Reading in the Digital Age

Ross Alonzo

The 21st Century is the age of information. Knowledge is said to double every *x* number of years and depending on the discipline, knowledge becomes obsolete faster in some disciplines compared to others. There is just so much to learn that futurist Alvin Toffler gave the warning that "*The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn.*"
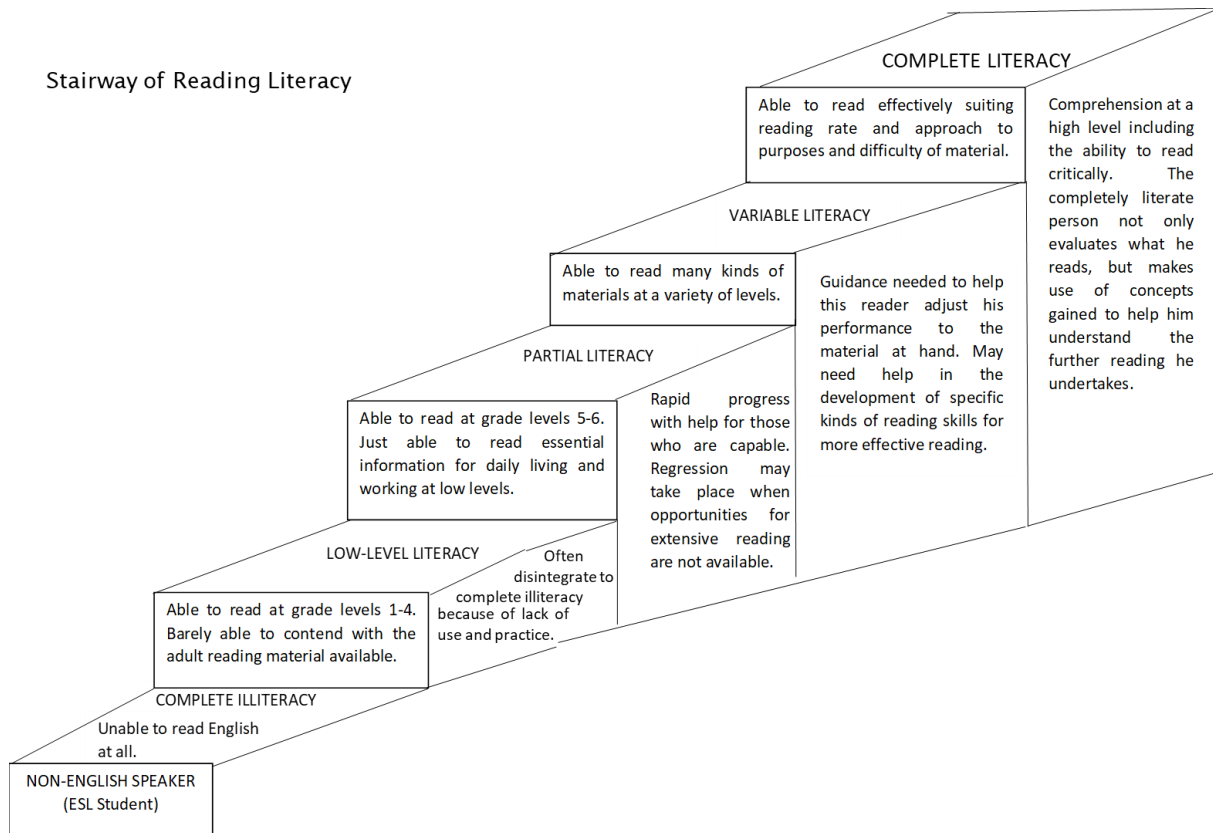
The need for media literacy is crucial to enable students to successfully navigate the 21st century media culture. Learning environments no longer depend on seat time in factory-like school settings. Learning happens anywhere, anytime, and productivity in the workplace depends on digital and media literacy. To create the human capital necessary for success and sustainability in a technology-driven world, we must invest in the literacy practices of our youth (Pediatrics, November 2017, cited in Jolls & Johnsen, 2018: 1400)

At present, the ubiquitous presence of technology has brought with it the need to expand the traditional concept of literacy as the ability to read and write to include other forms of literacy. The media culture in which most people, especially young students, are immersed – 24 hours a day, 7 days a week – in their mobile phones, computer screens and other gadgets inundates them with mediated messages. With technology, the local village of the past has been transformed into the global village. The chart below presents the major shifts that technology has brought to the world of education (Jolls, 2008).

Past	Present
Local Village	**Global Village**
*Adult guidance plentiful	* Adult guidance scarce
* Local representations	*Global branding
*Information access scarce	*Information access plentiful
*Information acquisition	*Information sorting
*Content knowledge transmitted	*Process skills practiced and applied
*Granular content knowledge	*Research-based framework setting
*Isolated content silos	*Integrated problem solving
*Production by few	*Production by many
*Access to best teachers scarce	*Access to best teachers plentiful through technology
*Physical location of schools	*Virtual school locations

Indeed, knowledge and information is no longer scarce but the process skills to deal with the deluge of information is wanting. Young people are called digital natives and are social-media savvy and thus assumed to be media literate. However, the Stanford Graduate of Education found this assumption to be not true. For example, middle school students had difficulty differentiating journalism and native advertisements while college students were unable to detect bias in tweets from an activist group (Jolls & Johnsen, 2018). This revelation, among others point to an imperative for media literacy education as the digital world requires the more complex skills that comprise Media and Information Literacy (MIL). To be sure, some of the reading skills used to process conventional media like books and newspapers are still necessary. Students still need to navigate the stairway to literacy given by Carl English as shown below:

Stairway of Reading Literacy

COMPLETE LITERACY

Able to read effectively suiting reading rate and approach to purposes and difficulty of material.

Comprehension at a high level including the ability to read critically. The completely literate person not only evaluates what he reads, but makes use of concepts gained to help him understand the further reading he undertakes.

VARIABLE LITERACY

Able to read many kinds of materials at a variety of levels.

Guidance needed to help this reader adjust his performance to the material at hand. May need help in the development of specific kinds of reading skills for more effective reading.

PARTIAL LITERACY

Able to read at grade levels 5-6. Just able to read essential information for daily living and working at low levels.

Rapid progress with help for those who are capable. Regression may take place when opportunities for extensive reading are not available.

LOW-LEVEL LITERACY

Often disintegrate to complete illiteracy because of lack of use and practice.

Able to read at grade levels 1-4. Barely able to contend with the adult reading material available.

COMPLETE ILLITERACY

Unable to read English at all.

NON-ENGLISH SPEAKER (ESL Student)

The Stairway to Literacy is associated with ***linear reading***, the traditional mode of reading where we read printed material or book from left to right, from the beginning to the end or last page. With the advent of technology, for many "the screen has replaced the book as the dominant medium" to quote Gunther Kress, author of *Literacy in the New Media Age* (2003). And with ***screen reading*** comes a new way of reading because of hypertext. **Hypertext** is a non-linear way of presenting information. Instead of reading about certain topics in the order that an author or publisher sets out for all, readers of hypertext may follow their own reading path and create their own order, their own meaning out of the material being read (Amaral,n.d.)

Part One
Media in Today's World

Media in today's world is made up of the internet, television, radio advertising, newspapers, including maps and money. All media are representations constructed or made by author(s) for particular audience to serve a specific purpose. The Core Concepts of Media Literacy describe how media are constructed in whatever genre (Wilson & Jolls, 2015 cited in MILID Yearbook 2016). These five core concepts of media literacy are like Newton's laws of gravity in that they describe in a consistent and systematic way how media are constructed.

1. **All media are constructed**.

   To "construct" is to "build, create, or form". Media texts are built just as buildings, highways, or machines are built. The key behind this concept is figuring out who constructed the message, out of what materials and to what effect.

2. **Media messages are constructed using a creative language of its own**

   Every form of communication has its own language: a lullaby soothes, scary music in a movie heightens fear, camera close-ups convey intimacy, newspaper – banner or headlines indicate significance. Understanding media language – its grammar, syntax, and metaphor can help us to be less susceptible to manipulation.

3. **Different people experience the same media message differently**.

   Due to different backgrounds and experiences that we bring to the message, each one of us as a member of the audience interprets media messages differently.

   There are unique interpretations because of differences in age, gender, educational backgrounds and cultural upbringing. We are thus affected differently.

4. | **Media have embedded values and perspectives or points of view.** |

As media messages are constructed, they carry a subtext of who and what is important to the creators. For example, we see values "embedded" in a television show or a movie or an advertisement in terms of age, gender, or race, the selection of a setting in a story or novel, or the actions focused in a play.

5. | **Most media messages are organized to gain profit and or/ power.** |

Did you know that newspapers and magazines lay out their pages with ads first? The remaining space is used for news because much of the world's media are established as businesses. We know that commercials are part of television programs and we witness the Internet as an international platform to persuade or sell products and services.

Matter

.   **What is Media Literacy?**

The Center for Media Literacy (CML), founded in 1989 by Elizabeth Thoman, was created to address the ironic situation where content knowledge is plentiful, in fact, infinite; but the process skills for media literacy is scarce. It has this as its ultimate goal

> **The ultimate goal of media literacy is to make wise choices possible. The end results of media literacy education are wise consumers, more responsible producers, and more active participants and citizens in both the online and offline worlds. Those skills apply to** *information*, *misinformation* **and** *disinformation* **regardless of political or geographic boundaries.** (Jolls & Johnson 2018:1401).

Various terms are used referring to media literacy. Some of these are ***new literacies***, ***web literacies***, ***multi-literacies***, ***digital and media literacy***. (Turner et.al. 2017).What is shared by all these terms is the need to develop *critical thinking* in a systematic way to produce media-literate individuals. Media and information, often abbreviated as **media literacy** focuses on key competencies to provide students

with the knowledge, attitudes, values and skills (KAVS) needed to understand all kinds of media including social media

Media and Information Literacy is defined as
- The ability to access, analyse, evaluate, create, and participate with media in all its forms (Jolls, *The Center for Media Literacy*, cited in Snelling, 2017)
- The ability to communicate competently in all media forms, as well as to access, understand, analyse, evaluate, and participate with powerful images, words, and sounds that make up the contemporary mass media culture (Jolls & Johnsen, 2018. 1303)

Those two definitions present media literacy as both *deconstruction* or *analysis* and *production* or *creation.* Further clarification from CML about media literacy emphasizes what media literacy is NOT.

- *Media bashing* is NOT media literacy; although it may at times involve criticizing the media.
- *Media production* is NOT media literacy; with the clarification that it should include media production that students need to become not just critical consumers but also critical creators in the digital world.
- *Teaching with media* is NOT media literacy, teachers must likewise teach about media.
- Media literacy does NOT prohibit watching or using media; but it is an exhortation to use media carefully and to think critically (Jolls & Johnsen, 2018: 1379)

Media and Information Literacy, often times abbreviated as **media literacy**, focuses on key competencies to provide students with the knowledge, attitude, values and skills (KAVS) needed to understand how media (including social media) operate, how they can be used by whom and for what purposes, and to evaluate the credibility and trustworthiness of information found online. Media literacy does not provide answers but asks questions such as the following (Jolls & Wilson in Singh, 2016: 172):

> **Questions asked by Media Literacy**
>
> - How accurate and factual is the information?
> - Who and what are left out?
> - What worldview is represented?
> - Who benefits (or is advantaged) and how?
> - Is there anything that can/should be done?
> - What is our individual and collective responsibility?

Media Literacy: Groundwork and Development

The groundwork for the field of media literacy was Marshal McLuhan's work that popularized the phrase "*the medium is the message*". It means that the nature of the medium or the channel through which a message is transmitted is more important than the actual meaning or content of that message.

However, Len Masterman's book Teaching about Television (1980) provided the key insight when he said:

> The big step forward was to recognize a truism: that what we were actually studying was television, and not the different subject contents – that we were not actually studying sport or music or news or documentary. We were studying representations of these things. We were studying the ways in which these subjects were being represented and symbolized and packaged by the medium. What we are dealing with is not reality, but a symbolic system (Jolls& Johnsen, 2018: 1390).

The media literacy pedagogy that Masterman introduced seeks to empower people to be agents, to use media mindfully in order to understand and interrogate the symbols system that media perpetuates. Media literacy lessons encompass both media consumers (deconstruction) and media producers/creators (construction)

Methodology

Parents and teachers can be gatekeepers in children's exposure to media. There are also fact-checkers and fact-finding websites (snopes.com, fact check. org, Politifact) but what is more useful is to develop students' critical thinking and discernment in judging the quality of what they access from media as consumers

and bring to media as producers. They need to develop an internalized filtering system – a heuristic that will enable them to discover or learn something for themselves – that is Q-Tips.

In line with the definition of literacy as both deconstruction and production of media messages, CML (2009) developed the following framework called "Five Key Questions and Core Concepts (QTips) to guide the analysis/deconstruction and creation /production of media messages.

Media Deconstruction/Construction Framework

| #	Key words	*Deconstruction:* CML's 5 Key Questions (Consumer)	CML's 5 Core Concepts	*Construction:* CML's 5 Key Questions (Producer)
1	**Authorship**	Who created this message?	All media messages are constructed	What am I **authoring?**
2	**Format**	What creative techniques are used to attract my attention?	Media messages are constructed using a creative language with its own rules	Does my message reflect understanding in **forma**t, creativity and technology?
3	**Audience**	How might different people understand this message differently?	Different people experience the same media message differently	Is my message engaging and compelling for my target **audience?**
4	**Content**	What values, lifestyles and point of view are represented in or	Media have embedded values	Have I clearly and consistently framed values, lifestyles and

		omitted from this message?	and points of view	points of view in my **content?**
5	**Purpose**	Why is this being sent?	Most media are designed with a specific goal in mind	Have I communicated my **purpose** effectively?

Media Literacy as an Educational Strategy

Media literacy is offered as an educational strategy that is consistent, measurable, replicable, and scalable. It can be integrated in any subject area. It was successfully used in a study entitled "Beyond Blame", a violence prevention literacy curriculum that yielded improved knowledge, beliefs and behaviour associated to media use and aggression (Fignar & Jolls, 2013). The efficacy of media literacy is anchored on its distinguishing characteristics.

The concepts can be likened to Newton's law of gravity in that they describe in a consistent and systematic way how media are constructed:

1. Media literacy helps people *explore the "deep and enduring relationship with media"*. As Eddie Dick illustrates in his media triangle, there is a close relationship between Text, Production, and Audience.

Text

Production   Audience
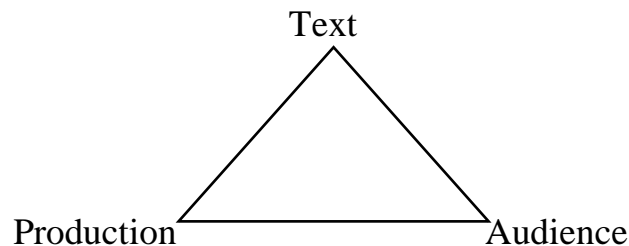
2. The focus of media literacy *is not on content but on process* – to interrogate the message that contains facts or other content. It involves intellectual inquiry: picking out key concepts, discerning their connections, asking relevant questions, identifying fallacies and formulating a response. These have to be taught as process or learning skills in dealing with a myriad, and at times, overwhelming digital information.
3. Media literacy education *requires an expanded concept of text* that includes all message forms – verbal, oral, visual or all of them together. This is done both in deconstructing or analysing texts and in constructing texts as when one writes opinions and articles using digital multimedia tools.
4. Media literacy *is characterized by the principle of inquiry* – asking critical questions to find sensible answers. In fact, the mantra of media literacy is "I don't know. How do we find out?" (Jolls, 2016)

*Mentee - *Measurement

The Center for Media Literacy (CML) provides self-assessment forms concerning Media Literacy as an educational strategy to enable students to discover and learn something for themselves.

Statement No.	Agree	Disagree
1. Media messages affect me.		
2. No information is without bias.		
3. Being social media users, young people are media literate		
4. To safeguard children from the negative effects of media, it is enough to have parents and teachers serve as gatekeepers of what media they are exposed to.		
5. Engaging with virtual media necessitates development of media literacy skills.		
6. Everyone can be a producer in the digital world.		
7. Media literacy calls for students not to watch nor to use media.		

8. The process skills of media literacy must be explicitly taught.		
9. Young people are just consumers or users of media, they are not part of the producer sector.		
10. Media literacy is of use only in the school setting.		

Here are some websites and videos that teachers can access in relation to media literacy:

www.medialit.org   https://youtu.be/gxlqRe5Unt8

www.iste.org   https:// youtu.be/rbWlrTcKXPA

http://www.medialit.org/recipe-action-decontructing-food-advertising

http://www.medialit.org/ beyond-blame-challenging-violence-media

http://www.medialit.org/reading-room/unesco-international-conference-media-and-information-literacy

Part Two
Hyper Reading - A New Type of Reading

The kinds of media today, the deluge of information and the use of technological aids has given rise to two new types or techniques of reading and several strategies to make sense of a new form of text – Hypertext. The two types or techniques of reading and the strategies called for in the digital age are as follows:

Reading Techniques	Reading Strategies

*Hyper reading – employed when reading online texts
 	
*Social reading - a collaborative form of online reading that incorporates discussion into the reading process and forms it into a communal experience
	*Hyper reading
	*Social reading **Used alongside**
	                          technological apps
	*Close reading **so we actually use**
	*Surface reading **them not aware of**
	                          their names/labels
	
	  *Historical
	Contextualization

Hyper reading which is used when we search in the World Wide Web, read emails, and check Facebook differs from *surface reading* which focuses on the materiality of texts and *close reading* which requires deep attention, prefers a single information stream, focuses on a single topic for a relatively long time and has a high tolerance for boredom.

1. The main tool it uses are hyperlinks which enables the reader to move rapidly from texts to images to sounds.

2. It is non-linear, allowing the reader to do these tasks -.
    a. Filtering- getting only what is most relevant for us
    b. Juxtaposing- opening two (2) computer windows simultaneously
          e.g. internet browser & word processing program
    c. Doing *cut & paste* depending on our purpose

3. It is an extremely efficient & economical way but some say hyper readers loss the ability to gain deep understanding. Some scientists argued frequent

prolonged exposure to hyper reading changes the neuronal networks in our brain for the worse.

4. Modernization is therefore needed to get the most out of utilizing hyper reading strategies.

Hyper Reading Strategies

Sonoski (1999) gives us the following Reading Engines/Reading Strategies used by Hyper Readers:

1. **Filtering**- a higher degree of selectivity in reading (text is usually understood to provoke selection of details)

2. **Skimming**- reading something so as to note only important points

3. **Pecking-** a less linear sequencing of passages read

4. **Imposing**- readers impose their own frameworks or own coherence on the text they peruse.
   *The significance of the text is based in the context of their concerns
   (i.e., the significance of the text is more important than its 'meaning').
   **Texts are reassembled in a way that makes sense to us.

5. **Filming**- significant meaning is derived from graphical elements or from verbal elements of the text
   *Demands new forms of cognitive processing

6. **Trespassing-** done by 'textual burglars' who cut & paste passages
   *There is danger of plagiarism involved but it is a widespread & highly useful activity.

7. **De-authorizing**- difficult to determine authorship in World Wide Web
   *Hyper readers de-authorize websites as if they belong to the public domain.
   ** Every link to another person's page is implicity de-authorizing.

8. **<u>Fragmenting</u>**- hyper readers break up texts into smaller units relevant to them
*Skipping Wikis & accessing external links in the hope of finding more authoritative & quotable parts.
**Readers reassemble parts of texts that suit their needs.

9. **<u>Juxtaposing-</u>** several open windows allow one to read several texts

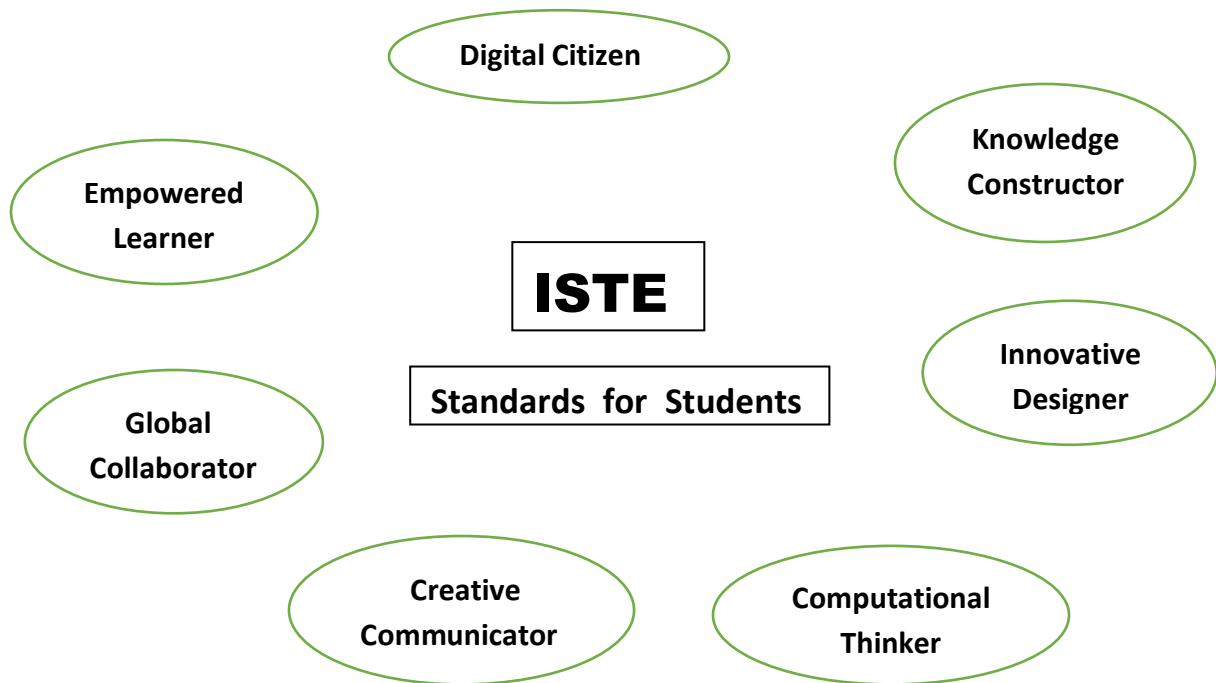10. **<u>Scanning</u>**- rapidly reading a website to identify interesting parts
*Meaning is derived from graphical elements or from verbal elements of the text

Sonoski cherishes the liberating potential of those strategies because they allow readers to choose and put together what he/she gets from different sources observing unity and coherence. However, Debra Williams calls this gaining PhD by getting away with plagiarism. Most materials found on the internet, even if publicly available for free, are not in the public domain and are subject to copyright protection.   https://sites.umuc.edu/library/libhow/copyright.cfm

<u>Mentee</u> *(Students)*

Based on research, young students today are media-savvy engaged with media eight (8) hours a day, watching TV, surfing the internet for information they need in their studies. Digital media can be used if they learn how to evaluate the infinite information they can access with their gadgets. Teachers can initially guide them but they should learn how to help themselves get and organize the information they get.

.   The ISTE Standards for Students shows the roles of students in the present Techno-Digital Age.

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                    ┌─────────────────┐
                    │  Digital Citizen │
                    └─────────────────┘

                                              ┌──────────────┐
                                              │  Knowledge   │
      ┌──────────────┐                        │  Constructor │
      │  Empowered   │        ┌────────┐      └──────────────┘
      │   Learner    │        │  ISTE  │
      └──────────────┘        └────────┘      ┌──────────────┐
                      ┌─────────────────────┐ │  Innovative  │
      ┌──────────────┐│ Standards for Students││  Designer    │
      │    Global    │└─────────────────────┘ └──────────────┘
      │ Collaborator │
      └──────────────┘

              ┌──────────────┐   ┌──────────────┐
              │   Creative   │   │ Computational│
              │ Communicator │   │   Thinker    │
              └──────────────┘   └──────────────┘
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1. Empowered Learner

Today's media-savvy students use technology to take an active role in choosing, achieving and demonstrating competency in their learning goals. They are able to -

a. Articulate and set personal learning goals, develop strategies leveraging technology to achieve them and reflect on the learning process itself to improve learning outcomes.

b. Build networks and customize their learning environments in ways that support the learning process.

c. Use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.

2. Digital Citizens

As digital citizens, students are aware of rights, responsibilities of living, learning and working in an interconnected digital world and so they observe these in ways that are safe, legal and ethical.

a. Cultivate and manage their digital identity and reputation and are aware of the permanence of their actions in the digital world.

b. Engage in positive, safe, legal and ethical behaviour when using technology, including social interactions online or when using networked devices.

c. Demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.

d. Manage their personal data to maintain digital privacy and security and are aware of data-collection technology used to track their navigation online.

3. Knowledge Constructor

Using digital tools, today's students can refer critically to a variety of resources to construct knowledge, produce creative artifacts, and design meaningful learning experiences for themselves and others. They have the ability to -

a. Plan and employ effective research strategies to locate information and other resources for their intellectual or creative pursuits.
b. Evaluate the accuracy, perspective, credibility and relevance of information, media, data or other resources.
c. Obtain information from digital resources using a variety of tools and methods to create collections or conclusions.
d. Build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions.

4. Innovative Designer

Students today use a variety of technologies resources to identify and solve problems and can come up with new, useful and imaginative solutions. As innovative designers, they -

a. Know and use a deliberate design process for generating ideas, testing theories, creating innovative artifacts or solving authentic problems
b. Select and use digital tools to plan and manage a design process that considers design constraints and calculated risks.
c. Develop, test and refine prototypes as part of a cyclical design process.
d. Exhibit a tolerance for ambiguity, perseverance and the capacity to work with open-ended problems.

3. **Computational Thinker**

Utilizing technology, media-savvy students today develop and employ strategies that would enable them to understand problems and design-test-retest solutions to solve those problems. They go through this process:

a. Formulate problem definitions suited for technology assisted methods such as data analysis, abstract models and algorithmic thinking in exploring and finding solutions.

b. Collect data or identify relevant data sets, use digital tools to analyse them, and represent data in various ways to facilitate problem-solving and decision-making.
c. Break problems into component parts, extract key information, and develop descriptive models to understand complex systems or facilitate problem solving.
d. Understand how automation works and use algorithmic thinking to develop a sequence of steps to create and test automated solution

*__Mentor__ *(Teachers)*

In every discipline, standards are set up specifying what is expected of those involved in that field of study. Where education is concerned, those would be the __mentors__ (teachers) and the __mentees__ (learners). For the former, *The Philippine Professional Standards for Teachers (PPST)* is used for hiring and the promotion of teachers as articulated in DepEd Order No. 42, S.2017, and the standards developed by the International Society of Education clarify their role of *Educators* and *Education Leaders*

The charts that follow indicate the 7 domains considered in the DepEd Order No. 42. and the standards concerning the roles of teachers as educators and as educational leaders mentioned by the ISCT documents

> **Seven Domains in __DepEd Order__**
> **__No. 42 S.2017__**
> (*Hiring & Promotion of Teachers*)
>
> 1. Content Knowledge and Pedagogy
> 2. Learning Environment
> 3. Diversity of Learners
> 4. Curriculum and Planning
> 5. Assessment and Reporting
> 6 Community Linkages and Professional Engagement
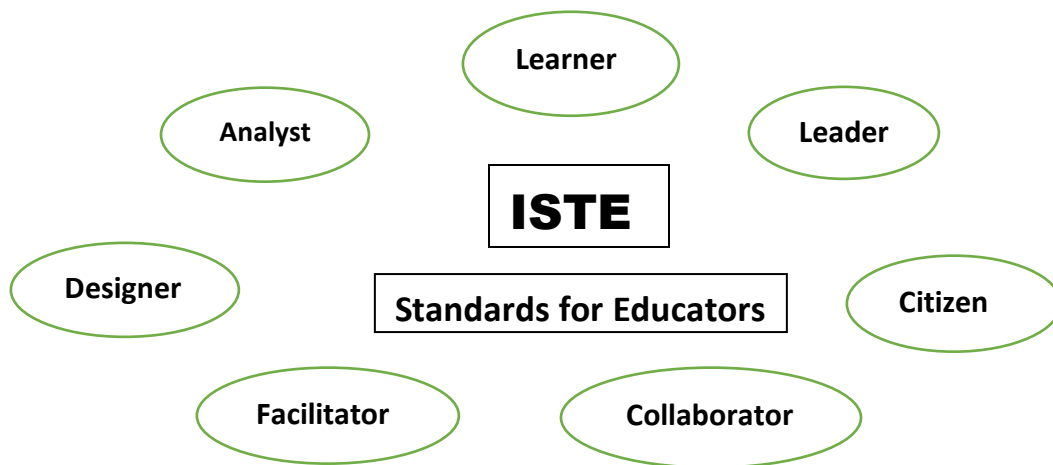> 7. Personal Growth and Personal Development

ISTE Standards for Educators	ISTE Standards for Education Leaders
1. Learner (Willingness to re-learn, unlearn, learn) 2. Leader (Supporting learning with technology 3. Citizen (Participating in the digital world) 4. Collaborator (Learning with colleagues and students 5. Designer (Supporting growth mind-set) 6. Facilitator (Facilitating learning with technology) 7. Analyst (Using assessment data to maximize learning)	1. Equity and Citizenship Advocate 2. Voluntary Planner 3. Empowering Leader 4. Systems Designer 5. Connected Learner

The ISTE Standards for Educators shows the roles of teachers and what is expected of them as empowered professionals in the present Techno-Digital Age

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                    Learner
        Analyst                    Leader

              ISTE
           Standards for Educators
        Designer                   Citizen

