# YOUR NAME:

# Create to Learn Companion Web Site

<https://createtolearn.online/>

1. Go to the Create to Learn website and sign in.
2. Click on tab, Student Study Materials
3. Select the chapter that you are reading, and view the slide show. Follow your interests in relation to using other resources that are provided.

# Reading Guide and Workshop Critical Reflection

## Week 7: Intro to Part II and Chapter 8 (complete before class on 2/27)UPDATE TO 3/6

NOTE we are skipping Chapter 7 on Blogs and Websites for now.

## Intro to Part II - 9 Media Forms Help You Create To Learn

Please scan this list of media forms and tools and take note of some that you might like to try out in the future, on your own, in your class, or in our workshop. Note that they are free tools, and that an updated list is available on the Create to Learn website.

## Chapter 8 Digital Audio and Podcasting

After you read this chapter, please view the slide show on Digital Audio and Podcasting. One group in our class is planning to lead a PSA project, probably as a podcast, so keep that in mind as you are reading the chapter and viewing examples.

**Story as Persuasion**

Critically examine the notion of story as persuasion, viewing two videos, and responding to the prompts:

**Pepsi’s Kendall Jenner Ad Was So Awful It Did the Impossible: It United the Internet.**

Please read this brief Wired post about the Pepsi ad and view the video.

<https://www.wired.com/2017/04/pepsi-ad-internet-response/>

(2.39 min)

1. Who is the target audience?
2. What is the story and implied message?
3. What role does sound play in this video?
4. What role does the visual images and action play?
5. How did you feel viewing the video?
6. Imagine that before this ad is released, Pepsi marketing asks you to suggest an edited version that will be more effective in ‘selling’ the story and message. There is no money to film additional video, but the video can be edited. What would you suggest (be specific) and why?

**Now, view the video PSA, Look Beyond Borders – 5 min.**

https://www.amnesty.org/en/latest/news/2016/05/look-refugees-in-the-eye/

[**https://www.youtube.com/watch?v=f7XhrXUoD6U**](https://www.youtube.com/watch?v=f7XhrXUoD6U)(the actual video)

5 minutes may seem like a long time, but please view the entire video.

1. Describe the arc of emotions, thoughts and questions you had over the course of watching this video. At the end, what did you think and feel?
2. What storytelling and video techniques made you feel this way?
3. This is a PSA (public service announcement). PSA’s often are designed to meet one or more purposes: to influence attitudes and beliefs, build knowledge, and move to action. What do you think the primary goal of this PSA is, and why?

**View Slide 5 – Share of ear – Podcast listeners**

1. Are you a podcast listener? If yes, share an example of something that you listen to, where you typically are when you listen, and why. This can include StoryCorps podcasts that are part of a larger radio show, as well as specific podcast series, such as Serial, American Life, etc.

**View Slide 10 and 11 – The power of your voice**

1. Complete (no judgement!): I read aloud in my class \_\_\_ every day \_\_\_ 2 or 3 times a week \_\_\_\_ once a week \_\_\_\_ infrequently
2. Try reading the script on slide 11, varying your voice. Record your read aloud on your phone or other device and listen. Notice what works and what is less effective. Then, read aloud a second time, recording. How did your read aloud change in your second version?

**View this video of Ira Glass on Storytelling,** part 1 of 4 YouTube (5.24 min)

[**https://www.youtube.com/watch?v=f6ezU57J8YI**](https://www.youtube.com/watch?v=f6ezU57J8YI)

Ira Glass is the host and producer of the NPR show, This American Life. In this video, he offers advice on how to craft a compelling audio story, which is different from the way that we usually think about writing a story (and the way we teach it!).

* Building block 1: the power of the anecdote…this happened, and then this…start with the action (usually), narrative raise questions (implicitly) as bait.
* Building block 2: a moment of reflection, here is the point of this story, whyyou are listening
* In a good story, you go back and forth between the story and moments of reflection.

**View slide 18, Create a digital (audio) story.**

Don’t panic! I want you to try recording a DRAFT 1-2 minute digital story (the prompts on Slide 18 are quite helpful, but feel free to choose another event, person, location, experience, etc). I don’t want you to write it out as a formal story, in fact you may just want to jot down some notes and key phrases, or you might want to audio-record, without any notes at all. Try using Glass’ suggestion of an anecdote and reflections that go back and forth. That is a new storytelling structure for most of us, so it may feel awkward!

In recording your DRAFT story, see slides 15-17. Don’t worry about adding music and sound effects (unless you want to!). You can use the recorder on your cellphone; audacity is a free tool to download on your device. This is just a draft, not a polished version to share online!

 Please upload your audio file to the folder with this document, including your first name and podcast (bridget\_podcast). In class, we will listen to one another’s stories and discuss our process, where we might go next with the story (or not – some stories remain as drafts!).

Think about how this kind of audio-story might fit in your classroom. We teach personal narrative and memoir in written form. As Glass reminds us, an audio story is different. I am feeling a bit intimidated by it, but am willing to try it out and see what happens! Enjoy and don’t worry if it feels like a flop. Flops are very useful in the learning process! We will discuss potential class applications in class.

# Observation Reflection on Tactile Picture Book Project that was held on 2/27 (due 3/6)—note this is the latest version

1. Consider the overall experience (even if you were absent for a workshop!) and reflect on how this composition experience, using visual, tactile, sound, Braille, and written word modes, offered children new opportunities to express themselves, to be composer-designers. Provide examples. Then, consider how it introduced some challenges. Again, provide examples.
2. Relate this to your own teaching context – what have you gained/learned from this experience that you might apply to your class? Might you do a version of a tactile composing project? If so, how would you change or customize it for your students?
3. Collaborative retelling – how did this go for you and the children (or child) that you worked with? What worked, what might need change?
	1. I worked with (name/s):
4. Students’ sharing of work. What did you learn about students’ identities as composers, makers, communicators from their presentations? What interests were revealed? How might we expand an authentic audience for our workshop designers?
5. 3 take-aways and 1 question: