print size, available/preferred optical devices, good lighting, preferred seating).*

Handout
Use with
OH #17a-#17b

## Amy's Case Study
## Page 2

1. Ask students to name sections of the newspaper they like to read. List the sections on the overhead. *(Check to see that Amy is able to read the list of sections on the transparency. Use bright, contrasting colors and large print size. Have Amy sit close and read aloud the list while you write. Encourage Amy to use her preferred optical device. If needed, provide a large print written copy for Amy.)*

2. Provide a newspaper to each group of students. Have them examine the paper and list the sections on the "Anatomy of a Newpaper" handout. *(Provide Amy with a newspaper in appropriate print size or allow Amy to use preferred optical devices. Give Amy the enlarged handout if she is the recorder for the group or a laptop computer for recording.)*

3. Review the list that was generated in "Procedures and Possible Adaptations: #1" and ask the students to provide additional information based on reviewing the newspaper. (*Again, use adaptations suggested in "#1" to assist Amy in accessing the written list of the sections.)*

4. Assign a section of the paper to each group and have students answer the questions on the "Anatomy of a Newspaper" handout. Allow time for students to orally share their answers with the whole group. (*If Amy is assigned as a recorder for the group, allow longer time for her to write the answers on the modified handout.)*

.

**Evaluation:** Each group writes a description of their section of the newspaper by completing the "Anatomy of a Newspaper" handout.

# Mini-Lesson in Computer Technology Media

## Searching Databases and Conducting Research

**Objective:** Students will locate and evaluate information on current topics using databases (CD-ROM or Internet).

**Materials:** Computer with a CD-ROM drive and connection to the Internet

**Procedure:**

1. Show students examples of Internet and database searches using different search engines (i.e., Yahoo, Webcrawler) and interpret the results with the class. Sample question: Who won the 1929 World Series?
2. Model entering an open-ended question search using "and/or/not" terms to limit the scope of a search. For example, Should the driving age be raised to 18?
3. Show students examples of different data sources and how data are portrayed depending on the author.
4. Discuss the significance of "hot links."

**Evaluation:** Students will locate and evaluate information obtained using databases.

**Follow-up Examples:** Integrate student knowledge about searching databases and conducting research into a lesson that teaches knowledge and skills in:

| | | |
|---|---|---|
| 5.23 (B) | 8.22 (B) | 20 (A) |
| 5.24 (B) | 8.22 (C) | 20 (B) |
| 5.25 (B) | 8.23 (B) | 20 (F) |
| | 8.23 (C) | 21 (A) |
| | 8.24 (C) | 21 (B) |

# Mini-Lesson in Computer Technology Media

## Instructional Technology: Text and Graphics

**Objective:** Students will describe the key ideas about text and graphics for designing a computer-based presentation.

**Materials:** Computer, presentation software, projector, slides developed with text and graphics

**Procedure:**

1. Show students a model slide containing text and graphics on a topic familiar to students.
2. Discuss (a) the amount of text per slide; (b) the content of the text (contains a main idea and key ideas as speaking points); (c) the use of graphics to illustrate the main idea (e.g., scanned photo or picture, clip art); (d) the use of organizational features for clarity (e.g., bullets, columns of information); (e) the use of font (sometimes one font is used for the main idea and another font for speaking point); and (f) the use of size of print (sometimes one print size is used for the main idea and another print size for speaking point).
3. Show examples of a slide with too much information (nonexample). Discuss why there is too much on the slide.

**Evaluation:** Students should work with a partner listing the key ideas presented in this mini-lesson.

**Follow-up Examples:** Integrate student knowledge about constructing a presentation into a lesson that teaches knowledge and skills in:

| | | |
|---|---|---|
| 5.25 (A) | 8.24 ( A) | 21 (C) |
| 5.25 (B) | 8.24 (B) | |
| | 8.24 (C) | |

Texas Center for Reading and Language Arts

Handout
Use with
OH #22

# Mini-Lesson in Electronic Media

## Camera Shots

**Objective**: Students will describe the features of camera shots.

**Materials:** Film or video clips illustrating different camera shots; information on camera shots from the Toolbox section, "Tools for Understanding Vocabulary"

**Procedure:**

1. Tell students that directors use shots or sections of uninterrupted film to establish control over space and time. This control helps create visual meanings for audiences to interpret.
2. Use the information on camera shots from the Toolbox to list and describe camera shots with students.
3. Show brief clips from film or video illustrating examples of the effect of different camera shots.

**Evaluation:** Students will provide a description of each camera shot orally to a peer or in writing.

**Follow-up Examples:** Integrate student knowledge about camera shots from this mini-lesson into a lesson that teaches knowledge and skills in:

| | | |
|---|---|---|
| 5.23 (B) | 8.22 (B)) | 20 (B) |
| 5.24 (A) | 8.23 (A) | 20 (D) |
| 5.24 (B) | 8.23 (C) | 21 (B) |
| 5.25 (A) | 8.23 (D) | 21 (C) |
| 5.25 (B) | 8.24 (A) | |
| | 8.24 (B) | |
| | 8.24 (C) | |

Texas Center for Reading and Language Arts

Handout
Use with
OH #23

# Mini-Lesson in Electronic Media

## Camera Angles

**Objective**: Students will describe camera angle features.

**Materials:** Film or video clips illustrating different camera angles; information on camera angles from the Toolbox section, "Tools for Understanding Vocabulary"

**Procedure:**

1. Tell students that directors of film and video use the position of the camera (angles) to create visual meanings and messages (e.g., expressing viewpoints).
2. Use the information on camera angles from the Toolbox to list and describe camera angles with students.
3. Show brief clips from film or video illustrating the use of different camera angles as examples.

**Evaluation:** Students will provide a description of each camera angle orally to a peer or in writing.

**Follow-up Examples:** Integrate student knowledge about camera angles from this mini-lesson into a lesson that teaches knowledge and skills in:

| | | |
|---|---|---|
| 5.23 (B) | 8.22 (B)) | 20 (B) |
| 5.24 (A) | 8.23 (A) | 20 (D) |
| 5.24 (B) | 8.23 (C) | 21 (B) |
| 5.25 (A) | 8.23 (D) | 21 (C) |
| 5.25 (B) | 8.24 (A) | |
| | 8.24 (B) | |
| | 8.24 (C) | |

Texas Center for Reading and Language Arts

Handout
Use with
OH # 23a-#23b

# Electronic Media: Integrating Adaptations for Students with Special Needs

## Camera Angles

## Inclusion Case Study

**Objective:** Students will describe how camera angle features create visual meanings and messages in moving and still photography.

**Materials:** Film or video clips illustrating different camera angles and the Handout, "Camera Angle Viewing Guide"

**Case Study:** Mr. Garcia is going to teach a lesson on camera angles to his second period Photography and Film class. It is an inclusion class with 5 of the 22 students receiving special education. Four of these students have learning/reading disabilities and 1 student has a mild/moderate hearing loss. Mr. Garcia co-teaches this class with Ms. Williams, the special education teacher. An itinerant deaf education teacher is available to consult with them. The instructional reading and writing levels range from 3rd to 12th grades. Maria, the student with a mild/moderate hearing loss, does not use sign language. She does use hearing aids and oral language to communicate, and does some lip reading. An FM system is used by the person speaking to amplify speech.

**Description of Camera Angles:**

- **Eye Level** – approximately the way an actual observer might view a scene.
- **Bird's Eye View** – photographed from directly overhead.
- **High Angle-camera** – gives the viewer a general overview.
- **Low Angles** – the opposite effect of the high camera angle.
- **Oblique Angles** – is sometimes used for point-of-view shots, suggest tension or movement.

**Possible Adaptations**

_____

_____

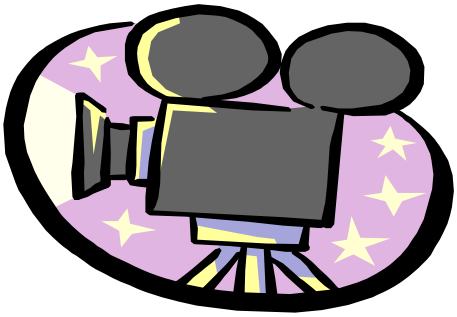
_____

_____

Texas Center for Reading and Language Arts

Handout
Use with
OH #23a

# Camera Angle Viewing Guide



| Clip Title | Visual images/sight | Camera angle | Effects |
|---|---|---|---|
| Batman Returns | Batman was talking to Mr. Freeze. He was about to engage Mr. Freeze in a fight. There was a lot of fast action, commotion, and tenseness. | Low angle | Batman seemed strong and intimidating. He will defeat Mr. Freeze. |
| | | | |
| | | | |

Texas Center for Reading and Language Arts

Handout
Use with
OH #24

# Lesson in Art/Visual Media

## Photo Gallery

**Viewing and Representing TEKS:** *Viewing/representing/analysis* Students analyze and critique the significance of visual images, messages, and meanings. *Viewing/representing/interpretation* Students understand and interpret visual images, messages, and meanings.

**Viewing and Representing TEKS:** 5.24 (A), 8.23 (A), 19 (A), 20 (D)

**Objective:** Students will examine, interpret, and analyze a "collection" of photographs.

**Materials:** Classroom collection of photos, student-created or from another source, Handout "A Critic's Guide"

**Procedure:**

1. Discuss with students the role of photographs and how they capture images that convey specific meanings.
2. Review how photographers use Elements of Design and film techniques (e.g., camera angles and shots) to create a mood, capture an idea, and develop their message.
3. Read the instructions on the "Critic's Guide" Handout.
4. As a class, discuss the questions and critique the photos together.

**Evaluation:** In small groups, students should evaluate a photo by answering the questions on the "Critic's Guide."

**Extension:** Have students identify a theme and create their own photo gallery. Students should describe techniques they use to create meaning.

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Handout
Use with
OH #24

# A Critic's Guide

**Directions:** You are an art critic at work in a big museum. Your job is to analyze and examine the collection of photographs on display at the museum. Use the following questions to help you analyze a photo in the collection. Write your critique in paragraph form on a separate page.

1. What did you title this photo?
2. How did the photo create a feeling or mood?
3. What is the main subject in the photo? How can you tell?
4. How did colors impact you? How did they make you feel? Consider hue (shade or tint).
5. What story does this photo tell?
6. How did the photographer use camera shots and angles to convey a message?
7. What do you like most about this photo?

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Use with
OH #25

# Billboard Design Lesson

**Viewing and Representing TEKS:** *Viewing/representing/analysis* Students analyze and critique the significance of visual representation. *Viewing/representing/interpretation* Students understand and interpret visual images, messages and meanings.

**Viewing and Representing TEKS:** 5.23 (A), 5.24 (A), 8.22 (A), 8.23 (A), 8.23 (D), 19(A)

**Objective:** Students will examine, analyze, and critique the effectiveness of a billboard in conveying message.

**Materials:** Pictures (secured on your own) of appropriate billboards (one per student group); Handouts "Guide for Effective Billboard Design" and "Question Guide for Billboard Viewing and Analysis"

**Procedure:**

1. Talk with students about billboards they have seen that have really made an impression on them. Ask students to describe how the billboard was designed that helped convey the message.

2. Distribute handouts "Effective Billboard Design" and "Question Guide for Billboard Viewing and Analysis."

3. Use these guides to discuss the characteristics of an effective billboard.

4. Divide students into groups and have them analyze their group's billboard by using the question guide. Have each group write an analysis (in paragraph form) and present it to the class.

5. Create with students a rubric for evaluating the group's analysis of the billboard.

**Evaluation:** Teacher uses the rubric scale to assess the written analysis and class presentation.

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Handout
Use with
OH #25

# Production of a Billboard Lesson

**Viewing and Representing TEKS:** *Viewing/representing/production.* Students produce visual images, messages, and meanings that communicate with others.

**Viewing and Representing TEKS:** 5.25 (A), 8.24 (A), 21 (D), 21 (E)

**Objective:** Students will create an effective "billboard."

**Materials:** Paper; pencils, color markers, crayons; magazines for pictures

**Procedure:**

1. Review qualities of effective billboards.
2. Distribute paper.
3. Instruct students to create a billboard advertising an imaginary product or message.
4. Display finished products around classroom.

**Evaluation:** Have students critique the billboards using the question guide.

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Handout
Use with
OH #25

# Guide for Effective Billboard Design

**Effective billboard advertising is:**

- Memorable and creative—the message draws attention
- Quickly understood

**Important elements for an effective billboard include:**

- Identify the product/message
- Use a bold graphic
- Illustrations should stand out
- Words should convey a message quickly
- Use Elements of Design to make an impact

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Handout
Use with
OH #25

# Question Guide for Billboard

## Viewing and Analysis

**These questions can be used as a guide to analyze a billboard.**

1. What is the message being conveyed?
2. Who or what group is the target of this billboard?
3. What were your first thoughts when you looked at the billboard?
4. What are the text and illustrations trying to convey?
5. How do the Elements of Design convey meaning?
6. How do shots (close-ups, angles) help convey the message?
7. How could you improve on the design of the billboard?
8. How does the message on the billboard influence you? Why?
9. Will you remember the message? Why or why not?

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Handout
Use with
OH #26

# Lesson in Print Media

## Media Coverage

**Viewing and Representing TEKS:** *Viewing/representing/analysis* Students analyze and critique the significance of visual representations. *Viewing/representing/interpretation* Students understand and interpret visual images, messages, and meanings.

**Viewing and Representing TEKS:** 5.23 (C), 5.24 (B), 8.22 (C), 20 (A), 20 (F)

**Objective:** Students will compare and contrast unit media coverage of an event.

**Materials:** Magazine articles, newspaper articles, Internet articles (all articles on same topic), Handout "Compare/Contrast Chart"

**Procedure:**

1. Discuss with students a topic of particular interest.
2. Introduce the idea of how topics can be represented by various media.
3. Divide the class into groups and assign each group the same research (articles in magazines, in the newspaper, and on the Internet.)
4. Have students analyze media used to cover an event/topic by identifying:
    - Who authored the article?
    - What is this person's point of view about the topic? How can you tell?
    - How is the topic portrayed?
    - What are the pros and cons of this topic?
    - What is the student's opinion about the topic? How has the opinion changed as a result of reading the articles?
    - How does the coverage of the topic compare and contrast across media?

**Evaluation:** In small groups, students should complete the compare/contrast chart. Review the compare/contrast example on the "Compare/Contrast Chart" to discuss how a topic is portrayed and covered in different types of print media.

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Handout
Use with
OH #26

# Compare/Contrast Chart

Name/Group_____

**Topic:** Wearing Uniforms to School

| Main Ideas | Compare | Contrast |
|---|---|---|
| Promotes Conformity | State magazine and local newspaper articles examine benefits of uniforms in middle school. | Internet article written by editor of student newspaper laments loss of individuality. |
| Reduces Expense on Clothing | Parents, magazines, and P.T.A. articles support uniforms; citing less of a financial burden on parents to keep children dressed in current designer clothes. | Conservative magazine and liberal magazine articles offer contrasting views of uniforms focusing on individuality issues. |

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OH #27

# Lesson in Print Media
# Magazine Analysis

**Viewing and Representing TEKS:** *Viewing/representing/analysis* Students analyze and critique the significance of visual representations. *Viewing/representing/interpretation* Students understand and interpret visual images, messages, and meanings.

**Viewing and Representing TEKS:** 5.24 (B), 8.23 (A), 20 (A), 20 (B), 20 (C)

**Objective:** Students will analyze and critique a publication aimed at a specific age group.

**Materials:** Several copies of a publication aimed at a specific age group

**Procedure:**

1. Ask students to identify the magazines they like to read and why they choose to read these publications. Ask students how the content in these publications influences them.

2. Discuss how magazines tailor their content for a specific age group.

3. Divide class into small groups and give each group a few copies of the publication.

4. Assign each group to analyze the magazine looking at the following areas:

   *Advertising:* Who would buy the product (age, gender, ethnicity, socio-economic status)? How does the advertisement target this age group?

   *Articles:* Who would be interested in the topic? Why were these topics chosen? How do these topics compare with what goes on in school? With your social group? What topics are missing?

   *Letters to Editor:* Who is writing to this publication? What perspectives about topics are conveyed in these letters? How do these perspectives compare/contrast with your ideas about the topic?

5. Come back together as a class and have each group present their findings.

**Evaluation:** Students will write a short critique of the publication describing how the publication focuses on a particular group.

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Handout
Use with
OH #28 , #29

# Influence of Visual Images Lesson

**Viewing and Representing TEKS:**

*Viewing/representing/interpretation* Students understand and interpret visual images, messages, and meanings.

*Viewing/representing/analysis* Students analyze and critique the significance of visual images, messages, and meanings.

**Viewing and Representing TEKS:** 5.23 (A), 5.24 (A), 8.22 (A), 19 (A), 19 (C),

20 (D)

**Part I**

**Objective:** Students will interpret and analyze a TV commercial.

**Materials:** Video clips of TV commercials

**Procedure:**

1. Show video clips of TV commercials to the entire class. Then break the class into small groups. Assign each group to observe one of the following as they view the commercials a second time:
   - Impact of color
   - Impact of angle shots
   - Impact of length of time an image is on screen
   - Impact of the combined effects of images, text, and music
2. Ask students to talk about their observations, then discuss the following:
   - What product is being targeted?
   - Who is the audience?
   - What kind of "image" do the visual images create for a product?
   - What kind of "image" do the sound images create for a product?
   - How does the "shot" appeal to the audience?
   - What is the point of view represented in the shot?
   - How do the visual effects sell the product?
   - What would you change to make this a better commercial?
   - How would you change the commercial to appeal to a younger or older audience?
   - With what sort of program would this be aired?

**Evaluation:** Students will work in groups to interpret and analyze a TV commercial.

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Handout
Use with
OH #28 , #29

# Influence of Visual Images Lesson

**Part II**

**Objective:** Students will interpret and analyze a TV news broadcast.

**Materials:** Video clips of TV commercials

**Procedure:**

- Obtain a video clip of a few minutes of news. Show it to the entire class, then break into small groups for observations and discussions. Ask the following questions.
    - What major events were covered? How does the editing of images influence the viewer and tell the story?
    - How is the sequence of events covered?
    - How did the coverage of the events compare and contrast across stories?
    - How does the editing of images influence the viewer?
    - What other shots might have represented the story?
    - Do file or "background" images mislead the viewer in some way? How?
    - How do the images add or detract from your understanding of the event portrayed in the news story?
    - How do the combined effects of visual images tell the story?

**Evaluation:** Students will work in groups to interpret and analyze a TV news broadcast.

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Handout
Use with
OH #30

# Lesson on Characterization in Film (example English I)

**Objective**: Students will analyze character traits based on the use of film techniques and the action and dialogue in a film.

**Viewing and Representing TEKS:** *Viewing/representing/analysis* Students analyze and critique the significance of visual images, messages, and meanings.

**Viewing and Representing TEKS:** 20 (D)

**Materials:** TV, VCR, films with strong examples of characterization, paper, and pencil.

**Procedure:**

1. Review a specific character trait with the class.
2. Play a film clip showing a clear example of the character trait.
3. Discuss how the actor/director conveyed this trait in the film using film techniques, action, and dialogue.
4. Divide students into partners and instruct them to identify the character trait and provide support from the various film clips the teacher has put together for the lesson.

**Evaluation:** Partners share their character traits and film support with the class. The teacher can lead further discussion on the effectiveness of the director's choices to convey character traits in the various scenes.

**Extension/Review:** Have students compare and contrast characterization development in film and written accounts.

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Handout
Use with
OH #31

# Lesson on Genre in Film (example Eng. I-IV)

**Objective**: Students will analyze the genre of a film, and compare/contrast it to the same/similar genre in written form.

**Viewing and Representing TEKS:** *Viewing/representing/analysis* Students analyze and critique the significance of visual representations.

**Viewing and Representing TEKS**: 20 (E)

**Materials:** Select film clips of different genres, Handout "Venn Diagram"

**Procedure:**

1. Review genres in literature [for example in Grade 5 Reading/text structures/literacy concepts 5.12 (D) – "recognize the distinguishing features of genres, including biography, historical fiction, informational texts, and poetry (4 – 8)"].
   Also notice English III TEKS such as Reading/variety of texts (8) (B): "read in varied sources such as diaries, journals, textbooks, maps, newspapers, letters, speeches, memoranda, electronic texts, and other media."

2. Play carefully selected film clips showing different genres in film.

3. Discuss how the author/director creates the genre in literature /film through dialogue, illustrations/cinematography, and so forth.

4. Using a Venn Diagram, students create a comparison of how genre is established in both literature and film.

**Evaluation:** Students write a paragraph of at least half-page length and explain how a genre in film is treated differently from the same genre in a written form. This paper will be evaluated on <u>content</u> (grasp of the subject) and form.

**Extension:** In another activity, students would develop a poster highlighting the elements of different genres in film.

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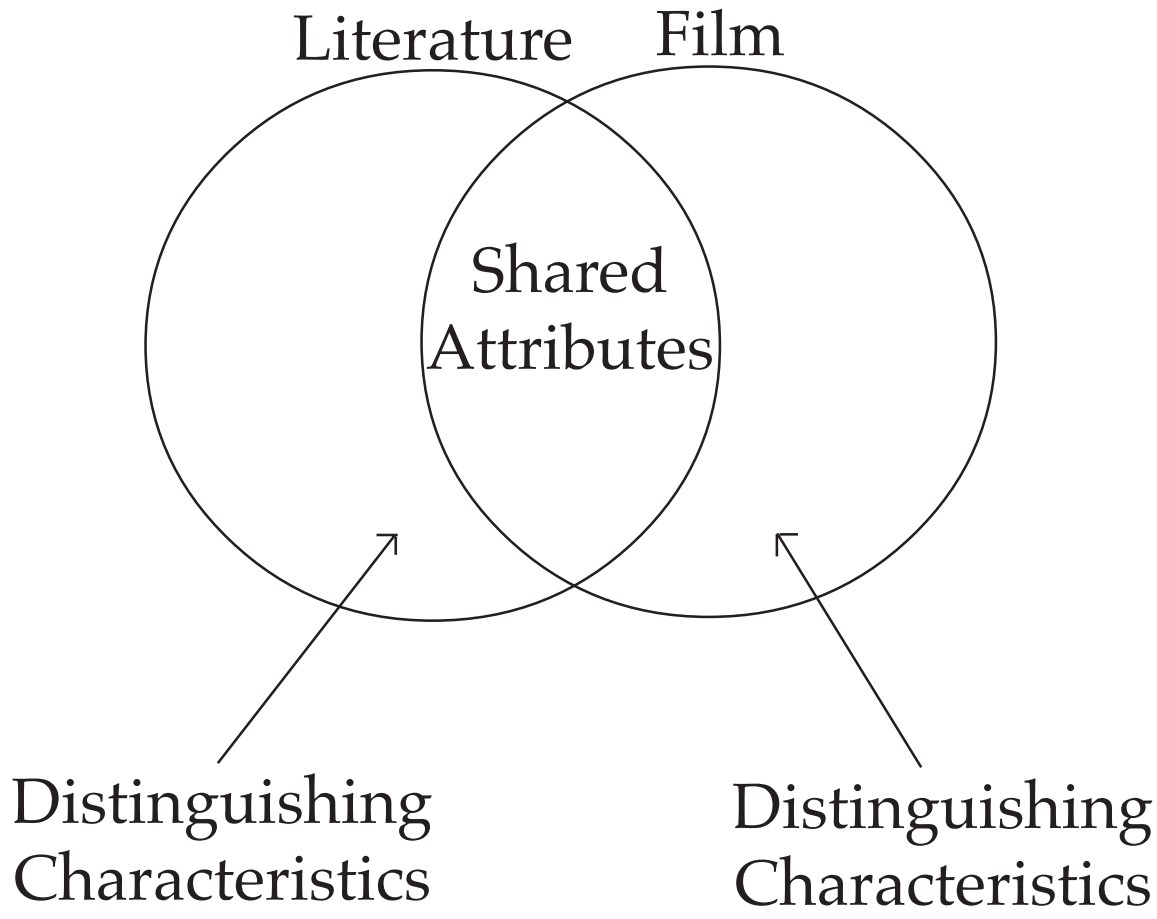
Handout
Use with
OH #31

# Venn Diagram

Genre(s) being studied: _____



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Handout
Use With
OH #32

# Lesson on Mood in Film (example Grades 4-5)

**Viewing and Representing TEKS:** *Viewing/representing/analysis*. Students analyze and critique the significance of visual images, messages, and meanings.

**Viewing and Representing TEKS:** 4.24 (A), 5.24 (A)

**Viewing and Representing TEKS:** *Viewing/representing/production* Student s produce visual images, messages, and meanings that communicate with others.

**Viewing and Representing TEKS:** 4.24 (A), 5.24 (B)

**Objective**: Students will identify the mood in a film, analyze how it was created, and produce a poster, story illustration, or video, demonstrating a particular mood, using techniques learned in this lesson.

**Materials:** TV, VCR, film clips with techniques that create and convey mood, paper and pencil

**Procedure:**

1. Review how authors create and establish mood in written texts.

2. Play film clips that will help students focus on and answer these questions: What is the mood? How was it created?

3. Students in small groups discuss film clips and answers to the questions in #2.

4. When students seem to have clear ideas about how mood is established, they can begin planning their individual projects (poster, book or story illustration, short videotape) using techniques they have learned in this lesson for conveying a mood.

**Evaluation:** Students can present their posters, illustrations, or videotapes to the class. Class members can give THUMBS UP if intended mood is successfully conveyed, or offer suggestions for improvement if the intended mood has not been communicated.

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Handout
Use with
OH #33

# Lesson in Computer Technology Media

## Production of a Computer Presentation

**Viewing and Representing TEKS:** *Viewing/representing/production* Students produce visual representations that communicate with others.

**Viewing and Representing TEKS:** 5.25 (B), 8.24 (B), 21 (B)

**Objective:** Students will use computer technology to communicate a specific message.

**Materials:** Computer, presentation software (i.e., PowerPoint, HyperStudio), projector

**Procedure:**

1. Identify a topic and develop an outline for a presentation. For example, if students are presenting information about an author, the outline might include biographical information, major works, awards, critical biographical information about the author's work, an excerpt or quotation from one of the author's works, and bibliographic information.

2. Have student pairs expand on their outline by providing specific information/text for each major heading.

3. Have student pairs identify graphics and video and/or sound to accompany the text. Students should indicate a rationale for choosing graphics, video, and sound to support the content of their outline.

4. Have student pairs develop templates (think of templates as slides – one template per major idea) including text, graphics, video, sound.

5. Have student pairs import presentation into the computer using presentation software.

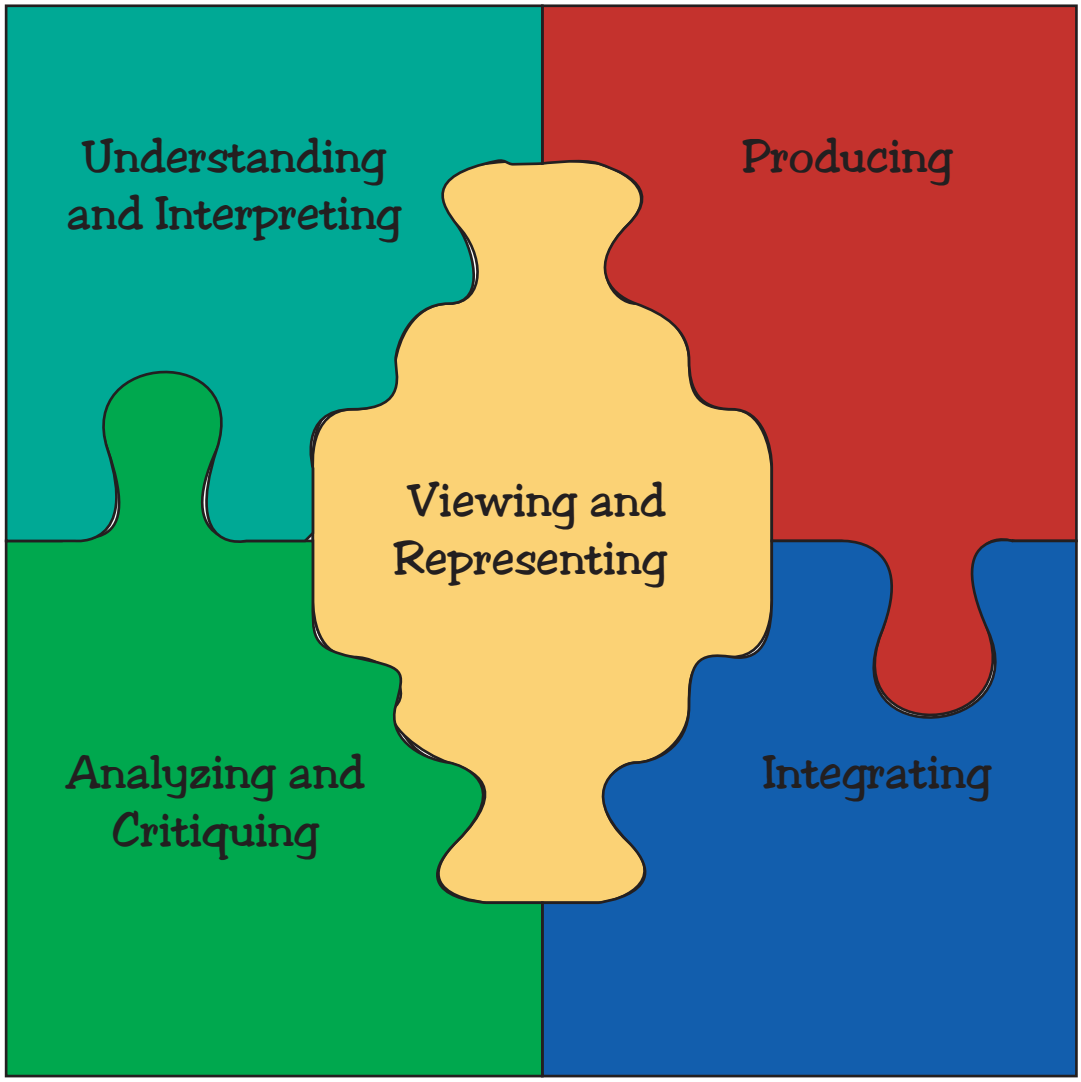
6. Discuss transitions between slides.

7. Have student pairs present information about their author.

**Evaluation:** Teacher should monitor students' input of information. Check information against the template to see if the required information has been included.

(See the Toolbox section, "Tools for Evaluating," and the English IV in the "Tools for Integrating Lessons from the V/R Strand" for ways to evaluate technology presentations.)

# Handouts
# Lessons Integrating TEKS from the Viewing/ Representing Strand



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Handout
Use with
OH #33a-#33c

# Lesson in Computer Technology Media: Integrating Adaptations for Students with Learning Disabilities

## Production of a Computer Presentation

**Objective**: Students will develop and present a computer presentation using multimedia that communicates a specific message about nutrition and junk food.

**Materials:** Computers, presentation software, projector, transparencies

**Case Study**: Mrs. Smith teaches Language Arts to a class of tenth grade students. This class of 25 has a broad academic range, with reading ability varying from low third grade to college level. Among the low readers are four students who receive special education resource support for their learning disabilities (read and write at 3rd to 4th grade level).

The class is about to begin a unit on computer media and multimedia presentations. The students are familiar with making multimedia presentations and Mrs. Smith has access to the computer lab (with 20 computers) for this unit. The unit includes the production of a multimedia presentation on nutrition with a focus on junk food in particular. The objective is to use computer technology to develop a multimedia presentation that communicates a specific message about a product.

**Step 1 Objective:** Student pairs develop an outline that communicates the theme and ideas for the presentation.

**Procedures and Possible Adaptations:**

- **Develop a semantic map rather than outline:** Rather than an outline, develop a map displaying the theme and the related ideas. You can demonstrate how to write the ideas on self-sticking notes so that they can be moved on the map as your "outline" unfolds.

- **Demonstrate the process and think aloud:** Use a transparency and think aloud as you develop an outline for the presentation. Begin by identifying the theme or "idea you are trying to communicate" and write it at the top. Then, think aloud how you are going to communicate that idea.

- **Show end product:** This is a complex project. Show the students an example of a finished multimedia presentation and the products that were generated for each procedure or step.

# Production of a Computer Presentation

**Page 2**

- **Pair students to support reading/writing:** Pair a stronger reader/writer with a student who is having more difficulty. In pairing students, think about students who would work well together and those who would not function well as a pair. It may also be helpful to have students work in groups of 3 so that the stronger writers can facilitate.

- **Monitor and provide guidance and support:** Move among the pairs. Check for understanding and ask questions that will stimulate students' ideas. Be sure to direct attention toward both students in the pair and not let the more able student in the pair "speak for the group."

**Step 1 Evaluation:** Students develop an outline or map that communicates the major theme and ideas for their presentation on junk food and nutrition.

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Handout
Use with
OH #34

# Viewing and Representing TEKS Across the Grade Levels

## Interpretation

**4th-8th**

a. Describe how meaning is extended through illustration, style, elements and media.
b. Interpret important events and ideas gathered from maps, charts, graphics, and video segments of technology presentations.
c. Use media to compare ideas and points of view.

**9th-12th**

a. Describe how meaning is portrayed through elements of design, including shape, line, texture, and color.
b. Analyze relationships, ideas, and cultures as represented in various media.
c. Distinguish purposes of various media forms, such as informative texts, entertaining texts, and advertisements.

## Analysis

**4th-8th**

a. Compare and contrast visual, print, and electronic media.
b. Compare and contrast print, visual, and electronic media with written story.

**4th-5th**

a. Interpret and evaluate how graphic artists, illustrators, and news photographers portray meaning.

**6th-8th**

a. Interpret and evaluate how illustrators, documentary filmmakers, and political cartoonists represent meaning.
b. Evaluate purposes and effects of various media.
c. Evaluate how media inform and influence.

**9th-12th**

a. Investigate the source of media presentation or production.
b. Deconstruct media for the main idea.
c. Evaluate and critique persuasive techniques.
d. Recognize how visual and sound techniques of design convey messages.
e. Recognize various genres and their properties.
f. Compare and contrast media coverage of the same event.

Handout
Use with
OH #34

# Production

**4th-8th**

a. Select, organize, or produce visual images to complement and extend meanings.

b. Produce communications using technology or appropriate media, such as developing a class newspaper, multi-media reports, or video reports.

**6th-8th**

a. Assess how language, medium, and presentation contribute to the message.

**9th-12th**

a. Examine the effect of media on construction of the student's own perception of reality.

b. Use a variety of forms and technologies, such as videos, photographs, and web pages, to communicate specific messages.

c. Use a range of techniques to plan and create media text.

d. Create media products-- including billboards, cereal boxes, short editorials, 3-minute documentaries, and print ads-- to engage specific audiences.

**10th**

1) 5-6 minute documentary, a flier, movie critique, or illustrated children's book

**11th**

2) 7-10 minute documentary, ad campaign, political campaign, video adaptation of literary texts

**12th**

3) 10-15 minute investigative documentary or a parody-to engage specific audiences

e. Gather data and analyze responses.

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Handout
Use with
OH #34

# English I

## "Heroes"

**Literature:** The Odyssey and miscellaneous fiction and nonfiction including the short story

**Theme:** Heroes

**Objectives:** Students will discuss literature pertaining to heroes. Students will analyze characteristics of heroes portrayed though art/visual media, print media, and electronic media. Students will produce and market their own hero.

**TEKS English I ELA**

(19) Viewing/representing/interpretation A, C
(20) Viewing/representing/analysis A, B ,D ,E
(21) Viewing/representing/production B, D
(8) Reading/variety of texts A, B
(11) Reading/literary concepts C, H
(12) Reading/ analysis, evaluation A, B, D
(13) Reading/inquiry/research B, C, D, E
(6) Reading/word identification/vocabulary development A
(7) Reading/comprehension A, B, E
(18) Listening/speaking/literary interpretation A, B
(1) Writing/purposes A, B, C
(2) Writing/writing processes B
(3) Writing/grammar / usage/conventions/spelling A, B
(4) Writing/inquiry/research C, D, F, G
(5) Writing/evaluation A

**I.** Read The Odyssey (or selection from a good translation) from classical literature. Then read a variety of texts to activate prior knowledge such as selections about Johnny Appleseed, Indiana Jones, Robin Hood, and Superman; then from biographical pieces about Martin Luther King, Jr., Rosa Parks; space explorers such as John Glenn; Mother Theresa; Olympic Gold winners; Drs. Salk, Sabin, and DeBakey; and then some pieces of contemporary literature such as "The Dinner Party, (included in this lesson as a handout)" the lyrics of Mariah Carey's "Hero" (1993), and newspaper and magazine articles about current local "heroes." Some students may have read some Young Adult novels like Tangerine which they can discuss.

**II. Viewing/Representing/Understanding and Interpreting**

Start discussions in class about all of the reading students have done. Start with The Odyssey: is Odysseus a hero? What about Penelope? What about Telemachus? Why? Why not?

Look at this definition given by Joseph Campbell * -- "A hero is someone who has given his/her life to something bigger than oneself." Does this definition limit or expand our list of heroes? Has anyone read a Young Adult novel called A Hero Ain't Nothin but a Sandwich (by Alice Childress)?

* (quoted by Ericson in Kaywell, p. 3)

**III. Viewing/Representing/Analyzing**

Draw a hero web on the board. Have students suggest characteristics of heroes from their reading. Provide time for library searches. Compare and contrast the backgrounds of various heroes, the situations in which they "became" heroes, historical times in which they lived, and the point of view of persons giving the account. Analyze the importance of the credibility of sources; for what purpose and audience was the reporter giving an account? Start examining media coverage and advertising, and analyze how the different media use heroes to sell products. Discuss: has the concept of a hero changed since Odysseus was hailed as hero?

**IV. Use the Lesson on Characterization in Film found in the V/R Mini-Lessons and Lesson Handouts.**

**V. Viewing and Representing/Producing**

Create and produce your own hero and design the marketing plan to "sell" him or her using various appropriate media. This product includes a two-page written account of the characteristics and deeds of your hero, accompanied by posters, songs, billboards, commercials, brochures, news clips, and so forth.

## VI. Drafting and Creating

At least several class days should be used for the writing process. The teacher may need to use mini-lessons on developing a plan and organizing the written product. The two-page written product should be accompanied by a third page listing sources of information.

The teacher should have at least one conference with each student; more if a student is a struggling writer. The student should be able to tell the teacher his/her objective for the paper and what his/her "marketing plan" is for "selling" the hero. Every student should include in the project at least one item from TEKS, V/R (21 B & D), and should study V/R (20) A, B, D, E. In addition to the teacher-student conference(s), the teacher should call for one or more peer conference. (Help for the writing process and conferences can be found in *Enhancing Writing Instruction for Secondary Students*, Texas Center for Reading and Language Arts.)

## VII. Evaluate

The product will include the two-page written product, a list of at least ten sources, and several media pieces. The product will be judged by its overall effect, then the written account will be graded, and the accompanying media will be evaluated for appropriateness. The teacher and students can develop a rubric together.

Handout
Use with
OH #34

# The Dinner Party

## Mona Gardner

The country is India. A colonial official and his wife are giving a large dinner party. They are seated with their guests--army officers and government attachés and their wives, and a visiting American naturalist--in their spacious dining room, which has a bare marble floor, open rafters, and wide glass doors opening onto a veranda.

A spirited discussion springs up between a young girl who insists that women have outgrown the jumping-on-a-chair-at-the-sight-of-a-mouse era and a colonel who says that they haven't.

"A woman's unfailing reaction in any crisis," the colonel says, "is to scream. And while a man may feel like it, he has that ounce more of nerve control than a woman has. And that last ounce is what counts."

The American does not join in the argument but watches the other guests. As he looks, he sees a strange expression come over the face of the hostess. She is staring straight ahead, her muscles contracting slightly. With a slight gesture she summons the servant standing behind her chair and whispers to him. The servant's eyes widen, and he quickly leaves the room.

Of the guests, none except the American notices this or sees the servant place a bowl of milk on the veranda just outside the open doors.

The American comes to with a start. In India, milk in a bowl means only one thing--bait for a snake. He realizes there must be a cobra in the room. He looks up at the rafters--the likeliest place--but they are bare. Three corners of the room are empty, and in the fourth the servants are waiting to serve the next course. There is only one place left--under the table.

His first impulse is to jump back and warn the others, but he knows the commotion would frighten the cobra into striking. He speaks quickly, the tone of his voice so arresting that it sobers everyone.

"I want to know just what control everyone at this table has. I will count three hundred--that's five minutes--and not one of you is to move a muscle. Those who move will forfeit fifty rupees. Ready!"

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The twenty people sit like stone images while he counts. He is saying ". . . two hundred and eighty . . . " when, out of the corner of his eye, he sees the cobra emerge and make for the bowl of milk. Screams ring out as he jumps to slam the veranda doors safely shut.