          Facilitator    Collaborator
```

Learner (Willing to re-learn, unlearn, learn)

All of us are learners in this journey through life. As educators, however, teachers should continually improve by learning from and with others and by exploring practices to improve student learning. As such they are expected to -

a. Set professional learning goals to explore and apply pedagogical approaches made possible by technology and reflect on their effectiveness
b. Pursue professional interest by creating and actively participating in local and global learning networks.
c. Stay current with research that supports improved student learning outcomes, including finding from the learning sciences.

1. **Leader (Supporting learning with technology**)

    In the present techno-digital age, educators use technology not only to improve teaching and learning but
    a. Shape, advance and accelerate a shared vision for empowered learning with technology by engaging with education stakeholders.
    b. Advocate for equitable access to educational technology, digital content and learning opportunities to meet the diverse needs of all students.
    c. Model for colleagues the identification, exploration, evaluation, curation and adoption of new digital resources and tools for learning

2. **Citizen** (**Participating in this digital world**)

    As citizens in the present techno-digital age, educators inspire   students to positively contribute to and responsibly participate in the digital world. Whenever possible, they seek out opportunities to -
    a. Create experiences for learners to make positive, socially responsible contributions and exhibit empathetic behaviour online that build relationships and community.
    b. Establish a learning culture that promotes curiosity and critical examination of online resources and fosters digital literacy and media fluency.
    c. Mentor students in the safe, legal and ethical practices with digital tools and the protection of intellectual rights and property.
    d. Model and promote management of personal data and digital identity and protect student privacy.

3. **Collaborator (Learning with colleagues and students)**

    Since there is no end to learning in our journey through life,   and since we are all learners, teachers should take time to collaborate with both colleagues and students to improve practice, discover and share resources and ideas, and solve problems. These will call for them to -
    a. Dedicate planning time to collaborate with colleagues to create authentic learning experiences that leverage technology.
    b. Collaborate and co-learn with students to discover and use new digital resources and diagnose and troubleshoot technology issues.
    c. Use collaborative tools to expand students' authentic, real world learning experiences by engaging virtually with experts, teams and students, locally and globally.

d. Demonstrate cultural competency when communicating with students, parents and colleagues and interact with them as co-collaborators in students learning

4. **Designer (Supporting growth mindset)**

As empowered professionals educators should be able to design authentic learner-driven activities and environments that recognize accommodate learner variability. These will require them to -
   a. Use technology to create, adapt and personalize learning experiences that foster independent learning and accommodate learner differences and needs.
   b. Design authentic learning activities that align with content standards and use digital tools and resources to maximize active, deep learning.
   c. Explore and apply instructional design principles to create innovative digital learning environments that engage and support learning.

5. **Facilitator (Facilitating learning with technology)**

Educators are expected to facilitate learning with technology to support student achievement of the 2016 DepEd Curriculum Guide. As such they -
   a. Manage the use of technology and student learning strategies in digital platforms, virtual environments, hands-on makerspaces in the field.
   b. Create learning opportunities that challenge students to use a design process and computational thinking to innovate and solve problems.
   c. Model and nurture creativity and creative expression to communicate ideas, knowledge or connections.

6. **Analyst** (Using achievement data to maximize learning)

Educators understand and use data to improve their instruction and support students in achieving their learning goals. As such, they should be able to -.
   a. Provide alternative ways for students to demonstrate competency and reflect on their learning using technology.
   b. Use technology to design and implement a variety of formative and summative assessments that accommodate learner needs, provide timely feedback to students and inform instruction.
   c. Use assessment data to guide progress and communicate with students, parents and education stakeholders to build self-direction.

This ISTE Standards for Education Leaders shows the roles of officials who see to the needs of teachers and students as well.

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                    ┌─────────────────┐
                   (  Equity and      )
                   ( Citizenship Advocate)
                    └─────────────────┘

  ┌──────────┐        ┌─────────┐          ┌──────────┐
 ( Connected )        │  ISTE   │         (  Visionary )
 (  Learner  )        └─────────┘         (   Planner  )
  └──────────┘     ┌───────────────┐       └──────────┘
                   │ Standards for │
                   │Education Leaders│
                   └───────────────┘
        ┌──────────┐         ┌──────────┐
       (  Systems  )        ( Empowering )
       (  Designer )        (   Leader   )
        └──────────┘         └──────────┘
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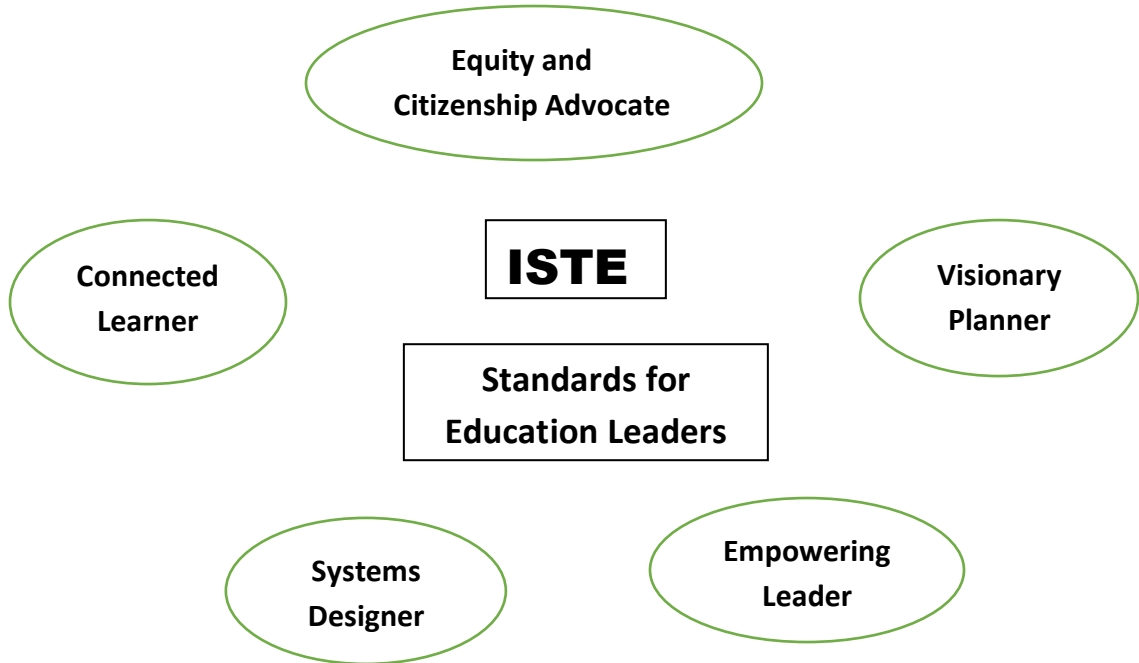
1. **Equity and Citizenship Advocate**
   Leaders use technology to increase equity, inclusion, and digital citizenship practices. Education Leaders –
   a. Ensure all students have skilled teachers who actively use technology to meet student learning needs.
   b. Ensure all students have access to the technology and connectivity necessary to participate in authentic and engaging learning opportunities.
   c. Model digital citizenship by critically evaluating online resources, engaging in civil discourse online and using digital tools to contribute to positive social change.
   d. Cultivate responsible online behaviour, including the safe, ethical and legal use of technology.

2. **Visionary Planner**
   Leaders engage others in establishing a vision, strategic plan and ongoing evaluation cycle for transforming learning with technology. Education Leader

a. Engage education stakeholders in developing and adopting a shared vision for using technology to improve student success, informed by the learning sciences.

b. Build on the shared vision by collaboratively creating a strategic plan that articulates how technology will be used to enhance learning.

c. Evaluate progress on the strategic plan, make course corrections, measure impact and scale effective approaches for using technology to transform learning.

d. Communicate effectively with stakeholders to gather input on the plan, celebrate successes and engage in a continuous improvement cycle.

e. Share lessons learned, best practices, challenges and the impact of learning with technology with other education leaders who want to learn from this work.

3. **Empowering Leader**

Leaders create a culture where teachers and learners are empowered to use technology in innovative ways to enrich teaching and learning. Education Leaders:

a. Empower educators to exercise professional agency, build teacher leadership skills and pursue personalized professional learning

b. Build the confidence and competency of educators to put the ISTE Standards for Students and Educators into practice.

c. Inspire a culture of innovation and collaboration that allows the time and space to explore and experiment with digital tools.

d. Support educators in using technology to advance learning that meets the diverse learning, cultural, and social-emotional needs of individual students.

e. Develop learning assessments that provide a personalized, actionable view of student progress in real time.

4. **Systems Designer**

Leaders build teams and systems to implement, sustain and continually improve the use of technology to support learning. Education Leaders:

a. Lead teams to collaboratively establish robust infrastructure and systems needed to implement the strategic plan.

b. Ensure that resources for supporting the effective use of technology for learning are sufficient and scalable to meet future demand

c. Protect privacy and security by ensuring that students and staff observe effective privacy and data management policies

d. Protect privacy and security by ensuring that students and staff observe effective privacy and data management policies.

e. Establish partnerships that support the strategic vision, achieve learning priorities and improve operations.

5. **Connected Learner**

Leaders model and promote continuous professional learning for themselves and others. Educational Leaders:

a. Set goals to remain current on emerging technologies for learning, innovations in pedagogy and advancements in the learning sciences.

b. Participate regularly in online professional learning networks to collaboratively learn with and mentor, other professionals.

c. Use technology to regularly engage in reflective practices that support personal and professional growth.

d. Develop the skills needed to lead and navigate change, advance systems and promote a mindset of continuous improvement for how technology can improve learning.

*Materials / Measurement

Learning resources include texts, videos, software and other materials that teachers may use not only to the help them achieve their learning outcomes but also to update and upgrade themselves. As Rabindranath Tagore points out -

> *A teacher can never teach unless he is still learning himself.*
> *A lamp can never light another lamp unless it continues*
> *to burn its own flame*

In this age of information, research is a skill expected of students, too. When one is faced with a sea information he/she can access in digital media he has to decide whether he should use the resource in his research paper. It is important, however to evaluate the information materials one obtains from whatever resources available from media which he can use with these criteria in mind, for as Kirk advise digital users, "If you don't know who wrote what you read or why they wrote it, you don't know if it's trustworthy."

Here are some guidelines he can use in whatever level he is in right now and even in his professional life later on.

Evaluating Information

Authority

Who is the person or organization that authored the information? What are their credentials? Is there full contact information? Is there a section of the page that explains who they are (for example an "about us" link)?

Audience/Purpose

Why is this page here: Is it a commercial site (look for .com in the URL) trying to sell you something? Is it an organization whose purpose is to inform the public? Who does this page target? Is it a website meant for children? If so, it is probably not appropriate to use this in an essay for a university level course.

Objectivity/Bias

This can refer to the idea of authority: be aware of who is sponsoring the information on that page. They may be trying to sell you one side of a story. What words and expressions are used to persuade you, look for overt bias.

Currency

When was the page written? When was it last updated? How often does it seem to be updated? Are there a lot of dead links?

Accuracy

This can be difficult to verify but look for some of the following: Are there a lot of spelling and grammar mistakes? Can the author be considered an expert? Does the information back up other information you have already read? Are references provided?

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21ˢᵗ Century Skills and Literature

Ma. Lourdes G. Tayao

In response to the Dep-Ed. 21ˢᵗ Century Curriculum Guide, this supplementary volume for *"Constel English – A Telecourse for Teachers of English"* presents skills and support materials that teachers of English Literarure may use in line with developments in the technological-digital age we are in.

Utilizing the 7 M's design mentioned earlier for *"Constel English – A Telecourse for Teachers of English"*, the contents of the segment on 21ˢᵗ Century Skills and Literature is also presented as follows:

1. *MATTER* – Literary forms and skills prevalent in the technological-digital age
   - (a) creativity and innovation
   - (b) oral communication inclusive of social chitchat
   - (c) critical thinking, problem solving and decision making
   - (d) collaboration and teamwork
   - (e) citizenship – local and global
   - (f) ICT literacy

2. *MATERIALS* – Examples of the literary text types designed to develop these 21ˢᵗ Century skills

3. *METHODOLOGY* - Means taken showing how those skills may be taught and developed, bearing in mind the use of digital forms and applications (Apps) available in computers. These are presented in lesson plans with exercises and activities designed to develop thinking skills and attitudes for sample 21s Century literary text types

4. *MEASUREMENT* – Varied modes of assessment to indicate the efficacy of teacher output utilizing technology not only to clarify content but pedagogically as well to enhance students' knowledge of 21ˢᵗ Century literary forms and the designated 21ˢᵗ Century skills

(a) Feedback forms (descriptive and calibrated)

(b) Types of assessment (oral and written/ self, peer and mentor}

(c) Reaction and response....

5. *MANAGEMENT* – How *indigenization* as stipulated by the Department of Education may be implemented in language teaching

6-7. *MENTOR/ MENTEE* – Role of the participants - *mentor* (teacher) and *mentee* (learners) – in the language lesson

The Age We Are In

People always on-the-go with little spare time to read

Information - Technological Age

Emphasis on **creativity** with the reader expected to expand short texts to full-blown tales

Emphasis on fantasy with superheroes playing significant roles in the story

Widespread use of the internet giving rise to social media

Highlights the role and concerns of women in urban areas
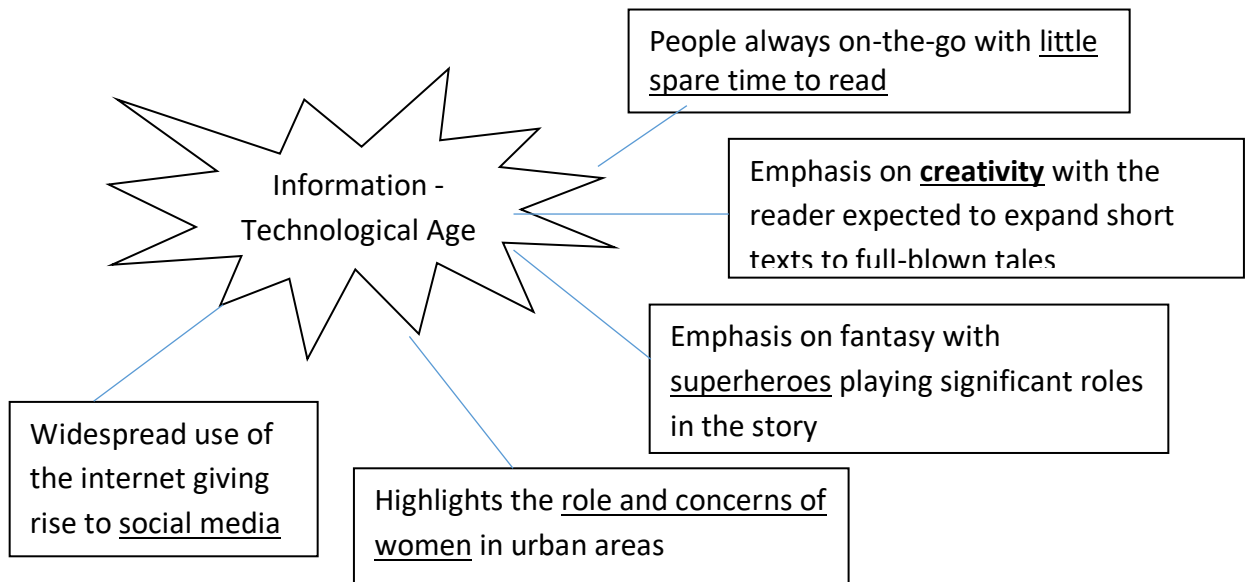
Concerns f the 21ˢᵗ Century Literature Teacher

Given the new text types that cropped up in the current Information-Technological-Age as well as the recent thrust in *indigenization* in the Curriculum Guide, what follows are some concerns that teachers of 21st Century Literature should address pertaining to the new literary text types that surfaced and linguistic forms currently in use.

Linguistic	Psychological	Pedagogical
*New literary text types in line with the current Information-Technological-Age	*Thinking skills, creativity and speculations called for in 21st Century Literary genre	*Use of thinking maps and schematic diagrams as comprehension aids
* 21st Century vocabulary expressions: street language, idioms, etc.	*Supplying what abridged forms signal and giving in full what acronyms stand for *Making sense of denotative and connotative meaning of words and idiomatic expressions	*Using varied strategies to unlock, determine, and check comprehension of terms and expressions - raising questions -demonstrating actions -noting similarities and difference in shades of meaning -affixes and root words
*Stylistic differences in presentations of literary outputs *English counterparts and translations of regional texts	*Underlying cultural differences across countries and local regions	*Comparisons of representative 21st Century Literary genre from different countries of the World: Africa, Asia, Europe, North and South America

*Matter

A. *Text Types*

The 21st Century technological-digital age saw a significant change in our way of life that resulted in corresponding modifications in literary text types. For one thing, people are always on-the-go and have little time to spare to read lengthy texts. This gave rise to abridged literary genre or short reads classified as flash fiction also referred to as microfiction or postcard fiction. These short reads require speculation - a thinking skill – as well as creativity on the part of the reader.

Other short reads classified as flash fiction consist of a limited number of words with 300 words as the lower limit and not more than 1000 words as the upper limit. In these short texts, the reader also speculates and provides what was left out by the author, and in so doing, he becomes a co-creator with the author of the selection.

Depending on the choice of main characters in the story, two other types of 21st Century genre have surfaced. With the Women's Liberation Movement in most counties today with emphasis placed on the concerns and role of women especially in urban areas, and so the genre aptly referred to as ***chic literature*** is narrated from a woman's point of view.

And with the present craze now on superheroes in comic strips and movie clips, focus is placed on superheroes. Unlike the mythological characters of legendary tales, the power of some of these superheroes may stem from technological aids. Hence they are also referred to as "*techno-humans*". The 21st Century literary genre that highlights fantasy is classified as ***speculative fiction*** where readers suspend disbelief and accept transformations that take place.

The widespread use of technology *in* our Information-Technological Age has likewise affected the literary output of this era form-wise. The use of *Apps*– Applications and keys in the computer accounts for the production of ***hyper texts***, another 21st Century literary genre where the selection is cut-up into sections marked by keyboard characters in the computer, more often the asterisk, to indicate a shift in focus as the story unfolds It could be time-wise or in the case of multi-characters in the selection, the focus would shift from one character to the other

Where ***hyper poems*** (also referred to as *digital* or *holopoetry*) are concerned, these are not presented in the standard four or six-line stanzas. The apps in

computers enable poets to modify the stanza's form and put in illustrations to further enhance the artistry of the poem Here is an example of a hyper poem entitled "Lost Love" by J.D. Mariposa.. Note the pictographs that go with the first two stanzas and how the last word in each line of those stanzas are separated and arranged in a horizontal column to highlight the rhyming scheme used by the poet.

Last Love

By J.D. Maripos

Best of friends
    together took a leap
Now true friend
    ahh! feelings run deep

Two hearts fused
hands ever entwined

Tis all worth the wait,
    To care for one as kindly
Never, never too late
    To love but not blindly

YOU TOUCH MY HEART

So, to you my friend first,
my last love, I say
    I'll be true every and
each of my waking day

Still another result of the widespread use of technology is Social Media where one can encode any entry for others to read and respond to by way of comments and reactions. This gave rise to social media where protracted interactions could take place between the source of the entry and anyone who responds to it on the web.

The dairy-like accounts welcoming response or reactions from readers in the social web are referred to as ***blogs***, another 21ˢᵗ Century literary genre. This is reminiscent of personal exchanges in the past, the difference being that privacy is dispensed with and the addressee is neither limited nor specified. Speculation may also be seen in the responses sent to the blogs.

B. *Linguistic Forms and Expressions*

Aside from new literary text types, varied linguistic forms have likewise surfaced in the 21ˢᵗ Century in line with the current way of life. To save on space, time, and effort, abridged forms are used not only to name countries and offices, but also in expressions and short sayings One such form utilizes **acronyms** where only the first letter of words in those titles, offices, and popular sayings are written down. At times, abbreviations instead of acronyms are put together to name offices and organizations. Here are some of those abridged forms.

Offices	Expressions
DOJ - Department of Justice	vty - very truly yours
NBI - National Bureau of Investigation	tgbt - too good to be true
DOTr - Department of Transportation	fyt - for your information
DepEd - Department of Education	bty - by the way
Interpol - International Police	
Comelec - Commission on Election	

Vocabulary terms, idioms and expressions that reflect the current way of life have likewise surfaced in the 21ˢᵗ Century. Classified as *street language* these informal expressions reflect creativity in coining informal language like *cuss words* and *derogatory and insulting terms* such as these:

1. detective   a. a private one   b. a prying Tom   *c.* a snoop
2. abnormal person   a. Weirdo   b. You're nuts
3. complimentary   a. Groovy   b. A prize catch
   description

4. unreliable information   a. Hogwash   b. All that jazz   c. Spare me that
                                                                        crap

5. insulting reactions   a. Must you be suc b. Must you be such
                                 bitch   creep

*<u>Materials/ Methodology</u>

I
<u>Linguistic Forms and Expressions</u>

There are varied ways of unlocking street language not only to check for knowledge of the terms and awareness of the underlying attitudes expressed, but also to develop skill in determining appropriateness and duplicity of meaning of vocabulary forms used in present-day peer-to-peer interactions'

A. *<u>Question - Answer</u>*
    1. When do we say someone _____
        a. *shitted* away money   b. is a *crook*   c. is *vindictive*
        d. is *all thumbs, all green*   e. has *spunk*   f. *turned me in*
        g. is playing *dog in the manger*   h. *split the bill*

    2. What/ Who is referred to as _____
        a. *bad trip memory*   b. *hearsay*   c. a *retraction*
        d. one's *girl Friday*   e. *powers-that be*

    3. How are these expressions related in meaning? Write S if they are
       synonyms   and A if they are antonyms. Put a plus sign (+) to indicate
       if they are complimentary terms and a minus (-) sign are derogatory.

        a. a *prize catch- groovy*
        b. you're *nuts- weirdo*
        c. the *devil incarnate-* an *arch-foe*
        d. a *private eye-* a *prying Tom -*   a *snoop*
        e. *mister moocher- borracho*
        f. *play into the hands of* someone- *should have known better*
        g. *all that jazz- spare me that crap - hogwash*
        h. must you be such a *bitch-* must you be such a *creep*

i. that *goddam* place- *damm it*
j. is *planted* - is *for real*
k. *bogus- phoney*
l. *ascetic- ravenous*
m. *imminent- ominous*
n. *hubbub- pandemonium*
o. did her thing *on the sly-* carry it off *with aplomb*
p. *knock on wood- keep your fingers crossed*
q. *cry uncle- call it quits*
r. *momentous-* a *big bang*   - *blinding* light   - *dazzling*
s. get *bashed- thumped* down   - *demolished*   - *razed*

4. When are these cuss words and expressions used and what or who would
   evoke them?
   a. *son of a bitch -son- of- a- gun*
   b. *Stay the hell out of this - Mind your own business*
   c. *Fuck you -* Oh *bull*! *- What the heck!*

B. *Through Demonstration*

1. a. sipped his coffee	b. munching away	c. nibbling
2. a. scowling	b. smirking	c. leering
d. sneering	e. gawking	f. grimace
3. a. shocked	b. eyes popped out	c. look stunned
4. a. hooted	b. yell	c. shouted
e. squawking		
5. a. giggle	b. guffaw	c. chuckle
d. snigger		
6. a. crawled	b. staggered	
7. a. crouched	b. hunched over	
8. a. enamoured	b. enthralled	c. exasperated
9. a. absent minded	b. abstracted	
10. a. denounce	b. applaud	c. demured

C. *Use of Context Clues*

Indicate what in the selection gave rise to the use if these cuss words
and expressions and what or who would evoke them.
1. *-son of a bitch*   *-son- of- a- gun*
2. - *Stay the hell out of this*   *-Mind your own business*
3. - *Fuck you*   -Oh *bull*!   *- What the heck*

D. *Noting Affixation*

What do the underlined affixes signal

1. **a**pathetic   2. **dis**consolate   3. **de**colonize
4. **ir**responsible   5. **mis**understood   6. **pre**historic
7. **un**lettered

II
Litcrary Text Types

Small-Group Discussions and Flow-Charts

Different interactive communication strategies are likewise used in the discussion of literary texts. One of these is **small-group interaction,** an effective means used to develop proficiency in oral and written skills -listening and speaking} reading and writing as well as the 21st century skills of problem-solving and collaborative teamwork when discussing the selection utilizing a list of guide questuins

A. *Small-group interaction* is one effective means used to develop proficiency in oral communication {listening and speaking} as well as the 21st century skills of problem-solving and collaborative teamwork when discussing 21st century text types.

In small groups consisting of 8 to 10 persons in each team, the students work on the comprehension exercises and activities drawn up by the teacher on a given literary selection for the day. The groups later present their output to the whole class indicating how they worked it out collaboratively, mentioning the role of each person in the group and how they settled differences in opinion that arose in the discussion.

*Mentor / *Mentee

It follows that where **s**mall-group interaction is concerned, it is for the mentor to draw up the activities and exercises that the mentees are expected to work on collaboratively and to go from one group to the other in order to observe and

asses the interaction that takes place among the mentees in each group. This will enable her to give feedback to the mentees later on when interactive processing of the activity takes place.

The mentees, on the other hand, not only carry out the activities and discuss orally their responses to the comprehension questions in the oral interaction sheets designed by the mentor. They are also to enter in their learning logs what they picked up in the small-group discussion and a self-assessment of their contribution in the interaction that took place

Although students may be social media savvy, they still need guidance to successfully use the World Wide Web. Based on Vygotsky's work (1970). the following diagram *"Scaffolding Instruction Model"* illustrates the gradual release of responsibility (Pearson & Gallaher 1983)from the teacher to the student in the search and use of 21st Century linguistic terms and literary forms.

To students	With students	By students
Teacher support		Student Responsibility
Teacher Modeling	Guided	Independent Practice
Collaborative Practice		
(I do.)	(We do.)	(You do.)
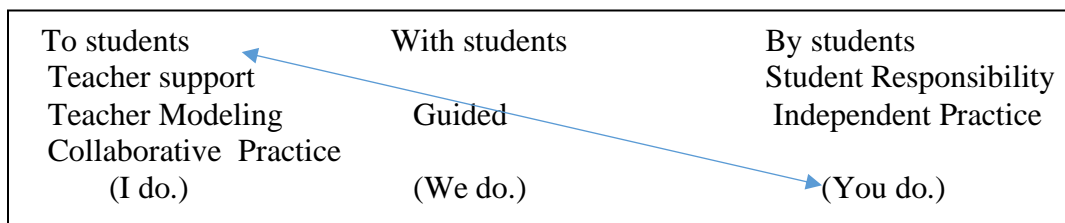
B.   *Use of Schematic Diagrams and Thinking Maps for Comprehension Aids*

The widespread use of the internet and technological applications have likewise given rise to the use of schematic diagrams and teaching maps as comprehension aids in all subjects K12 and beyond. These diagrams present in focused, meaningful, and memorable sketches the information contained in any text type. Among these sketches are the flowchart, tree diagram and the circle, bubble, brace and bridge maps.

1. Flow Charts

* Flow charts are used to show sequence of events that unfold in narratives and historical accounts; the step-by step process in instructions; and the cause–effect chain resulting from actions taken. Arrows link the significant events that take place one after another from start to finish. Historical accounts are mapped out in a linear flowchart, while a bridge map may be used to highlight the different sections of a narrative – *exposition, inciting moment, rising action, climax, falling action,* and *conclusion*

In narratives, flashbacks may occur intermittently when recalls are made as the story unfolds, hence the flow would be from present-to-past back to the present before moving on to the conclusion of the tale. Nonetheless, the events that take place are plotted out sequentially in a horizontal flowchart

However, if focus is on the different components of the narrative, a bridge map is used. This map arranges the different elements of a tale. At the left end base of the map is the **exposition** where the *setting* (time and place) as well as *characters* are indicated. This is followed by the **inciting moment** which serves as the take-off point of the plot of the story. An upward slanting line marks the **rising action** where complications and conflict set in leading upward to the **climax,** the turning point, where the result of the conflict commences and a downward **falling action** movement takes place in the plot of the story, bringing to a close the **conclusion** of the tale placed at the right hand base of the map.

If the story should have a sudden ending, there would a slight change in the map showing a slow rising slant line for the rising action and an abrupt drop indicating the sudden ending. These are shown in the thinking maps that follow.
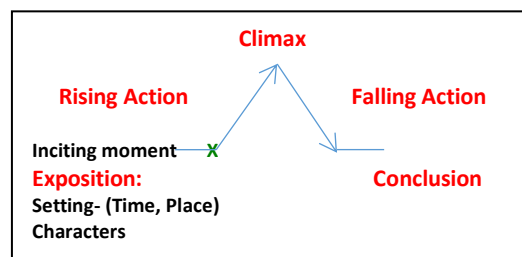
2. Tree Diagrams

Tree Diagrams map out the main ideas and supporting ideas in essays and other contrnt area texts. The ideas may be arranged vertically or laterally with the main idea placed on top and the supporting details
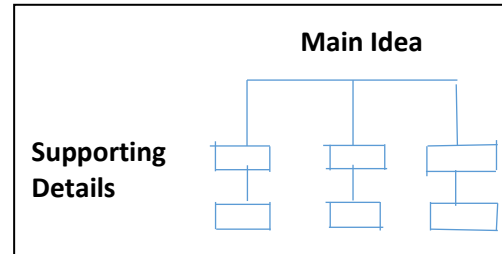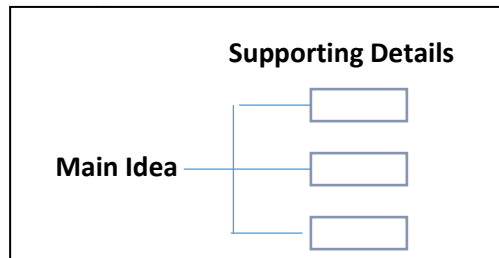
Here is an example of the discussion task for a flash essay text consisting of only 485 words. Stuents are asked to map out in a tree diagram the key ideas and supporting details in the text

Flash Fiction

What They're Reading in Manila
Roberto Clemente

his year's surprise bestseller out of Manila began as an inspired act of sabotage. Roque Batusalangit, an editor with Who's Who in the Philippines, stopped the presses on the 2002 edition, throwing out all the usual bland write-ups about do-gooding Rotarians and fund-raising mayors' wives. In their place, Batusalangit inserted his own, rather more dismissive, opinions. The switch was discovered at the last minute, and his publisher ordered the entire press run destroyed. But enough copies of the book survived, launching a frenzied trade in bootleg editions. The result is a publishing phenomenon, in a city that does not like to read very much.

What they're reading in the coffee shops and salons is irresistibly slanderous, even for a country so accustomed to slandering its leaders on a daily basis. The difference is that all allegations appear to be sufficiently in line with popular perception as to be readily believed. Thus half the generals in the book are "narco-traffickers," and not a few leading priests find themselves outed as sometime

pedophiles. Illustrious family fortunes are traced to spectacular acts of piracy or land-grabbing. A venerable newspaper editor is cut down to size as a "hack travel writer." And a Northern politician rates a one-word entry, no explanation needed— warlord.

Some of the charm of Batusalangit's work is evident in the delight he takes in calling all socialites, regardless of actual circumstances, "large-breasted women." In fact, he makes use of the term so liberally that by the middle of the book he finds himself referring to them in shorthand, as LBWs. Another favorite device is to put particularly inflated people on the same page as prominent criminals. This was the case with a bejeweled patron of the arts, who found herself side by side with a scruffy, unshaven "alleged bagman for the Abu Sayyaf," much to the amusement of her CCP friends, but very likely not her own.

Large sections of the political class are summarily dismissed as "ten percenters," although Batusalangit takes pains to construct a league table of those taking well above 10 percent, topping out at an astonishing 75. It is said that heading the standings was briefly viewed as a mark of status, until the kickbacks began to dry up. As it turns out, Batusalangit's rankings were a godsend for public works contractors. Provided for the first time in history with pricing transparency, they began a stampede for projects in the low-bribery jurisdictions, resultiiig in an inexplicable surplus of bridges in some districts, six crossing a single river in one celebrated case.

Batusalangit would readily apologize for the uproar caused by his work, but never gave up the conviction that the country could use a great deal more honesty and straight talk. Shortly before his mysterious disappearance, he confessed to an interviewer, in tones of wounded idealism, a wish for "more skepticism about undeserved reputations."

  No sequel to the book is forthcoming

Making Sense of Words and Expressions
 1. How are these paired words and expressions related in meaning?
     a. bestseller– publishing phenomenon
     b. spectacular– astonishing
     c. in line with– cut down to size
     d. slanderous – honest and straight talk
     e. bland write-ups – dismissive opinions
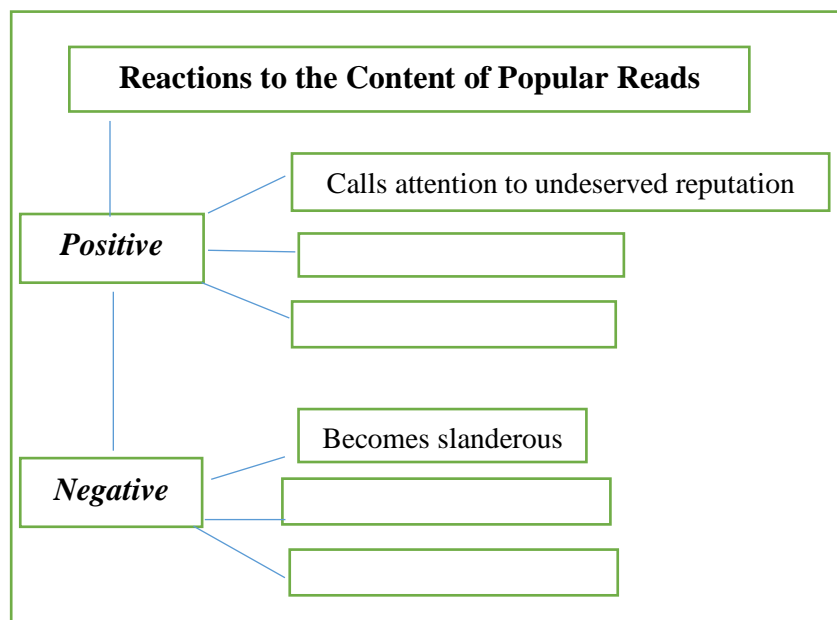
2. When do we call an action taken <u>sabotage</u>?
3. When do we say a sequel is not <u>forthcoming</u>?
4. When do we refer to something as <u>godsend</u>?
5. What sort of misdeeds are committed by those accused as follows?

     a. "narco-traffickers"   b. warlord   c. pedophiles
     d. "ten percenters"   e. land – grabbing

Examining and Responding to the Text
  1. In what way was Batubalanit's work a sabotage?
  2. What made him do it?
  3. Why did the publisher order the entire press run destroyed?
    Nonetheless, why did the limited edition that saw print become a best-seller?
  4. Who were those who reacted negatively to Batubalangit's work?
  5. From the closing sentence in the story, what must have happened to Batubalangit?
  6. Why do you suppose the author named the main character Batubalangit?

For You to Do
    Complete this tree diagram showing the reactions to the content of popular reads mentioned in the article *"What They're Reading in Manila"*

Reactions to the Content of Popular Reads

Positive
- Calls attention to undeserved reputation
-
-

Negative
- Becomes slanderous
-
-

Hyper Poems

     Hyper poems (also referred to as *digital* or *holopoetry*) is another 21st century literary text type in which not just content or function is considered but form or design of the text is likewise highlighted, as shown in this lyric poem posted and downloaded in 2019 from Alkas Poetry.

Hyper Poem

No Reason To Be Sad

Copyright @ Alkas Poetry l Year Posted 2019

Why
cultivate
sadness

Why
feeling
so alone!

The moon
shines
for me...

The sun
offers me
heat...

The trees
provide me
fruits,

My beloved
grants me
love...!

Examining and Responding to the Text

  A. *Focusing on Content*
1. What problematic situation is presented in this poem?
2. What are cited as a response to the problem?
3. Where are those found?
4. What advice therefore is given to solve this problem?
5. Do you find the advice a sound one?

  B. *Focusing on Form and Design*
1. How many stanzas are there in this poem?
2. In number of lines and shape of each stanza, in what way are they similar?
3. Which stanzas mention the problem?
4. How are they similar structure and content-wise?
5. Which stanzas contain the advice?
6. What can you say about the design and sequencing of the items cited in the advice?

Six-word Stories

Also among the abridged literary genre or short reads are **_six-word stories_**, containing only six words leaving the reader to come up with a full-blown tale that resulted in the six-word statement or comment This calls for writing skills and it also develops the 21st century skill of creativity and innovation.

No less than Ernest Hemingway, a Nobel Prize winner noted novelist, short-story writer and journalist referred to this six-word story as his most significant creation.

> For sale: baby shoes, never worn

To expand those six words into a full-blown tale, the students will have to supply the missing elements of a narrative, namely, setting, characters, plot (inciting moment, rising action, climax, falling action, and resolution) Here is an example of how this might be done with Hemingway's six-word story

Setting: In a hospital's delivery room

Characters: A man and his wife who after many miscarriages are finally awaiting the   birth of their child conceived through embryo implantation In one baby shower the woman received a pair of baby shoes from her best friend who would be the intended godmother of the couple's expected offspring

Problematic Situation: The child, strangled by the cord around his neck, dies during the delivery. The woman cannot get over her loss and starts to develop psychological problems brooding mainly over the pair of baby shoes.

 Crisis: To get rid of the baby shoes, the husband puts up an ad in the newspaper placing the baby shoes for sale

Climax: The woman's case worsens and her dying wish is to be buried with the baby shoes which she would give to her departed child for him to wear in the afterworld

Falling Action: The husband is at a loss as to how to fulfill his wife's last request.

Resolution: It turns out that it was the girl's best friend who responded to the ad and bought the unworn baby shoes, this time for her own expected offspring. Learning about her friend's dying wish, she gives it to the grieving husband and the unworn pair of baby shoes finally reaches the child for whom it was originally intended.Here are other examples of six-word stories downloaded from the internet which students could be asked to work on to develop their creativity as they expand these into full-blown tales

What follows are the output of   some participants in a training seminar who were asked to expand this six-word story into different narrative text types| *Facebook entry*, *News report*, *Letter,* and *Lyric poem*. As such they would have to supply the missing elements of a narrative: Setting, Characters, Plot, and Resolution.

> **Strangers. Friends. Best Friends. Lovers. Strangers.**

*Facebook Status   **Strangers Again**

　　We're back to square one. Strangers again! Still, l would like to thank you for the time that you have spent with me. You were my best supportive best friend, my generous supportive buddy, my loving and caring boyfriend.

　　We had the perfect relationship despite our imperfections. We've been together through thick and thin. You have seen the different sides of me as I have seen yours. I thought that we would be able to fight battles together, but things have changed. People change or maybe it is our priorities that have changed.

　　After holding on for so long, I have finally decided to let go and move on. I am letting go not because I am too weak to hold on, but rather I am strong enough to brave the winds on my own. Maybe someday I would like to find the perfect stranger for me, but for now I am saying goodbye to the stranger whom I once loved.

　　May you find the person whom you are really meant to be with. We met as strangers, and now we part as strangers.

By: <u>Mia Dyle Magallanes</u>
Lorenzo Ruiz Academy

<u>News Report</u>   **No One Knows

　　According to our source, the two culprits who went to the same high school didn't know each other before. But an incident brought them together from which sprung a relationship which developed when they started sharing thoughts and experiences and became close friends.

　　From the notes scribbled by the boy, he found her to be very kind and that her smiles could radiate the darkest soul. Their relationship developed and intensified to a point where they became very intimate.

　　The scribblings of the girl revealed what was happening to their relationship. Everyone noticed the chilling of their passion and their fading emotions. According to some of their friends, they don't know if it is still repairable.

　　Today those two souls do not talk to each other anymore and no one knows what will happen in the near future.

