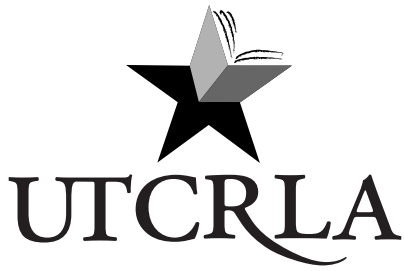
Teaching the Viewing and Representing Texas Essential Knowledge and Skills in the English Language Arts Curriculum (Revised)



University of Texas Center for Reading & Language Arts
THE UNIVERSITY OF TEXAS AT AUSTIN
COLLEGE OF EDUCATION

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INTRODUCTION

What Is the University of Texas Center for Reading and Language Arts?

The University of Texas Center for Reading and Language Arts (UTCRLA) is in the College of Education at The University of Texas at Austin. When the Texas Education Agency (TEA) first funded it in 1996, UTCRLA's efforts focused entirely on assisting Texas educators in implementing the newly adopted state standards for the Reading and Language Arts Texas Essential Knowledge and Skills (TEKS). Now UTCRLA has expanded from one state-funded project, the Center for Educator Development in Reading and Language Arts, to many projects funded by state, federal, and private entities. This "diversified portfolio" of projects has allowed UTCRLA to expand its mission beyond Texas by funding critical research to determine effective practices for teaching students to read, leading to the timely incorporation of these findings into cutting-edge professional development materials for teachers across the country.

About This Guide

UTCRLA originally developed this guide, *Teaching the Viewing and Representing Texas Essential Knowledge and Skills in the English Language Arts Curriculum*, in 2000 as a Center for Educator Development product for the Texas Education Agency with Academics 2000 funding from the TEA. The original guide's developers included a UTCRLA Core Writing Team of Diane Pedrotty Bryant, Deborah Constable, Julie Griffin, Jennifer Hargrave, Kellie Higgins, and Lanny van Allen. The educator focus group consisted of Clay Bennett, Kathy Fernandez, Diane Hart, Grace Martino-Brewster, Mary McFarland, Steve Mims, Laura Poliakoff, Molly Raine, Valerie Taylor, and Rafaelita Vizcaino.

In 2001, a team of developers headed by Diane Pedrotty Bryant introduced changes to this manual by including curricular and instructional adaptations provided by the Special Education Reading Project (SERP). SERP is a professional development branch of the University of Texas Center for Reading and Language Arts.

The 2003 version of this guide was updated and revised by Pam Bell Morris, Carey Cooper, Chris Latham, Bonnie O'Reilly, Jessica Ross, Susan Sivek, Elana Wakeman, Jennifer Wick, Johnnie Blevins, and Carlos Treviño. Recommendations for the revised version were provided by the educator focus group, comprised of Antonio Fierro (ESC Region XIX), Theresa Fuentes (Balmorhea ISD), Denisa Garcia (Tornillo High School), Alice Hawkins (Miller High School), Melva Kitchens (Pewitt High School), Al Lozano (Alpine High School), Opal Pate (Pewitt High School), Markay Rister (Stamford High School), Juanita Solis (Pharr-San Juan-Alamo ISD), Jennifer Wiltsie (Rio Grande ISD), and Sarah Crippen (TEA).

The content of this professional development guide focuses on the Viewing and Representing 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.

For additional information about this and other professional development products, please visit our Web site at *www.texasreading.org*.

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 the meanings of illustrations and drawings, maps, media messages, performances, and computer graphics. "Representing" means expressing that understanding by producing any of these visual media.

Viewing and Representing are included in the TEKS 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 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 for students.

Organization and Content

This professional development guide is organized into four sections:

1) **Presentation Slides**
Presentation slides contain key points for the workshop. They may be used as either color overhead transparencies or as an Adobe Acrobat PDF presentation.

2) **Presenter Notes**
Detailed notes have been provided for the workshop presenter. The Presenter Notes section includes a snapshot of the presentation slide on the left side and the corresponding presenter notes on the right side.

The following formatting features, found on the slides and presenter notes pages, are designed to facilitate implementation:

- Icons indicate when activities occur.
- Directions to the presenter are printed in a different font so they are easy to distinguish from text the presenter says aloud.

A sample of the presenter notes pages can be found on the following pages.

3) **Handouts**
Handouts include activities, note-taking pages for participants with snapshots of presentation slides, and informational handouts that expand on the ideas presented on the slides.

4) **References**
The References are suggestions for further reading.

Preparing for the Workshop

It is recommended that presenters review the activities and obtain participant materials prior to conducting the workshop.

Materials

Distribute copies of all handouts to each participant before beginning the workshop. Some activities require additional materials such as chart paper, markers, and pencils (one for each participant).

Equipment

The presenter may use presentation slides in one of two methods: as color transparencies with an overhead projector and screen; or as an Adobe Acrobat PDF presentation with a computer, LCD projector, and screen.

Room Arrangement

Activities are designed for large group participation and cooperative work in small groups. Seating should be arranged to facilitate interaction in small groups. All participants will need to be able to see the overhead screen.

Sample Presenter Notes

SAMPLE

References: List of references used for this slide and corresponding presenter notes

1

<Title of Slide>

Presenter notes contain detailed notes that elaborate on the content of the corresponding slide. Also included are instructions on how to conduct activities and work with handouts.

Because there is an activity icon at the top of this page, an activity will be described here.

Snapshots of presentation slides appear on the page opposite the corresponding notes.

Directives, appearing in a different font, give instructions to the presenter.

SAMPLE

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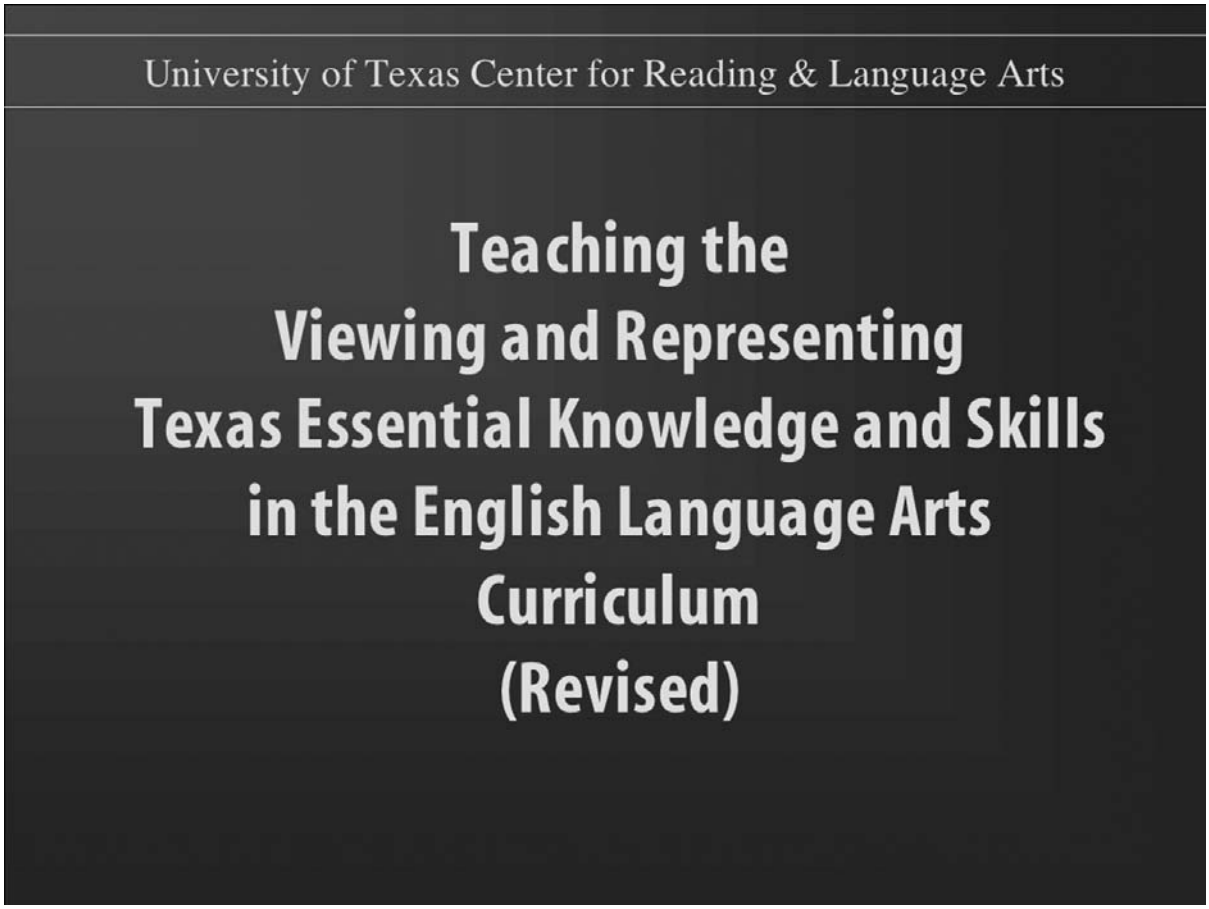
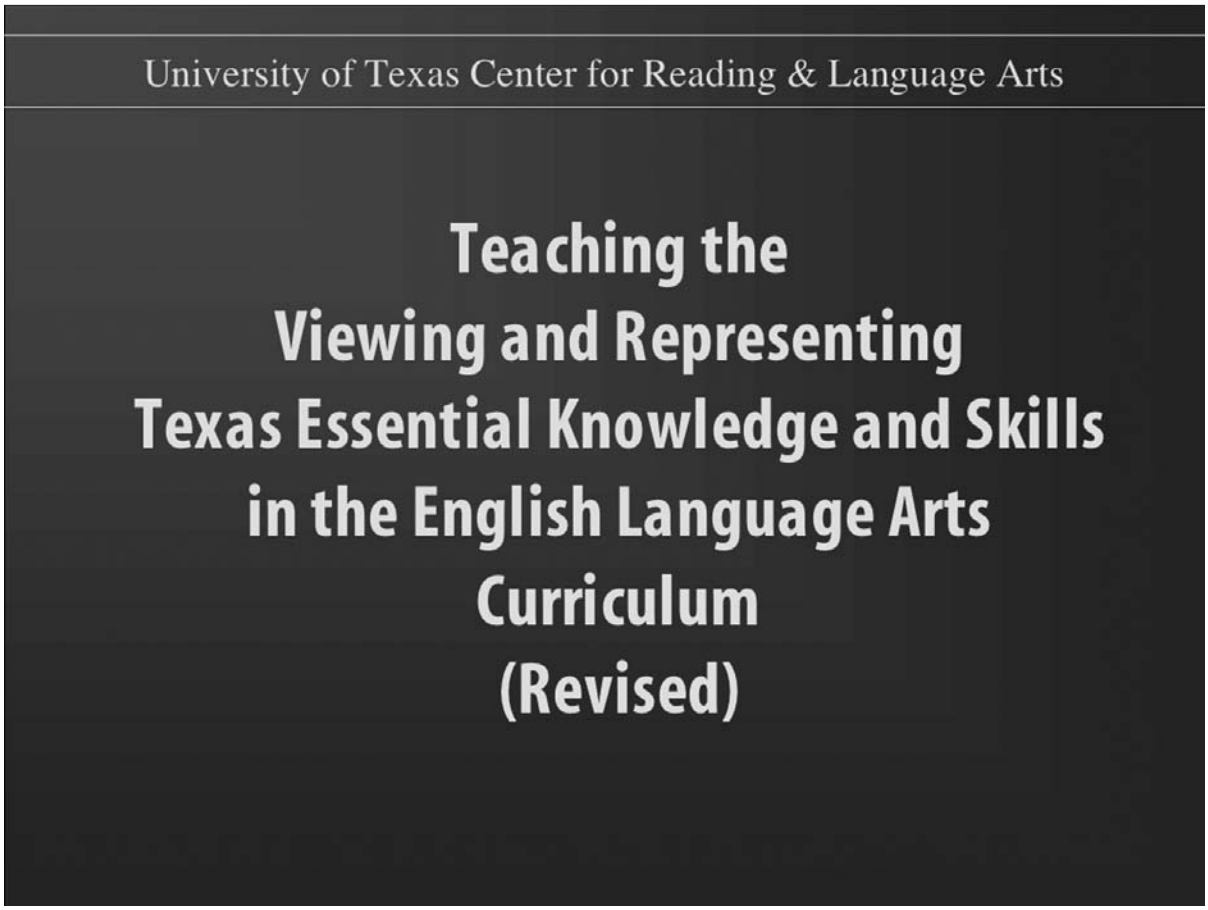


PRESENTER NOTES


University of Texas Center for Reading & Language Arts
Teaching the
Viewing and Representing
Texas Essential Knowledge and Skills
in the English Language Arts
Curriculum
(Revised)

Teaching the Viewing and Representing Texas Essential Knowledge and Skills in the English Language Arts Curriculum (Revised)

The focus of this workshop is the classroom implementation of the Viewing/Representing (V/R) strand of the English Language Arts TEKS. The scope of the workshop includes mini-lessons, full lessons, and examples of integrating the V/R TEKS with other language arts.

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Objectives

GOAL:

Learn to enhance classroom instruction by integrating the Viewing and Representing (V/R) TEKS with other Language Arts TEKS

Participants will:

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

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Objectives

The goal of this session is to learn to enhance classroom instruction by integrating the Viewing and Representing (V/R) TEKS with other Language Arts TEKS.

In this workshop, we will:

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

Please stand if you have used any of the following activities with your students in the last year:

- Made a poster or collage;
- Watched a movie;
- Played music;
- Used computer technology for research (e.g., online library catalog, Internet);
- Designed book covers; or
- Used television, newspapers, or magazines.

At this point, everyone should be standing.

As you can see, most teachers already integrate the Viewing and Representing TEKS into their instruction.

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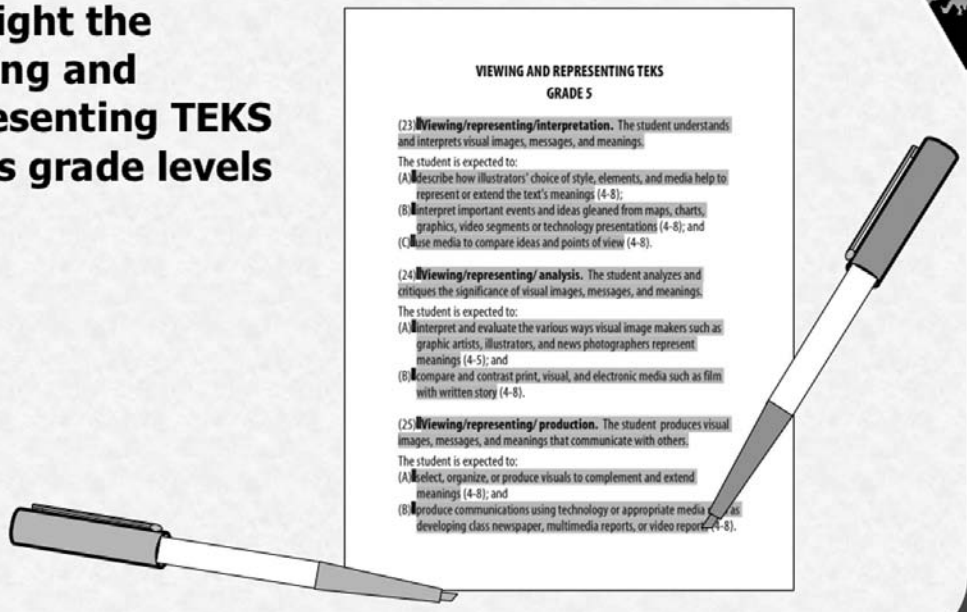
TEKS Activity

Highlight the Viewing and Representing TEKS across grade levels



VIEWING AND REPRESENTING TEKS
GRADE 5

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

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);
(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).

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

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
(B) compare and contrast print, visual, and electronic media such as film with written story (4-8).

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

The student is expected to:
(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 class newspaper, multimedia reports, or video reports (4-8).

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TEKS Activity

For this activity, highlighters should be available for each table, two colors per participant.

Society is flooded with media of various types. As teachers, it is our job to help students become critical viewers and consumers of media. We will examine specific ways in which we are influenced by the media, and reasons why it is important for our students to become media literate through the Viewing and Representing TEKS.

First, let's define the terms *viewing* and *representing*.

Viewing is understanding and interpreting visual communications that are conveyed non-verbally.

Representing is expressing one's understanding by producing some type of visual media.

The purpose of this activity is to become familiar with the components of the Viewing and Representing TEKS. Each grade level includes the Viewing and Representing TEKS with their accompanying student expectations.

Point to the slide.

To model this activity, the fifth-grade TEKS has been highlighted with different colors, to indicate the TEKS and student expectations.

Handout 1: "Viewing and Representing TEKS" is located in your materials. Use the markers at your table to highlight the TEKS and student expectations in different colors for all grade levels.

Allow 4 minutes.

When they have completed the activity, divide participants into small groups (if they are not already sitting in groups).

Within the V/R TEKS, the content varies across grade levels, but the structure is consistent. Examine the similarities and differences across the V/R TEKS by completing Handout 2: "Compare and Contrast the Viewing and Representing TEKS Across Grade Levels 6-12." Share your ideas with your group.

Allow 5 minutes.

Students should be able to view illustrations, maps, drawings, media messages, computer graphics, and so forth. They should also be able to represent their understanding of these different types of media.

Integrating the V/R TEKS into the classroom program supports the development of media literacy.

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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 dominate our lives
• Media provide models for values and behavior
• Media literacy increases our understanding, appreciation, and enjoyment of media
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Teaching the Viewing and Representing TEKS
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Media Literacy

The skills required by the V/R TEKS are designed to promote media literacy.

Media literacy is the informed, critical understanding of media, including news, entertainment, and advertising. It involves the ability to analyze and deconstruct media messages.

It's important to teach media literacy because:

- Media dominate our lives;
- Media provide models for our values and behavior; and
- Media literacy increases our understanding, appreciation, and enjoyment of media.