"You were right, Colonel!" the host exclaims. "A man has just shown us an example of perfect control."

"Just a minute," the American says, turning to his hostess. "Mrs. Wynnes, how did you know that cobra was in the room?"

A faint smile lights up the woman's face as she replies: "Because it was crawling across my foot."

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# Student Assignment
# English IIIE
# Research Project
## an exploration of "war"
## in modern American cultures and communities

**Literature:** Short story or poem

**Theme:** War

**Purposes:**

- to examine the prevalence of images of war in modern American culture
- to investigate how a "war" is presented through literature, art, music, and propaganda or history
- to analyze the romantic and realistic elements of a "war"

**Design:**

- You will design a question to answer about your "war."
- You will choose to work by yourself, with a partner, or in a group of three.
- Each person must choose a piece of literature to study in relationship to your "war." The literature will probably be a short story or a poem, although you could use a novel if it is one you have already read.
- Each individual, partnership, or group (depending on how you are working) will need to find one piece of "modern" art and one piece of music (the challenge will be to see if you can find a piece without words!), and one piece of propaganda or a historical source.

**Sources:**

1 piece of literature per person (most likely a short story or poem)
1 critical information source about each piece of literature
1 piece of art work

1 historical or critical information source about the art work

1 piece of music (preferably with no words)

1 historical or critical information source about the musical composition

1 source that could be considered historical, scientific, philosophical, social or propaganda and that is connected to your question

2 additional sources (can include encyclopedias, periodicals, books, interviews, vertical file articles, experiments, surveys, questionnaires)

**NOTE**: TOTAL SOURCES - MINIMUM 9 for individual
MINIMUM 11 for partners
MINIMUM 13 for groups of three

**Topic Selection Ideas:**

- examine cluster
- think about what we have read for class this year, your independent reading, selections you want to read
- think about people and ideas that interest you

**Process for Research: (partially recursive)**

- formulate question
- visit the library to select literary text and critical information about it
- complete dialogue about your literary text
- visit the library to select art, music, and other sources
- collect information in your research journal
- reflect about your process, question and topic
- draft paper
- have a conference (REQUIRED)
- revise and edit
- create PowerPoint and Creative Element
- publish and present

**Requirements for Paper:**

- Length: for individual – 4-6 pages
  for partners – 5-7 pages
  for groups of three – 6-8 pages
  for everyone – typed, double-spaced, 12-point font
- Clear thesis
- Include discussion of all literature, music, art, and propaganda or history
- Include discussion of critical comments about the literature, art, and music
- Minimum use of quotations: for individuals – 4 quotations
  for partners – 5 quotations
  for groups of three – 6 quotations
- Bibliography or "works cited" page for all sources used

**Requirements for PowerPoint Presentation**

- Number of slides: for individuals – 6-8 slides
  for partners – 8-10 slides
  for groups of three – 10-12 slides

- Remember the purpose is to communicate an idea, an idea not masked by special effects.
- Each presentation must include a table of contents.
- Hyper-link each card to the table of contents.
- Use easily readable colors, fonts, and backgrounds which keep them readable and which are consistent throughout the presentation.
- Add images, objects, transitions, and animations to enhance your presentation.

**Requirements for Creative Element:**

- Use information learned during the project in a "new" way.
- This work should be your original work.

• Some ideas include the following (but do not limit yourself to this list): game, poem, short story, painting, videotape, commercial, letters, crossword or other puzzle, drama, sculpture, etc. [Teacher will be providing you with additional ideas as work progresses on the project.]

**Grades:**

Daily:

5th six weeks

- Research journal and source list — 100 points

6th six weeks

- Working portfolio
  goals, freewriting, rough draft, revisions, group response — 200 points
- Conference — 50 points

Major:

5th six weeks

- Dialogue with a Text — 100 points

6th six weeks

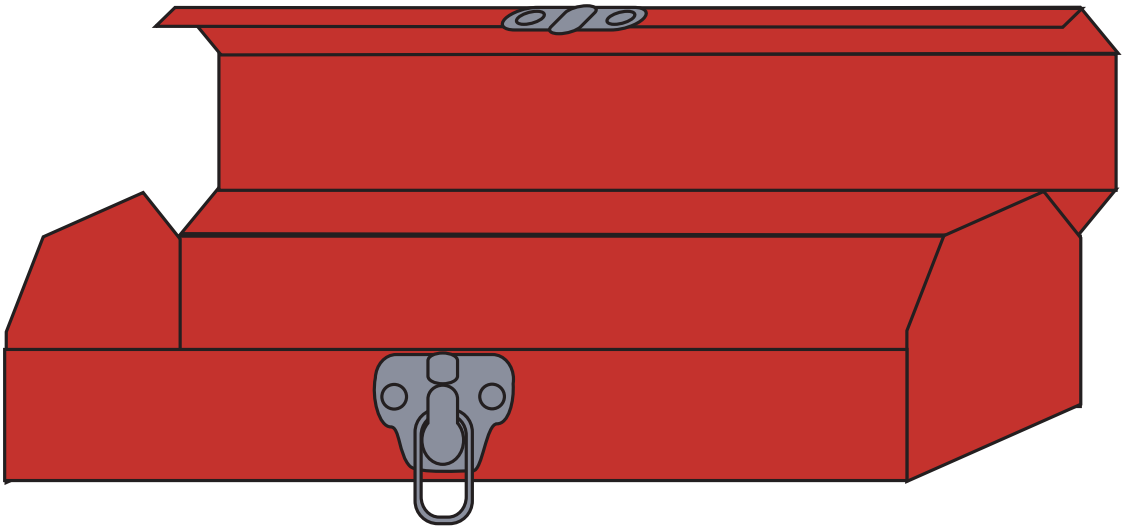
- Final Paper (with Self-Assessment) — 200 points
- PowerPoint (or other media) Presentation and Creative Element — 150 points

**NOTE**: The final products are due on the date assigned regardless of absence. This is English department policy for research projects.

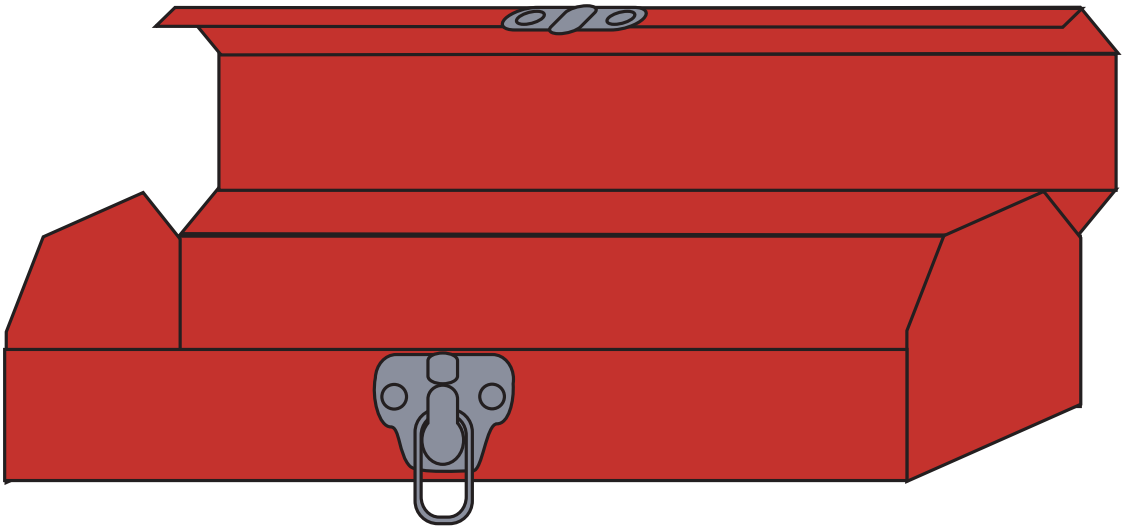
**Supplies:**

1. Folder to keep all of your research information – one per person
2. Paper
3. Pen/pencil
4. Whatever supplies you will need for the Creative Element

# Toolbox



# Tools for Understanding the Vocabulary



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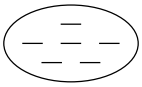
# Art/Visual Media

## Elements of Design

| Design Element | Applicability (to create meaning) |
|---|---|
| **1. Colors** | Add interest, eye appeal and visibility<br>Create spatial dimension<br>Separate elements<br>Emphasize elements<br>Provide realism<br>Establish or create moods (exciting, mild, subdued, somber) |
| **2. Lines** | Communicate factual information (charts, letters, numbers …)<br>Determine direction and speed of observer's eye movement<br>- Straight lines suggest quick movement<br>- Curved lines suggest easy movement<br>- Contrasting lines add emphasis<br>- Diagonal lines suggest action that may reflect a negative connotation<br>- Parallel lines suggest strength, structure, and stability<br>- Intersecting lines suggest focusing attention on the point of intersection |
| **3. Texture** | Indicates what objects are made of (whether they are soft, rough, slick, hard)<br>Texture can be created by:<br>diagonal lines <br>stipling  <br>cross-hatching |
| **4. Shapes** | Evoke emotional responses<br>Add interest to the visual |

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# ART/VISUAL MEDIA

## ART/VISUAL TERMS

## SENSORY
## QUALITIES WHICH APPEAL TO OUR SENSES

### COLOR

*Hue, value, intensity of pigment*

1. What color is used the most?
2. How many different colors have been used?
3. Is the general coloring in the painting primary/secondary; warm/cool?
4. How many different shades or tints of one color do you see?
5. Do the colors tell the time of day or the season?
6. Are there more light or more dark colors in the picture? Which stand out the most?
7. Point out where colors are repeated within the picture. What does this suggest?
8. Does the artist use color to show distance?
9. Did the artist use color to make something in particular stand out? How? (Point out and ask why they think the artist did this.)
10. Does the color used on a particular shape or surface make the surface look flat, rounded, or appear to have more than one side?
11. How do the colors affect the mood of the painting: sunny/stormy; happy/sad?

### LINE

*Series of connected points that are continuous*

1. What kinds of line do you see in the picture, straight or curved?
2. Where do you see straight lines? Curved lines? Do you see any other kinds of lines?
3. Are most of the lines in the picture vertical, horizontal, or diagonal? Point these out.
4. Do you see thick or thin lines? Long or short lines?
5. Are the lines deep/bold, jagged/smooth, or continuous/broken?
6. What kind of line stands out the most in the picture?
7. Do you see repeated lines? (Repetition of thick, thin, horizontal, curvy, or any kind of line.)