By: <u>Moises Verba</u>
Northern Rizal Yorklin School

***<u>Letter</u>   **A Closure We Never Had**
                                                  In Retrospect

214 Hoping Street
  Sampaloc, Manila
    May 9, 2017

Dear Mark,

   I could still remember everything clearly. Our first encounter is still fresh in my mind, like it just happened yesterday. You showed me your sweet smile while one of our common friends introduced us to each other. The fear of being in a new place that I was feeling that time faded away as we shook hands. The warmth of your touch gave me comfort.

   Do you still remember our trip with the others?? All those Christmas lights appeared more brightly and beautifully to me because I was seeing them with you. That was when I realized that I was starting to have a crush on you . Time the time that I cried because our director got really angry and discontinued the choir we're both involved in. You were there beside me telling me that everything's going to be fine. That made us feel more comfortable with each other until we started to exchange endless conversations, which most of the time , through texts and calls until midnight. I say my heart was jumping with joy whenever that happens.

   You made me the happiest when you asked for my permission to court me. Honestly, right there and then, I can already give you my "Yes". Why? Because I knew for myself that I already love you and that my heart beats for you. However, I wanted to see how much you love me, so I controlled myself. But you, you showed me how true your feelings were. You never failed to amaze me with your effort and love.

   Then, my decision-making time came and asked you to do something for our future relationship's sake. I was shocked when you told me you couldn't do it. And I, And I, who desperately wanted you to do it, decided to throw everything we had away. I turned you down. I know that I hurt you and that I was hurting, too. I've already broke everything to bring "us" back. Eventually, you left us, you left me. And every time we're in one place. we're actually back to what we used to be - strangers.

   This all actually happened 4 years ago but I can still remember everything. I just want to ask you, can we talk again for the last time? I want to get the closure we never had. If it's okay with you, please send me back a letter.

                                                  Sincerely,
                                                        Rj

                                              By: Rebecca Flor Talavera
                                              Hope Christian High School

****<u>Poem</u>   **A Distant Star**

  You were once a stranger
  A stranger who knew me not
  A Stranger whom I knew not
  A stranger, from afar
  No, not until time
  Not until fate
  Not until Friendship
  Brought us closer

You one day caught my eye
You one day made them smile
They watered, you wiped
They shut, then opened wide
  -
There you stayed
There you played
There you danced to its beat
There you listened, how it skipped

    Only to break it
    Only to leave it
    Only to surprise me
    With your sudden exit

You
You one day treated me not
Not a once treasurer of your heart
No, not an admirer
Not a lover
You
You next day were a stranger

   Now my heart feels empty
      Clueless
   My eyes are speechless
   For you
   You one day were a nearby star
   You next day were beyond far

By; <u>Jonathan A. Garcia</u>
Chang Kai Shek College

*Measurement

Among the measurement forms that mentees are to accomplish are **For You to Do** follow-up activities calling for creativity based on the selection discussed.

Other measurement forms are **learning logs** where students put down in writing the theme of literary selections discussed as well as an assessment of the efficacy of the literary devices used by the author to put across the said theme..

Calibrated forms may also be used as a self-assessment instrument to indicate one's comprehension of the selection, and the vocabulary terms and expressions used by the author in the text to present his insights about life.

*Management

The Philippines is a multilingual country consisting of different islands provinces, and regions with indigenous languages used in each region. The Language Education Policy however aims to make the students conversant also in the national language (Tagalog), and in English in order to develop three-fold citizenship- local, national and global as well.

Metacognition and competence in one's mother tongue and the target language may be enhanced in small-group discussions of 21st Century English literary texts by raising questions like these for other members of the group to answer:

   1. What's the English word for _____?
   2. How would you express this in English _____?
   3. What in our native language is expressed in these English lines or instructions mentioned in the _____?

References and Citations

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                                    Lorenzo Ruiz Academy

News Report   "*No One Knows*"   By: Moises Verba
                                    Northern Rizal Yorklin School

Letter "*A Closure We Never Had*   *By*: Rebecca Flor Talavera
         In Retrospect"   Hope Christian High School

Poem "*A Distant Star*"   By; Jonathann A. Garcia
                    Chang Kai Shek College

Viewing

Mildred Jimenez

The Department of Education recognizes the role of multimedia technology in the lives of the students of the 21st century as well as its great impact on the students' opportunity to be globally competitive by possessing the necessary skills and knowledge that will enable them to succeed in life. Technology has indeed revolutionized the landscape of the education setting and continues to shape the ever-changing face of the future.

In the 21st century, there are certain skills and knowledge which students are expected to develop for them to succeed not only in school but also later in life. These are the following skill sets they need to acquire:

- **Life/career skills**: adaptability and flexibility, initiative and self-direction, leadership and responsibility, productivity and accountability, social and cross-cultural skills;
- **Core subjects**: English/language arts, mathematics, arts, science, history, geography and others;
- **21st century themes**: civic literacy, environmental literacy, financial literacy (including economic, business, and entrepreneurial skills), global awareness, health literacy;
- **Information/media/technology skills**: media literacy, information literacy;
- **Learning/innovation skills**: creativity, critical thinking, collaboration, communication, problem solving

To meet the needs of students in this Digital-Technological age, DepEd added **Viewing** as a macro skill among the other four language macro skills – *Listening*, *Speaking*, *Reading* and *Writing* as part of its continual curricular revision due to the implementation of the K to 12 program.

VIEWING refers to perceiving, examining, interpreting, and constructing - meaning from visual images and is crucial to making meaning out of both print and non-print texts. These would include selections and news media we read, films we watch, advertisements on billboards and magazine covers that catch our attention and the like. It goes beyond simply taking note of a text's content, style, or structure, but includes analyzing visual images more critically. They all have something to say and try to influence our way of thinking and decision making in one way or another.

Now more than ever, we must guide our students on how they should be intelligently and efficiently accessing, analyzing, utilizing, and sharing the massive information at their fingertips.

<u>M*atter*</u>

<u>*Visual Literary Competencies*</u>

A person who has acquired enough training on Visual Literacy and has developed the given competencies is said to be Visually Literate and is able to successfully make meaningful interpretations of the various media presented to him.
Here is a list of the knowledge, skills and competencies that one should have to be considered visually literate

1. <u>*Knowledge of Visual Vocabulary*</u> (i.e., point, line, shape, form, space, texture, light, color, motion)
2. <u>*Knowledge of Visual Conventions*</u>: knowledge of visual signs and symbols, and their socially agreed meanings.
3. <u>*Visual Thinking*</u>: ability to turn information of all types into pictures, graphics, or forms that help communicate the information.
4. <u>*Visualization*</u>: the process by which a visual image is formed.
5. <u>*Verbo-Visual Reasoning*</u>: coherent and logical thinking carried out primarily by means of images.
6. <u>*Critical Viewing:*</u> applying critical thinking skills to visuals.
7. <u>*Visual Discrimination*</u>: ability to perceive differences between two or more visual stimuli.
8. <u>*Visual Reconstruction*</u>: ability to reconstruct a partially occluded visual message in its original form.
9. <u>*Sensitivity to Visual Association*</u>: ability to link visual images that display a unifying theme, and ability to link verbal messages and their visual representations (and vice versa) to enhance meaning.
10. <u>*Reconstructing Meaning*</u>: ability to visualize and verbally (or visually) reconstruct the meaning of a visual message solely on the evidence of given information which is incomplete.
11. <u>*Constructing Meaning*</u>: ability to construct meaning for a given visual message on the evidence of any given visual (and perhaps verbal) information.

Understanding Still Images

Images are powerful tools which convey a lot of meaning. They are highly expressive and say a million things about the person, object, idea, event, etc. However, they are so flexible that everyone gives an individual interpretation and meaning to them.

When presenting any type of visual text, it is always best to use certain questions as starting points for discussion. These may be used to help build critical thinking skills as students expand their responses, explain their reasons, and point out certain evidence from the image to justify their answers. Here are basic discussion questions that you may use.

1. What type of text is the image from?
2. What is the image about?
3. Who or what is in the image? Are there main participants such as characters, things/objects present?
4. What is happening? What are the participants doing?
5. Where, when, and why is this happening? Are there any information provided in the image that tells us about the circumstances surrounding the participants and actions?

These are some of the essential terminologies which help students understand a particular material.

1. PARTICIPANTS may be the people, animals, or inanimate objects present in an image. They may be categorized as <u>ACTORS</u> who are doing things, or <u>GOALS</u> who are having things done to them through action or gaze.

2. SUBJECT GAZE refers to the gaze of the viewer or the gaze of participants within the image. It may also refer to *direct gaze* wherein the image <u>DEMANDS</u> the viewer to establish an imaginary relationship between them or *no-gaze* wherein the participant has no direct eye contact with the viewer. Hence, the image maker <u>OFFERS</u> the participants as objects for viewers' contemplation and interpretation. Gaze may influence or depend upon what a viewer "sees" or "does not see" (literally or metaphorically) within a given image.

The Palay Maiden,
Fernando Amorsolo *(1920*

Here are sample questions to ask about the participant/s and subject gaze:

1. Who is/<u>are</u> the participants in the image?

2. Is the subject looking directly at you? What is she doing?

3. How does use of subject gaze, or no gaze, affect how you feel about this subject and what is happening?

4. What else do you see?

5. Why do you think the author made this choice?

6. If you changed this image such the subject now gazes directly at you, (or the subject now looks away, ignoring you) how might this change your feelings about, or response to, this subject and what is happening?

3. SALIENCE (focal points) - element/s in an image which stand out and attract the viewer's attention. It refers to the feature in a composition that grabs your attention. An image can be made salient through:

a. <u>Placement</u> - usually an image becomes heavier if placed towards the top or left of the page

Les Pommes, Paul Cézanne *(1889-1800)*

b. <u>Color</u> – an important element of visual design that decides the mood of a design which can have symbolic, associative or evocative meanings

The Starry Night, Vincent Van Gogh *(1889)*

c. <u>Scale and size</u> – conveys importance, depth, emphasis, and attracts attention

The Great Wave off Kanagawa, Katsushika Hokusai *(1829–32)*

d. <u>Focus</u> – refers to the clarity or blurriness of an image

Christ on the Mount of Olives, Paul Gaugin (1889)

4. PERSPECTIVE can be foreground/ middle ground/ background. Whatever is in the foreground is often considered more important than what appears in the background.

The Scream, Edward Munch *(1893)*

7. JUXTAPOSITION

Placing visual elements side by side to create contrast or interaction. The placement of two or more ideas, characters, actions, settings, phrases or words side-by-side for a particular purpose, for example to highlight contrast or for rhetorical effect.

The Son of Man, Rene Magritte (1964)

8. SYMBOLS are used to represent ideas or concepts usually with a deeper and more important meaning. These may come in the form of emblems, tokens, signs, or other material objects.

The Creation of Adam, Michaelangelo *(1508-1512)*

9. LIGHTING (chiaroscuro) creates mood and may be symbolic
   *Shadows may suggest concealment of fear and despair
   *Light, on the other hand, suggests hope and inspiration
   *Soft light indicates romance

The Calling of Saint Matthew, Michelangelo Merisi da Caravaggio (1599-1600)

Types and Levels of knowledge

There are the different types and levels of knowledge which students are expected to acquire which will require thinking skills for them to make sense of and use. The types of knowledge consists of the following:

*Terminology   *Criteria   *Classifications and categories
*Conventions   *Specific facts   *Trends and sequences
*Methodology   *Theories and structures   *Principles and generalizations

On the other hand, there are four levels of knowledge. The first three of these levels – *__factual__*, *__conceptual__* and *__procedural__* were identified some sixty years ago in Benjamin Bloom's Taxonomy of Thinking Skills. *__Metacognition__* was added as the fourth level in the revised version of the taxonomy.

Factual Knowledge – The basic elements students must know to be acquainted with a discipline or solve problems.

Conceptual Knowledge – The interrelationships among the basic elements within a larger structure that enable them to function together.

Procedural Knowledge – How to do something, methods of inquiry, and criteria for using skills, algorithms, techniques, and methods.

Metacognitive Knowledge – Knowledge of cognition in general, as well as awareness and knowledge of one's own cognition

The two charts that follow show the taxonomy of knowledge/ skills arranged in increasing complexity with the simplest at the bottom of the triangle The one on the left which makes use of nouns is named as Bloom's Revised Taxonomy. The one on the right which makes use of verbs is a more recent and redefined version of Bloom's work. It is labeled as Anderson and Krathwohl's Taxonomy having Lorin Anderson and David Krathwohl leading a team of experts from the areas of cognitive psychology, curriculum and instruction, and educational testing, measurement, and assessment that redefined Bloom's original concepts.
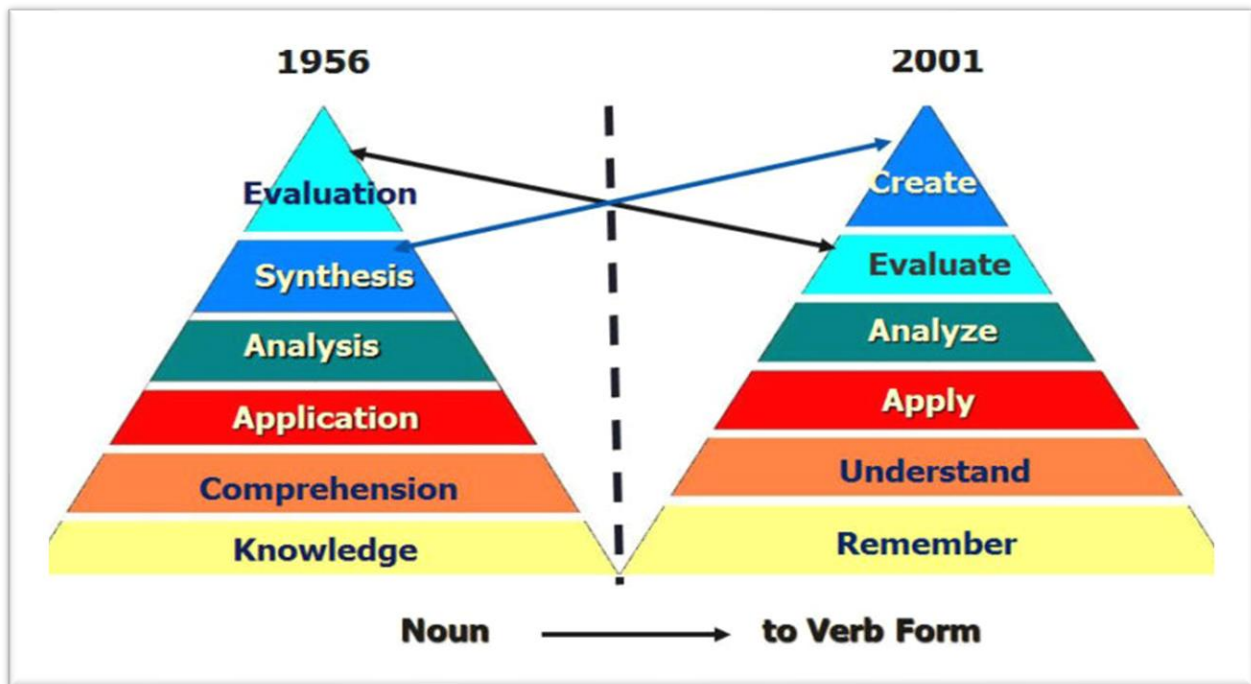
Figure 1. Bloom's Taxonomy and Anderson & Krathwohl's Taxonomy

Ihis table presents an expanded form of Bloom's Taxonomy and Anderson & Krathwohl's Taxonomy showing in descending order the different cognitive processes moving from simple to the more complex and challenging types of thinking.

Bloom's Taxonomy 1956	Anderson and Krathwohl's Taxonomy 2001
1. Knowledge: Remembering or retrieving previously learned material. Examples of verbs that relate to this function are: know define record identify recall name relate memorize recognize list repeat acquire	**1. <u>Remembering:</u>** Recognizing or recalling knowledge from memory. Remembering is when memory is used to produce or retrieve definitions, facts, or lists, or to recite previously learned information.

2. Comprehension: The ability to grasp or construct meaning from material. Examples of verbs that relate to this function are:	**2. <u>Understanding</u>:** Constructing meaning from different types of functions be they written or graphic messages or activities like interpreting, exemplifying, classifying, summarizing, inferring, comparing, or explaining.

restate	identify	illustrate
locate	discuss	interpret
report	describe	draw
recognize	discuss	represent
explain	review	differentiate
express	infer	conclude

3. Application: The ability to use learned material, or to implement material in new and concrete situations. Examples of verbs that relate to this function are:	**3. <u>Applying</u>:** Carrying out or using a procedure through executing, or implementing. *Applying* relates to or refers to situations where learned material is used through products like models, presentations, interviews or simulations**.**

apply	organize	practice
relate	employ	calculate
develop	restructure	show
translate	interpret	exhibit
use	demonstrate	dramatize
operate	illustrate	

4. Analysis: The ability to break down or distinguish the parts of material into its components so that its organizational structure may be better understood. Examples of verbs that relate to this function are:	**4. <u>Analyzing</u>:** Breaking materials or concepts into parts, determining how the parts relate to one another or how they interrelate, or how the parts relate to an overall structure or purpose. Mental actions included in this function are *differentiating, organizing, and attributing,* as well as *being able to distinguish between* the components or parts. When one is analyzing, he/she can illustrate this mental function by creating spreadsheets, surveys, charts, or diagrams, or graphic representations.

analyze	differentiate	experiment
compare	contrast	scrutinize
probe	investigate	discover
inquire	detect	inspect
examine	survey	dissect
contrast	classify	discriminate
categorize	deduce	separate

5. Synthesis: The ability to put parts together to form a coherent or unique new whole. Examples of verbs that relate to this function are:	**5. <u>Evaluating</u>:** Making judgments based on criteria and standards through checking and critiquing. Critiques, recommendations, and reports are some of the products that can be created to demonstrate the processes of evaluation. In the newer taxonomy, *evaluating* comes before creating as it is often a necessary part of the precursory behavior before one creates something.

compose	plan	propose
produce	invent	develop
design	formulate	arrange
assemble	collect	construct
create	set up	organize
prepare	generalize	originate
predict	document	derive
modify	combine	write
tell	relate	propose

6. Evaluation: The ability to judge, check, and even critique the value of material for a given purpose. Examples of verbs that relate to this function are:	**6. <u>Creating</u>:** Putting elements together to form a coherent or functional whole; reorganizing elements into a new pattern or structure through generating, planning, or producing. Creating requires users to put parts together in a new way, or synthesize parts into something new and different creating a new form or product. This process is the most difficult mental function in the new taxonomy.

judge	argue	validate
assess	decide	consider
compare	choose	appraise
evaluate	rate	value
conclude	select	criticize
measure	estimate	infer
deduce		

Critical Thinking