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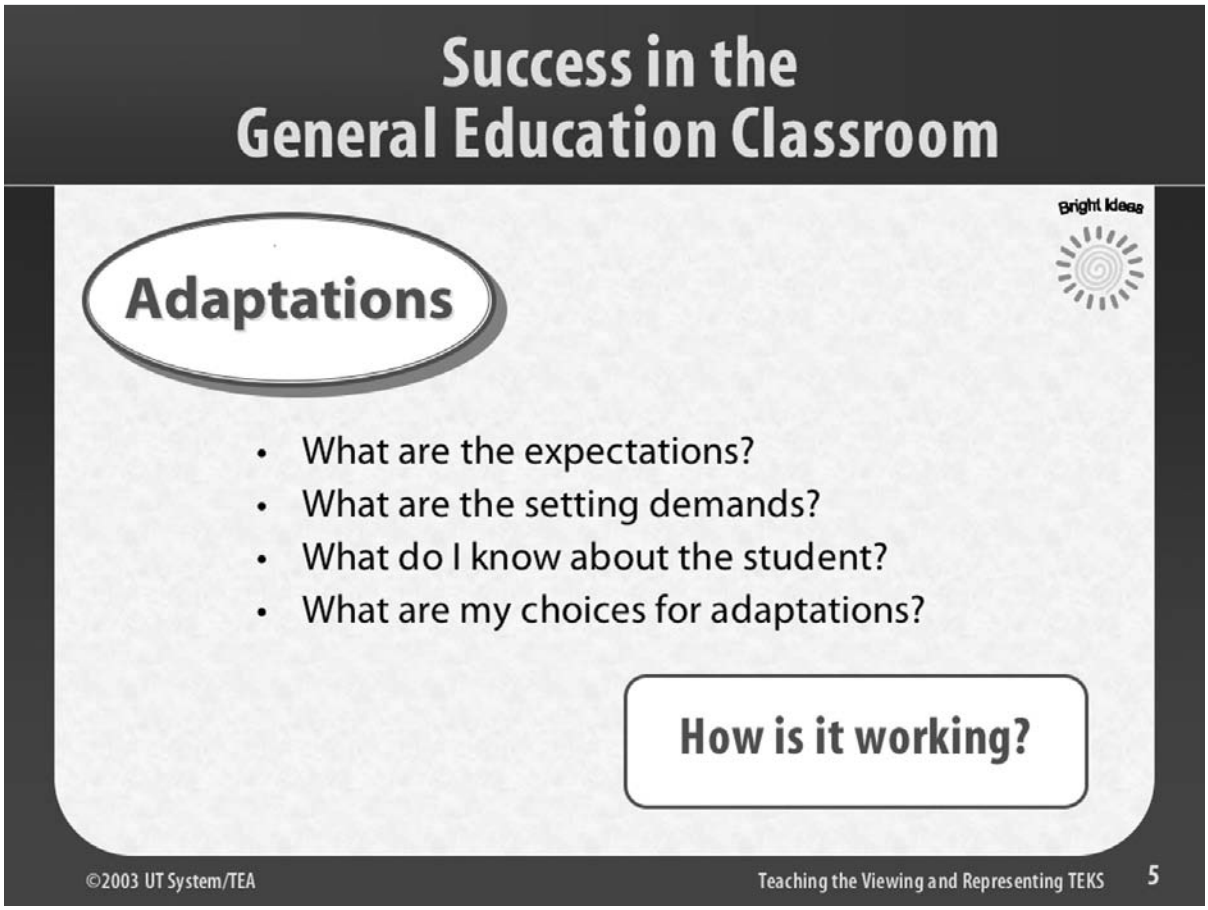
Success in the
General Education Classroom
Bright Ideas
Adaptations
• What are the expectations?
• What are the setting demands?
• What do I know about the student?
• What are my choices for adaptations?
How is it working?
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Teaching the Viewing and Representing TEKS
5

Success in the General Education Classroom

This slide is the first in a series that focuses 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 visual impairment and deaf/hard of hearing).

Adaptations are key to the successful participation of struggling readers and writers in the general education curriculum.

In making adaptations for struggling readers and writers, you should ask yourself the following four questions:

1. **What are the expectations** for learning? What are the student outcomes that you expect (they may vary for individual students)? For example, student outcomes may include reading on grade level by the end of the year.

2. **What are the setting demands?** 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 should read, summarize, and answer a variety of questions about grade-level reading material.

3. **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?

4. **What are my choices for adaptations?** For students with disabilities, what does the Individualized Education Program, or IEP, require, and what resources might I need to make these adaptations? For example, will the student need high-interest/controlled-vocabulary text to adequately access subject matter on a topic?

Answering these four questions assists teachers in selecting adaptations. Don't forget to collaborate with other specialists, such as vision, auditory, speech/language, and technology specialists.

A final step in the process is to determine **how effectively the adaptation(s) is working** and make adjustments accordingly. This evaluation is essential 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), the participation of students with disabilities in the general education curriculum and state/district assessments, such as the TAKS, 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.

(notes continued next page)

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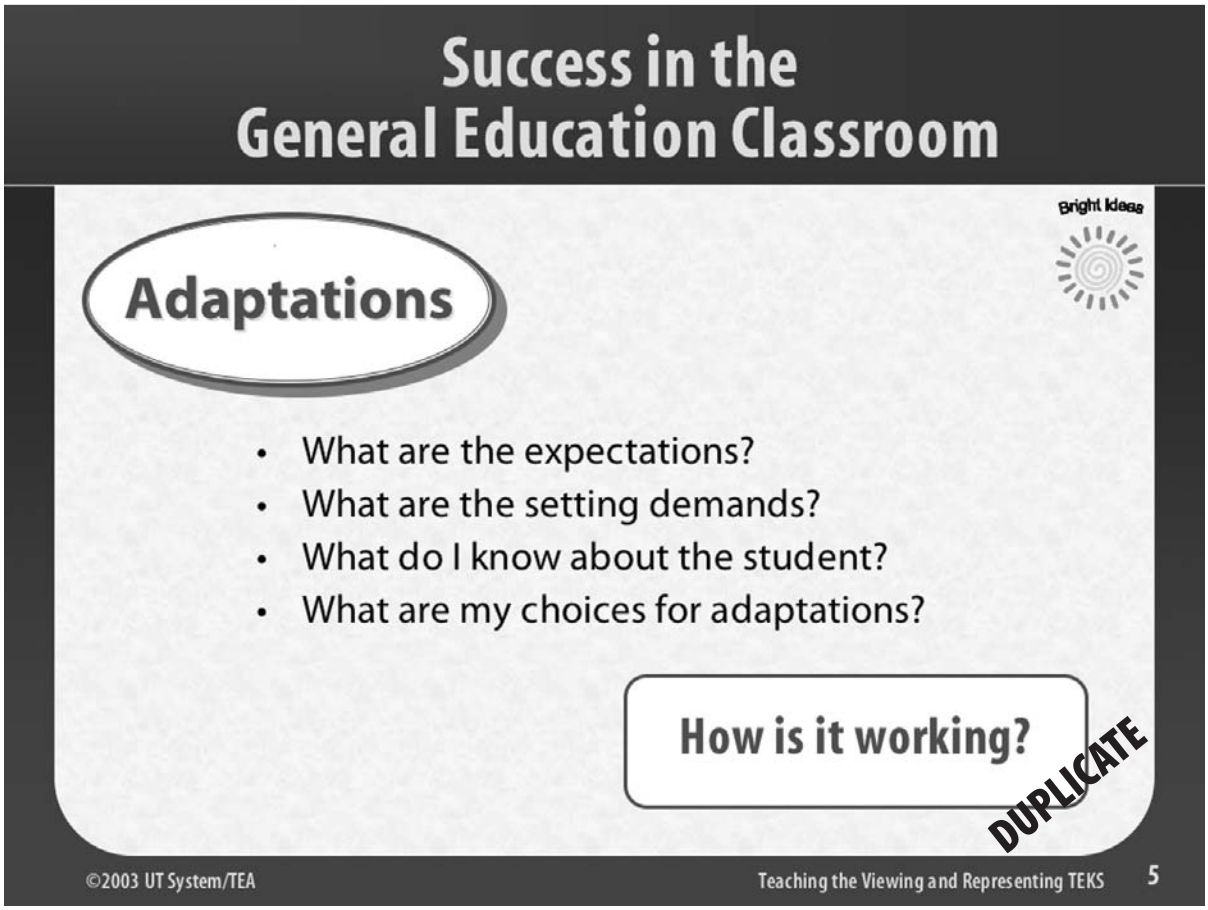
Success in the
General Education Classroom
Bright Ideas
Adaptations
• What are the expectations?
• What are the setting demands?
• What do I know about the student?
• What are my choices for adaptations?
How is it working?
DUPLICATE
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Teaching the Viewing and Representing TEKS
5

(notes continued)

The Individuals with Disabilities Education Act of 1997, or 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 based on the student's IEP.

IDEA '97 has also increased the participation of students with disabilities in district/state assessments. 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.

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.

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Student Success

Bright Ideas

Instructional Design Adaptations

Instructional/ Curricular Adaptations

Behavioral Support Adaptations

Positive Learning Community and Access to the General Education Curriculum

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Student Success

Adaptations for students can be organized into three categories: designing instruction, adapting instruction or curriculum, and providing behavioral support.

- An example of an adaptation for designing instruction might be including fewer problems per page.
- An example of an adaptation for instruction or curriculum might be enlarging print for a child with poor vision.
- An example of an adaptation for behavioral support might be having a behavior plan in place to alter out-of-seat behavior.

In pairs, discuss one student with whom you have worked successfully. List and explain three adaptations you used to support that student in each of these three areas.

Allow 5 minutes.

Hang up three sheets of chart paper, one sheet for each of the three types of adaptations: designing instruction, adapting instruction or curriculum, and providing behavioral support. Ask participants to write their adaptations on sticky notes and put the notes on the appropriate chart paper. Allow for brief discussion.

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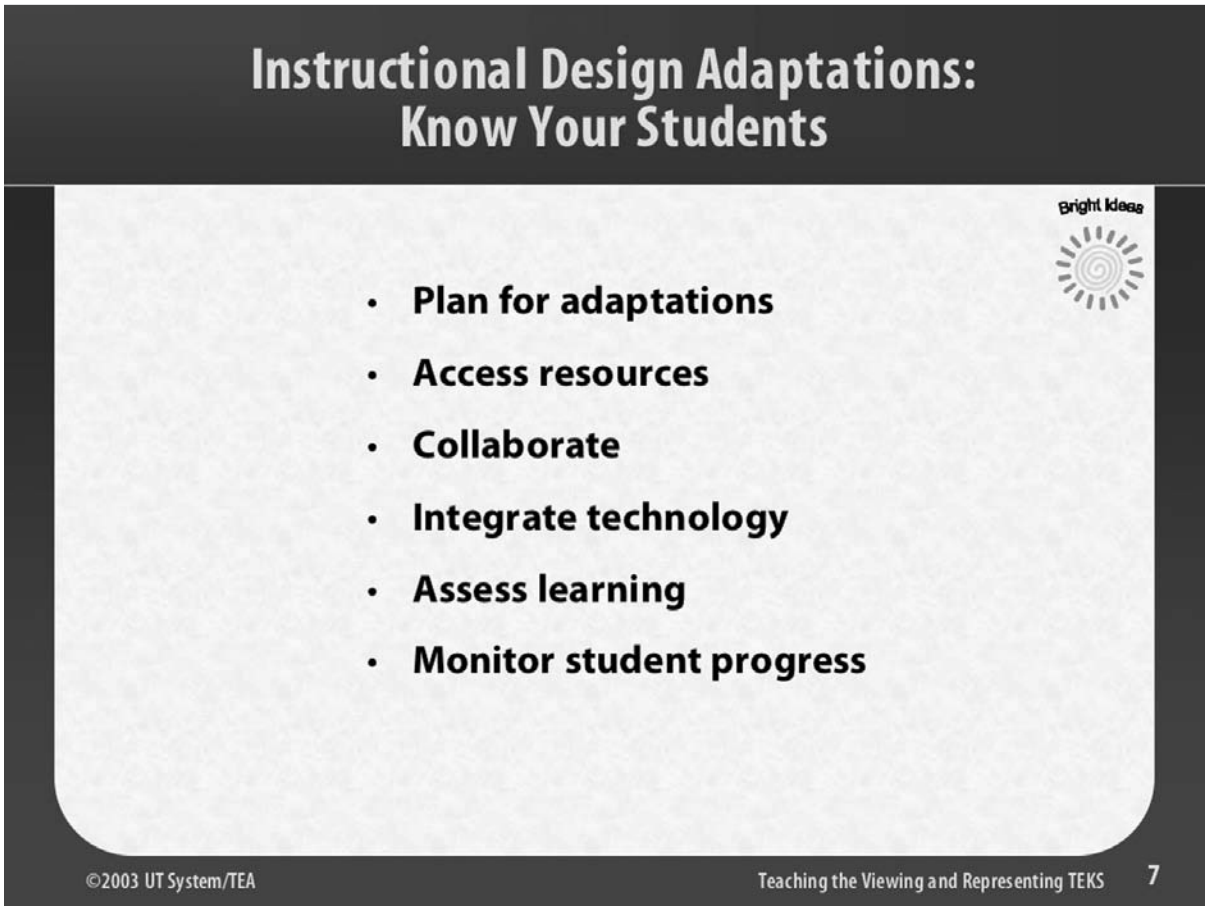
Instructional Design Adaptations:
Know Your Students
Bright Ideas
• Plan for adaptations
• Access resources
• Collaborate
• Integrate technology
• Assess learning
• Monitor student progress
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Teaching the Viewing and Representing TEKS
7

Instructional Design Adaptations: Know Your Students

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.

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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 and concepts
- Break tasks or activities into steps
- Use games to provide practice
- Provide multiple ways for students to demonstrate learning

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Instructional and Curricular Adaptations

Some research-supported methods for creating effective instructional adaptations are:

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

The following are some research-based methods for creating effective curricular adaptations:

- Make learning visible and explicit;
- Highlight key information and concepts;
- Break tasks or activities into smaller steps;
- Use games to provide practice; and
- Provide multiple ways for students to demonstrate learning.

See Handout 3: "Suggestions for Adaptations" for examples of typical adaptations.

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Behavioral Support Adaptations

Strategies that increase appropriate student behaviors:

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

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Behavioral Support Adaptations

A third type of adaptation focuses on behavioral support.

How can inappropriate classroom behaviors interrupt the teaching and learning process?

Seek responses.

What strategies do you use to promote positive behavior and a positive learning environment?

Seek responses.

Students learn better when behavioral supports are in place. Three crucial strategies to increase appropriate student behaviors are:

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

See Handout 3: "Suggestions for Adaptations" for examples of behavioral support adaptations.

Later in the workshop, we will focus more intently on specific behavioral adaptations.

Continue to think about adaptations as we continue the workshop.

Self-sticking notes and chart paper activity can be continued.

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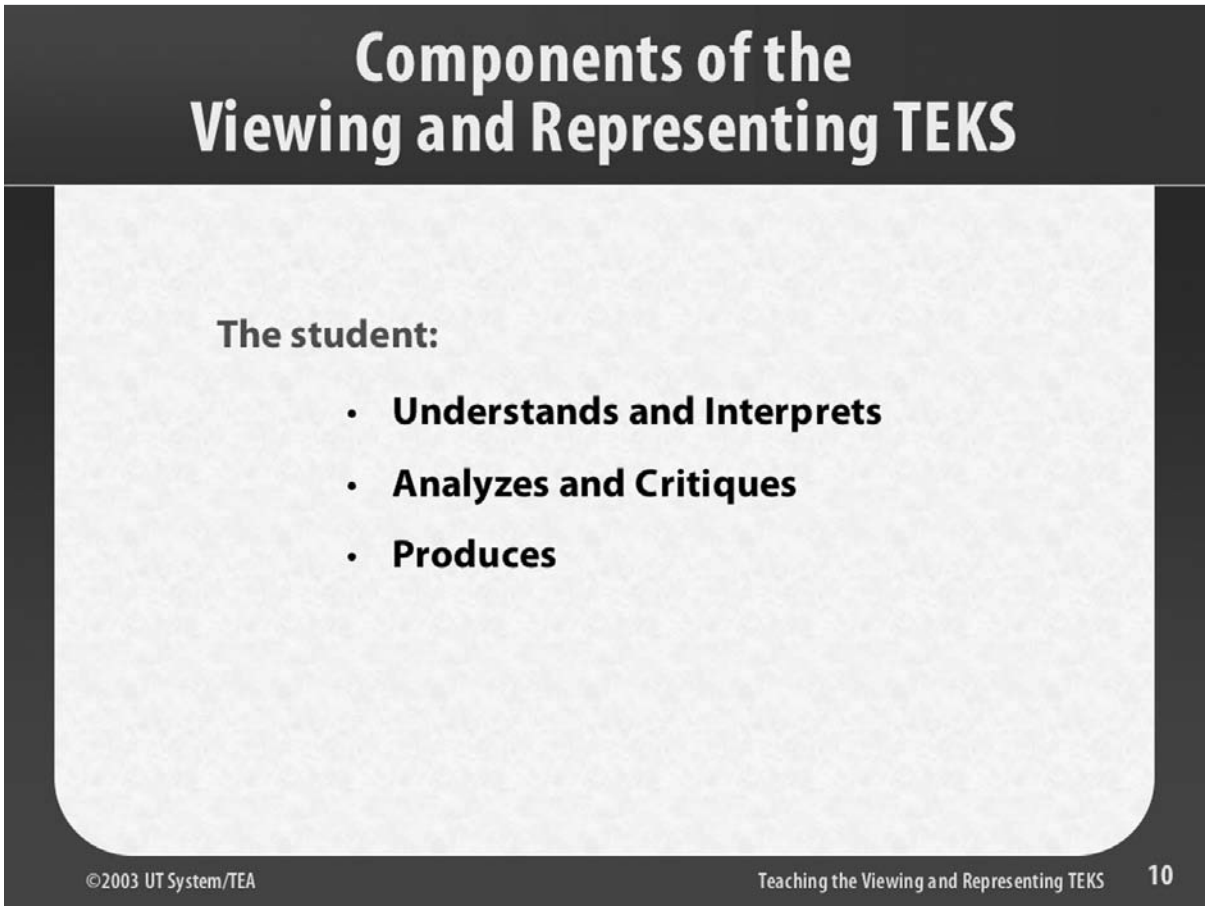
Components of the
Viewing and Representing TEKS
The student:
• Understands and Interprets
• Analyzes and Critiques
• Produces
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Teaching the Viewing and Representing TEKS
10

Components of the Viewing and Representing TEKS

The Viewing and Representing TEKS are comprised of three components: Understanding and Interpreting, Analyzing and Critiquing, and Producing.

We will now take a closer look at these three components.

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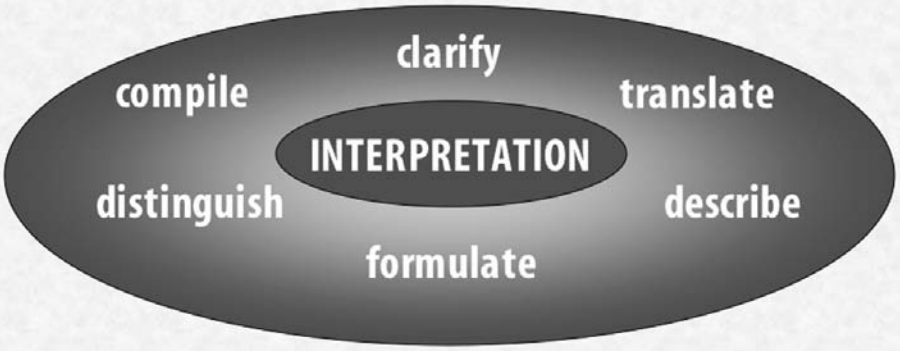
"Understands and Interprets"

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



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"Understands and Interprets"

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

Point to the verbs on the slide.

These verbs describe the process of interpretation. They can be useful when implementing the process of interpretation and for writing lesson plans.

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"Analyzes and Critiques"

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

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"Analyzes and Critiques"

According to the V/R TEKS, the student analyzes and critiques the significance of visual images, messages, and meanings (visual representations).

Point to the verbs on the slide.

These verbs that describe analysis are helpful when implementing the process of analysis and for writing lesson plans.

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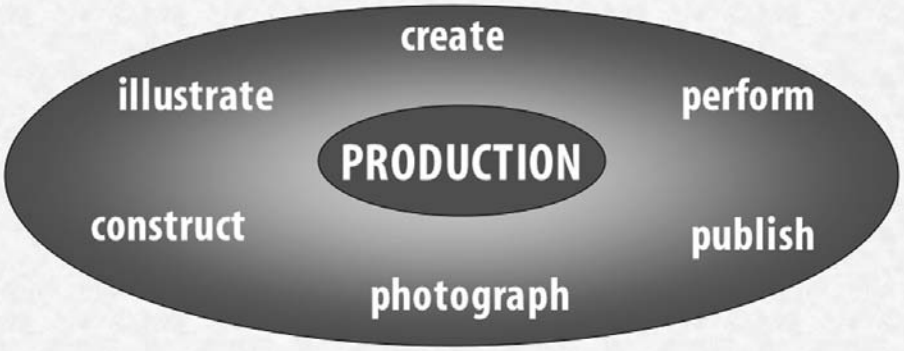
"Produces"

Produces:
The student produces visual representations that communicate with others



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"Produces"

According to the V/R TEKS, the student produces visual representations that communicate with others.

Point to the verbs on the slide.

These verbs describing production are useful when implementing the process of production and for writing lesson plans.

Look at Handout 4: "Suggested Activities for Student-Generated Media Products" for additional activity ideas.

Extended Workshop

If time permits, ask participants to share examples of their students' production activities. Link the activities to specific V/R production TEKS for their grade levels (refer to Handout 1).

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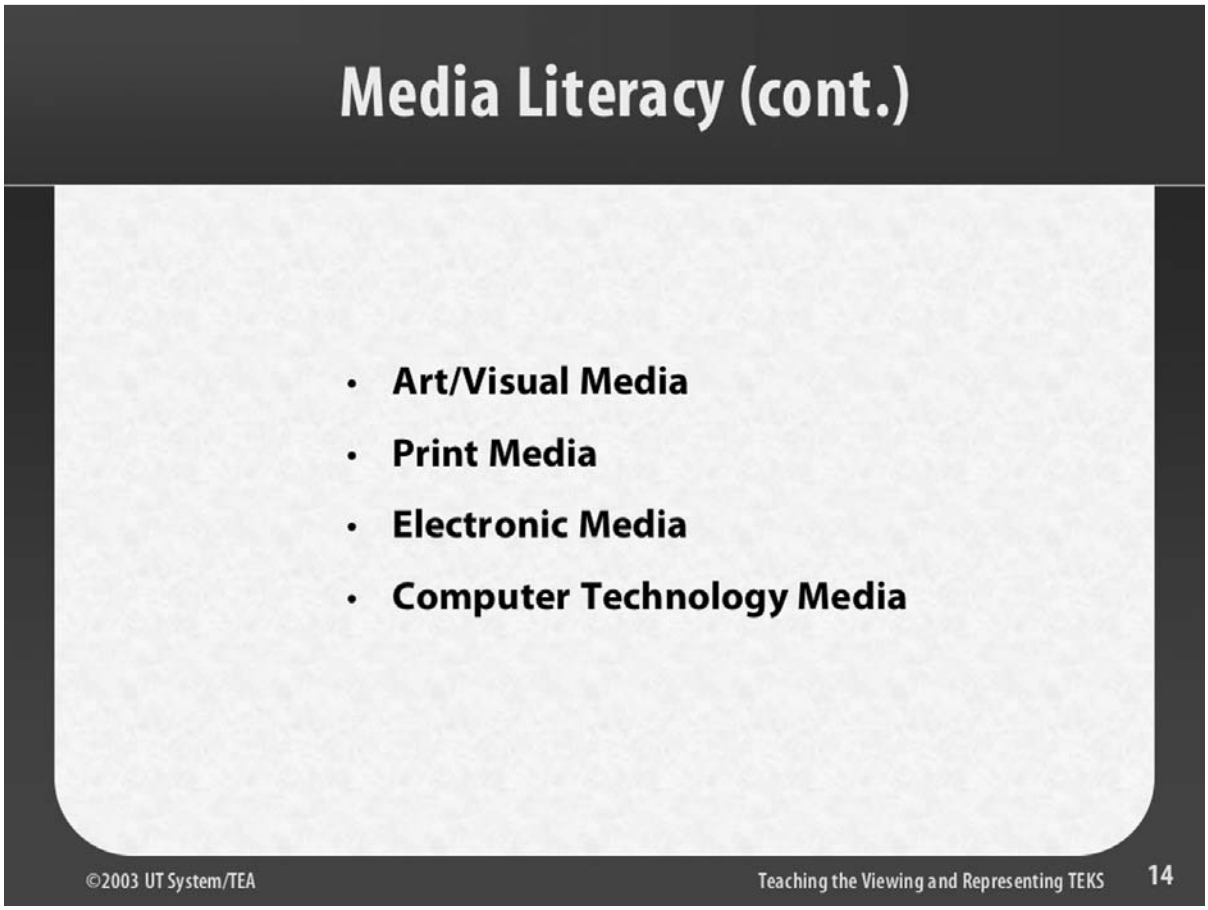
Media Literacy (cont.)
• Art/Visual Media
• Print Media
• Electronic Media
• Computer Technology Media
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14

Media Literacy (cont.)

Students will be asked to understand and interpret, analyze and critique, and produce various types of media. This engagement with media helps students become critical viewers and consumers of visual images, messages, and meanings.

The types of media mentioned in the V/R TEKS for media literacy include:

- Art/visual media (e.g., illustrations);
- Print media (e.g., newspapers);
- Computer technology media (e.g., computer-based presentations); and
- Electronic media (e.g., film, TV).

See V/R TEKS 4.24.B for examples.

Students will need instruction on specific skills related to the types of media they are studying. For example, for print media, students need to learn about the components of a newspaper. For computer technology media, they can learn to construct a technology presentation. For electronic media, students can learn to use camera angles.

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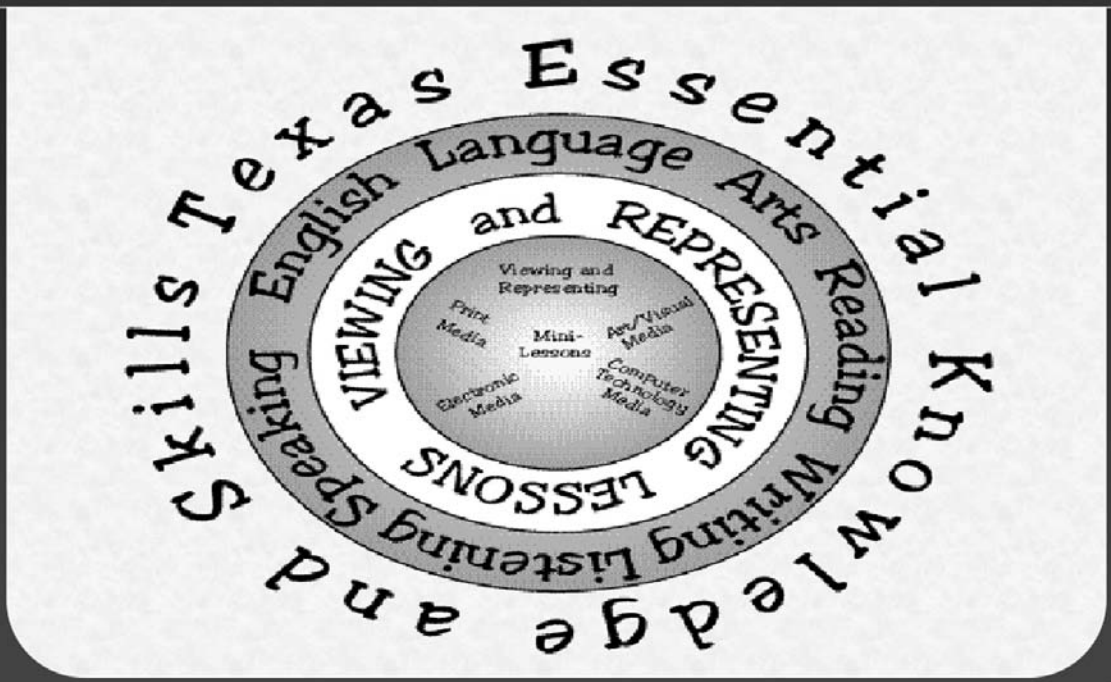
V/R Mini-Lessons and Lessons



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V/R Mini-Lessons and Lessons

Students may need mini-lessons and lessons using different media that focus on the interpretation, analysis, and production sections of the V/R English Language Arts TEKS.

This section presents introductions to the types of media, along with mini-lesson and lesson materials for the V/R TEKS. Remember: "media" take many forms.

Locate in Handout 1, your color-coded V/R TEKS, examples of the use of art/visual media, print media, computer technology media, and electronic media.

For students to complete some of the V/R TEKS, they will need mini-lessons on aspects of art/visual, print, computer technology, and electronic media.

Can a volunteer please 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? (e.g., Elements of Design)

Handout 5: "Viewing and Representing Vocabulary" provides definitions of important terms and descriptions of V/R concepts.

This information can supplement teacher and student knowledge about media-related topics.

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What Is a Mini-Lesson?

1. The teacher presents a new or prerequisite skill during a short segment of class (approximately 10-12 minutes).
2. Students practice this skill with classmates.
3. Group work allows students to discuss what they are learning.
4. Students apply this skill to produce individual or group work.

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What Is a Mini-Lesson?

For the purposes of this session, a mini-lesson covers a new or prerequisite skill that students need to successfully utilize V/R lessons. Lessons may include one or more areas such as interpretation, analysis, and production.

Mini-lessons are an excellent way to teach and practice new or prerequisite skills used in the V/R TEKS. We will briefly review mini-lessons. Additional information for each mini-lesson is contained in accompanying handouts.

To conduct a mini-lesson:

- The teacher presents a new or prerequisite skill during a short segment of class time (approximately 10-12 minutes).
- Students practice this skill with classmates. Group work allows students to discuss what they are learning.
- Students apply this skill to produce individual or group work.

Examples of lessons for specific V/R TEKS are provided to connect with the mini-lessons. These are only examples. Lesson examples have been taken from the fifth-, eighth-, and ninth-grade Viewing and Representing TEKS, which are representative of the V/R TEKS from fourth through twelfth grade.

The Viewing and Representing TEKS can be easily integrated with the other English Language Arts TEKS. Integration will be illustrated later in this workshop.

Select a few mini-lessons and lessons, as time permits. Model the process of mini-lessons and discuss how teachers can connect mini-lesson knowledge to the Viewing and Representing TEKS.

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Student Success

Bright Ideas

Instructional Design Adaptations

Behavioral Support Adaptations

Instructional/ Curricular Adaptations

Positive Learning Community and Access to the General Education Curriculum

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Student Success

As we continue through this workshop, reflect on struggling readers and writers, including students with disabilities, and the adaptations required in the three primary areas discussed earlier.

Have participants continue to add to the chart paper if this activity is being used.

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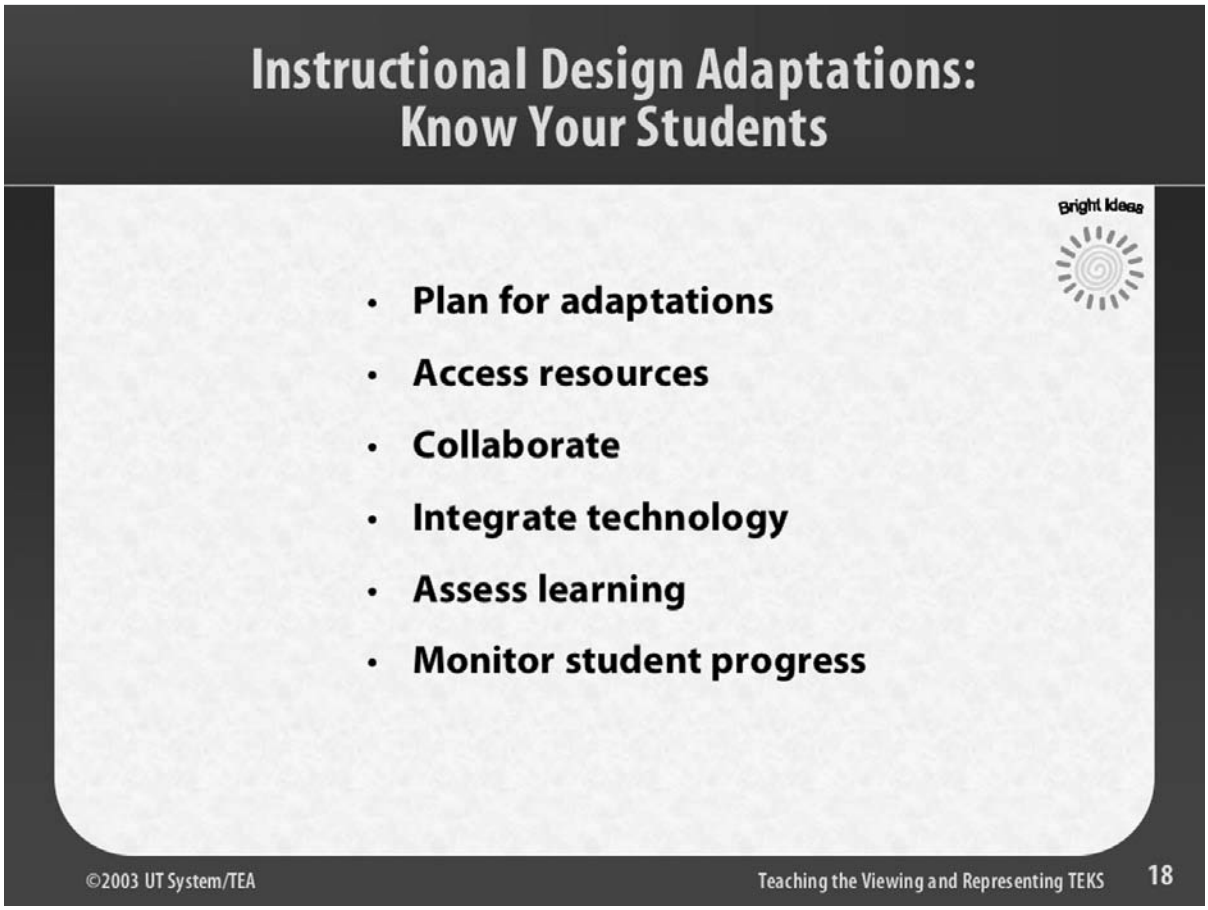
Instructional Design Adaptations:
Know Your Students
Bright Ideas
• Plan for adaptations
• Access resources
• Collaborate
• Integrate technology
• Assess learning
• Monitor student progress
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Teaching the Viewing and Representing TEKS
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Instructional Design Adaptations: Know Your Students

Remember 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.

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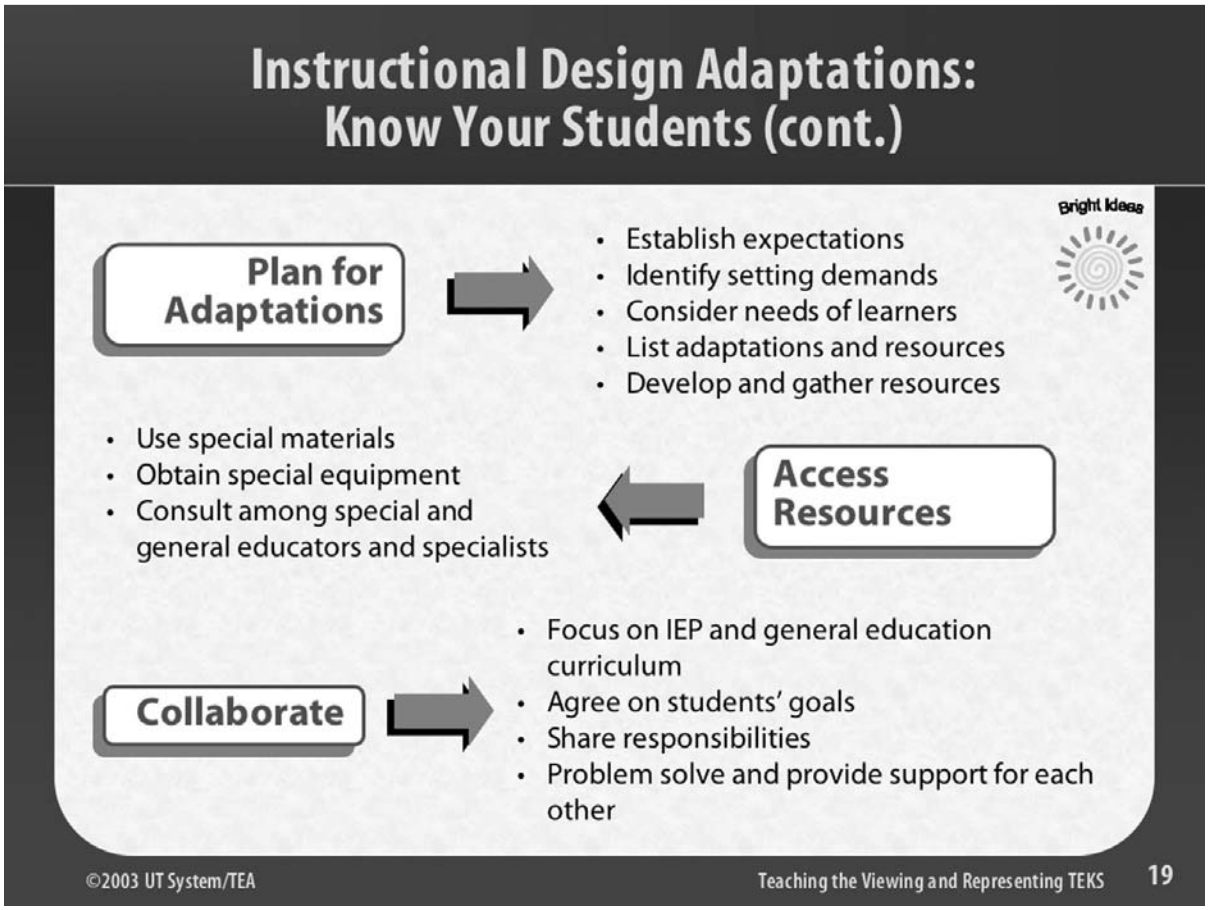
Instructional Design Adaptations:
Know Your Students (cont.)
Bright Ideas
Plan for Adaptations
• Establish expectations
• Identify setting demands
• Consider needs of learners
• List adaptations and resources
• Develop and gather resources
Access Resources
• Use special materials
• Obtain special equipment
• Consult among special and general educators and specialists
Collaborate
• Focus on IEP and general education curriculum
• Agree on students' goals
• Share responsibilities
• Problem solve and provide support for each other
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Instructional Design Adaptations: Know Your Students (cont.)

This slide introduces instructional design adaptations.

Plan for Adaptations

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 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 students' strengths and needs in mind while planning for the lesson (refer to students' IEP modification pages if necessary).

Identify the types of adaptations and resources necessary for students 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.

Access Resources

Some examples of special materials are: visual aids, pictures, flash cards, high-interest/controlled-vocabulary reading materials, manipulatives, instructional games, spell checkers, and software.

Special equipment may include: magnifying glass, tape recorder, large print books, Braille, FM system, and computer with grammar and spellchecker. More equipment is listed on Handout 6: "Assistive Technology Devices."

Personnel resources you may need include behavior specialists, vision specialists, special education teachers, curriculum specialists, inclusion specialists, and technology specialists. Handout 7: "Related Service Personnel" provides a more complete list of specialists.

In groups, choose one or two disability categories and give examples of materials, equipment, and personnel resources that you 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.

(notes continued next page)

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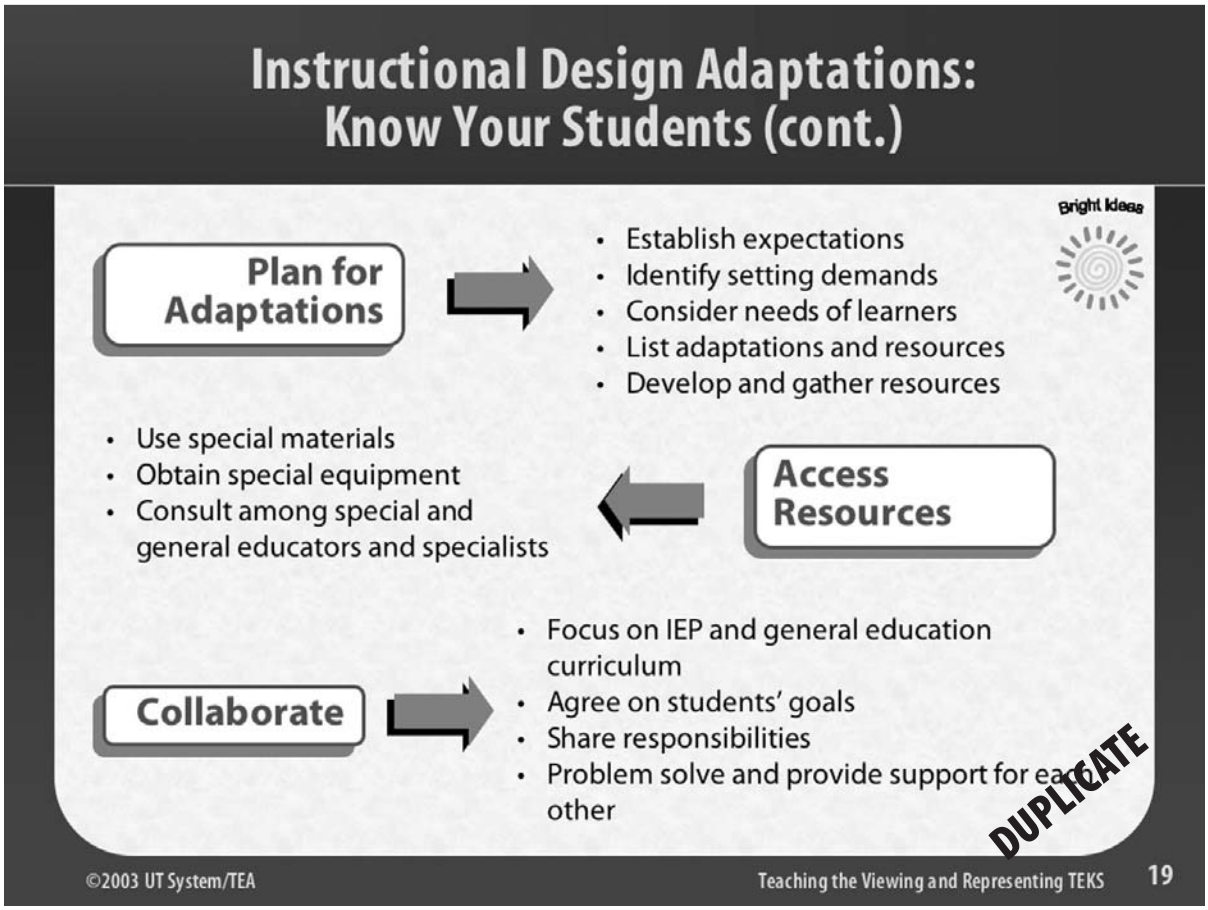
Instructional Design Adaptations:
Know Your Students (cont.)
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• Develop and gather resources
Access Resources
• Use special materials
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• Consult among special and general educators and specialists
Collaborate
• Focus on IEP and general education curriculum
• Agree on students' goals
• Share responsibilities
• Problem solve and provide support for each other
DUPLICATE
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Teaching the Viewing and Representing TEKS 19

(notes continued)

Collaborate

Collaboration is extremely important when preparing instructional adaptations for students with special needs. Collaboration should involve general and special education teachers, other related specialists, and parents. Handout 7 lists specialists who serve students with disabilities.

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.

General and special education teachers and other specialists should share responsibilities and work together to identify, access, and gather resources necessary for adaptations.

Ask participants to discuss how this can work. Allow 5 minutes.

Problems will naturally arise. For example, special materials may not be available, or a student with autism might disrupt 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.

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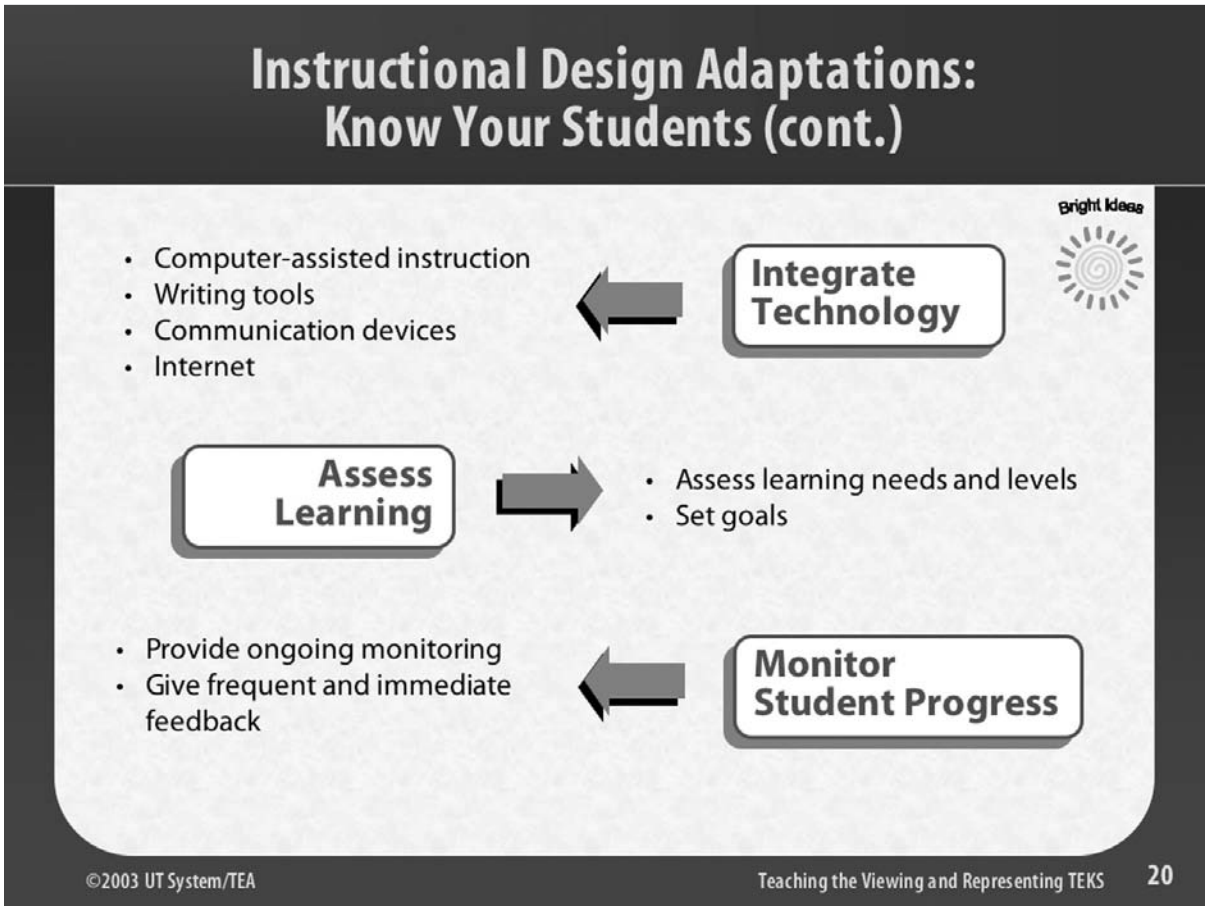
Instructional Design Adaptations:
Know Your Students (cont.)
Bright Ideas
Integrate Technology
• Computer-assisted instruction
• Writing tools
• Communication devices
• Internet
Assess Learning
• Assess learning needs and levels
• Set goals
Monitor Student Progress
• Provide ongoing monitoring
• Give frequent and immediate feedback
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Instructional Design Adaptations: Know Your Students (cont.)

This slide introduces integrating technology, assessing learning, and monitoring student progress.

Integrate Technology

Technology can assist struggling readers and writers in a number of areas. Examples include computer-based reading, writing assistance, augmented communication, access to reference materials, adaptive switches, and material 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.

Some struggling readers and writers may need assistive devices, such as auditory trainers and voice recognition programs, in order to benefit from instruction. Handout 6: "Assistive Technology Devices" provides a more complete list.

Reference materials for research papers and other class projects can be accessed via Web sites 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 be able to set up software that promotes accessibility.

Assess Learning

Assessment is an essential component of instruction for students with special learning needs. When planning for assessment, be sure to consider student needs and any adaptations necessary during assessment. (Refer to the 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

Monitoring struggling readers and writers' progress and providing feedback both help the teacher determine when 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.

(notes continued next page)

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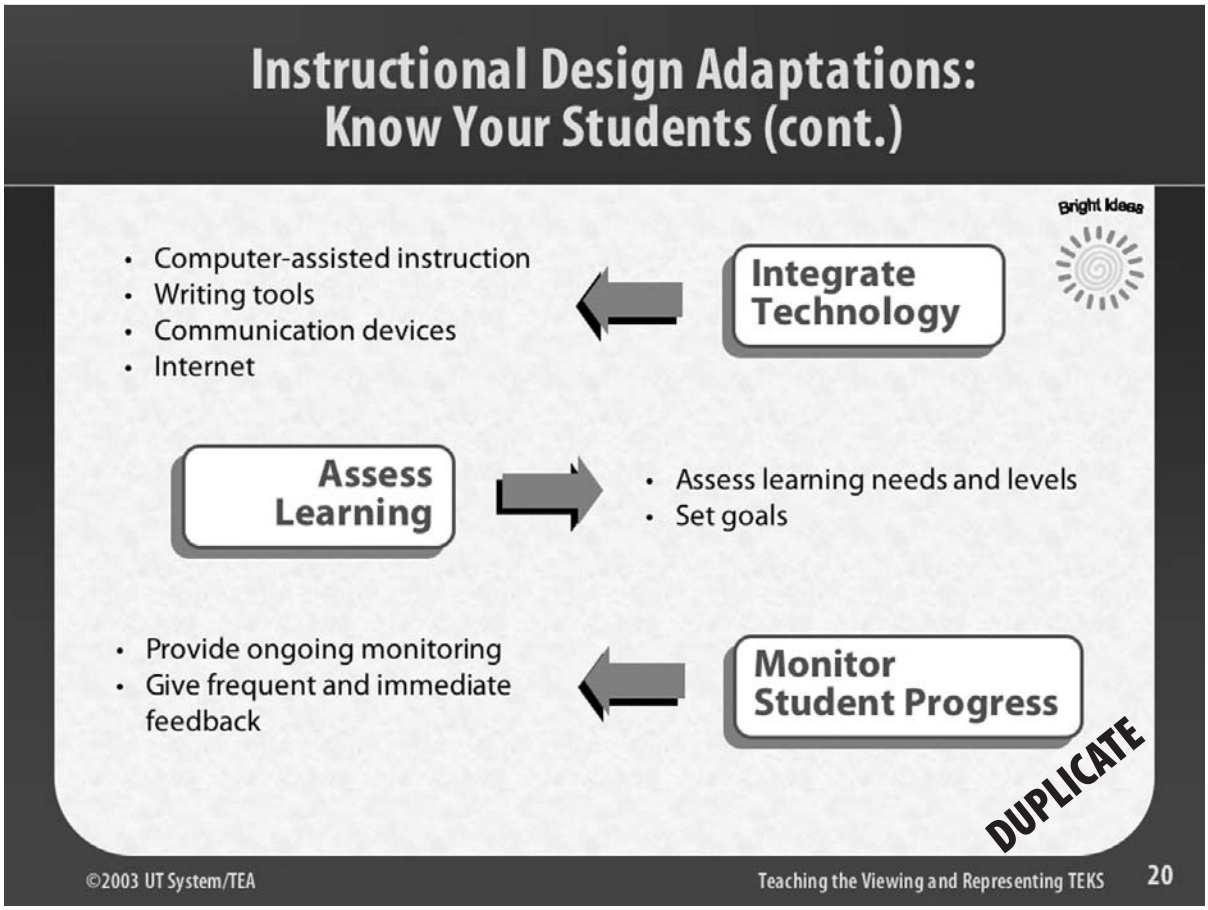
Instructional Design Adaptations:
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Computer-assisted instruction
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Set goals
Provide ongoing monitoring
Give frequent and immediate feedback
Monitor Student Progress
DUPLICATE
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(notes continued)

Extended Workshop

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.

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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 and concepts
- Break tasks or activities into steps
- Use games to provide practice
- Provide multiple ways for students to demonstrate learning

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Instructional and Curricular Adaptations

This slide shows some examples of instructional and curricular adaptations. For example, struggling readers and writers generally require more explicit instruction, including teacher modeling using think-alouds. Handout 3 provides more information.

The next two slides show examples for two of the adaptations, "Make Learning Visible and Explicit" and "Provide Multiple Ways for Students to Demonstrate Learning."

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Instructional and Curricular Adaptations (cont.)

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 (cont.)

"A picture is worth a thousand words."

"Modeling isn't the best way to teach, it is the only way to teach." – Albert Schweitzer

Research demonstrates that struggling readers and writers, including students with disabilities, learn better when taught steps for cognitive processes (e.g., steps for finding main ideas and for solving math word problems).

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 themselves. It is also helpful to provide a written list of steps and have students self-monitor as they complete each step. For example, write the steps involved in solving a word problem or list the steps in editing a written work.

Adding visual and tactile cues to auditory information helps make the information more visible and explicit.

For example,

- 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.

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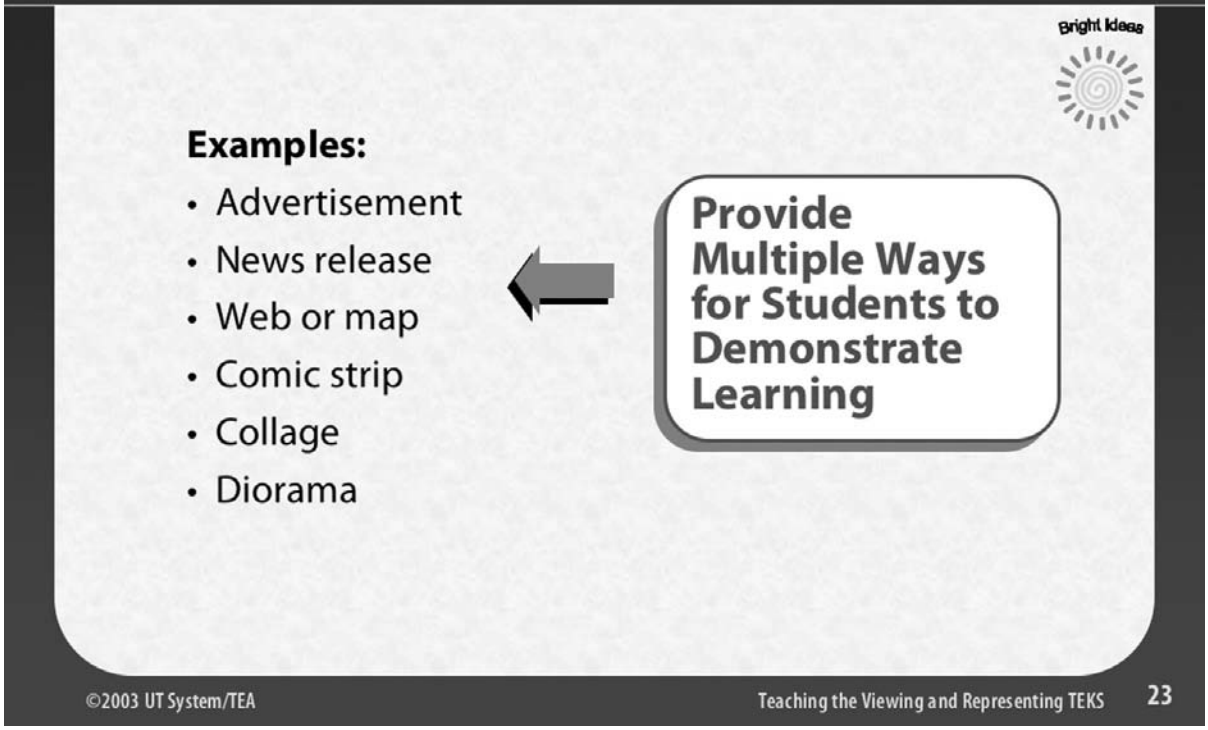
Instructional and Curricular Adaptations (cont.)



Instructional and Curricular Adaptations (cont.)

Struggling readers and writers may know information that has been taught, but cannot demonstrate their knowledge effectively because of their learning needs.

For example, a book report is a traditional assignment in many classrooms. However, some students might better demonstrate their knowledge and skills by creating an advertisement, a news release, a web or map, a comic strip, a collage, or a diorama.

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.