## TEXTURE

*The actual and/or visual feel of a surface*

1. Do you see lots of different textures within this particular picture? (Compare several different textures with the picture.)
2. Does the texture look thick/thin, bumpy/even, coarse/fine, hard/soft, light/heavy, rough/smooth? Why?
3. Do you see anything that would feel sharp, prickly, soft, rippled, etc.?
4. Why did the artist use different textures for different things?
5. Does the artist use color or line to show texture? How?

## SHAPE

*Area enclosed by outline: organic (curved), geometric (angled)*

1. Are most of the shapes organic (natural or curved) or geometric (angular or straight)?
2. Are most of the shapes large or small? Round, square, triangular, open, closed?
3. What other shapes do you find in the picture? (Ovals, circles, squares, triangles, others?)
4. What shape is repeated most throughout the picture?
5. Do you see any shapes that overlap?

## SPACE

*The relative position of two and three dimensional objects in distance and levels to each other*

1. Is the picture full or empty? What takes up the most space in the picture, the subject matter or the background space?
2. How does the artist depict objects in the foreground? Large/small, high/low, near/far? In the background?
1. Is there more space or more subject matter in the picture? (Why did the artist leave so much space around the figure or the object?)

## BALANCE

*Real or imagined equality of opposing or contrasting elements; symmetry or asymmetry*

1. Is this picture well balanced?
2. Is it symmetrical or asymmetrical?
3. Which side of the picture has the most detail? Does this make the picture look unbalanced? Why? What is in the very center of the picture?
4. How did the artist balance the picture? Color, shape, line, space, repetition?

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# ART/VISUAL MEDIA

# FORMAL STRUCTURE OR ORGANIZATIONAL PROPERTIES OF A WORK OF ART

## BALANCE

*Real or imagined equality of opposing or contrasting elements; symmetry or asymmetry*

1. Is this picture well balanced?
2. Is it symmetrical or asymmetrical?
3. Which side of the picture has the most detail? Does this make the picture look unbalanced? Why? What is in the very center of the picture?
4. How did the artist balance the picture? Color, shape, line, space, repetition?

## RHYTHM

*Look or feel of movement achieved by repetition of elements*

1. What elements do you see repeated in this picture? Color, line, shape, texture? Name each.
2. What shapes are repeated? Which are repeated more, the dark shapes or the light shapes?
3. Do you see any repetition of lines?

## THEME AND VARIATION

*Motif or subject matter; recurring dominant element and its changes*

1. What is the subject (main idea) of the pictures?
2. Does the title of this picture relate to it? If so, what did the artist do to show this?
3. If an artist of today painted this picture, would it look the same? If not, how would it be different?
4. Did the artist use a particular color as his or her theme?

## PROPORTION AND CONTRAST

*Comparison of relationships and differences in elements*

1. What is the most important part of the picture? How does the artist make it stand out? In his/her use of color? Value? Space? Line? Texture? Which objects(s) is the most important, the one(s) in the foreground or background?

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# Art/Visual Media

## Glossary of Art /Visual Terms

**advertise**- Call attention to something by emphasizing qualities to influence an audience.

**animation**- Cartoon-like movies with separate pictures drawn by artists.

**balance**- A planned arrangement in which the parts appear equally important.

**center of interest**- The main thing noticed.

**cold colors**- Colors–such as dark blue, green, purple–which evoke harsh images.

**color**- A phenomenon of light that may be described in terms of hue and lightness for light sources.

**complementary colors**- Colors that are opposite each other on the color wheel (e.g., orange and blue).

**contour**- The outer edge of a shape.

**cool colors**- Colors–such as light blue or green–which suggest calm, serenity.

**cut-away illustration**- A detailed drawing that shows how the parts of an object fit together.

**design**- A plan for arranging parts or elements of a piece.

**elements of design**- Parts of a visual piece that are planned by the artist including line, color, shape, space, texture, value.

**graphic design**- The planned lettering and artwork for posters, books and other materials.

**hot colors**- Colors–such as reds, bright yellow, orange–which symbolize power and are attention-getting.

**hue**- The name for a color ( e.g., blue, red, yellow).

**impact**- The effect of a message.

**layout**- A detailed plan for viewing.

**logo**- A visual symbol for a club, group or business.

**monochromatic**- The use of several values of one color (e.g., pink, red and maroon).

**negative space or shape**- A space or shape which surrounds a line or shape.

**neutral colors**- Colors such as black, white, gray, and brown.

**pattern-** Lines, colors or shapes that are repeated in a planned way.

**pose**- A specific or special way to sit or stand.

**primary colors**- The colors from which all other colors can be made: red, blue and yellow.

**principles of design-** Guides to plan relationships among visual elements in a visual piece: balance, pattern, proportion, rhythm, unity and variety.

**proportion**- The size, amount, or location of something as compared to something else.

**recede**- To appear as if moving away from the viewer.

**rhythm**- Repeated visual elements that remind you of rhythms in music.

**secondary colors**- Colors produced by mixing two primary colors: violet, orange, and green.

**shade**- Adding black to a color to form a darker color or hue.

**shadow**- A darkened area with little light.

**stipple**- Small dots used to create a fine texture.

**symbol**- Lines, colors, shapes, or words with a special meaning.

**texture**- The way an object feels or looks like it feels when it is touched.

**tint**- A color mixed with white, creating a light value (e.g., pink is a tint of red).

**translucent**- A surface that allows light to pass through yet does not allow for clear viewing.

**transparent**- A see-through surface.

**unity**- The quality of having all the elements of a visual piece look as if they belong together.

**view**- Parts of a scene or object seen from a certain position.

**warm colors**- Colors, such as varieties of yellow, orange, and red, which remind people of warm things.

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# Electronic Media

## FILM, Glossary of Terms

### SHOTS

| | |
|---|---|
| **Long shot (LS)** | Shows whole location of action |
| **Medium shot (MS)** | Establishes who is in the scene and who is talking |
| **Close up (CU)** | Tight shot usually revealing just the face |
| **Extreme close up (ECU)** | A magnified detail shot of an object or person (e.g., the eyes or mouth) |
| **Tracking or dolly shot** | Camera moves |
| **Pan** | Camera swivels |
| **Point of view (POV)** | Shot from the point of view of a character |

### EDITING

| | |
|---|---|
| **Cut** | Change from one shot to another |
| **Dissolve** | One scene dissolves into another which may indicate the passing of time |
| **Shot-reverse shot** | Action- reaction between two people |
| **Cut in** | Tighter framing |
| **Fade** | Shot fades to another color |
| **Wipe** | One shot is wiped from the screen by another<br>Sometimes an item from the set is used |

### CAMERA ANGLES

| | |
|---|---|
| **High angle** | Subject may appear small or insignificant |
| **Low angle** | Gives the impression of looking up at the subject which may imply power or intimidation |
| **Eye level** | Camera is on the same plane as the subject |

## SOUND

| | |
|---|---|
| **Soundtrack** | Everything that is heard in the film |
| **Voice over** | Narration which is added to that which is being seen on the screen |

## OTHER TERMS

| | |
|---|---|
| **Mise en scene** | Everything which is in the frame |
| **Sequence** | Group of shots within a scene |
| **Point of view** | May refer to a character (e.g., the director or the audience) |
| **Genre** | Type of film (e.g., science fiction) |
| **Rule of thirds** | The screen is divided into thirds horizonally and vertically<br>Narrative generally moves from left to right<br>Some thirds are more powerful than others |
| **Film noir** | Style of film from '30s and '40s that have urban settings and deal with corruption<br>Much of the film is darkly lit |

# Camera Shots

**Shots**: A shot is a section of a film that has been exposed without interruption by a single running of the camera. Within a single shot there is no time or space discontinuity. Shots are categorized by:
(1) the size or relative proportion of the object being filmed;
(2) the angle of the camera in relation to the object;
(3) the purpose of the shot; and
(4) the type of camera movement involved in the shot.

The following are the most common shots:

**Big or Extreme close-up (BCU/ECU)-**A small detail of the subject or object fills the screen. As related to a human subject: a shot of part of the face only.

**Bridging shot-** A shot used to cover any break in continuity or jump in time.

**Medium close-up (MCU)-** The medium close-up reveals slightly more of its subject than a **close-up**. A medium close-up of a human subject frames the person from the shoulders upward and also includes glimpses of one or two other details, such as part of the setting or a prop.

**Close-up (CU)-** The camera appears very close to the subject, so that when the image is projected, most of the screen will be filled with a face and its expression, a hand, a foot, or some relatively small part of a larger whole.

**Dolly, Follow, Tracking, or Trucking-**The camera is in motion on a dolly or truck; it can move in closer to the subject or follow it as it moves.

**Establishing or Master shot-** A shot that includes all the important action of a specific scene. This is often a **long shot.** The same scene is usually explored with closer shots and from a variety of different angles after the master shot has been presented.

**Extreme close-up (ECU)-** See **big close-up** above.

# Camera Shots

(con't)

**Full shot-** A shot that reveals all or almost all of a subject and the surroundings.

**Head or Eye Level-** Camera positioned at eye level of subject.

**High Angle-** Camera position is above subject, directed down at the subject.

**Long Shot (LS)-** The camera is or seems to be at a great distance from the subject being filmed.

**Low Angle-** Camera position is below subject, directed up towards the subject.

**Medium Shot (MS)-** A shot which includes most of a subject and some of the subject's surroundings. With the example of a human subject, a medium shot is at least waist high.

**Moving-** Produced when the camera moves toward or away from a fixed object at the same or different rate of speed and upward or downward with respect to the object.

**Pan-**The camera moves along a horizontal plane.

**Tilt-**The camera moves along a vertical plane.

**Zoom-** A shot involving the movement of a zoom lens (a lens that gives the illusion of movement toward or away from the subject without moving the camera) in order to change the relative proportions of the subject.

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# Camera Angles

1. Most scenes are photographed from **eye level**, roughly 5-6 feet off the ground—approximately the way an actual observer might view a scene. Usually these directors attempt to capture the clearest view of an object. Most all directors use some eye-level shots.

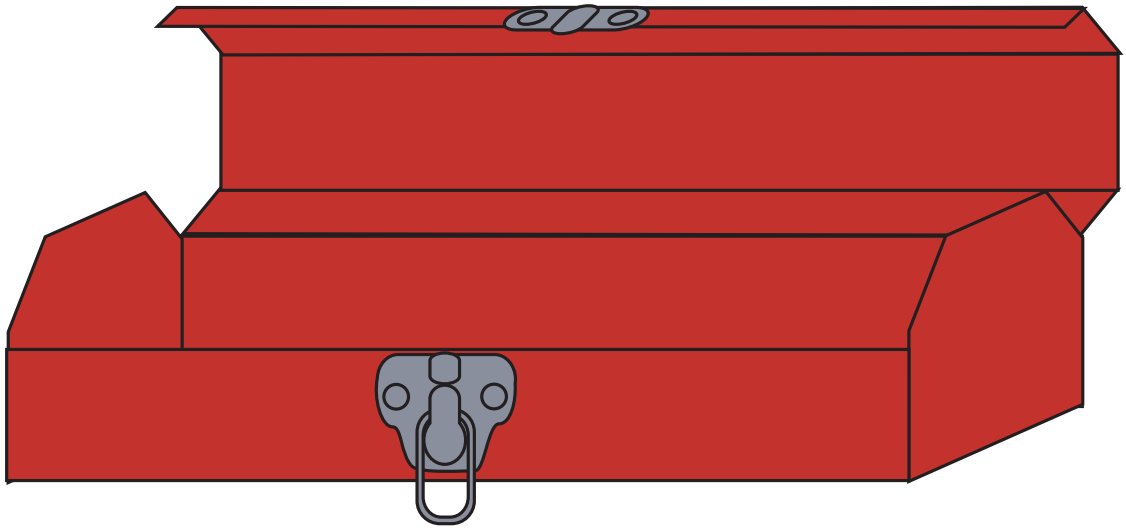
2. **Bird's eye view** is photographing a scene from directly overhead. The people photographed seem insignificant. Directors whose themes revolve around the idea of fate tend to favor high angles.

3. **High angle-camera** is generally placed on a crane. Gives the viewer a sense of a general overview. High angles reduce the height of the objects photographed and usually include the ground or floor as background. The importance of setting or environment is increased. High angles reduce the importance of the subject.

4. **Low angles** have the opposite effect of high. They increase a short actor's height. Motion is speeded up, and in scenes of violence, low angles capture a sense of confusion. Low angles heighten the importance of a subject. A person photographed from below inspires fear, awe, and respect.

5. **Oblique angle** involves a lateral tilt of the camera. The angle is sometimes used for point-of-view shots. Oblique angles suggest tension, transition, and movement.

# Tools for Evaluating



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# Computer Technology Media Presentation Evaluation

Project title:_____ Age:_____ Elem:_____ High:_____

| CRITERIA | SCORE<br>To the Least Extent | | | | To the Greatest Extent |
|---|---|---|---|---|---|
| PURPOSE: To what extent is the purpose clearly communicated and worthwhile?<br><br>Comments: | 1 | 2 | 3 | 4 | 5 |
| DESIGN: To what extent does the organization of the ideas and information support the communication of the project purpose/message?<br><br>Comments: | 1 | 2 | 3 | 4 | 5 |
| AESTHETICS: To what extent do communication styles, tone and expression shape the message and support the purpose?<br><br>Comments: | 1 | 2 | 3 | 4 | 5 |
| ORIGINALITY/CREATIVITY: To what extent does the project demonstrate innovative and unique ideas, approaches, techniques?<br><br>Comments: | 1 | 2 | 3 | 4 | 5 |

| | | | | | |
|---|---|---|---|---|---|
| IMPACT: To what extent does the project impact the audience as intended?<br><br>Comments: | 1 | 2 | 3 | 4 | 5 |
| TECHNICAL QUALITY OF SOUND:<br><br>Comments: | 1 | 2 | 3 | 4 | 5 |
| TECHNICAL QUALITY OF LIGHTING:<br><br>Comments: | 1 | 2 | 3 | 4 | 5 |
| CAMERA WORK: (Includes composition and technique)<br><br>Comments: | 1 | 2 | 3 | 4 | 5 |
| EDITING: (Includes pacing) To what extent are the visual and auditory elements combined in a cohesive and continuous manner?<br><br>Comments: | 1 | 2 | 3 | 4 | 5 |
| TECHNICAL: To what extent do technical aspects enhance the communication of the project's purpose/message?<br><br>Comments: | 1 | 2 | 3 | 4 | 5 |

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# Electronic Media

# A Television Viewing Guide

## Violence

1. What examples of violence do you see in the show?
2. What would happen in the real world if this violence occurred?
3. Why do you think violence is used in this show?
4. What would you do and how would you feel if you saw this happen in real life?
5. How else could this show's story be told without violence?
6. Why is this kind of violence shown on TV and in the movies?
   Why do some people think violence is entertaining?
7. How is music used during the violent scenes?
8. If the violence was left out, how would it affect the story?

### Good Guys/Bad Guys and Heroes

1. How are the "bad" guys portrayed?
2. How are the "good" guys portrayed?
3. How are they using violence to deal with each other?
4. Can you think of "good guy"/"bad guy" examples in "real life" that are similar to the show?

### Reality vs. Fantasy

1. The people you see are pretending. They are paid to act this way. How can you tell?
2. What do you see that is fantasy or fake? (For example, the guns are plastic and the blood is red dye.)

## Real-Life Coverage/Re-enactments

1. What do you think are the benefits of real-life coverage or re-enactment of violent stories?
2. If the same thing happened to you, would you want a camera crew photographing you? Would you feel your privacy was being invaded?
3. In what situations should TV cameras not be allowed to go?
4. We're watching only part of the whole story. How do you think TV producers decide which parts of the story should be told?
5. What do you think people learn by watching this?

## Stereotypes/ Role Models

1. How are men or women portrayed? What languages do these characters speak? Are they African American, Caucasian, Hispanic, Asian, Middle Eastern?
2. How are people from different ethnic groups portrayed?

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# Electronic Media Evaluation

## Movies

1. What is the significance of the title? What type of movie is it? What is this movie about?
2. Who are the major characters? Describe their qualities.
3. When/where does the movie take place? Is the setting important?
4. Summarize the plot.
5. Describe any interesting visual techniques.
6. How did the movie make you feel, and would you recommend it to a friend? Why? Will it be of interest ten years from now?
7. If the film is based upon a book you have read, how does it compare to the book?

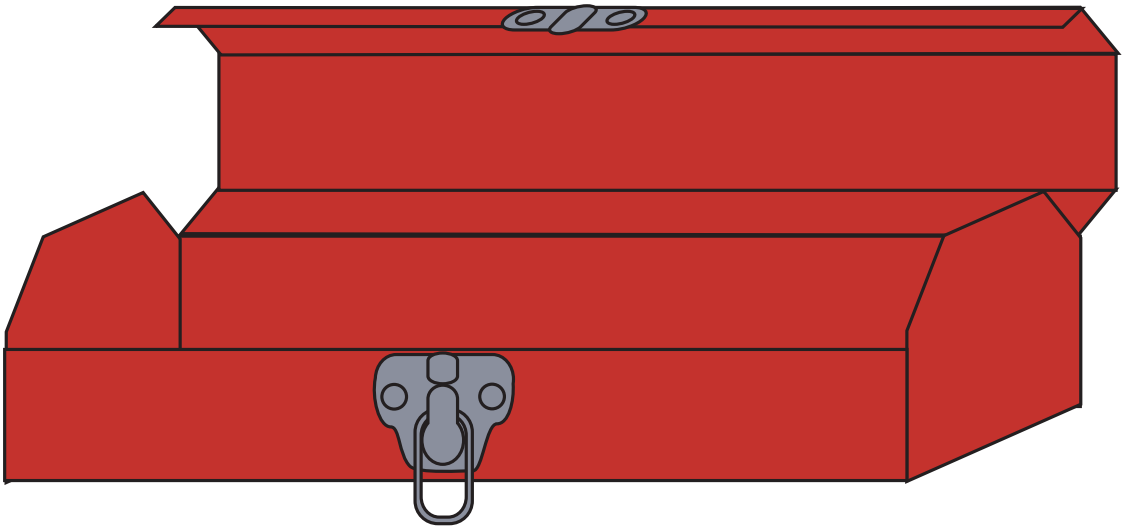
## TV Shows

1. What is the significance of the title? What is the show about?
2. Who are the major characters? Describe their qualities.
3. When/where does the show usually take place? Is the setting important? Why or why not?
4. What does a typical episode look like?
5. How have characters changed since you started watching this program?
6. Would you recommend it to a particular audience? Why? Will it be of interest ten years from now?
7. How does this TV program compare with other programs?

## Music

1. What is the significance of the title? What type of music is it?
2. Who are the musicians?
3. Describe the style and lyrical content of one song.
4. How does this recording compare to others by the same artist(s)?
5. How does this recording make you feel?
6. Would you recommend this music to a friend? Will this music be appealing ten years from now?

# Tools for Integrating Lessons from the V/R Strand



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# English IV

**Theme:** War

**Literature:** Poetry

**Content:** "Dulce Et Decorum Est," a poem written by Wilfred Owen, film clips from *Legends of the Fall* and *Gallipoli*

**TEKS:**
(19) Viewing/representing/interpretation A, C
(20) Viewing/representing/analysis B, D
(1) Writing/Purposes C, E, F
(2) Writing/writing processes A, B, C, D, E, F
(3) Writing/Grammar A, B, C, D
(6) Writing/evaluation A
(7) Reading/word identification A, B, F
(8) Reading/Comprehension A, B, G
(9) Reading/ variety of texts A, C, D
(11) Reading/literary response A, B, D
(12) Reading/ literary concepts F, G
(15) Listening/speaking/critical listening A, B
(16) Listening/speaking/purposes C, F, G

**Evaluation:** Informal assessment of TEKS on viewing/representing – viewing guide
Formal assessment of TEKS on Writing and Reading – written essay

**Commentary on Lesson**

The items on the "**Viewing Guide"** (Handout) are based on the material gleaned from articles and discussions regarding film techniques and the critical viewing of media messages. All students were clearly able to identify the messages in the clips. They also characterized the primary response as emotional and identified such feelings as pity, sorrow, and anger. Interestingly, students also felt the film producers were trying to evoke principled and ethical attitudes about war and that as individuals they may or may not hold these same attitudes. They began to realize how the film producers manipulated feelings and attitudes through visual images and thus wielded a certain level of influence in the formation of our opinions, beliefs, and even ethics although the primary purpose of these films was to entertain, not to inform. Students were easily able to identify several film techniques and could cite very specific details to illustrate some of these. The level of sophistication and articulation of response varied with the intellectual abilities of the students.

The strength of this lesson lies in its **integrated approach**, incorporating student performance expectations from all strands of the TEKS in a cohesive manner that encourages students to make connections between what they view, read, and discuss. While the essay assesses in a summative manner the reading and writing TEKS,

students are more successful because of the scaffolding built through the Viewing/Representing TEKS and the Listening/Speaking TEKS.

**Procedures**

*Day 1*

1. Ask students what they think about the people who serve and die in war. Ask them what they think of the army slogan, "Be all you can be." Tell students they will learn about several different attitudes toward war. Two will be revealed through film clips and one through a poem. Ask them to be prepared to tell what those attitudes are, how they are revealed, and what similarities they might see.

2. Pass out a copy of the **"Viewing Guide"** and discuss the task, paying attention to terms for which students might need clarification.

3. Set up the film clip from *Legends of the Fall* and view. Give students time to complete **"Viewing Guide"** independently and then have students discuss their responses in small groups. After a sufficient amount of time, share with the large group some responses.

4. Repeat this process for the clip from *Gallipoli*.

5. Summarize student response to both clips by pointing out the common message and the techniques used to convey that message. Tell students they will now read the poem. Point out that while poets do not have visual representation they do rely on words to create visual images in the minds of their reader. Ask students to look for the poet's message in this poem and his visual images.

6. Discuss with students both the message and the visual image. As students point out these images, ask them what "techniques" of poetry the poet used to create these images. Students should identify such poetic devices as simile, imagery, detail, diction, syntax, alliteration.

7. After a thorough discussion of the poem, summarize student responses.*Day 2*

1. Tell students they will write an essay that explores the message of the poem, "Dulce Et Decorum Est," and analyzes the devices of poetry and language that the poet used to convey that message.

2. Most students will find the activities from the previous day sufficient prewriting for ideas, but all students will need some prewriting strategies (see planning section of *Enhancing Writing Instruction for Secondary Students*, Texas Center for Reading and Language Arts) to help them organize ideas and develop an introduction.

3. Give students time to compose first drafts.

*Days 3, 4, 5, 6*

1. Use part of each period (about 30-40 minutes) to continue the writing process. I used one day for peer response regarding the accuracy and clarity of content and organization of ideas; another day to focus on style – varied sentence beginnings, sentence combining with the use of clauses and verbals, eliminating weak sentence construction; a third day to examine grammatical issues – placement of modifying phrases, subject-verb agreement, pronoun agreement and clear antecedents, fragments, and run-ons; and a final day to proofread for spelling and punctuation.

**Handouts (attached)**

1. Viewing Guide
2. Grading rubric for essay

Name:_____

**Viewing Guide**

Film clip from *Legends of the Fall*

1. What is the message conveyed in the film clip?

2. Describe the kind of response the film clip evoked in you.

3. Would you characterize your response as primarily emotional, intellectual, principled, or as some other term?

4. Circle those techniques of film editing that influenced your response.

| | | |
|---|---|---|
| camera angles | camera-to-subject distance | dramatic close ups |
| zoom ins | viewer positioning | sequence of images |
| use of color | use of music | sound effects |

5. Cite examples from the film clip to illustrate 2 - 3 of these techniques and explain their effect on you.

6. As the spectator of these visual and sound images, what role(s) do you think the creators of this film wanted you to take?

Texas Center for Reading and Language Arts

Film clip from *Gallipoli*

1. What is the message conveyed in the film clip?

2. Describe the kind of response the film clip evoked in you.

3. Would you characterize your response as primarily emotional, intellectual, principled, or as some other term?

4. Circle those techniques of film editing that influenced your response.

| | | |
|---|---|---|
| camera angles | camera-to-subject distance | dramatic close ups |
| zoom ins | viewer positioning | sequence of images |
| use of color | use of music | sound effects |

5. Cite examples from the film clip to illustrate 2 - 3 of these techniques and explain their effect on you.

6. As the spectator of these visual and sound images, what role(s) do you think the creators of this film wanted you to take?

**Rubric – Poem from the Modern Period**
**"Dulce et Decorum Est"**

90 - 100 -A

These well-written essays are characterized by some or all of the following:

- A clear understanding of the poem's theme (i.e., To die in war is not honorable but horrific);
- An analysis and interpretation of the figures of speech (metaphors, similes) and imagery;
- An explanation of the effect of diction and details on meaning;
- An awareness of sound devices and their effect on meaning;
- An accurate conclusion regarding tone;
- A refined and mature style that varies sentences and uses sophisticated diction;
- A clear organizational strategy that includes an effective introduction, thesis, conclusion, and transitions; and
- A command of the standards of written English that results in few errors in grammar and mechanics

80 - 89 -B

These essays are characterized by many of the same attributes of the "A" essay because the writers have an accurate interpretation of the poem. But, they lack the thoroughness and depth of understanding. Two areas of analysis may be omitted entirely. While these essays demonstrate competence with regard to organization, style, and mechanics, they lack the level of sophistication seen in the "A" essays, and more errors may be evident.

75 - 79 -C

In these essays, writers demonstrate an overall understanding of the poem but do not articulate with precision and clarity an analysis and interpretation of the poem's figures of speech, etc. Several areas of analysis may also be omitted. The organizational strategy is adequate but not as effective. The writer's style may reflect a more elementary approach (weak verbs, short simple sentences, compound sentences, weak diction), and numerous errors in grammar and mechanics may be evident.

70 – 74 -C

In these essays the writers suggest an understanding of the poem or parts of the poem, but many flaws and/or omissions are apparent in the analysis and interpretation of the poem's elements. These writers also have difficulty articulating with clarity and precision an analysis and interpretation of the poem's figures of speech, etc. The organizational strategy is flawed. The writer's style may reflect a more elementary approach (weak verbs, short simple sentences, compound sentences, weak diction), and numerous errors in grammar and mechanics may be evident.

Below 70 -D

In these essays the writers present a flawed interpretation of the poem and attempt to analyze only a few of the poem's elements. The organizational strategy is flawed. The writer's style may reflect a more elementary approach (weak verbs, short simple sentences, compound sentences, weak diction), and numerous errors in grammar and mechanics may be evident.

# English IV

**Literature:** Arthurian Romance Tales

**Theme:** Plot structure and characteristics of Arthurian tales

**TEKS:**
(19) Viewing/representing A
(20) Viewing/representing/analysis B, D
(21) Viewing/representing/production A, B, C
(1) Writing/Purposes A, B, C, E, F
(2) Writing/writing processes A, B, C, E, F, G
(3) Writing/Grammar A, B, D
(6) Writing/ evaluation A
(7) Reading/ word identification A, B
(8) Reading/ Comprehension A, B, C, D, F, G, H, I
(9) Reading/ variety of texts A, C, D
(11) Reading/ literary response A, B
(12) Reading/ literary concepts A, B, D, F, G
(15) Listening/ speaking/ critical listening A, B, C
(16) Listening/ speaking/ purposes C, E, F

**Evaluation:** Formal assessment of TEKS on viewing/representing/production; writing/ grammar
Reading/ comprehension – Power Point presentations

**Commentary on Lesson**

As students worked on their presentations, the teacher was able to use his or her own work to illustrate some of the attributes of PowerPoint design. Fortunately, the software itself forces students to make choices in these areas that are minimally acceptable. The attributes and descriptors used on the assessment rubric came from information the teacher learned at a workshop on the elements of design.

The use of technology certainly motivated the students more than other activities. Because these students have weak reading and writing skills, they needed teacher support to develop the text they would use in their presentations. They wanted to work on these PowerPoint presentations, so they were more tolerant of rereading text to write accurate summaries and to determine key elements of the story's plot and genre.

**Procedures**

*Days 1 and 2*

1. Have students read several Arthurian romances from selected books in the library.
2. Each student selects a different story to retell in a PowerPoint production.
3. Students write summaries of their stories including key elements of plot. They share these summaries in small groups and respond with comments, observations, or questions. These questions help students identify weaknesses in their summaries.
4. Discuss those characteristics which are similar in all stories. Students can then draw conclusions about the characteristics of the Arthurian romance.
5. Students rewrite their stories based on the feedback in class, ensuring that the key elements of plot are presented in a clear manner and that the characteristics of romance have been included.

*Days 3, 4, 5*

1. Tell students to divide their summaries into 6 - 8 "slides."
2. Because not all students will have familiarity with this software, give a mini-lesson and demonstration on how to use this software. Provide adequate scaffolding and support before expecting students to work independently.
3. Given this preparation, students are ready to produce their own PowerPoint presentations. Share with students the grading rubric and discuss. Point out that each slide/frame must have text (a reader frame) with a graphic/picture that enhances the meaning of the text.

4. As students work on their presentations, monitor their work, providing instructive feedback on the elements of design. Continue support and scaffolding.
5. After students have designed their slides, have them proofread and edit text.

*Day 6*

1. Students show their PowerPoint presentations to the class.

**Handouts (attached):**

1. assessment rubric

# Assessment Rubric
# PowerPoint Presentation
# Retelling of an Arthurian Tale

**1. Summarizes story** _____/20 points

-- incorporates key elements of plot

-- uses the characteristics of Arthurian romance

**2. Creates reader frames with visual cues to meaning** _____/10 points

-- directs and holds the viewer's attention

-- enhances the meaning of the text used in the frame with visual cues

**3. Utilizes proximity** _____/10 points

-- establishes relationships between visual units through headings, subheadings, captions, and/or graphics

-- limits the number of visual elements to avoid confusion

-- creates appealing white space by not using the corners and middle of the page

**4. Employs repetition** _____/10 points

-- creates unity through the consistent use of elements as a part of conscious graphic design

-- enhances or clarifies information by strengthening existing repetition

**5. Uses alignment** _____/10 points

-- insures that every item is visually connected to something else on the frame

-- avoids multiple text alignment

-- uses center alignment only to create a formal and sedate presentation

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**6. Applies principles of contrast** _____/10 points

-- establishes differences among elements to enhance reader interest

-- works with a bold contrast

**7. Enhances interest and presentation style** _____/10 points

-- uses transitions effectively

-- times transitions appropriately

**8. Conforms to the standards of written English** _____/20 points

_____ grade

Texas Center for Reading and Language Arts

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