When we receive information, we don't just accept them on face value. We try to reflect and see the connections of whatever new material is presented with our experiences in everyday life. When we are critical of the information that we receive, it paves the way in building understanding, solving problems, and even fostering collaboration.

CRITICAL THINKING is an intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by observation, experience, reflection,

reasoning, or communication, as a guide to belief and action. In other words, it is "*complex thinking*," "*higher-order thinking*," or "*thinking out of the box*."

Critical thinking does not happen overnight. It entails willingness and hard work to develop the skill which means changing old habits of thinking and forming new mindsets. It needs time, energy, effort, and determination to eventually improve on this process. First, we must understand that there are stages required for development as a critical thinker. We develop through these stages if we accept the fact that there are serious problems in our thinking (accepting the challenge to our thinking) and begin regular practice.

Stage One: The Unreflective Thinker (we are unaware of significant
       problems in our thinking)
Stage Two: The Challenged Thinker (we become aware of problems in
       our thinking)
Stage Three: The Beginning Thinker (we try to improve but without
       regular practice)
Stage Four: The Practicing Thinker (we recognize the necessity of
       regular practice)
Stage Five: The Advanced Thinker (we advance in accordance with our
       practice)
Stage Six: The Master Thinker (skilled and insightful thinking become
       second nature to us)

Management / Methodology

How can we develop as critical thinkers? How might we move from one stage to the other? How can we help ourselves and our students practice better thinking in everyday life? Table 1 shows a *Critical Thinking Guide* that we can use to help us think critically. It consists of questions that we can ask ourselves about information that comes our way.

Asking these questions do not apply only to what we heard, but even in other textual forms that we consume on a daily basis – pages in a textbook, works of classical literature, news and current events, song lyrics, TV shows, video games, or online social interaction - and all other types or genres of expression.

Table 1. *Critical Thinking Guide*

Think of something that someone has recently told you. Then ask yourself the following questions:

1. Who said it?
   Someone you know? Someone in a position of authority or power? Does it matter who told you this?

2. What did they say?
   Did they give facts or opinions? Did they provide all the facts? Did they leave anything out?

3. Where did they say it?
   Was it in public or in private? Did other people have a chance to respond and provide an alternative account?

4. When did they say it?
   Was it before, during or after an important event? Is timing important?

5. Why did they say it?
   Did they explain the reasoning behind their opinion? Were they trying to make someone look good or bad?

6. How did they say it?
   Were they happy or sad, angry or indifferent? Did they write it or say it? Could you understand what was said?

Another way of asking critical questions is to first identify broad categories of inquiry focusing on authors, audiences, messages, language, values, and representation. These concepts can be collapsed into three broad categories, namely Authors and Audiences, Messages and Meanings, and Representation and Reality using the following table.

Table 2. *Five Critical Questions*

FIVE CRITICAL QUESTIONS	
Core Concepts	*Critical Questions*
Authors and Audiences	**1.** Who is the author and what is the purpose?
Messages and Meanings	**2.** What creative techniques are used to attract and hold attention? **3.** How might different people understand this message?

Still another aspect of critical thinking, which is an essential consideration for one to be professionally accountable is to be aware of the critical thinking habits of the mind. These are dispositions which students need to develop as lifelong learners who prepare not only for tests and exams but for future careers and professions. These are the following:

Table 3. *Critical Thinking Habits of the Mind*

Confidence	• Assurance of one's reasoning abilities
Contextual Perspective	• Consideration of the whole situation, including relationships, background, and environment, relevant to some happening
Creativity	• Intellectual inventiveness used to generate, discover, or restructure ideas, imagining alternatives
Flexibility	• Capacity to adapt, accommodate, modify, or change thoughts, ideas, and behaviors
Inquisitiveness	• An eagerness to know by seeking knowledge and understanding through observation and thoughtful questioning in order to explore possibilities and alternatives

Intellectual Integrity	• Process of seeking the truth through sincere, honest means, even if the results are contrary to one's assumptions and beliefs
Intuition	• Insightful sense of knowing without conscious use of reason
Open-mindedness	• A viewpoint characterized by being receptive to divergent views and sensitive to one's biases
Perseverance	• Pursuit of a course with determination to overcome obstacles
Reflection	• Contemplation of a subject, especially one's assumptions and thinking, for the purposes of deeper understanding and self-evaluation

Materials / *Methodology*

For example, if we are going to analyze a particular picture such as the one below, we need not have any background on photography to do so. All it requires is common sense, and a keen eye for observational detail. It is a simple detective work based on readily apparent evidence. We can quickly say that it is a picture of President Rodrigo Duterte with his two thumbs up juxtaposed with that of Pope Francis's also with his right thumb up which clearly shows that both men share the same view regarding extra-judicial killing. The smile on their face and the caption of the picture further stress the message of the image.

But that is only a superficial analysis of the image Let us try asking critical questions instead to analyze images.

Pope Francis: Paglaban sa drug lords at drug traffickers, tungkulin ng bawat gobyerno

Figure 1. Pres. Duterte and Pope Francis

.

Here are the five critical questions, we might ask and the answers to those questions:

1. **Who is the author and what is the purpose?** The article is from *Philnetizen*, a 92-day old Philippine website. The report which has been shared thousands of times on Facebook since it was first posted there on December 3, 2018, claims that Pope Francis blessed the Duterte government at a conference held in Vatican City. Its objective was clearly to misinform and mislead people into believing that even the Pope coalesces with Pres. Duterte in his "war against drug" and justifies the "extra judicial killings" that may take place

2. **What creative techniques are used to attract and hold attention?** Photo-editing of the poses shows that the raised thumbs and the smile on the face of the two men are used to indicate the Pope's approval of Duterte's campaign.

3. **How might different people understand this message?** Gullible people, especially staunch supporters of the administration, will be easy preys of this deceitful news article. Others might even conclude that the Vatican has already shifted its stand on the issue concerning the means taken in the "war against drugs".

4. **What lifestyles, values, and points of views are represented?** This misleading image presents the <u>judgmental point of view</u> stressed in the article that fails to allow suspects to clear themselves. Meaning, the image used with the article attempts to deceive vulnerable individuals who are fanatics and can easily be swayed to believe that the Church endorses the Government's "war against drugs" even if might result in "extra judicial killings" that might take place

5. **What is omitted?** The Philnetizen report did not disclose when the conference where the said article was taken. It did not actually omit much but added more to distort the facts. But an online search revealed that the quote was lifted from Pope Francis's speech held on December 1, 2018 during the "Drugs and Addiction" conference at the Vatican. It is nowhere in the speech that the name of Pres. Duterte nor his administration was mentioned by the pope.

So, how critical are we in terms of analyzing the veracity of news articles that we read and share? This is an example of fake news. .

Methodology
Mentor / *Mentee*

Here are some individual, paired, or group activities to practice the skills in critical thinking.

1. **Individual task:** Do you remember the series of Nido commercials about a family which showcases a non-traditional set-up? Write a persuasive essay pointing out what's realistic and unrealistic about it. Your paper should contain a short and catchy introduction, a well-formed body with the description of the family as well as a critical evaluation why it is realistic or unrealistic, and finally, a compelling conclusion. If you have internet access, you may visit the website and watch it on https://www.youtube.com/watch?v=8CGYqznvwVw. Your essay will be graded using the indicated rubric for essay writing.

2. **Think-Pair-Share**: Think of any story someone shared with you recently. With your partner, share with him or her the details of the story by answering the questions in the simple guide box.

3. **.Group activity**: Using the image below, critically analyze the content of the text message used in a Smart Communications ad campaign in 2016. What does the conversation imply? What made you say so? Prepare a poster showing the message the image wants to get across. Your output will be graded using the indicated rubric for poster making.

Source:https://www.google.com/search?q=smart+advertisement%2Bdad+inaccept+na+kita&rlz=1C1CHBD_enPH812PH813&tbm=isch&tbo=u&source=univ&sa=X&ved=2ahUKEwiaorDp-L_fAhVQat4KHTZjD9sQsAR6BAgFEAE&biw=1366&bih=657#imgrc=4N-YfBKtpYzOgM:

Figure 2. Smart Communications Advertisement Campaign

M*easurement*

Rubrics are usually given indicating the features that will be considered and the points to be given in grading the creative outputs of students. Here are examples of the rubrics for the two tasks mentioned earlier – one for the persuasive essay writing concerning the series of Nido commercials and the other for the poster that students are asked to produce concerning the image that the Smart Communication Advertisement used to highlight its product in the use of cellphones   .

PERSUASIVE ESSAY				
	5pts	**4pts**	**3pts**	**2pts**
Content	Description is vivid and evaluation is compelling and very persuasive	Description is clear and evaluation is compelling	Description is clear but evaluation is not very persuasive	Description is unclear with no compelling evaluation
Order	Attention-getting introduction, transitions, and memorable conclusion	Introduction, transitions, and conclusions are all present	Introduction and conclusion are present, but body is disorganized	No clear introduction, body, or conclusion
Mechanics	There are no errors in spelling, grammar, punctuation marks, and other writing conventions	There are a few errors in spelling, grammar, punctuation marks, and other writing conventions	There are many errors inn either spelling, grammar, or punctuation marks, and other writing conventions	The essay is full of errors on spelling, grammar, punctuation marks, and other writing conventions

.

Note that three features are considered for the persuasive essay – *Conten*t, *Order* , and *Mechanics*. Where content is concerned a 5-point scale is used to indicate how vivid is the description and how compelling and persuasive it is. For order, it is not only the presence and sequencing of the five parts of an essay but also if the introduction catches the attention of the reader and if the body of the text js organized. And for mechanics, it must not contain errors in spelling, grammar punctuation marks and other writing conventions.

RUBRIC FOR POSTER MAKING				
	4	**3**	**2**	**1**
Coverage of the Topic	Details on the poster capture the important information about the topic and increases the understanding of the audience	Details on the poster include important information about the topic but audience may need more information to understand it fully	Details on the poster relate to the topic but are too general or incomplete	Details on the poster have little or nothing to do with the topic
Use of Graphics	All graphics are related to the topic and make it easier to understand	Most graphics are related to the topic and make it easier to understand	Few graphics are related to the topic and make it difficult to understand	Graphics are not related to the topic and make it difficult to understand
Organization	Information is well organized with titles and subheadings	Information is organized with titles and subheadings	Information is well organized, but titles and subheadings are confusing	Information appears to be disorganized
Mechanics	No grammatical, punctuation, or spelling errors	One to two grammatical, punctuation, or spelling errors are present	Two to three grammatical, punctuation, or spelling errors are present	Many grammatical, punctuation, and spelling

				errors are present

For posters, the features considered, using a 4-point scale are *Coverage of the Topic*t, *Use of Graphics*, *Organization.* and *Mechanics*. Details in the poster should capture the important information about the topic and increase the understanding of the audience The graphics used must be related to the topic and easy for the viewer to understand The information must be well-organized with titles and subheadings. As for mechanics, there must be no grammatical, punctuation or spelling error.

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MENTOR: Now more than ever, we must guide our students on how they should be intelligently and efficiently accessing, analyzing, utilizing, and sharing the massive information at their fingertips.

Play Review

Rachelle Lintao

Play review is an interpretation and well-crafted analysis of a stage play viewed. It has to be a well-written critique which includes not only the plot and overall thesis of dramatic work but also how it is presented on stage. To produce a play review, one must be familiar with the content and elements of plays as well as the types of performance stage and layouts where these are presented

Playwriting can be traced back from the Golden Age of Greece to the present. The play writer works to both shape what is presented in the theatre, and in the society as well. From Aeschelus to Shakespeare to Ibsen to the contemporary times, there have been both progress and decline on this art form.

Materials for Play Reviews

Depending on context, there are different kinds of plays for which reviews and critiques are written. Among these are *musical plays* like operas and operettas where the play is set to music with an orchestra providing the musical score and the dialogue is sang and not recited.

Religious plays, on the other hand, commemorate religious feasts and have to do with the life of founders and noted saints of different religions for the followers to emulate. *Tragedies* are *dramatic plays* that have tragic outcomes while *comedies* are meant to entertain and get a good laugh from the audience. Play reviews of the different kinds of plays take into account the objective of the play and the means taken to achieve it.

Matter
Elements of Dramatic Works

Among the elements of dramatic works mentioned in play reviews are the plot and characters of the story that unfolds on stage; the physical action and interaction that take place; the setting and backdrop of scenes and the lights used to show where and when it happens; the props as well as the costume of the actors to add authenticity to the play

A. Plot

This diagram known as Freytag's Pyramid provides the basic structure of plot and story of modern drama. Information is presented to make the students fully aware of the situation
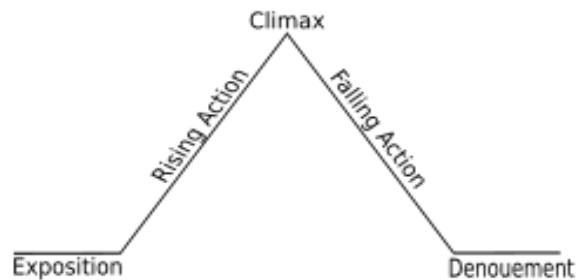
1. ***Exposition*** The Set-up or Beginning
   The beginning involves the "backstory" of the play providing the audience details they need to know about what happened before the play started.
        Exciting Event or Inciting Incident
    This is the part that sets the play on the road to the action-packed part of the plot. In this part, the main character has to face his or her fears and finally start the journey to attain his or her goals or dreams.
2. ***Rising Action***

   This is the part where characters are molded or developed; conflicts arise between the characters and relationships are unraveled.
3. ***Climax***

   This is the turning point of the play. The antagonist suddenly shows up, the car explodes, fortunes are lost, and audiences gasp.
   This is the part where things become most intense.
4. ***Falling Action***

   The falling action is where one finds out what happens after the climax and before the very end of the play.
5. ***Denouemen*t The End or Resolution**
   This is the final part of the play.

B. Characters

These are the personas (actors and actresses) involved in the play.. Basically, there are the main characters and minor characters who support the decisions and actions of the main characters.

Here is an example of what a play review would include regarding the role of the characters in a play. Scenes in the play can show a combination of these elements that set the plot forward.

1. *Discovery*

A character discovers that his father was a murderer. How does this change what he believes in, or how he sees his family's background? What will he/she do because of it?

2. Revelation

A character identifies her husband's secret wealth. How does this affect the story?

3. *Decision*

Play reviews may also include these details about the characters in the play:

What other characters reveal about them
Their behavior when they are with other characters
Their behavior when they are alone
The other characters they get along with or dislike
What they say about other characters
How they present themselves (e.g., dressing)

C. Setting

The setting includes the time and place (when and where) the story takes place. Backdrops reveal the physical setting, that is, if the scene is in a building or out in the open. Lights show the time of day and the props or things on the stage as well as those the actors take with them give us an idea of the setting.

Mentioned too, aside from a brief description of the setting, are the entrance and exits that take place in the play, the physical action that must be performed in order to make sense of the dialogue and the important pauses in the dialogue

Writing Play Reviews
Structure of Play Reviews

A. **Introduction**

Mentioned in the introduction of a play review are the title or name of the event and the date and place where the play was staged. Other details include the names of the writer or author of the play, the director who overlooks and assess how it is presented, the costume as well as the set designer and those in charge of light and sound effects used to bring life to the presentation.

B. Body or main part of the review

1. Described in the **b**ody or main part of the review is the performance of the actors in the play pointing out which parts of the performance were noticeably amazing and which were not. Use specific terms but avoid field-specific jargon.

2. Discuss your thoughts and opinions in this section of the play. Point out which parts of the performance were noticeably amazing and which were not. State the audience's reaction to the dramatic parts of the play.

3. Provide your overall reaction in terms of how the venue, acoustics, set, lighting and audience behavior affected the quality of the performance.

4. Write an honest and introspective analysis and give a justifiable reason if you enjoyed or did not enjoy part of the performance.

C. **Conclusion**