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Behavioral Support Adaptations

Strategies that increase appropriate student behaviors:

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

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Behavioral Support Adaptations

There are three primary strategies to increase appropriate student behavior:

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

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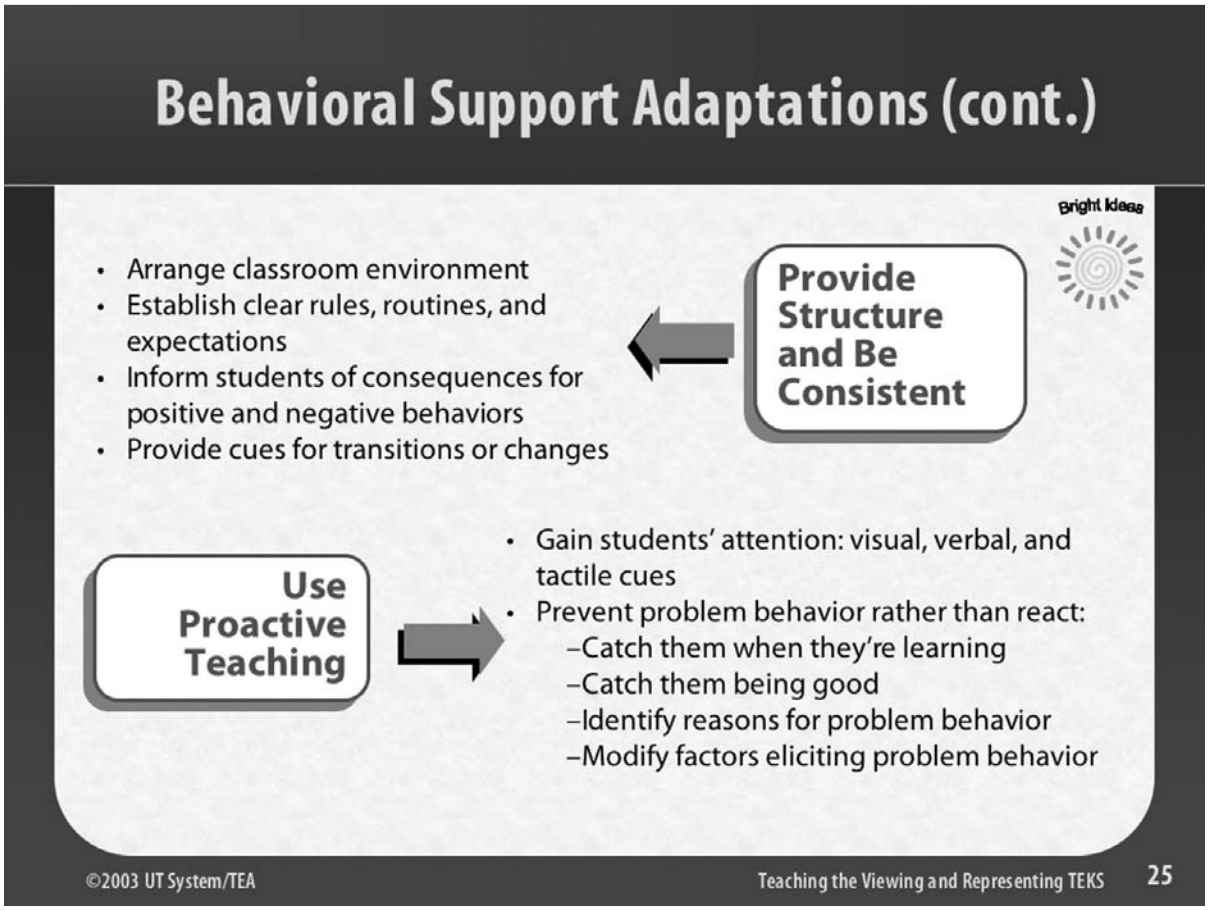
Behavioral Support Adaptations (cont.)
Bright Ideas
Provide Structure and Be Consistent
• Arrange classroom environment
• Establish clear rules, routines, and expectations
• Inform students of consequences for positive and negative behaviors
• Provide cues for transitions or changes
Use Proactive Teaching
• Gain students' 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 (cont.)

Provide Structure and Be Consistent

Classroom management requires structure and consistency.

Plan and arrange the environment. Organization enhances student attention.

Establish rules, routines, and expectations. Rules should be stated positively, displayed, and limited (e.g., using specific numbers). Have the class generate the rules and expectations in order to promote their participation.

Use natural and logical consequences for positive and negative behaviors (e.g., call on students who raise their hands 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

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

Use such techniques as gaining attention, using students' names, greeting them at the door, and being in close proximity. Also, varying tone of voice, providing interesting materials, and sitting at eye level to "hook" students' 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.

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Behavioral Support Adaptations (cont.)

Teach Alternative Behavior

- Teach and demonstrate to students:
  - –Appropriate social and communication skills
  - –Self-monitoring strategies

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Behavioral Support Adaptations (cont.)

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 example, or elicit examples from participants.

For example, Johnny may throw a 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 really trying, but it's too hard;" "Don't understand. Need help").

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.

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 students' individual goals.

Extended Workshop

If time permits, have participants work in small groups. First, have each group identify a problem behavior, stated 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).

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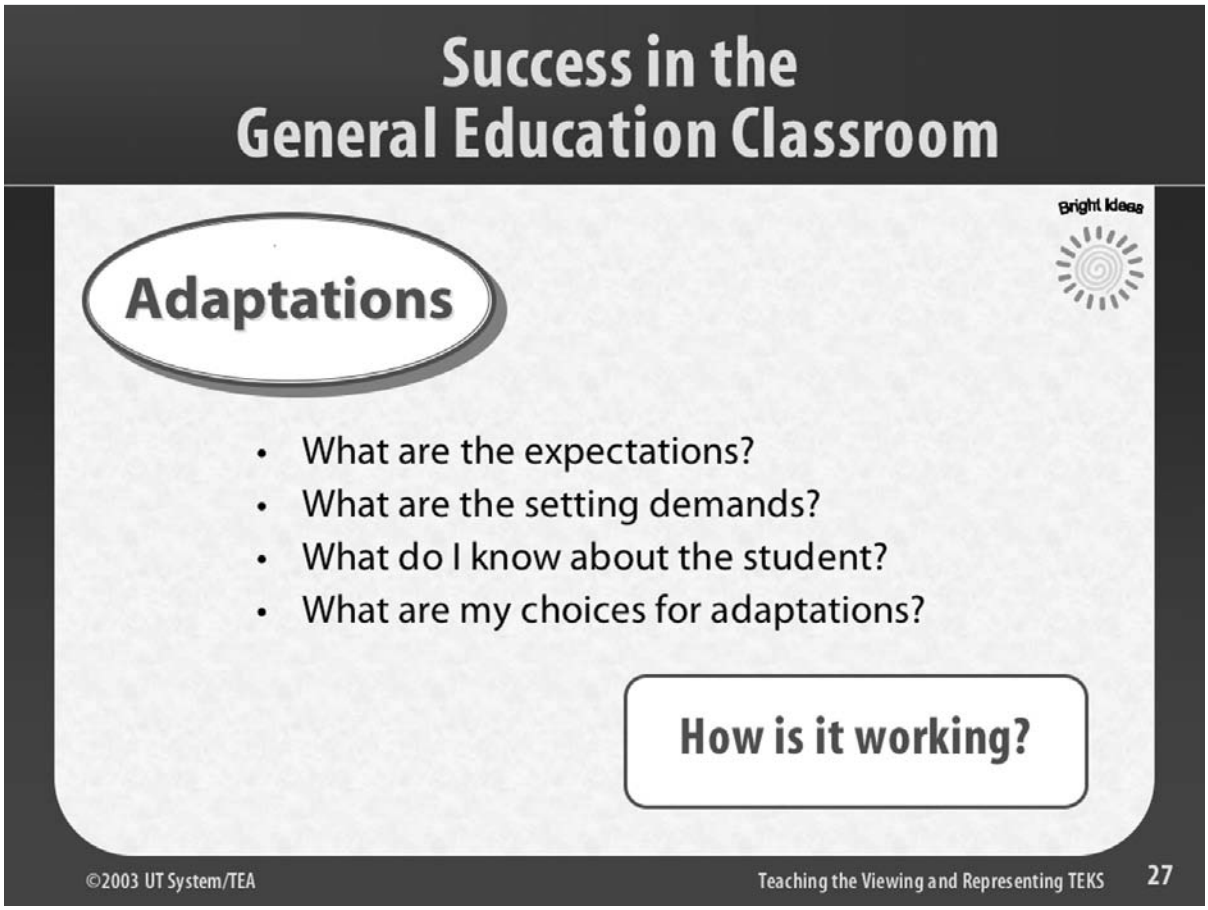
Success in the
General Education Classroom
Bright Ideas
Adaptations
• What are the expectations?
• What are the setting demands?
• What do I know about the student?
• What are my choices for adaptations?
How is it working?
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Success in the General Education Classroom

Reference: Bryant & Bryant, 1998

Again, the four adaptation questions are:

- What are the expectations?
- What are the setting demands?
- What do I know about the student?
- What are my choices for adaptations?

Answering these four questions assists teachers in selecting adaptations. Collaboration among specialists further improves the adaptations.

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 students' success in the general education curriculum.

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Art/Visual Media

Elements of Design:

- **Balance**
- **Color**
- **Lines**
- **Shape**
- **Texture**

These elements combine to convey a message to the viewer.

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Art/Visual Media

The elements of design can be used to teach the ways that visual media influence our thinking when understanding and interpreting, analyzing and critiquing, and producing visual images, messages, and meanings.

There are five major elements of design:

- Shape,
- Color,
- Balance,
- Lines, and
- Texture.

These elements combine to convey a message to the viewer.

See Handout 5: "Viewing and Representing Vocabulary" for more information on Art/Visual Media.

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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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Mini-Lessons in Art/Visual Media

We will now review a mini-lesson on color that relates to the V/R Interpretation TEKS.

In this mini-lesson, students learn to understand and interpret the messages and meanings conveyed by color.

Remember during this lesson that colors have different meanings for different cultural groups. What are examples of this "cultural aspect" of color?

Call on a few participants for responses.

To conduct this mini-lesson on color, follow these steps:

- Review Handout 8: "Mini-Lesson in Art/Visual Media: Information about Color."
- Describe scenes and ask students which colors would be used in those scenes. Have students explain why they chose specific colors.
- Talk about the use of color in different settings.
- Talk about the use of color to sell products.

Handout 9: "Mini-Lesson in Art/Visual Media: Considering Color" gives a more detailed description of the mini-lesson.

Similar mini-lessons can be constructed on line, texture, and shape.

Extended Workshop

If time permits, have participants construct a mini-lesson on one or more of the elements of design, using the color mini-lesson as a model.

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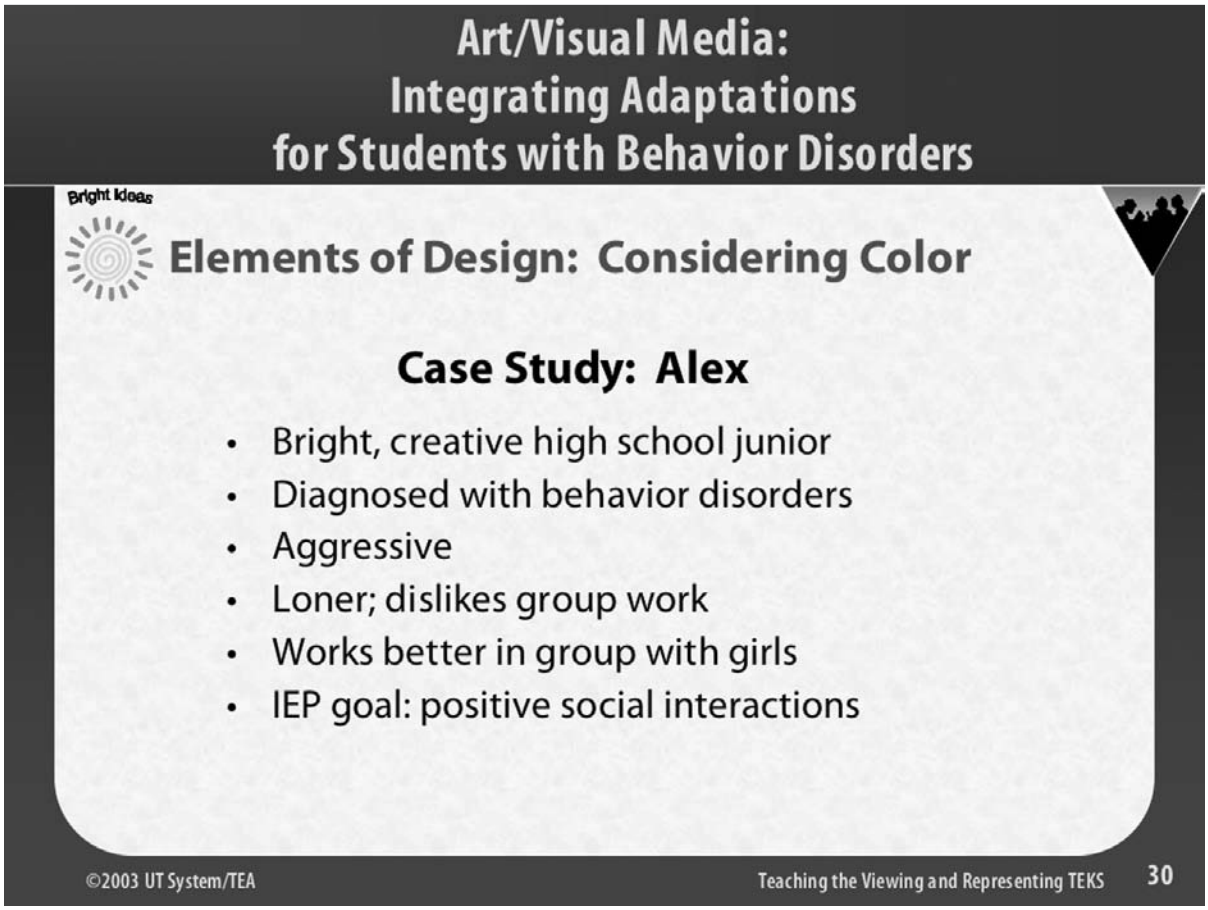
Art/Visual Media:
Integrating Adaptations
for Students with Behavior Disorders
Bright Ideas
Elements of Design: Considering Color
Case Study: Alex
• Bright, creative high school junior
• Diagnosed with behavior disorders
• Aggressive
• Loner; dislikes group work
• Works better in group with girls
• IEP goal: positive social interactions
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Art/Visual Media: Integrating Adaptations for Students with Behavior Disorders

We will now explore ways to adapt this mini-lesson on color for students with behavior problems. You will need Handout 10: "Art/Visual Media: Integrating Adaptations for Students with Behavior Disorders—Considering Color: A Case Study."

The scenario is:

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 effects. The objective of the lesson is to have students interpret the meaning conveyed through colors by producing a collage to represent these meanings.

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.

Using the handout, divide into groups of five or six and develop possible adaptations to integrate Alex into this activity. The behavior goal is that Alex will work in a group with positive social interactions and complete a collage that is a visual representation of the meanings of his assigned colors.

You have five minutes.

Allow 5 minutes. When the time has passed, ask a representative from each group to present their solutions/adaptations to the whole group while you record these adaptations on a blank transparency or chart paper.

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.

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Art/Visual Media: Integrating Adaptations for Students with Behavior Disorders (cont.)

Bright Ideas

Case Study: Alex

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.

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Art/Visual Media: Integrating Adaptations for Students with Behavior Disorders (cont.)

Some possible solutions and adaptations for Ms. Jones' activity are:

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

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Mini-Lesson in Print Media

Bright Ideas

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 newspaper and answer the questions on the handout.

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Mini-Lesson in Print Media

Print media include newspapers, magazines, charts, and figures. What are other examples of print media?

Call on a few participants for responses.

You may wish to work with your school's newspaper staff to learn more about print media. You can also collaborate in projects, if possible.

What are some possible ways you can collaborate with the school's newspaper staff?

Call on a few participants for responses.

Help students become familiar with the format and content of newspapers. A possible mini-lesson on newspapers consists of the following steps:

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

How can this mini-lesson be used to support further instruction in the V/R TEKS?

Call on a few participants for responses.

Most major newspapers provide newspapers for classroom use upon request. This lesson takes longer than the usual mini-lesson and can be modified. Handout 11: "Mini-Lesson in Print Media: Anatomy of a Newspaper" provides more details on this mini-lesson. Similar mini-lessons can be developed for magazines.

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

Anatomy of a Newspaper

Case Study: Amy

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

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

The newspaper mini-lesson can be adapted for a student with visual impairments. The IEP should guide your instruction.

Amy, a sixth-grade student with moderate visual impairments, requires that this lesson be adapted so she can participate. Her functional vision allows her to perform most visual tasks. However, she has problems with normal print size and seeing at distances beyond five feet. She reads very slowly but comprehends well. To access visual information, Amy needs modified materials, optical aids, and/or environmental adaptations.

In pairs, briefly discuss ideas for solutions and adaptations. Refer to Handout 12: "Mini-Lesson in Print Media: Integrating Adaptations for a Student with Visual Impairments—Anatomy of a Newspaper: A Case Study."

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Mini-Lesson in Print Media: Integrating Adaptations for a Student with Visual Impairments (cont.)

Case Study: Amy

Possible Solutions/Adaptations

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

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Mini-Lesson in Print Media: Integrating Adaptations for a Student with Visual Impairments (cont.)

Possible solutions and adaptations for Amy's situation include:

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

Remember that the IEP is a key document for any special education student. This document should be consulted when questions regarding the special education student arise.

Teachers should learn how Amy's visual impairment affects her functional vision and if it is progressive.

Various specialists (e.g., vision specialist, orientation and mobility specialist, special education teacher, and Education Service Center specialist) should be consulted on an ongoing basis to facilitate the education of students with disabilities.

The student and parents can also be valuable sources of information when making adaptations.

Planning in advance is critical so that resources can be obtained (e.g., books on tape and enlarged print or Braille class handouts).

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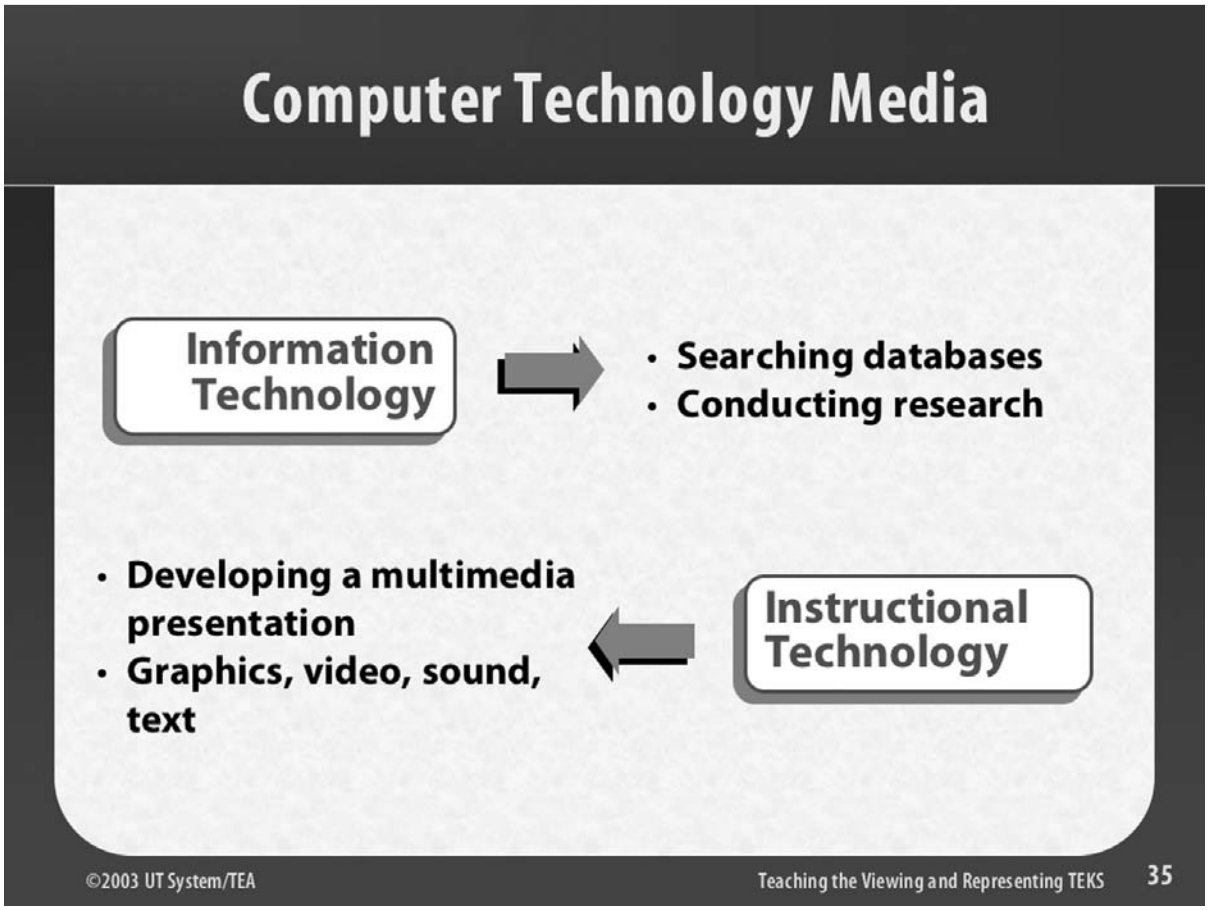
Computer Technology Media
Information Technology
• Searching databases
• Conducting research
• Developing a multimedia presentation
• Graphics, video, sound, text
Instructional Technology
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Teaching the Viewing and Representing TEKS
35

Computer Technology Media

Computer technology in general is a very broad topic. For our purposes, we have limited the discussion to instructional technology and informational technology.

The mini-lessons on computer technology are examples of ways to develop new or prerequisite skills to enable students to engage in the V/R TEKS successfully. These skills include searching databases, conducting research, developing multimedia presentations, and managing graphics, video, sound, and text.

You may also wish to work with your librarian for further technology assistance.

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Mini-Lesson in Computer Technology Media

Searching Database 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, links, and reliability of Internet sources.

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Mini-Lesson in Computer Technology Media

Try this mini-lesson on using the Internet to search databases and conduct research.

- Show students examples of Internet and CD-ROM searches.
- Model the process of conducting a search.
- Show students examples of data from different Internet sources.
- Discuss search results, links, and the reliability of Internet sources.

Handout 13: "Mini-Lesson in Computer Technology Media: Searching Databases and Conducting Research" gives an in-depth look at this mini-lesson.

Extended Workshop

If time permits, demonstrate the mini-lesson for participants.

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Mini-Lesson in Computer Technology Media (cont.)

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 design features of a slide.
3. Show examples of slides with too much information.
4. Discuss why there is too much on the slides.

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Mini-Lesson in Computer Technology Media (cont.)

Reference: Tuttle, 1996

Before asking students to develop their own slides for presentations, conduct the following mini-lesson:

- Show students a model slide containing text and graphics on a topic familiar to students.
- Discuss design features of a slide, including:
    - (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; and
    - (f) use of size of print.
- Show examples of slides with too much information.
- Discuss why there is too much on the slides.

An extended mini-lesson is on Handout 14: "Mini-Lesson in Computer Technology Media—Instructional Technology: Text and Graphics."

Similar mini-lessons can be constructed on video, sound, and transitions.

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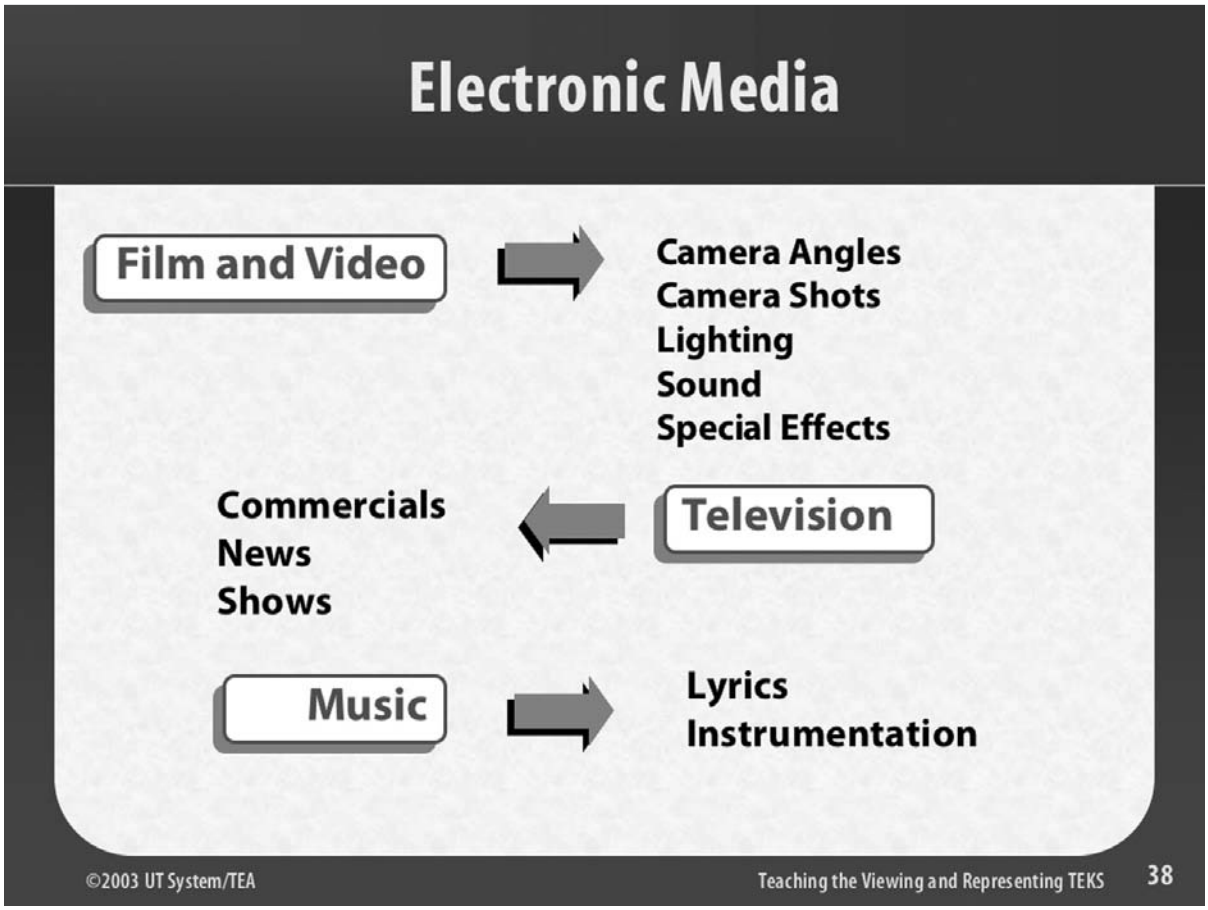
Electronic Media
Film and Video
Camera Angles
Camera Shots
Lighting
Sound
Special Effects
Commercials
News
Shows
Television
Music
Lyrics
Instrumentation
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Teaching the Viewing and Representing TEKS
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Electronic Media

Electronic media encompass a variety of areas, including film, video, television, and music.

The mini-lessons on electronic media are possible ways to develop the skills students need for the V/R TEKS.

See Handout 5: "Viewing and Representing Vocabulary" for more information on electronic media.

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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 "Viewing and Representing Vocabulary."
3. Show brief clips from film or video.

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Mini-Lesson in Electronic Media

What are some examples of film in which you have noticed camera shots that convey visual images and messages?

Call on a few participants for responses.

You can describe the importance of camera shots to students to help them better understand the way this technique visually conveys meaning.

- Tell students that directors use specific shots or sections of uninterrupted film to establish control over space and time.
- Use the information on camera shots from Handout 5: "Viewing and Representing Vocabulary" to list and describe shots with students.
- Show brief clips from film or video illustrating the effects of particular shots.

The extended version of this mini-lesson is on Handout 15: "Mini-Lesson in Electronic Media: Camera Shots."

Extended Workshop

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

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Mini-Lesson in Electronic Media (cont.)

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 "Viewing and Representing Vocabulary."
3. Show brief clips from film or video.

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Mini-Lesson in Electronic Media (cont.)

Directors also use specific camera angles to express meaning visually. The following mini-lesson can help students understand this technique.

- Tell students that directors use the position of the camera (or angles) to create visual meanings and messages.
- Use the information on camera angles from Handout 5: "Viewing and Representing Vocabulary" to list and describe various angles.
- Show brief clips from film or video showing the use of angles.

Handout 16: "Mini-Lesson in Electronic Media: Camera Angles" gives more details for this lesson.

Extended Workshop

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

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Electronic Media: Integrating Adaptations for Students with Special Needs

Camera Angles

Case Study: Inclusion Class

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

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Electronic Media: Integrating Adaptations for Students with Special Needs

Using the lesson on camera angles, we will now develop adaptations for the lesson for students with special needs. Handout 17: "Electronic Media: Integrating Adaptations for Students with Special Needs—Camera Angles: Inclusion Case Study" provides the details for this scenario.

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 one 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 third to twelfth grade. Maria, the student with 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.

The objective of the lesson is to have the students describe how camera angle features create visual meanings and messages in scenes.

The evaluation outcome is to have students provide a description of each of the five camera angles orally or in writing.

Using the handout, work in your groups to discuss and record how you would assist Mr. Garcia and Ms. Williams in developing and adapting the lesson on camera angles.

Allow 10 minutes.

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Electronic Media: Integrating Adaptations for Students with Special Needs (cont.)

Case Study: Inclusion Class

Possible Solutions/Adaptations

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

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Electronic Media: Integrating Adaptations for Students with Special Needs (cont.)

Some possible solutions and adaptations you might have considered are:

- Activate prior knowledge. Have students look at familiar movies or photographs and note the effects of various camera angles.
- Demonstrate camera angles. Use a camera or video camera to demonstrate different angles and display the results.
- Use a viewing guide. Handout 18: "Camera Angles Viewing Guide" helps students organize their notes about camera angles and their effects.
- Provide models of the 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 them in a collage.

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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 the photographer's role with students.
2. Review how photographers use techniques to create mood, capture ideas, and develop messages.
3. As a class, discuss the questions on "A Critic's Guide" and critique the photos together.

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Lesson in Art/Visual Media

This photo gallery lesson integrates techniques from the mini-lessons we have already seen.

When shown a group of photographs, students can see connections between them in style, subject matter, and message. Use a collection of photos for the following lesson.

- Discuss the photographer's role with students.
- Review how photographers use techniques to create mood, capture ideas, and develop messages.
- As a class, discuss the questions on Handout 19: "A Critic's Guide" and critique the photos together.

  Handout 20: "Lesson in Art/Visual Media: Photo Gallery" provides a more elaborate lesson.

Extended Workshop

If time permits, conduct this lesson as a small group activity.

Brainstorm with participants other ideas for teaching photography. Record ideas on a transparency. For instance, students can examine and evaluate photos; discuss criteria for selecting photos for a newspaper or magazine; discuss what makes an award-winning photo a winner; and scan photos into electronic presentations.

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Lesson on Billboard Design

Billboards

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 examples of billboards with students.
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 writes an analysis using the question guide.

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Lesson on Billboard Design

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

Billboards are another form of visual communication that conveys a specific message. Teach your students to better analyze billboards' visual images, messages, and meanings with this lesson.

- Discuss examples of billboards with students.
- Distribute guides.
- Use the guides to discuss the characteristics of an effective billboard.
- Divide students into groups to analyze a given billboard.
- Each group writes an analysis using the question guide.

Handout 21: "Billboard Design" contains more information on billboards and includes:

- "Billboard Design Lesson;"
- "Production of a Billboard Lesson;"
- "Guide for Effective Billboard Design;" and
- "Question Guide for Billboard Analysis."

As an extension activity, students can design their own billboards.

Extended Workshop

This could be a good lesson to conduct as a small group activity.

Link this lesson to the elements of design activity.

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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 a topic with various possible viewpoints with students.
2. Introduce how different media present information.
3. Divide the class into groups and assign each group an event/topic covered by various media.
4. Have students analyze the media's coverage of the event/topic.

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Lesson in Print Media

Magazines, newspapers, and Internet news sources cover events and topics in very different ways. Students can compare and contrast these types of coverage to better understand the differences in media.

To begin this activity,

- Discuss a topic with various possible viewpoints with students.
- Introduce how the different media present information.
- Divide the class into groups and assign each group an event/topic covered by various media.
- Have students analyze the media's coverage of the event/topic.

Handout 22: "Lesson in Print Media: Media Coverage" provides additional information and a compare/contrast chart.

Students could also compare television news coverage as an alternative to this activity.

Extended Workshop

If time permits, try this activity with participants.

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Lesson in Print Media (cont.)

Magazine Analysis

Viewing and Representing TEKS: 5.24.B, 8.23.A, 20.A. 20.B, 20.C

Objective: Students 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 one of the following areas to examine:
   - Advertising
   - Articles
   - Letters to the Editor
3. Discuss results as a class.

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Lesson in Print Media (cont.)

Magazines present news and information using different techniques from those used by newspapers or the Internet. To explore those differences, use this lesson with your students.

- Choose a publication aimed at a specific age group.
- Divide the class into groups and assign each group one of the following areas to examine:
    - Advertising
    - Articles
    - Letters to the Editor
- Discuss results as a class.

Handout 23: "Lesson in Print Media: Magazine Analysis" gives further information about this lesson.

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Influence of Visual Images Lesson Part 1

TV Commercial Analysis

Viewing and Representing TEKS: 5.23.A, 5.24.A, 8.22.A, 8.23.A, 19.A. 19.C, 19.D

Objective: Students will interpret and analyze a TV commercial.

Procedure:

1. Show video clips of TV commercials to the entire class.
2. Divide the class into small groups.
3. Ask students to discuss their observations about the commercials' visual techniques.

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Influence of Visual Images Lesson, Part 1

Students should be able to interpret and analyze visual images in TV commercials. These skills are valuable for their future as consumers. To develop their analytic ability, try this lesson with your students:

- Show video clips of TV commercials to the entire class.
- Divide the class into small groups.
- Ask students to discuss their observations about the commercials' visual techniques.

Possible discussion questions are provided on Handout 24: "Influence of Visual Images Lesson, Part 1."

Extended Workshop

If time permits, refer participants to Handout 25: "Electronic Media: A Television Viewing Guide". In small groups, have them create a lesson using the questions on this guide. Have groups share with each other.

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Influence of Visual Images Lesson Part 2

TV News Analysis

Viewing and Representing TEKS: 5.23.A, 5.24.A, 8.22.A, 8.23.A, 19.A. 19.C, 19.D

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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Influence of Visual Images Lesson, Part 2

TV news broadcasts are also rich with visual images and messages. This lesson asks students to interpret a few minutes of TV news to better understand its format and content.

- 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.

Handout 26: "Influence of Visual Images Lesson, Part 2" will enrich students' discussion.

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Lesson on Characterization in Film

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 pairs. Show various film clips and ask students to identify character traits and provide support from the clips.

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Lesson on Characterization in Film

Students can analyze and critique the messages and meanings of characters as portrayed in film through this lesson.

- Review a specific character trait with the class.
- Play a film clip showing a clear example of the character trait.
- Discuss how the actor/director conveyed this trait in the film.
- Divide students into pairs. Show various film clips and ask students to identify character traits and provide support from the clips.

Handout 27: "Lesson on Characterization in Film" provides more information.

You may also wish to examine the Reading, Writing, Listening and Speaking TEKS to determine possible meaningful connections to this lesson.

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Lesson on Genre in Film

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 of literature.
2. Play carefully selected film clips showing different genres of film.
3. Using a Venn diagram, students create a comparison of genres of both literature and film.

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Lesson on Genre in Film

Review the TEKS that focus on genre with participants; two are listed on the lesson handout for your reference.

The term genre refers to the categories into which literature and films are grouped, based on their technique, topic, and form.

The next lesson asks students to analyze and critique genres of film through visual images, messages, and meanings.

- Review the genres of literature.
- Play carefully selected film clips showing different genres of film.
- Using a Venn diagram, students create a comparison of genres of both literature and film.

You may choose to play film clips that show how a particular genre is treated by particular directors and actors.

Handout 28: "Lesson on Genre in Film" supplements this information.

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Lesson on Mood in Film

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 help students focus on and answer these questions: What is the mood? How was it created?
3. In small groups, students discuss questions and the film clips.
4. Students can plan their projects using the techniques for conveying a mood that they have observed in this lesson.

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Lesson on Mood in Film

How do you define the term mood?

Call on a few participants for responses.

Brainstorm with a partner, and share with your group some ways you teach the idea of mood to your students.

Allow 5 minutes.

This lesson on mood can reinforce the methods you already use to teach your students about mood.

- Review how authors create and establish mood in written texts.
- Play film clips which help students focus on and answer these questions: What is the mood? How was it created?
- In small groups, students discuss questions and the film clips.
- Students can plan their projects – a poster, story illustration, or video – using the techniques for conveying a mood that they have observed in this lesson.

Review Handout 29: "Lesson on Mood in Film" for more specifics.

The TEKS can be used to allow students to analyze and produce work which successfully communicates a specific mood.

Review these specific TEKS with participants.

The Reading, Writing, Listening, and Speaking TEKS may also connect meaningfully to this lesson.

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Lesson in Computer Technology Media

Production of a Computer Presentation

Viewing and Representing TEKS: 5.25.A, 8.24.B, 21.B

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

Procedure:

1. Have student pairs develop an outline for a presentation on a selected topic.
2. Have student pairs expand their outlines by adding text.
3. Have student pairs identify graphics, video, and/or sound.
4. Have student pairs develop templates.
5. Have students import presentation into templates.
6. Discuss transitions between slides.
7. Have students make their presentations to the class.

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Lesson in Computer Technology Media

This lesson provides a sequence of instruction for students to develop a class presentation using computer presentation software.

- Have student pairs develop an outline for a presentation on a selected topic.
- Have student pairs expand their outlines by adding text.
- Have student pairs identify graphics, video, and/or sound.
- Have student pairs develop templates.
- Have students import presentation into templates.
- Discuss transitions between slides.
- Have students make their presentations to the class.

Students will require an entire lesson on how to use presentation software. They will also need practice time to fine-tune their skills in developing and importing a presentation.

You can simplify this lesson by asking students to focus on only text and graphics.

You may wish to work with librarians and/or technology specialists to facilitate these lessons.

A more detailed explanation of this lesson is on Handout 30: "Lesson in Computer Technology Media: Production of a Computer Presentation." Additionally, Handout 31: "Computer Technology Media Presentation Evaluation" provides a scoring rubric for these presentations.

Extended Workshop

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

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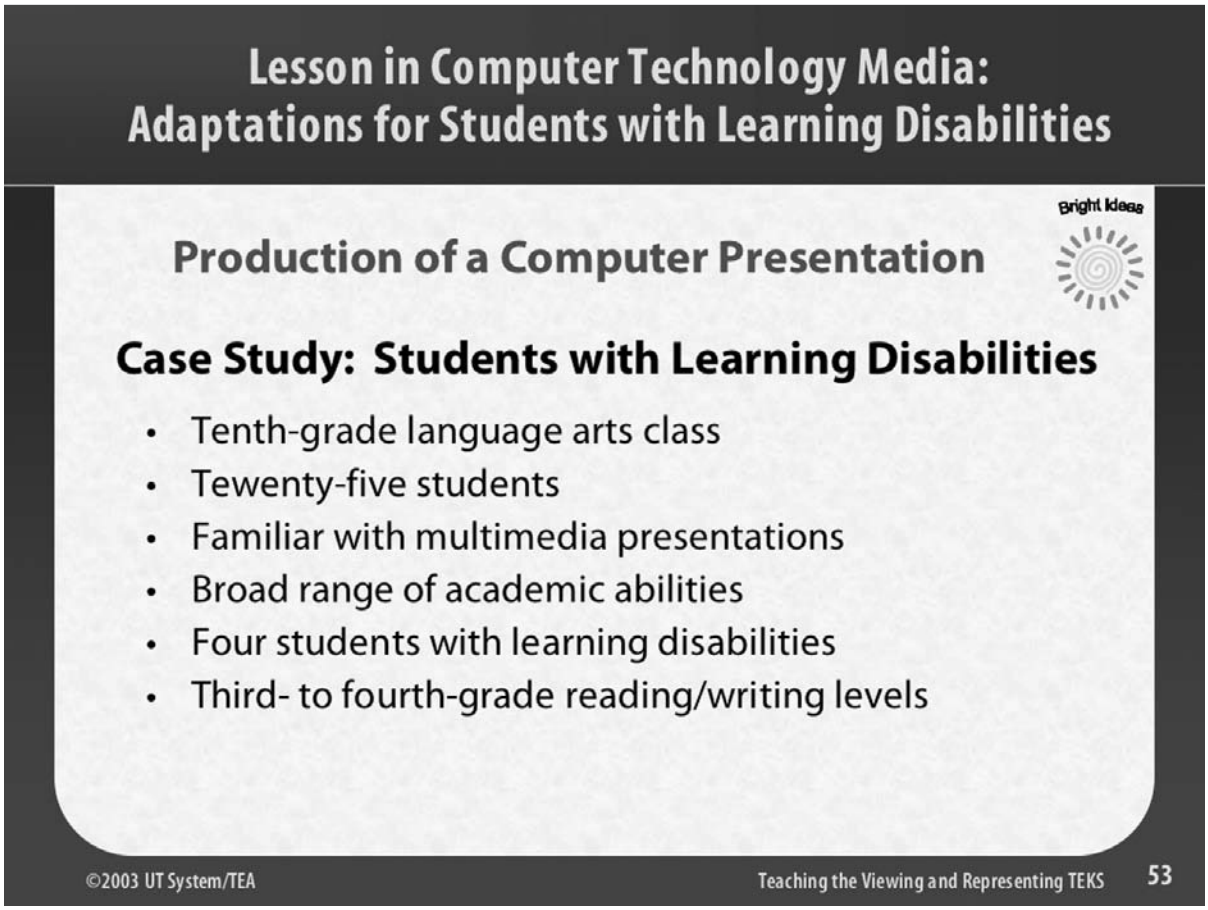
Lesson in Computer Technology Media:
Adaptations for Students with Learning Disabilities
Bright Ideas
Production of a Computer Presentation
Case Study: Students with Learning Disabilities
• Tenth-grade language arts class
• Tewenty-five students
• Familiar with multimedia presentations
• Broad range of academic abilities
• Four students with learning disabilities
• Third- to fourth-grade reading/writing levels
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Teaching the Viewing and Representing TEKS
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Lesson in Computer Technology Media: Adaptations for Students with Learning Disabilities

The computer presentation lesson can be further developed and adapted. Consider this scenario:

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 (they read and write at third- to fourth-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.

Handout 32: "Lesson in Computer Technology Media: Integrating Adaptations for Students with Learning Disabilities—Production of a Computer Presentation" contains this case study information.

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Lesson in Computer Technology Media: Adaptations for Students with Learning Disabilities (cont.)

Case Study: Students with Learning Disabilities

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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Lesson in Computer Technology Media: Adaptations for Students with Learning Disabilities (cont.)

Cover the options listed under possible adaptations so that the participants cannot see them.

The first step of the objective is for student pairs to develop outlines. What are some 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.

Develop a semantic map rather than an outline. Rather than an outline, develop a map displaying the theme and 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 an overhead and think aloud as you develop an outline for the presentation. Begin by identifying the theme or the idea you are trying to communicate and write it at the top. Then, outline and think aloud how this idea will be communicated.

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.

Pair students to support reading/writing. Pair a stronger reader/writer with a student who has difficulty. In pairing students, think about students who will work well together. It may also be helpful to have students work in groups of three 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 your attention and encouragement toward both students in the pair.

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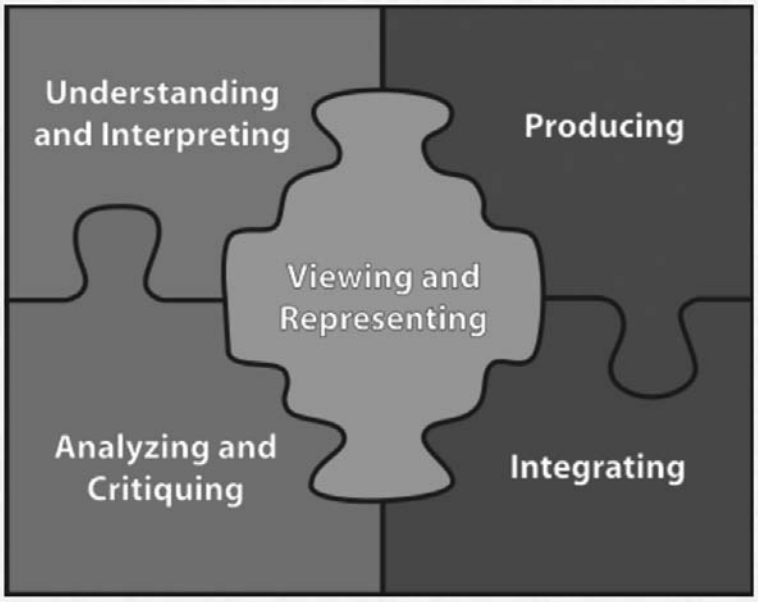
Lessons Integrating TEKS from the Viewing/Representing Strand



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Lessons Integrating TEKS from the Viewing/ Representing Strand

The Viewing and Representing knowledge and skills can be easily integrated into English Language Arts lessons pertaining to literature, including thematic units.

The mini-lessons and lessons can be used to support thematic unit lessons. Handout 33: "Viewing and Representing TEKS Across the Grade Levels" provides more information.

In small groups, discuss and describe how teachers across grade levels (e.g., fourth and fifth, sixth through eighth, ninth through twelfth) can work together to implement the same V/R TEKS that are written for a range of grades (e.g., fourth through eighth). For example, how will the same V/R TEKS look in sixth grade as compared to eighth grade?

Allow 5 minutes.

Let's examine the integrated lesson on "Heroes" which is on Handout 34: "English I: 'Heroes.'" This lesson integrates the TEKS from V/R, reading, listening, and writing.

What lessons have you taught on "Heroes"?

Call on participants for responses.

If time permits, have participants examine Handout 35: "Student Assignment: English IIIE," which covers 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 will 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). Handouts 36 and 37 may be used as models for this activity.

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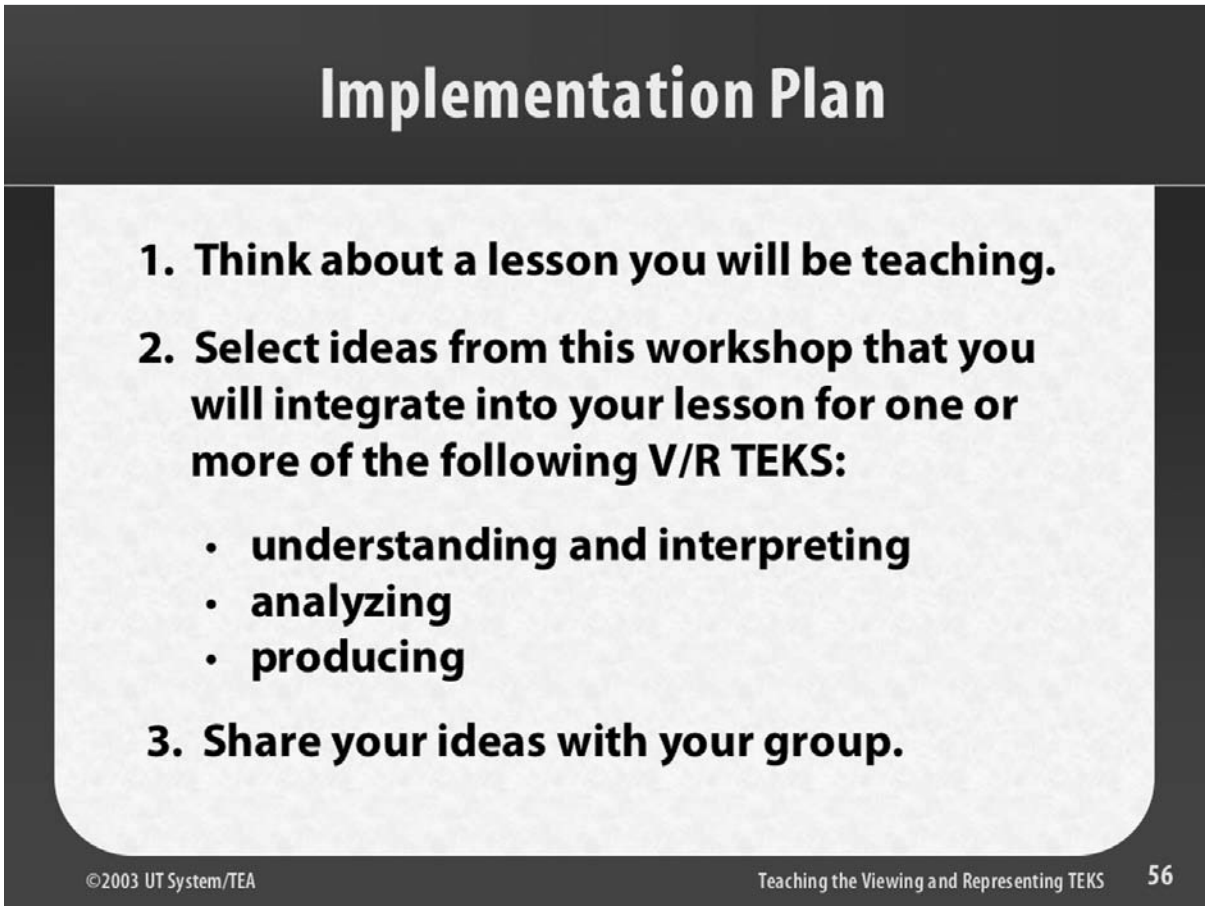
Implementation Plan
1. Think about a lesson you will be teaching.
2. Select ideas from this workshop that you will integrate into your lesson for one or more of the following V/R TEKS:
• understanding and interpreting
• analyzing
• producing
3. Share your ideas with your group.
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Teaching the Viewing and Representing TEKS
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Implementation Plan

Take some time to reflect on how you will integrate ideas from this workshop into your instruction.

First, think about a lesson you will be teaching.

Then, 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; and
- Producing.

You have five minutes. Share your ideas with your group.

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PARTICIPANT NOTES

UTCRLA

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Teaching the Viewing and Representing Texas Essential Knowledge and Skills in the English Language Arts Curriculum (Revised)

Objectives

GOAL:
Learn to enhance classroom instruction by integrating the Viewing and Representing (V/R) TEKS with other Language Arts TEKS

Participants will:

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

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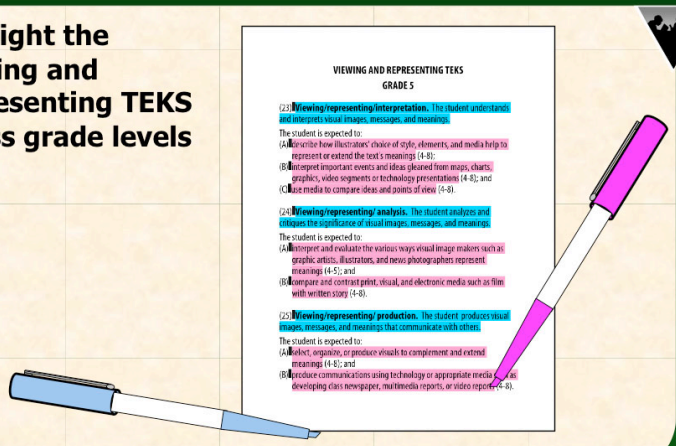
TEKS Activity

Highlight the Viewing and Representing TEKS across grade levels



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 dominate our lives
- Media provide models for values and behavior
- Media literacy increases our understanding, appreciation, and enjoyment of media

Success in the General Education Classroom

Bright Ideas

Adaptations

- What are the expectations?
- What are the setting demands?
- What do I know about the student?
- What are my choices for adaptations?

How is it working?

Student Success

Bright Ideas

Instructional Design Adaptations

Instructional/ Curricular Adaptations

Behavioral Support Adaptations

Positive Learning Community and Access to the General Education Curriculum

Instructional Design Adaptations: Know Your Students

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

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 and concepts
- Break tasks or activities into steps
- Use games to provide practice
- Provide multiple ways for students to demonstrate learning

Behavioral Support Adaptations

Strategies that increase appropriate student behaviors:

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

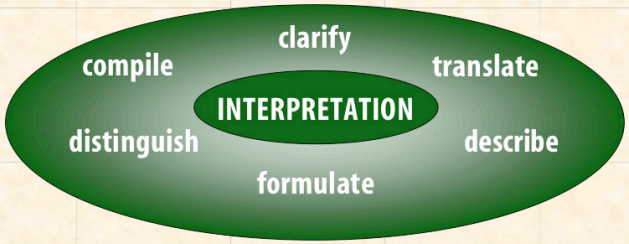
Components of the Viewing and Representing TEKS

The student:

- Understands and Interprets
- Analyzes and Critiques
- Produces

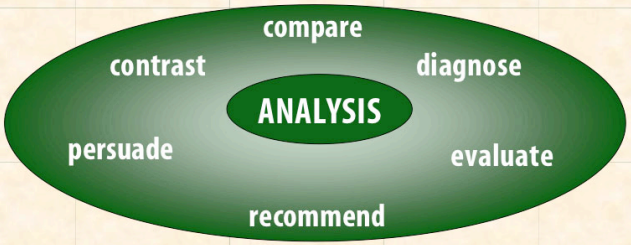
"Understands and Interprets"

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



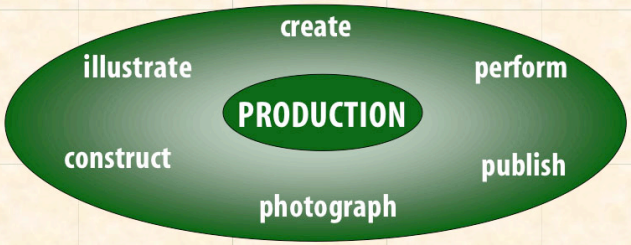
"Analyzes and Critiques"

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



"Produces"

Produces:
The student produces visual representations that communicate with others



Media Literacy (cont.)

- **Art/Visual Media**
- **Print Media**
- **Electronic Media**
- **Computer Technology Media**

V/R Mini-Lessons and Lessons

What Is a Mini-Lesson?

1. **The teacher presents a new or prerequisite skill during a short segment of class (approximately 10-12 minutes).**
2. **Students practice this skill with classmates.**
3. **Group work allows students to discuss what they are learning.**
4. **Students apply this skill to produce individual or group work.**

Student Success

Bright Ideas

Instructional Design Adaptations

Behavioral Support Adaptations

Instructional/ Curricular Adaptations

Positive Learning Community and Access to the General Education Curriculum

Instructional Design Adaptations: Know Your Students

Bright Ideas

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

Instructional Design Adaptations: Know Your Students (cont.)

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 students' goals
- Share responsibilities
- Problem solve and provide support for each other

Instructional Design Adaptations: Know Your Students (cont.)

Bright Ideas

Integrate Technology

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

Assess Learning

- Assess learning needs and levels
- Set goals

Monitor Student Progress

- Provide ongoing monitoring
- Give frequent and immediate feedback

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 and concepts
- Break tasks or activities into steps
- Use games to provide practice
- Provide multiple ways for students to demonstrate learning

Instructional and Curricular Adaptations (cont.)

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

Instructional and Curricular Adaptations (cont.)

Bright Ideas

Examples:

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

Provide Multiple Ways for Students to Demonstrate Learning

Behavioral Support Adaptations

Bright Ideas

Strategies that increase appropriate student behaviors:

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

Behavioral Support Adaptations (cont.)

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 students' 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

Behavioral Support Adaptations (cont.)

Bright Ideas

Teach Alternative Behavior

- Teach and demonstrate to students:
  - –Appropriate social and communication skills
  - –Self-monitoring strategies

Success in the General Education Classroom

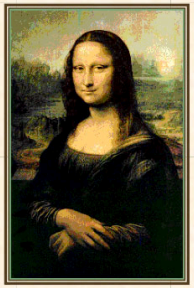
Bright Ideas

Adaptations

- What are the expectations?
- What are the setting demands?
- What do I know about the student?
- What are my choices for adaptations?

How is it working?

Art/Visual Media



Elements of Design:

- **Balance**
- **Color**
- **Lines**
- **Shape**
- **Texture**

These elements combine to convey a message to the viewer.

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.

Bright Ideas

Elements of Design: Considering Color

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

Art/Visual Media: Integrating Adaptations for Students with Behavior Disorders (cont.)

Bright Ideas

Case Study: Alex

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.

Mini-Lesson in Print Media

Bright Ideas

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 newspaper and answer the questions on the handout.

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

Anatomy of a Newspaper

Case Study: Amy

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

Mini-Lesson in Print Media: Integrating Adaptations for a Student with Visual Impairments (cont.)

Case Study: Amy

Possible Solutions/Adaptations

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

Computer Technology Media

Information Technology

- **Searching databases**
- **Conducting research**

- **Developing a multimedia presentation**
- **Graphics, video, sound, text**

Instructional Technology

Mini-Lesson in Computer Technology Media

Searching Database 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, links, and reliability of Internet sources.

Mini-Lesson in Computer Technology Media (cont.)