Summarize your thoughts and impressions. Include your final thoughts about the play. Include a general evaluation of the performance of the actors and an overall assessment of the experience.

Types of Performance Stages and Layouts

There are two kinds of theatre and three types of stage where plays are performed with the audience in mind. In the *Arena Theatre* or *Theatre in the Round*, the

audience sits on all sides surrounding the stage. This is especially used when there is no need for backdrops to show where the scene takes place but there is a need to engage the audience on all sides. On the other hand, the *Black Box* or *Flexible Theatre* is one usually painted black and with limited props to give an impression of the play unfolding in anyplace.


Proscenium Theatre
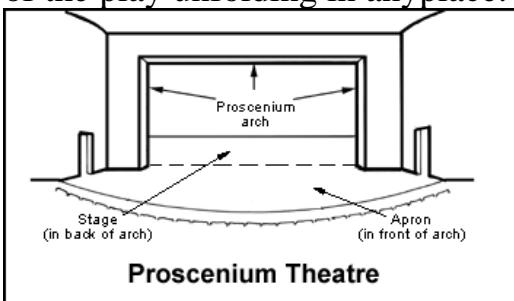
As for the three types of performance stage the most typical is the *Proscenium Stage* (the word "proscenium" consisting of a combination of two Greek words) meaning 'before stage'. This kind of stage has a frame or an arch leading to the main stage.

Source: https://www.google.com.ph/imgres ?imgurl=https://i.pinimg.com/originals/

The *End Stage*, usually used in smaller venues, is a raised platform at the end of the room. It is like a proscenium stage where the audience sits in front of the stage. However, unlike a proscenium stage, e an arch.   .

This figure shows a *Thrust Stage* with the sitting arrangement of the audience on the three sides of the stage. It creates in the viewers a more intimate feel than that of a proscenium or an end stage.   .

Thrust Theatre

Source- https://images.app.goo.gl/uxw CrWskcduqmbAQ6
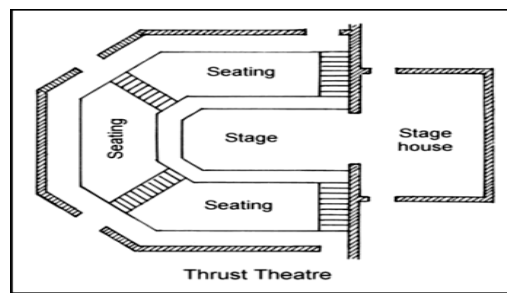
Methodology/ Management
Mentor / Mentee

A. **Preparing to Write Play Reviews**

Both viewing and writing skills are called for in play reviews. Here are some discussion points to raise concerning theatrical presentations:

1. Ask students if they have ever gone to a theatre

2. Find out the varied kinds of entertainment staged in theatres e.g. plays, musicals, opera, ballet, pantomime which they may have viewed. .
3. Have them share what they know about those kinds of entertainment and which ones they prefer.
4. Group them into 3 or 4 students per group to create a table indicating the key features of the different genres. In plays these would include the following::
     a) The story/plot – how simple but dramatic it is.
     b) The problem that the characters must solve – does it evoke strong emotions like fear or jealousy.
5. Ask students to identify the different aspects of plays examined and assessed
     in play reviews
        a) Major issue, conflict, and the theme of the play ,
        b} Dominant tone of the play (e.g. serious, comic, ironic)
6, .In groups of 5 have them make an infograph about playwriting elements considered in play reviews. These are to be presented in front of the class for for whole-class consolidation to come up with what the students will use when they write a play review.

B. Constructing Play Reviews

     * Assign students to _**watch a play**_ presented in a theatre. Provide them with sheets containing guided questions of these aspects of plays to be examined and describe in play reviews

Aspects of Plays Considered in Play Reviews

1. Script

     a} What is the play's unifying theme? What issue is presented and what major conflict is highlighted?
     b) What is the dominant tone of the play? Is it serious, comic, ironic?

2. Directing
        a) What production concept, is used in directing the play? Is it a unifying metaphor, or is an interpretational approach employed in the play? Provide how each is exhibited in the play.
        b) Are all the elements of the production are coordinated. If not, determine

what seemed out of place or inadequately integrated with the rest.

3. **Acting** (Choose at least two characters)
   a) Was the casting appropriate for the roles of those characters and were there some actors who were not appropriate for their roles?
   b) Which actors portrayed thier role more effectively than the others?
   c) Were the actors audible and understandable?
   d) What special skills (such as dancing, singing, fencing, playing a musical instrument) were required of any of the actors and how effectively were the demands met?

4, **Scenic Design**

   a) What type of performance space was used?
   b) Did the scenery radiate or exude and convey the mood of theplay?
   c) Did the scenery contribute (or fail to contribute) to the total production effects?

5. **Costume Design and Makeup**

   a) Were there were any special costume needs (historical, fantasy, etc.) and were these provided?
   a) Were there were any special makeup demands and how well these met?
   b) How did the costumes and makeup help (or fail to support) the total production effects?

6. **Lighting, Design and Sound**
   a) Was there a need for any special lighting or sound effects and how well were they produced?
   b) How well did the lighting and sound support (or fail to support) the production concept and the total production effects?

   Students *write their play* review using the knowledge they gained about the content and structure of this text type.

   1. **Plot** - Provide a short description of the play's story

2. Themes and Issues- Explain the style, form, and themes represented in the play

3 Analyze characters- Describe the characters in the play. Mention their motivations and objectives.

4. **Assess the performers**- choose two or three main performers and evaluate the performance

5. **Elements of the production**- Analyze and indicate how effective were the technical elements used in the presentation: sound effects, lighting, set and costume of the characters.

Measurement

This rubrics may be used to assess and grade play reviews

Criteria	10 pts	5 pts	3 pts	1 pt
Plot Summary	Paragraph includes a brief overview of the beginning, middle, and end of the show. Reader has no difficulty knowing what the basics of the play are.	Paragraph included a brief overview of most of the elements of the story but was missing one. Reader can grasp most of what the story is.	Plot summary only highlighted one part of the story(beginning, middle, or end). Reader has a hard time figuring out what the story is.	Plot summary was missing, incoherent, or wrong. Reader cannot ascertain what the story is about from the review.
Performance Evaluation	The review of the acting is thoughtful. Writer gives evidence to support their statements. It includes insightful detail.	The review is average, including some detail but not much depth. The writer uses some detail to support their statements	The review includes some reference to the acting. It makes observations without supporting their statements with examples.	There is no evaluation of the actor's performances or evaluation is incomplete and unspecific.

Costume Evaluation	Costume evaluation is descriptive and thoughtful. Writer describes one or two of them and discusses how the costumes tie to character	Writer describes a costume and includes some discussion of how it ties to character. Needs to include more depth.	Writer describes costumes but does not include how the costumes reveal character.	There is no evaluation of costume and no descriptions. Writer needs to tie the costumes back to the characters.
Technical Elements	Review addresses both lights and set in detail. Evaluates how they were used and their effectiveness.	Review addresses lights and set. Could have used more detail. Evaluates how they were used and their effectiveness.	Describes lights and sets but does not evaluate how they were used or their effectiveness.	Review is missing a description of one or both the lights and the set. There is no evaluation of how they were used or their effectiveness.
Execution and Editing	Review is well written and typed. With no errors in grammar, punctuation, spelling, etc. It is thoughtful and shows obvious use of time and effort.	Review is well written and typed with few errors. It is thoughtful and shows some use effort. A little more time would make it perfect.	Review has numerous errors. More time and effort needs to be displayed.	Review is incomplete. Shows lack of effort. Writer needs to give review more time and effort.

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Journalistic Writing

Rachelle Lintao

Part One
What is Journalism?

Journalism is the bringing of current events, news, issues and topics of interest to an audience. It is a laboratory in which the goal is production by a team—the press. It involves relaying real-life accounts and presenting the world that is beyond people's direct experience (Sissons, 2006).

The goal of journalism is to deliver the truth to the readers. Journalists are committed to be unbiased and independent in presenting what is true and they use comprehensible language that will be understood by larger groups of people.

In teaching journalistic writing, students are basically oriented to follow the steps in the writing process: pre-writing, drafting and revising and editing. Some of the fundamental objectives that can be taught include writing a news story following the inverted pyramid style, writing an informative or attention-getting lead and using basic editing principles.

Journalistic Writing (JW) vs "English Class" Writing (ECW)
Each mode of writing has a different audience and purpose in mind. In an English essay writing class, students have as their direct audience, their teacher who will go over their work, On the other hand, when writing for media, the writer has a broader audience which is the entire school or community. The goal of the write-up is to clearly inform, entertain, or persuade.

JW uses simple, understandable words in short, concise sentences with the paragraphs, often made up of only one or two sentences. It follows the inverted pyramid structure. **ECW** uses multi-syllable words in longer, more complex sentences, in paragraphs of 100 words or more, including a topic sentence and its support. It observes the five-paragraph essay structure

Matter

News style, also known as the journalistic style of writing, is the technique used in reporting news in media like newspapers, television, radio, and online platforms. It has these structural elements: the _**lead**_ and the _**5Ws and 1H**_.
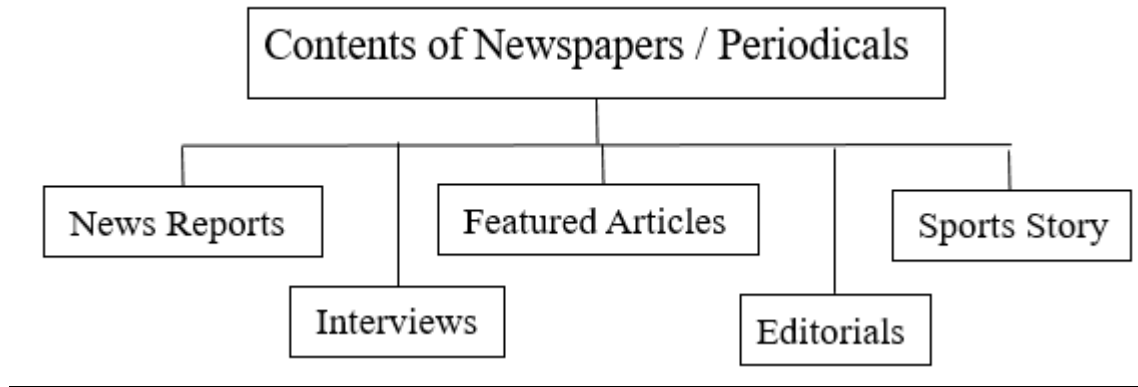
1. The lead which is usually the story's first, or opening sentence is the most important structural element in a news report. A lead is typically categorized as _hard lead_ or _soft lead_. Hard lead intends to present an overall idea of what the article will tackle; soft lead aims to provide introduction of the topic through a creative or attention-seeking way.

2. The 5Ws and 1H in news writing aim to answer all the fundamental questions (_who_, _what_, _when where_, _why_ and _how_) of a particular event in the beginning of an article. Commonly termed as the inverted pyramid, this structure provides a diminishing importance of the information in ensuing or subsequent paragraphs.

The figure that follows presents the inverted pyramid structure where the significant and most interesting components of a story are placed at the very start. The supporting information of less value or importance follows.

Most Newsworthy Info
Who? What? When? Where? Why? How?

Important Details

Other General Info
Background
Info
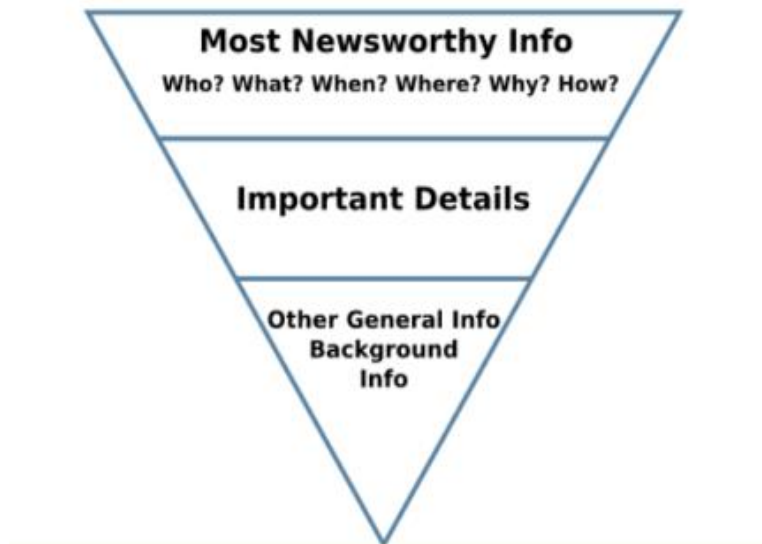
*Materials

This figure shows the different text types found in newspapers. Details about these text types follow. . There will be need for visual aids like placards of news values and copies of newspapers when discussing the elements and features of these txt types,

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            ┌─────────────────────────────────────┐
            │  Contents of Newspapers / Periodicals │
            └─────────────────────────────────────┘
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News Reports	Featured Articles	Sports Story

Interviews	Editorials

Writing News Reports

Among the basic criteria to consider in news writing are the news worthiness of what is reported and how it is presented. Content-wise, there are eight news values for evaluating newsworthiness and the need to distinguish between fact and opinion in news reports. Structure and style-wise, how to start and develop the news item and how to construct headlines are necessary,

*Eight News Values for Evaluating Newsworthiness

News values, also known as new criteria, explain what makes something "news" or not. These values serve as standard or bases on how a news item is constructed

a) *Impact*- the effect of a news story on individuals (e.g., election, disaster)
b) *Weight*- may be similar to impact but the weight presents those who are directly affected by the story. Weight is also determined by the shock or how unexpected a story is (e.g., National election vs Barangay election)
c) *Timeliness*- how well a news story brings new and relevant information (e.g., breaking news)

d) *Proximity*- relates to how connected a news story is to the physical location of the incident and the emotional relatedness of the information (e.g., the Dengue epidemic in Metro Manila)

e) *Prominence*- focuses on people who are famous, in positions of power (e.g., latest activity of President Rodrigo Duterte)

f) *Conflic*t- presentation of how people, entities or groups are involved in a clash or falling out (e.g., political debates)

g) *Novelty*- presents how queer, unusual or interesting a story is (e.g., how a Filipina conquered the world stage in singing)

h) *Usefulness*- information that is needed by the public (e.g., weather report)

*Fact vs. Opinion

Recognizing facts from opinions is important for journalists. It is important that journalistic writers distinguish the difference between facts and opinions as this will affect how readers look at the presented information and how they will form their own beliefs based on the presented facts and opinions. A *fact* is anything that is proven to be true while an *opinion* is a conclusion generated by someone examining the facts.

Opinions can be verifiable, expert or personal in nature. Verifiable opinions are conclusions that can be validated to be true or false. People who predict the winner in a boxing match draw their opinion based on what they know about the game and about the players. The winner of the game can be verified once it is over. Expert opinions are provided by people who have specialized knowledge about an issue. What is considered to be a valuable expert opinion is one in which the expert bases his/her opinion on the facts presented, not on his/her personal feelings. Lastly, personal opinions, termed also as value judgments, are based partly on facts and partly on personal views.

*Criteria in Writing a News Article

It is important to emphasize that the goal of news writing is to inform. The following items need to be considered in writing a news article:

D-evelopment
- Include all the significant details that are needed to understand the story
- Develop and fully explain ideas and actions

O-rganization
- Ideas should be arranged logically (beginning, middle, and end)
- Topic sentence (i.e., the story lead) initiates information about the topic
- Adequate and apt information fully reinforce the topic
- Concluding sentence binds the article together

A-ttention To Audience
- Appropriate details are provided in order for readers to understand the topic
- Story provides answers to questions readers might have

L-anguage
- Vocabulary is appropriate for the topic
- Accurate, apt, and descriptive information enhances the meaning of the story
- Use of different sentence structures and linking words or appropriate phrases, which make the story easily readable and understandable

Considered, too, in news writing are how to start the report (lead writing) and how to construct headlines

Lead Writing

The lead is the start of a news story. It can be a single word, phrase, sentence or even a series of paragraphs. Its purpose is to present the story in a condensed form and address the questions that readers might ask. There are two kinds of lead, one that summarizes what the event is all about and the other that makes use of a grammatical form to emphasize a feature of what took place or will take place in the event. Examples of these two types and what is highlighted in them follows

Kinds of Lead for News Stories

A *Summary lead*- employed in straight news that immediately addresses all or any of the 5Ws and H.

     a) **Who** lead- used when the person involved in the news story is more important and prominent than the event of the story
       President Duterte addressed the PMA graduates in Baguio City on June 20,.

     b) **What** lead- used when the event is more prominent

       The tax exemption will be implemented effectively in 2019 after President Rodrigo Duterte signed the TRAIN 2 into law.

     c) **When** lead- rarely used but is usually used when talking about important dates like holidays and deadlines
       August 15 is the deadline for filing the Income Tax Returns (ITR) at the BIR.

     d) **Why** lead- used when reason is more important

> *Because of poverty, around a hundred college students dropped out from school last year. This was learned from PNU President Nilo L. Rosas.*

e) *How* lead- used when the manner, means or mode of presenting the story is regarded to be important
By appealing to the board of directors, employees were able to get extra pay for their overtime work load.

B. *Grammatical Beginning Lead*- introduced by a kind of grammatical form, namely, a phrase or clause used to emphasize a feature.

a) **_Prepositional phrase_** lead- when a phrase is introduced by a preposition
With brooms and other cleaning equipment, Manila City volunteers cleaned the entire streets of Sta. Cruz in their clearing operations spearheaded by Mayor Isko Moreno.

b) **_Infinitive phrase_** lead- introduced by the present or past participle form of the verb
To encourage tourism, Pinoy OFWs are given a warm welcome by their fellow Filipinos.

c) **_Participial phrase_** lead- introduced by a gerund (-ing)
Hoping to eradicate drug-related crimes, President Duterte officially announced the implementation of his administration's War-on-Drugs.

d) **_Clause_** lead- begins with a clause which may be independent or dependent, or may be a noun or an adjectival or adverbial clause
Because August 19 was Quezon Day, all lessons and projects dealt with the life of the late President Manuel Quezon.

Headlines

Where headlines are concerned, there are style rules to consider content-wise as well as format and placement structure-wise
.

Style Rules for Writing Headlines

Here are some pointers on how to compose and what to highlight in headlines

a) Construct your headline in a way that it will answer as many *"W's"* as possible.
b) Summarize the entire news story through the headline.

c) Prefer positive headlines to negative ones.
d) Put a verb expressed in every deck.
e) Remove articles (a, an, the) and all forms of verb to-be (is, are, be), unless needed to make meanings clearer.
f) Use the strongest word in the first line as much as possible.
g) Use active rather than passive verbs.
h) Use the present tense for past stories and infinitive form for future stories.
i) Write numbers in figures or spell them out depending on your unit counts limit.
j) Use any of the following headline styles, but be consistent.
   - All caps
     POLICE DEPARTMENT ISSUES GUN CONTROL
   - Cap and lower case
     Police Department Issues Gun Control
   - Down style
     Police department issues gun control

Types of Headlines According to Structure and Form

a. **Flush left**- both lines are flushed to the left margin

**HIV awareness
seminar held**

b. **Dropline or Step Form**- the first line is flushed left while the second line is indented

**Local girl scouts
    served for a cause**

c. **Inverted Pyramid**- each of the three or four lines is successively shorter than the line above it

**School launches

Bayanihan**

d. **Hanging indention**- The first line is flushed left followed by two indented parallel lines