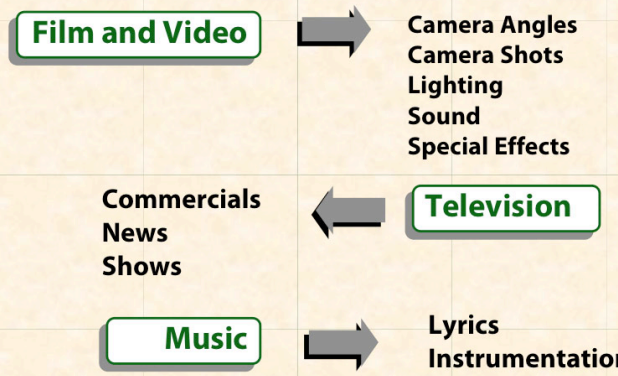
Instructional Technology: Text and Graphics

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 design features of a slide.
3. Show examples of slides with too much information.
4. Discuss why there is too much on the slides.

Electronic Media



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 "Viewing and Representing Vocabulary."
3. Show brief clips from film or video.

Mini-Lesson in Electronic Media (cont.)

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 "Viewing and Representing Vocabulary."
3. Show brief clips from film or video.

Electronic Media: Integrating Adaptations for Students with Special Needs

Bright Ideas

Camera Angles

Case Study: Inclusion Class

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

Electronic Media: Integrating Adaptations for Students with Special Needs (cont.)

Bright Ideas

Case Study: Inclusion Class

Possible Solutions/Adaptations

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

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 the photographer's role with students.
2. Review how photographers use techniques to create mood, capture ideas, and develop messages.
3. As a class, discuss the questions on "A Critic's Guide" and critique the photos together.

Lesson on Billboard Design

Billboards

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 examples of billboards with students.
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 writes an analysis using the question guide.

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 a topic with various possible viewpoints with students.
2. Introduce how different media present information.
3. Divide the class into groups and assign each group an event/topic covered by various media.
4. Have students analyze the media's coverage of the event/topic.

Lesson in Print Media (cont.)

Magazine Analysis

Viewing and Representing TEKS: 5.24.B, 8.23.A, 20.A. 20.B, 20.C

Objective: Students 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 one of the following areas to examine:
   - Advertising
   - Articles
   - Letters to the Editor
3. Discuss results as a class.

Influence of Visual Images Lesson Part 1

TV Commercial Analysis

Viewing and Representing TEKS: 5.23.A, 5.24.A, 8.22.A, 8.23.A, 19.A. 19.C, 19.D

Objective: Students will interpret and analyze a TV commercial.

Procedure:

1. Show video clips of TV commercials to the entire class.
2. Divide the class into small groups.
3. Ask students to discuss their observations about the commercials' visual techniques.

Influence of Visual Images Lesson Part 2

TV News Analysis

Viewing and Representing TEKS: 5.23.A, 5.24.A, 8.22.A, 8.23.A, 19.A. 19.C, 19.D

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.

Lesson on Characterization in Film

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 pairs. Show various film clips and ask students to identify character traits and provide support from the clips.

Lesson on Genre in Film

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 of literature.
2. Play carefully selected film clips showing different genres of film.
3. Using a Venn diagram, students create a comparison of genres of both literature and film.

Lesson on Mood in Film

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 help students focus on and answer these questions: What is the mood? How was it created?
3. In small groups, students discuss questions and the film clips.
4. Students can plan their projects using the techniques for conveying a mood that they have observed in this lesson.

Lesson in Computer Technology Media

Production of a Computer Presentation

Viewing and Representing TEKS: 5.25.A, 8.24.B, 21.B

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

Procedure:

1. Have student pairs develop an outline for a presentation on a selected topic.
2. Have student pairs expand their outlines by adding text.
3. Have student pairs identify graphics, video, and/or sound.
4. Have student pairs develop templates.
5. Have students import presentation into templates.
6. Discuss transitions between slides.
7. Have students make their presentations to the class.

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

Production of a Computer Presentation

Case Study: Students with Learning Disabilities

- Tenth-grade language arts class
- Tewenty-five students
- Familiar with multimedia presentations
- Broad range of academic abilities
- Four students with learning disabilities
- Third- to fourth-grade reading/writing levels

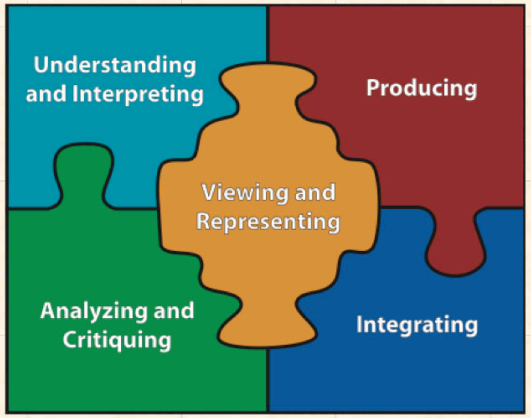
Lesson in Computer Technology Media: Adaptations for Students with Learning Disabilities (cont.)

Case Study: Students with Learning Disabilities

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.

Lessons Integrating TEKS from the Viewing/Representing Strand



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

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VIEWING AND REPRESENTING TEKS
GRADE 5

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

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);
(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).

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

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
(B) compare and contrast print, visual, and electronic media such as film with written story (4-8).

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

The student is expected to:
(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).

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VIEWING AND REPRESENTING TEKS
GRADES 6-8

(6.22, 7.22, 8.22) **Viewing/representing/interpretation.** The student understands and interprets visual images, messages, and meanings.

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);
(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).

(6.23, 7.23, 8.23) **Viewing/representing/analysis.** The student analyzes and critiques the significance of visual images, messages, and meanings.

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);
(B) compare and contrast print, visual, and electronic media such as film with written story (4-8);
(C) 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).

(6.24, 7.24, 8.24) **Viewing/representing/production.** The student produces visual images, messages, and meanings that communicate with others.

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

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VIEWING AND REPRESENTING TEKS
ENGLISH I-IV

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

The student is expected to:
(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
(C) distinguish the purposes of various media forms such as informative texts, entertaining texts, and advertisements.

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

The student is expected to:
(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;
(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;
(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.

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

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 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.

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Compare and Contrast the Viewing and Representing TEKS Across Grade Levels 6-12

	Similarities	Differences
Understands and Interprets		
Analyzes and Critiques		
Produces		

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Suggestions for Adaptations

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

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SUGGESTED ACTIVITIES
for Student-Generated Media 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 a story, or narrating a play.
- As a group, make a videotaped presentation on a novel.
- Record a cartoon and explain the main idea, setting, or other story element.
- 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 Daily Media 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, draw pictures to capture the main idea of each chapter. (Later, 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 and videotape or explain it to the 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.

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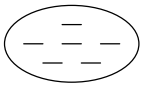
VIEWING AND REPRESENTING VOCABULARY

Elements of Design

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

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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, or 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, and 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, and value.

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

hot colors—Attention-getting colors, such as reds, bright yellow, or orange.

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.

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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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ART/VISUAL TERMS
SENSORY QUALITIES

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.)

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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, or 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?
3. 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?)

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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 picture?
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

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 object(s) is the most important, the one(s) in the foreground or background?

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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:

- the size or relative proportion of the object being filmed;
- the angle of the camera in relation to the object;
- the purpose of the shot; and
- 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.

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.

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Camera Shots (cont.)

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

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.

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.

A high-angle camera is generally placed on a crane. This angle 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.

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.

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

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Glossary of Film 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

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

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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
Genre	Type of film (e.g., science fiction)
Rule of thirds	The screen is divided into thirds horizontally and vertically
	Narrative generally moves from left to right
	Some thirds are more powerful than others
Film noir	Style of film from 1930s and 1940s in urban settings and often dealing with corruption
	Much of the film is darkly lit

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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
FM systems and hearing aids
Magnifying devices

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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) 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 visual 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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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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Mini-Lesson in Art/Visual Media
Considering Color

Objective:
Students will interpret the meanings conveyed by colors.

Materials:
Pictures of different scenes; "Information about Color" handout

Procedure:
1. Review information on "Information about Color" handout.
2. Describe different scenes. Ask students which colors would most likely be used in those scenes and why. For example, scenes could include "A Day at the Beach" or "A Cold Winter Day."
3. Talk about the use of color in different settings such as in a hospital or a classroom. What effect 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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Art/Visual Media: Integrating Adaptations for Students with Behavior Disorders

Considering Color: A 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.

Alex's Behavioral Goal: Alex will share two ideas in a positive tone and listen to group members' ideas and provide three positive responses to those ideas. Within his group, Alex will complete 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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Mini-Lesson in Print Media
Anatomy of a Newspaper

Objective:
Students will describe the sections of a newspaper.

Materials:
Newspapers for group of students; "Anatomy of a Newspaper: Group Work" handout

Procedure:
1. Ask students to name sections of the newspaper. 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 handout. 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, 5.23.B, 5.23.C, 5.24.A, 5.24.B, 5.25.B, 8.22.A, 8.22.B, 8.22.C, 8.23.A, 8.23.B, 8.23.C, 8.23.D, 8.24.B, 8.24.C, 19.A, 19.B, 20.A, 20.B, 20.F, 21.A.

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Anatomy of a Newspaper: Group Work

Name/Group_____

Activity 1

List the sections of the newspaper.

_____

_____

_____

Activity 2

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

Anatomy of a Newspaper: A Case Study

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

Possible Solutions/Adaptations for Promoting Learning

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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).

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 (e.g., Yahoo, Webcrawler) and interpret the results with the class. A sample question might be "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, 5.24.B, 5.25.B, 8.22.B, 8.22.C, 8.23.B, 8.23.C, 8.24.C, 20.A, 20.B, 20.F, 21.A, 21.B.

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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.

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 points); and (f) the use of size of print (sometimes one print size is used for the main idea and another print size for speaking points).
3. Show examples of slides with too much information. Discuss why there is too much on the slides.

Evaluation:
Students should work with a partner to list 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, 5.25.B, 8.24.A, 8.24.B, 8.24.C, 21.C.

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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 Handout 5: "Viewing and Representing Vocabulary"

Procedure:
1. Tell students that directors use specific 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 Handout 5 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, 5,24.A, 5.24.B, 5.25.A, 5.25.B, 8.22.B, 8.23.A, 8.23.C, 8.23.D, 8.24.A, 8.24.B, 8.24.C, 20.B, 20.D, 21.B, 21.C.

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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 Handout 5: "Viewing and Representing 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 "Viewing and Representing Vocabulary" 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, 5.24.A, 5.24.B, 5.25.A, 5.25.B, 8.22.B, 8.23.A, 8.23.C, 8.23.D, 8.24.A, 8.24.B, 8.24.C, 20.B, 20.D, 21.B, 21.C.

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Electronic Media: Integrating Adaptations for Students with Special Needs

Camera Angles: Inclusion Case Study

Mr. Garcia is going to teach a lesson on camera angles to his second period high school 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 one 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 third to twelfth grade. Maria, the student with 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.

Possible Solutions/Adaptations for Promoting Learning

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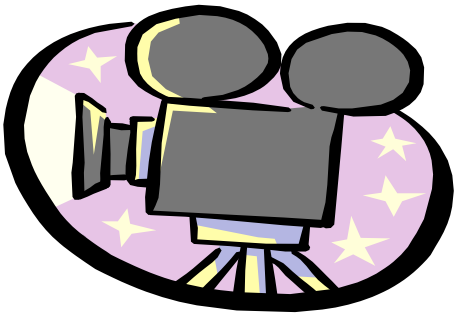
Camera Angles Viewing Guide



Clip Title	Visual Images/Sight	Camera Angle	Effects
"Batman and Robin"	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 tension.	Low angle	Batman seemed strong and intimidating. He will defeat Mr. Freeze.

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A Critic's Guide

Directions:
You are an art critic visiting a large 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.

What is the title of this photo, and how does it relate to the image? If it does not have a title, what would you name it and why?

How did the photo create a feeling or mood?

What is the main subject in the photo? How can you tell?

How did the colors in the photo impact you? How did they make you feel? Consider hue (shade or tint).

What story does this photo tell?

How did the photographer use camera shots and angles to convey a message?

What do you like most about this photo?

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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; "A Critic's Guide" handout

Procedure:
1. Discuss with students the role of photographers and how they capture images that convey specific meanings.
2. Review how photographers use the elements of design and film techniques (e.g., camera angles and shots) to create a mood, capture an idea, and develop a message.
3. Read the instructions on "A Critic's Guide."
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 "A 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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BILLBOARD DESIGN
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 a 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 "Guide for Effective Billboard Design" and "Question Guide for Billboard 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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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, 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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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
- Words should convey a message quickly
- Use elements of design to make an impact

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Question Guide for Billboard 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 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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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 media coverage of an event or topic.

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

Procedure:
1. Discuss with students a topic of particular interest with various possible viewpoints.
2. Introduce how various media represent different topics.
3. Divide the class into groups and assign each group the same event or topic to research, using articles in magazines, in the newspaper, and on the Internet.
4. Have students analyze media coverage of their 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 or been affirmed by 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 chart to discuss how a topic is covered in different types of print media.

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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 lesser 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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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 considering the following areas:
   - *Advertising:* Who would buy the product (age, gender, ethnicity, socioeconomic status)? How does the advertisement target this age group?
   - *Articles:* Who would be interested in the topic? Why were these topics chosen? 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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Influence of Visual Images Lesson, Part 1

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

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 sold?
    - 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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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 could this show's story be told without violence?
6. Why is this kind of violence shown on TV and in the movies?
7. Why do some people think violence is entertaining?
8. How is music used during the violent scenes?

Good Guys/Bad Guys

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.)

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Real-Life Coverage/Re-enactments

1. What do you think are the benefits of real-life coverage or re-enactments 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. Into what situations should TV cameras not be allowed to go?
4. 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, or 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?

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Influence of Visual Images Lesson, Part 2

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

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

Materials:
Video clips of TV news

Procedure:
1. Obtain a video clip of a few minutes of news. Show it to the entire class, and then break into small groups for observations and discussions.
2. 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 does the combined effect of visual images tell the story?

Evaluation:
Students will work in groups to interpret and analyze TV news broadcasts.

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Lesson on Characterization in 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

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

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. Pair students and instruct them to identify the character trait and provide support from the various film clips.

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 character development in film and literature.

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Lesson on Genre in Film

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

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.

Materials:
Select film clips of different genres

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)."
2. 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."
3. Play carefully selected film clips showing different genres of film.
4. Discuss how the director creates a film in a particular genre through dialogue, imagery, cinematography, and so forth. Discuss similarities with authors' work in literature.
5. 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 literature. This paper will be evaluated on content (grasp of the subject) and form.

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

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Lesson on Mood in Film

Viewing and Representing TEKS:
Viewing/representing/analysis. Students analyze and critique the significance of visual images, messages, and meanings. *Viewing/representing/production.* Students produce visual images, messages, and meanings that communicate with others.

Viewing and Representing TEKS:
4.24.A, 5.24.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 help students focus on and answer these questions:
3. What is the mood? How was it created?
4. In small groups, students discuss film clips and answer the questions.
5. 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 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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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. Student pairs 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 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 pairs make their presentations to the class.

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

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Computer Technology Media Presentation Evaluation

Name: _____

Project title:_____

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

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IMPACT: To what extent does the project impact the audience as intended? Comments:	1 2 3 4 5
TECHNICAL QUALITY OF SOUND: Comments:	1 2 3 4 5
TECHNICAL QUALITY OF LIGHTING: Comments:	1 2 3 4 5
CAMERA WORK: (Includes composition and technique) 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? Comments:	1 2 3 4 5
TECHNICAL: To what extent do technical aspects enhance the communication of the project's purpose/message? Comments:	1 2 3 4 5

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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 third to fourth 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 will 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.

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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 three 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 both.

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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Viewing and Representing TEKS Across the Grade Levels

Interpretation

Grades 4-8

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.

Grades 9-12

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

Grade 4-8

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

Grades 4 and 5

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

Grades 6-8

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.

Grades 9-12

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.

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Production

Grades 4-8

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, multimedia reports, or video reports.

Grades 6-8

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

Grades 9-12

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, three-minute documentaries, and print ads--to engage specific audiences.

Grade 10

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

Grade 11

7-10 minute documentary, ad campaign, political campaign, video adaptation of literary text

Grade 12

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

e. Gather data and analyze responses.

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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 a 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., and Rosa Parks; space explorers such as John Glenn; Mother Theresa; Olympic gold medal 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 song "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.

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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? What is your definition of a hero? Does your definition eliminate any individuals that society regards as a hero? If so, how?

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 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.

VII. 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 and D, and should study V/R 20.A, B, D, and E. In addition to the teacher-student conference(s), the teacher should call for one or more peer conference. (Details for the writing process and conferences can be found in *Enhancing Writing Instruction for Secondary Students*, a booklet produced by the University of Texas Center for Reading and Language Arts, which can be downloaded from www.texasreading.org.)

VIII. 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.

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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)

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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, and 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

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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.
- Hyperlink each slide to the table of contents.
- Use easily readable colors, fonts, and backgrounds 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 provide you with additional ideas as work progresses on the project.)

<u>Grades</u>:

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.

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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

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War and Poetry
English IV

Theme:
War

Literature:
Poetry

Content:
"Dulce Et Decorum Est," a poem 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.

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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 U. S. 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 the **"Viewing Guide"** independently and then have students discuss their responses in small groups. After a sufficient amount of time, share some responses with the large group.
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 a means of visual representation they do rely on words to create visual images in their readers' minds. Ask students to look for the poet's message 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, and 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*, available from the University of Texas Center for Reading and Language Arts at www.texasreading.org) to help them organize ideas and develop an introduction.
3. Give students time to compose first drafts.

Days 3, 4, 5, 6

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1. Use part of each period (about 30-40 minutes) to continue the writing process. You may wish to use 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

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Name:_____

Viewing Guide

Film clip from *Legends of the Fall*

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

2. Describe the 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?

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Name:_____

Viewing Guide

Film clip from *Gallipoli*

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

2. Describe the 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?

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

90-100: A
Some or all of the following characterizes these well-written essays:

- 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 (e.g., 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 A essay's 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.

70-79: 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.

60-69: D
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 60: F
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.

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Arthurian Romance Tales
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 – PowerPoint 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.

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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 in order to identify weaknesses in their summaries.
4. Discuss those characteristics that 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, and 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.

Handout (attached):

Assessment Rubric

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Assessment Rubric

PowerPoint Presentation
Retelling of an Arthurian Tale

Summarizes story -- incorporates key elements of plot -- uses the characteristics of Arthurian romance	_____/20 points
Creates reader frames with visual cues to meaning -- directs and holds the viewer's attention -- enhances the meaning of the text used in the frame with visual cues	_____/10 points
Utilizes proximity -- 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	_____/10 points
Employs repetition -- creates unity through the consistent use of elements as a part of conscious graphic design -- enhances or clarifies information by strengthening existing repetition	_____/10 points
Uses alignment -- insures that every item is visually connected to something on the frame -- avoids multiple text alignment -- uses center alignment only to create a formal and sedate presentation	_____/10 points
Applies principles of contrast -- establishes differences among elements to enhance reader interest -- works with a bold contrast	_____/10 points
Enhances interest and presentation style -- uses transitions effectively -- times transitions appropriately	_____/10 points
Conforms to the standards of written English	_____/20 points _____ **grade**

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