```
Chief administrator

  eyes for more
   development programs
   launched
```

e. **Crossline or barline**- one-line headline running across the column

```
LGUs join CLEAN drive
```

f. **Boxed headline**- headlines are boxed for emphasis or art

```
Community
involvement project
launched
```

g. **Jump story headline**- a jump story (story continued on another page) has its own headline that may be the same as the original headline or may be a word, phrase followed by a series of dots

```
Presidential spokesperson …

(From page 3)
```

Sports News Stories

Among the significant events that see print in newspapers and are covered or reported in radio or television are sports news stories. Like news reports, sports stories use the inverted pyramid style of news reporting with the opening sentence serving as an "attention-getter" answering the 5W's: (Who won? Against whom? By what score? Where? When?)

Mentioned in the body of the sports story are the following:

1. *Team and/or individual standing*- If the event is part of a series of games, the story must present how the teams or players fare against their competitors
2. *Decisive play*- This highlights the most crucial part of the game which puts a team on the winning margin
3. *Best scores for the day*-Although these scores are usually presented in the headline and in the lead, they are also cited in the body of the of the sports news.

4. *Play-by-play*- presents the development of the fight in detail
5. *Quotation*- It is common practice that the best player or MVP gives a statement about the win

Good sports writers/ reporters have the following qualities
   a) Aware of every information about sports, strategy, rules, team and players' records.
   b) Use the specialized language of the particular sports.
   c) Know coaches and players.
   d) Are present in games, trainings, or meetings as a reporter.
   e) Take notes quickly.
   f) Accurate, fair and unbiased in reporting

Editorials

A significant section of the newspaper is the editorial page which contains opinions and reactions of the Editor, editorial columnists, as well as readers to important topics or issues of the day. There are different types of editorials depending on the specific objective of the writer with the expected reaction of readers in mind. These are as follows:

1. *Editorial of information*- aims to prove information on facts that readers are unaware of. This type of editorial may define terms, examine persons or factors or give a background.
2. *Editorial of interpretation*- presents the importance or meaning of a news story, relevant idea, condition, or situation, etc. The writer provides both sides of the story and leaves the assessment to the readers.
3. *Editorial of criticism*- points out the good or the bad elements of a problem or situation presented in the news. Its aim is to influence the reader and suggest solution at the end.
4. *Editorial of commendation, appreciation, or tribute*- honors, praises, or pays tribute to a particular person or group of persons who are responsible for worthy projects or deeds.
5. *Editorial of argumentation*- convinces or persuades readers to accept the writer's stand on a given issue
6. *Editorial of entertainment*- aims mainly to entertain readers while presenting the writer's opinion
7. *Mood editorial*- presents a philosophy rather than an argument or explanation
8. *Special occasion*- explains the importance of a special day or event like

Christmas, for example

9. *Pooled editorial*- presents a consensus or unified stand or position of several editors on a common issue or problem

10. *Guest editorial*- opinion sent to the staff by an authority on a particular topic

11. *Letter to the editor*- sent by an outsider to the publications staff to commend or complain

Structure-wise, editorials are more or less, essay in form. Hence, it provides a thesis statement and gives evidence and supporting arguments to persuade its readers. These are the three parts of an editorial:

a) **Introduction**- Consisting usually of one short paragraph, this contains the *newspeg* with the editor's reaction. A *newspeg* is a condensed statement on the topic or issue upon which the editorial is based.

b) **Body**- Here, the writer indicates points to prove or justify his/her reaction and the stand he made in the introduction. The writer provides evidence and examples to support his/her stand on the particular issue.

c) **End**- Sometimes called the *punch line* or clincher, this is a restatement of the writer's stand. It also presents a final appeal for the reader to be convinced on that certain view on the particular issue.

Feature Writing

Featured articles also appear in newspapers. To catch the attention and arouse the interest of readers, featured articles have their own leads or opening sentences which differ from that of news stories. Here are examples of the different kinds of
Feature Leads:

1. **_Rhetorical questions_**
   Who says that age is an obstacle to education?

2. **_Startling statement_**
   We are not losers!

3. **_Narrative opening_**
   Mrs. Marquez, a fourth year evening student, sends herself and her students to school, acting as a mother and father at the same time.

4. **_Quoting remarks_**

"I live and I smile." He smiled at me as the interview reeled off.

5. **_Old maxim_**
"Water, water everywhere, but not a drop to drink."

6. **_History or Background of the subject_**
Muslims throughout the world, including our Filipino Muslims brothers, observe the holy month of Ramadan starting Sept. 17. Ramadan is the ninth lunar month of the Muslim calendar, and it is observed by Muslims just as the Lenten Season is commemorated by Christians.

7. **_Problems to be discussed_**
There is an answer to the rising cost of vegetables: raise your own.

Interviewing and Gathering Quotes

Quite often, interviews are conducted to gather details to include in a news story or a featured article. An interview consists of a series of questions prepared in advance by the interviewee for particular persons with recognized authority to answer, In this regard, Here are three different types of interview depending on the number of persons involved and the kind of information sought.

1. Formative interview- done to gather information from a person responsible for a certain idea
2. Opinion interview- conducted to extract an opinion for a particular issue
3. Feature interview- a kind of group interview

Gathering Quotes

Here are some points to bear in mind concerning setting up and conducting interviews

a) Prepare in advance. Make an appointment with the interviewee and arrange a time and place that is most convenient to him/her.
b) Select definite and limited subjects of interest to the readers.
c) Make the conversation lively by knowing beforehand the subject or person you are interviewing, his position, accomplishments or personality.
d) Ask questions that are definite and specific
e) Be alert to new unexpected angles of the topic. If this happens, you must be willing to forego prepared questions in order to make a better story.
f) Write the story immediately after conducting the interview.

Guidelines in Writing the Interview

As for constructing the write–up of the results of an interview, here are guidelines to insure clarity - language and style-wise.

a) Make sure to keep the meaning intact when checking the grammatical errors and awkward constructions given by your interviewee.
b) Make the quotes understandable and concise.
c) Keep from referring to yourself unless needed.

d) Do not use "he said" repeatedly; instead, employ the words *said, concluded remarked, stressed or stated.*
e) Use noun substitutes (e.g., *speaker, the principal)* so you do not use the interviewee's name a lot.

*Methodology / *Management
*Mentor / *Mentee

A. *Display understanding of the different elements of news stories:*

a) Look for three news stories where each highlights a different element of news. Assign students into three groups, each with a focus on type of newspaper writing—those that inform (news), entertain (feature) and provide an opinion (editorial/commentary)
b) Based on a fact sheet that the teacher provides, students are asked to write three different leads that focus on different elements of news of the same story
c) Based on a recent school activity, prepare a list of facts gathered from that event. After arranging them according to importance, have the students write a news story.
d) Evaluate how a given news article is organized with the inverted pyramid structure.in mind.
e) Based on a list provided by the teacher, students identify statements that are facts and opinions.
f) Based on a newspaper article, students determine facts, direct quotations and indirect quotations that can be used in writing a news story for a related topic.

B. *Recognize and define the eight different news values*

a) Ask students their opinion about the most important news story today. The teacher will point out the news values that are related to the most important news given, and will conduct an interactive lecture on the eight news values: *impact*, *weight*, *timeliness*, *proximity*, *prominence*, *conflict*, *novelty*, and *usefulness*.

b} Based on a news story provided by the teacher, students explain which element of the news is the focus and infer why the reporter chose to emphasize that element. Students provide what they think is the most important news value

C, *Gain understanding of the functions of headlines*
Have the students write 3 headlines based on 10 news leads provided by the teacher.

D. *Evaluate sources of information in planning for an interview or investigating a topic*
a) Students identify possible sources of information given a topic including the use of a search engine to research existing articles on a certain topic.
b) Based on the same topic and source, students list 10 questions per source to gather information for an interview.
c) Assign students to interview each other. They can begin by doing research and formulating questions. After the interview, students will rewrite their notes by including direct and indirect quotes from the interview.

*Measurement

Sample Rubric for Assessment
- Exceeds Expectations- Student performance far exceeds minimal level of performance
- Meets Expectations- Criterion is met a minimal level.
- Revisit- Criterion is not met. Student responses are too weak or unfocused to be acceptable.

	Exceeds Expectations	Meets Expectations	Revisit
Student identifies steps in the writing process.			
Student analyzes how the writing process is used in the newsroom.			
Student understands differences and similarities between writing process in classroom and newsroom.			

Source:https://nieonline.com/coloradonie/downloads/journalism/Lets-Write-Newspaper-Story.pdf

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Writing Journal Entries

Rubie Sajiese

A *journal entry* is a written record in response to events, experiences and ideas encountered throughout the day and a *journal* consists of a series of journal entries. Keeping a journal helps develop not only students' writing skills but also their reading, analytical and critical skills which are necessary in learning, because writing journal entries calls for reflection that will help one examine further his/her thoughts, feelings, and experiences and in the process grow in personhood.

Matter

Journal writing involves learning at some level. It has four basic elements:

1. A concrete description of a situation/encounter/experience that one
   had including his/her feelings and reactions when it took place,
2. Additional information that came to your mind after the event
3. Reflection – going back to the experience, paying attention to feelings
   and evaluating the experience
4. Things to do – the process of reflection may well lead to the need to
   examine the situation again or to explore some further area. It may
   highlight the need to take some concrete action.

Materials / Methodology

A. Here are some questions you could raise to call attention to journals and journal entries:

1. Who among you keeps a written account of important things that
   happened to you and what you felt about it?
2. Why did you put those down in writing?
3. What do we call the collection of personal daily records arranged
   consecutively together to form one kind of text? Such a text is called a
   dairy or a *journal* and the written accounts are referred to as *journal
   entries* a

B. Have the students go over this sample journal entry and answer the questions listed after it.

One of the requirements in our speech class was presenting a panel discussion. Our group, composed of 6 members, chose social networking and our discussion focused on whether it is good or bad for society. We felt that the topic was relatable and timely. Each one of us had to do a lot of the reading or work upon which the discussion was based, particularly, on the role we chose individually. I volunteered to be the panel's moderator. Initially, I thought the role of the moderator would be easy. After our teacher discussed the role of the moderator, I realized that I should have chosen a different role. I wondered how I would keep the conversation flowing naturally. This is one of the panel moderator's most important responsibilities. Besides, I was worried as to what relevant questions I would ask each panelist. When I got home, I did some research on moderating a panel. Moderating a panel was indeed challenging. Aside from reading, I also watched some panel discussions and learned how each moderator lead the discussion. I got some tips especially on how to keep the discussion going as well as asking panelists questions.

Indeed, moderating a panel could be a challenge. While there were a lot of issues to consider when planning and leading a discussion, the time I spent on preparing paid off in more lively, productive, discussion.

After doing the task, I learned that the success of everything I would do depends on how I prepare for it.

1.
2.
3.
4.

1. Who must have written this journal entry?
2. What concrete experience did he/she describe in the journal entry?
    a) Where did it take place?
    b) Who were involved?
    c) What task did they have to accomplish?
    d) What particular role in that task did the writer choose to play?
    e) What was required of that particular role?
    f) What did she feel when she initially volunteered for that role?
    g) How would you explain the change in her feelings as she prepared to accomplish what that role called for?
. 3. Which paragraph describes the results of the groups'performance?
4. Which paragraph tells you what the writer learned from that concrete experience she talked about in that journal entry?

Mentor / Mentee

Methodology / **Management**

After discussing the sample journal entry, here are steps to take and questions to raise to prepare students to write journal entries:

A. 1.What benefits do we get from keeping journals and writing journal entries?
2. How many paragraphs are there in the sample journal entry?
3. What is described in each paragraph?
B. Here are some questions that can help you decide what to describe in your journal entry (Ron Klug, 2002: 54).
    *As I look back on what happened today, what was the _most significant event_?
    *In what way was this day _unique, different, from other days_?
    *Did I have any _meaningful conversations_? *
    *Did I do any _reading_? What were _my reactions to it_?
    *How did I feel during the day? What were the _emotional highs and lows_? Why did I feel as I did?
    *Did I find myself worrying about anything today?
    *What were the chief joys of the day?
    *What did I accomplish?

*Did I fail at anything? What can I learn from this?
*What did I learn today?
*When did I feel most alive?
C. Have the students compose their journal entry with these guidelines in mind.
   1. Paragraph One - **Concrete Experience**
      *Describe briefly what happened in the experience
      *Include both objective description (the *who*, *what*, *when*, *where*,
         and *how* of the experience) and subjective components (the feelings,
         perceptions and thoughts you experienced during the event)
   2. Paragraph Two - **Reflection**
      *Mention the good and bad aspects of the situation
      *Examine and describe your feelings and reactions to what took place.
   3. Paragraph Three - **Result**
      * Indicate what you learned from that experience
D. Conduct small-group work

Measurement

SCORING RUBRIC FOR ASSESSING JOURNAL ENTRY

Grading Criteria	Excellent	Acceptable	Minimal	Unacceptable
Content	Response to assigned topic thorough and well written, with varied sentence structure and vocabulary; opinions always supported with facts.	Response thoughtful and fairly well written; most opinions supported with facts	Response adequately addresses some aspects of the assigned topic; opinions sometimes based on incorrect information.	Response consists of unsupported opinions only marginally related to the topic

Idea Development	Excellent use of examples and details to explore and develop ideas and opinions.	Good reliance upon examples and details to illustrate and develop ideas and opinions.	Incomplete development of ideas; details and examples not always evident.	Ideas not clearly stated or developed
Organization	Very logically organized; contains introduction; development of main idea (or ideas), and conclusion.	Contains introduction, some development of ideas, and conclusion.	Topics and ideas discussed somewhat randomly; entry may lack clearly defined introduction or conclusion.	Entry is unstructured.
Mechanics	Flawless spelling and punctuation.	Few or no spelling errors; some minor punctuation mistakes.	Several spelling and punctuation errors.	Many instances of incorrect spelling and punctuation.

Source: http://www.rcs.k12.in.us/files/Rubric%20for%20Assessing%20a%20Journal%20Entry.pdf

N.B. For further exercise go to https://msu.edu/~jones136/WebQuest/samplejournal.html

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Capsule Biography

Rubie Sajiese

A capsule biography is a brief summary to condense or summarize an account of a person's life written, composed, and produced by another. A full-length biography would usually include in chronological order the following data about a person:

*Date and place of birth   *Country or place where he/she lived
*Significant contributions   *Achievements /accomplishments in his field *Influential persons in his life   *Problems/obstacles he had to overcome   *Important events in history (if there are any) as the types of performance

On the other hand, a capsule biography would be limited to the person's name, place of residence, education, achievements and accomplishments.

Materials / Methodology

To introduce the biography genre have the students go over the following sample biographies -**Text A** and **Text B** - and raise these questions:

1. Who is described in these two texts?
2. What details are given about her?
3. Which text is a *full-length* account of her life and accomplishments?
4. Which one is a *capsule* version concentrating mainly on her achievements?
5. Which version – *full-length* or *capsule* biography – would be printed for persons to read and which one would be said aloud for the audience to listen in an introduction of the guest speaker?

Text A

Dr. Fe del Mundo was born in Manila on 27 November 1911.

When Dr. Del Mundo graduated at the top of her class at the University of the Philippines in 1933, the President of the Philippines offered her a scholarship to any institution in the world to pursue her medical degree. She applied and was accepted to Harvard Medical School, an institution which would not officially be accepting women for another 10 years. The admissions office had seen Fe's

name on the application and assumed she was a man, and not until she arrived in Boston in 1936 to begin her education did they realize their mistake. However, at this point the head of pediatrics was so impressed with her qualifications that he advocated for her to stay, and Fe became the first woman to ever attend Harvard Medical School.

Afterr her education at Harvard, Fe would go on to study at the University of Chicago and MIT, and she would earn her Master's degree in bacteriology at the Boston School of Medicine before finally returning to the Philippines in 1941, shortly before the Japanese invasion of the Philippines during World War II.

During the War, the Japanese placed thousands of Filipinos, including children, into internment camps much like the prison camps that plagued Europe at the time. Fe began working with the International Red Cross and set up a hospice at the University of Santo Tomas where many sick children were being detained. She would go on to treat everyone she could (over 400 children), and for her efforts she became known as the "Angel of Santo Tomas." After the Japanese forced her to close her hospice in 1943, she briefly worked as the director of a government medical center in Manila.

To put up her own private hospital for the children, del Mundo sold her house and other properties. The Philippine Children's Medical Center (PCMC) in Quezon City was established in 1957. It was the first pediatric hospital to ever be established in the country bringing medical care to rural Filipino families with no health care, saving children dying of dehydration and establishing family planning clinics.

In 1958, del Mundo conferred her ownership of the hospital to a board of trustees. While being a board member, she continued her research on infectious diseases. She has published over a hundred articles, reviews, and reports in medical journals and textbooks, making discoveries that would revolutionize pediatrics across the globe. Her research about dengue has contributed greatly to the understanding of how the disease affects children. Moreover, Del Mundo made major breakthroughs in immunization and in the treatment of jaundice, and providing healthcare to thousands of poor families. She is credited with studies that led to the invention of the incubator and a jaundice relieving device. Her methods, like the BRAT diet for curing diarrhea, have spread throughout the world and saved millions.

Del Mundo also established the Institute of Maternal and Child Health, which trained doctors and nurses. She also authored "Textbook of Pediatrics", which was used in medical schools nationwide for many years. Apart from promoting public

health especially in far-flung areas, she also helped in facilitating and improving the coordination between hospitals, doctors, and midwives.

Del Mundo was the president of the Medical Women's International Association, the first female president of the Philippine Pediatric Society, an honorary member of the American Pediatric Society, and a consultant of the World Health Organization. She has been honored with the Ramon Magsaysay Award for Public Service by a private citizen, and 15th International Congress of Pediatrics award as most outstanding pediatrician and humanitarian.

Dr. del Mundo was fondly called "The Mother of Philippine Pediatrics. Committed to her passion to improve children's health in the country, del Mundo lived on the second floor of PCMC, where she continued to check on the young patients until her death at the age of 99. Del Mundo died in 2011.

Text B

Dr. Fe del Mundo pioneered numerous innovations throughout her more than 70-year medical career. A committed humanitarian, Dr. del Mundo dedicated her life to the health of the world's children.

Dr. del Mundo, fondly called "The Mother of Philippine Pediatrics", was born in Manila on 27 November 1911.

In 1933, she received her medical degree from the University of the Philippines and in 1936, del Mundo became the first Filipina and woman to be admitted at the Harvard Medical School. She furthered her studies at the University of Chicago and MIT and earned her master's degree in bacteriology at the Boston School of Medicine.

Upon returning to the Philippines during World War II, she established a children's branch of a Japanese internment camp and worked with the International Red Cross. After the Japanese forced her to close her hospice in 1943, she briefly worked as the director of a government medical center in Manila. In 1957, she put up The Children's Medical Center in Quezon City, the first pediatric hospital to ever be established in the country.

Fe del Mundo not only revolutionized pediatric medicine in the Philippines, but she also continued to do research and published over a hundred articles, reviews, and reports in medical journals and textbooks, making discoveries that would revolutionize pediatrics across the globe.

Fe del Mundo was the president of the Medical Women's International Association; the first female president of the Philippine Pediatric Society; an honorary member of the American Pediatric Society; and a consultant of the World Health Organization. She has been honored with the Ramon Magsaysay Award for

Public Service by a private citizen, and 15th International Congress of Pediatrics award as most outstanding pediatrician and humanitarian. She died in 2011.

Source of Text A and Text B:
Fe del Mundo (n.d.). Retrieved August 10, 2019, from Hobart and William Smith Colleges website, https://www.hws.edu/about/blackwell/del_mundo.aspx
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Methodology**/ Management**
Mentor / Mentee

A. Have each student research on a life of a famous person they admire and list the details they would include if they would write a capsule biography to introduce that person as the main speaker in a program.

B. Provide the following writing task.

:   Imagine that the person you admire is going to give a speech or receive an award, and you are asked to introduce him/her to an audience. Write

,   a capsule biography of that person.

C. Pair them off to do peer editing of the capsule biography they wrote and give them time to review their output.

D. In small groups, have each student introduce the person to the group using
    the capsule biography he/she has written.)

Measurement
: **COMPOSITION SCORING RUBRIC**

		TARGET	**ACCEPTABLE**		**UNACCEPTABLE**
			HIGH	**LOW**	
		9-10	**7-8**	**6**	**4-5**
Content	_____ out of 10 points	Interesting content and presentation; ideas well-conceived	Some interesting content; points not sustained or not fully developed.	Conventional ideas or clichés; little supporting detail included.	Cursory; gives the impression of writing just to complete the assignment.

		5	4	3	2
		and developed with sufficient examples.			
		5	**4**	**3**	**2**
Structure, Logic and Transitions	_____ out of 5 points	Logical progression of ideas with well-executed transitions.	Logical progression of ideas but often lacks transitions.	Gaps in logic or no transitions.	Disorganized; appears to have been written as thoughts occurred to the writer.
		13-15	**11-12**	**9-10**	**7-8**
Grammatical Accuracy	_____ out of 15 points	Appropriate level of complexity in syntax with very few errors, if any.	Confined to simpler sentences or structures with very few errors OR shows variety and complexity in syntax with errors that do not affect comprehensibility.	Errors frequently affect comprehensibility, or very basic types of errors (subject-verb agreement; noun-adjective agreement, etc.)	Message is largely incomprehensible due to inaccurate grammar, which alters or obscures it.
		13-15	**11-12**	**9-10**	**7-8**
Vocabulary/ Word Choice	_____ out of 15 points	Uses sufficient, appropriate, and varied vocabulary;	Usually uses appropriate vocabulary with some variety; some errors in usage that do not affect the message	Often uses inappropriate, or non-specific vocabulary; lack of variety in word choice	Uses only elementary vocabulary
		5	**4**	**2-3**	**0**
Punctuation, Spelling, and Presentation	_____ out of 5 points	Correct spelling (including accents) and punctuation	Occasional mechanical errors.	Frequent mechanical errors.	Spelling and punctuation: mechanical errors in most sentences.
Total	_____ out of 50 points				

Source: http://faculty.kutztown.edu/nunez/Composition%20Rubric.doc.

Transcoding : A 21ˢᵗ Century Study Skill

Rubie Sajise

Transcoding which means transferring of information from *visual-to-verbal* or *verbal-to-visual* graphic forms is an important 21ˢᵗ century study skill. Visual graphic forms like bar graphs, flow charts, tree diagrams, etc. serve as organizers of information. They are a visual representation of knowledge that structures information by arranging important aspects of a concept or topic into a pattern using labels which will enable one to tell at a glance the relationship of ideas in a given text. (Bromley, et.al. 1998)

Graphic organizers are effective tools for thinking and learning as they help students to:

1. Represent abstract ideas in more concrete forms;
2. Depict the relationships among facts and concepts;
3. Organize ideas;
4. Store and recall information (Billmeyer & Barton, 1998)

Matter

Here are some sample graphic organizers and the relationships of the concepts discussed in a given text:

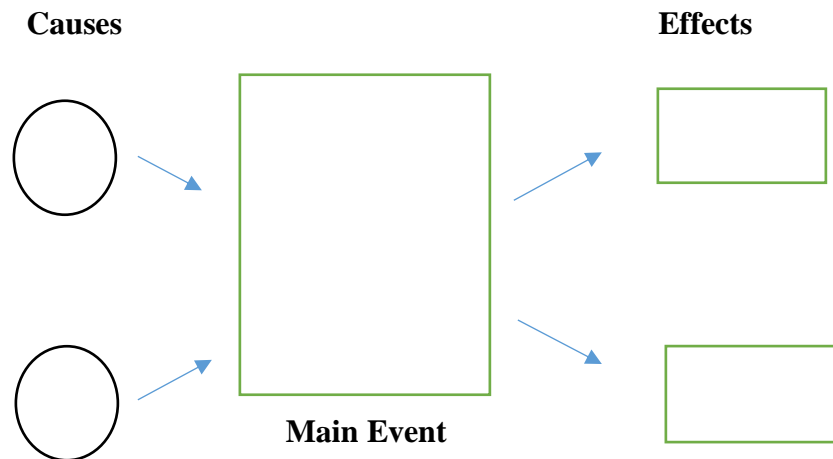**A**. Compare/Contrast or Venn Diagram

A *compare/contrast* or *Venn diagram* is used to identify the similarities and differences between two or more concepts.

Differences   **Differences**
A   **B**
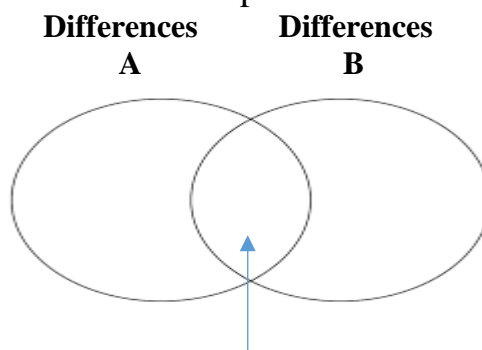
Similarities

B. Cause-and-Effect Diagram

A *cause-and-effect diagram* highlights the direct relationship between different events or concepts.

Causes   **Effects**

Main Event

C. Main Idea and Details Chart

A *main idea and details chart* shows the hierarchical relationship between major concepts and their subordinate elements. The details may be arranged alongside the main idea or they may radiate from the main idea as shown in these two charts

*__Alongside main idea__

Main Idea   Details
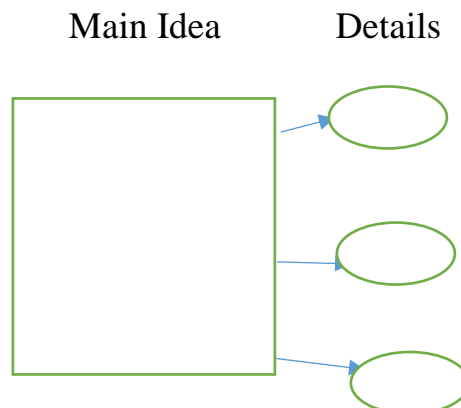
**Radiating from main idea

D. Flow Chart

A *flow chart* shows the sequencing of steps or events that take place in a process. It may be a "linear flow chart" indicating the start and moving on step-by- step to the end of the process. It may be a "circular flow chart" showing a continuous never-ending cyclical process that takes place.

Here is an example of a circular flow chart presenting the water cycle.
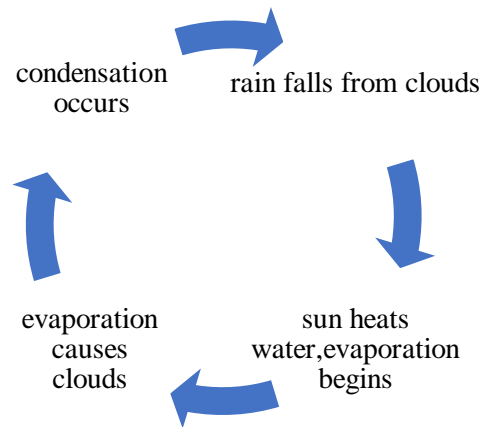
Materials / Methodology
Mentor / Mentee

A. Presentation

Have the students read this text and answer the questions given after the selection

> Climate change is an increase in extreme weather conditions resulting in the melting of glaciers and the warming of oceans. These may be due to natural environmental changes or human activities. To date, further research must be done to find a solution to this problem. Where human behaviour is concerned, there is need to reduce the burning of fossil fuels which increase aerial temperature that cause the melting of glaciers and the warming of oceans. Moreover, there is need to explore renewable energy sources

1. What is discussed in that text?
2. How is it defined in the opening sentence?
3. What three features of this phenomena are mentioned

in the definition?
4. What details are given about those three features
a. Evidence - * _____　　* _____　　* _____
b. Causes - * _____　　* _____
c. Solutions - * _____　　* _____
5. Which of the two solutions indicates the steps to take to
solve the problem?

B. Discussion of the concept map of the selection to show how the
information in the text is transcoded such that -
1. The main topic is <u>highlighted</u>
a) What size of print is used to indicate that it is the main
topic of the text?
b) Where is it placed in the concept map?
c)　In　what　figure　or　shape　is　it　printed?
2. The <u>three main features stem out of the main idea</u> – one
above, another alongside it, and the third below –　with
arrows pointing to them　　　　　　　　　　　　　　　　a)
What is the size of the arrows pointing to those three
main features?　　　　　　　　　　　　　　　　　　b)
What size of print is used to name them?　　　　　　c)
In what shapes are they encoded?
3. <u>Details about those three main features stem out from them</u> and
supporting details are encoded in different shapes with
different size of prints
a) What shape is used this time for the supporting details?
b) Why must different shapes and size of print be used to
distinguish the main idea, the main features and the
supporting details in the concept map?
c) Of all the supporting details, which one had additional
information and in what shape was it encoded?
4. There is reason for the arrangement of the graphic forms in a
concept map.

a) Where in the concept map is the graphic form of the <u>main topic of the text placed in relation to the other graphic forms?</u>
b) Why must it be placed there<u>?</u>
c) Of the three details of the phenomena "climate change" discussed in the text (Evidence, Causes and Solutions) why in the concept map is Evidence placed above, Causes alongside and Solutions below the graphic form Climate Change?
d) Of the three details mentioned as Evidence, why in the concept map is "*increase in weather conditions*" placed in a higher position than "*melting glaciers*" and "*warming of oceans*" which are on the same level slightly below it?
e) Of the details given as Solutions, why is "*explore renewable energy sources*" placed alongside "*change human behaviour*" while "reduce *burning of fossil fuels*" is below it?

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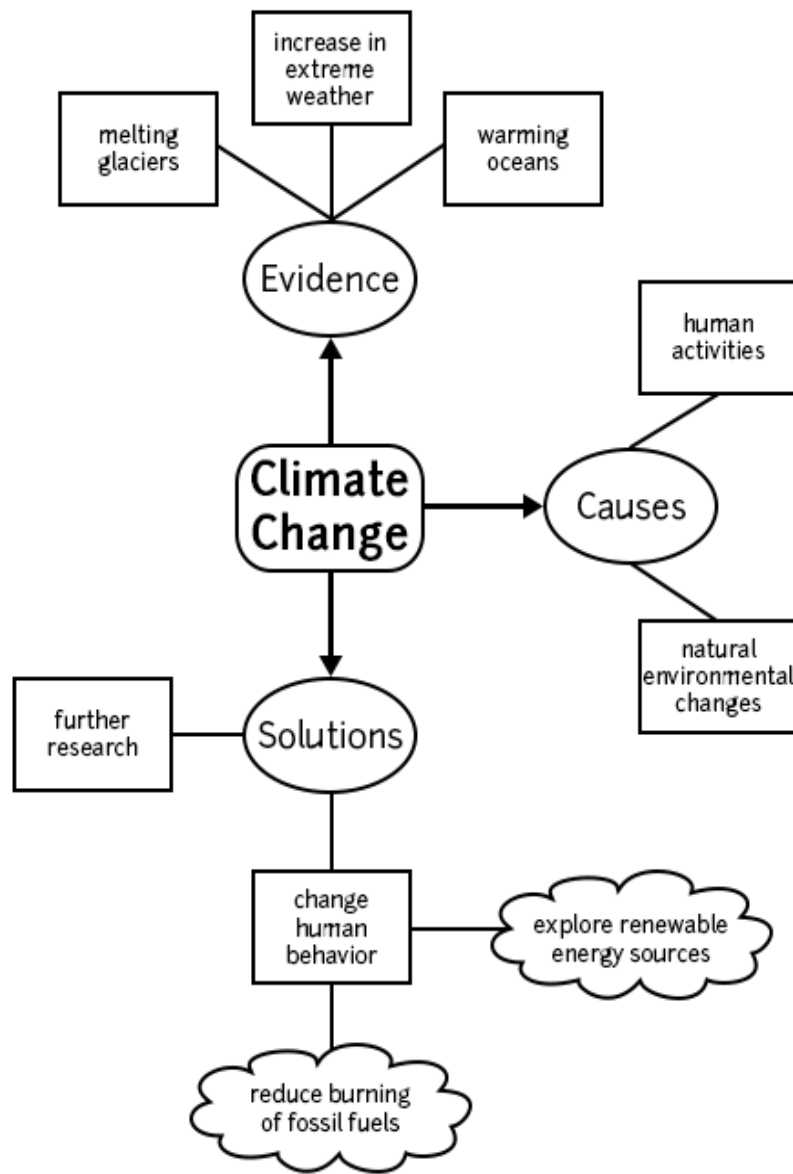
C. Practice on interpreting, recasting and transcoding the information
   in concept maps into a full-blown text
   1. Have the students examine this concept map and raise the
      following questions:
         a) What is presented in this concept map?
         b) What details are mentioned about it?
         c) Was there any attempt to classify those details?

d) Of the benefits cited in the concept map which ones would be Physical? Social? Emotional?

2. Have the students recast the concept map to show both the classification and breakdown of the benefits of volunteering
   a. What suitable concept map would you use if you were to classify and not just enumerate those benefits?
   b. Where in the map would you place the main topic?
   c. Where would you list the physical, social and personal benefits?
   d. How many columns would there be in the map?

3. Have the students make a write-up of the revised concept map that classifies those benefits.
   a. What would be your opening statement?
   b. Which of the three kinds of benefits would you mention first in the succeeding sentences?
   b. Which would be the second and which would be the last?
   c. Why would you arrange them that way?

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