

The Journal of Media Literacy

National Telemedia Council, Inc.

1922 University Avenue • Madison, WI 53726
(608) 218-1182 • NTelemedia@aol.com
www.NationalTelemediaCouncil.org

www.JournalofMediaLiteracy.org

EDITORIAL BOARD

EDITOR	Marieli Rowe
GUEST EDITOR	Karen Ambrosh
MEMBERS	Karen Ambrosh Neil Andersen Belinha De Abreu Henry Jenkins Joanna Overn Martin Rayala
DESIGN & LAYOUT	Adam Nye Creative LLC

Copyright © 2013 National Telemedia Council, Inc.
Reprints by permission only. ISSN N: 1944-4982

CREDITS

Visuals within each article were provided by the respective authors or are property of NTC. Some images and photographs used herein have been found on the Internet and are used here under Fair Use Guidelines and are intended for educational purposes only.

ABOUT THE JOURNAL OF MEDIA LITERACY

The Journal of Media Literacy (first published in 1953 as *Better Broadcasts News* and later as *Telemedium*, *The Journal of Media Literacy*) is published by the National Telemedia Council (NTC), the oldest ongoing media literacy education organization in the United States, having been founded in 1953. The editors invite special guest editors for particular issues of the Journal. *The Journal of Media Literacy* reflects the philosophy of NTC, which takes a positive, non-judgmental approach to media literacy education as an essential life skill for the 21st Century. The National Telemedia Council is an organization of diverse professionals interested in the field of media literacy education. NTC encourages free expression of views on all aspects of media literacy in order to encourage learning and increase growth of understanding of issues in Media Literacy. Any opinions expressed in *The Journal* or by individual members of NTC, therefore, do not necessarily represent policies or positions of the National Telemedia Council.

2013 • Volume 60, Number 1-2 • 2013

60 YEARS

OF CONTEMPORARY LITERACY IN ACTION

From the Editors

By Marieli Rowe & Karen Ambrosh2

2013 Jessie McCanse Awards for Individual Contributions to Media Literacy

Frank Baker, Tessa Jolls, & Barrie McMahon4

Some Thoughts on Assessment in Media Education

By Chris Worsnop16

An Interview with the Authors of *Reading in a Participatory Culture*

By Sean Duncan.....23

Excerpt from the book *Reading in a Participatory Culture*

By Henry Jenkins & Wyn Kelley, Editors34

Is School Enough?: A Conversation About How to Put the Passion Back into Learning

Henry Jenkins interviews filmmaker Stephen Brown & others38

Media Literacy Research Symposium Call for Papers

By Belinha De Abreu52

Next Issue Preview: Media Literacy 4.0

By Guest Editor, Dr. Martin Rayala53

Recommended Resources55

JML/NTC Membership information56

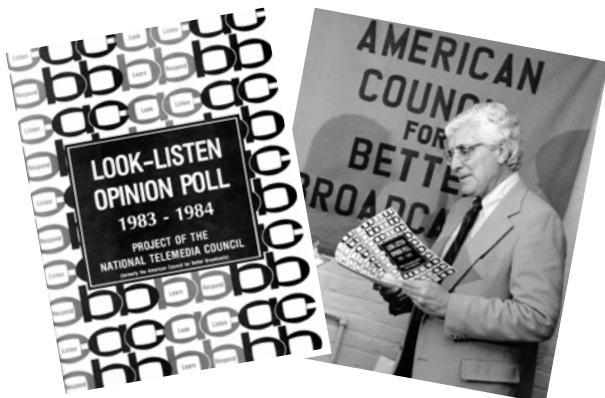
60 YEARS

Beginning in the 1930's with Radio



The Annual Project

LOOK-LISTEN PROJECT



Contemporary means belonging in the present time. To teach a child, we need to reach a child where his or her thinking is. We must be aware of the environment within which children live, where they began, where they are now, and where they may go as they mature. This is what we have called the ecology of childhood. It is educating within the contemporary environment; it is Contemporary Literacy.

The field of media literacy has always been about living on the edge of new. Contemporary is a more inclusive term to draw in digital literacy, new media literacy, information literacy, participatory and interactive reading and communicating, reaching across the globe. We have never arrived because we are always moving on. In this mindset, it is neither possible, nor desirable to become the establishment.

And so here we are, at the 60th anniversary of the National Telemedia Council. Our course of action, our path has been consistent throughout these years. Our philosophy lived and breathed in our founders who set the example that has sustained our organization. It is built on a positive non-judgmental approach, working with rather than against the media establishment and embracing a philosophy that values reflective judgment and cooperation. We have never created an official checklist of guidelines or "how to's" because it is our aim to teach people to develop their own criteria in order to evaluate and think critically. At the root is the goal for every individual to achieve a critical autonomy, a basic and indispensable ingredient for a democratic society.

Our actions have grown out of this philosophy, to be innovative, to push the frontiers, to seek excellence while actively embracing new contemporary approaches and future thinking. This can only happen in an atmosphere of collaboration. NTC has pioneered a wide range of activities. Our program was built on an annual project, an annual conference, and regular publications. We experimented with innovations such as children's film festivals, a children's cable channel, a satellite interconnect by and for children, sponsor recognition awards, a media literacy clearinghouse, an international videoconference, and interactive media cafés. Always with the help of others, these activities were possible because central to our vision is to create a circle of friends holding hands.

This issue of *The Journal of Media Literacy* is one more illustration of our circle of friends who so generously share their exper-

of Contemporary Literacy in Action

tise with us, and with you, our readers. This issue represents our practice of reflecting on the past, honoring and learning from it, and then building the future by asking what is next, what is around the corner, where do we go from here? This issue asks us to rethink the way we read, the way we assess, and even the way we structure our schools. We begin this issue by honoring Barrie McMahon, Tessa Jolls, and Frank Baker, the three 2013 recipients of NTC's cherished Jessie McCause Award including tributes for them and personal statements from them. Chris Worsnop, a pioneer and leader in the area of authentic assessment, shares his newest thinking and experience. Sean Duncan introduces us to the authors of *Reading in a Participatory Culture*, which models a new way of teaching reading in our contemporary world. Henry Jenkins interviews Stephen Brown about his PBS documentary *Is School Enough?*, helping us think about the possibilities of re-structuring school in this new world. And then we present future ideas we will explore in our next issue "Media Literacy 4.0," edited by Martin Rayala, to help bring together the latest research in the field.

Also, in our next issue, we will share more details from our 60th Anniversary Celebration on November 8th, 2013, which showcased media literacy in action. In a live web-conference between the U.S. and Canada, teachers and students shared their classroom projects, experts analyzed and responded, and the adults and students present engaged in an intergenerational conversation about the impact of media on our lives. The event ended with a presentation of the Jessie McCause Award. The entire day is available for viewing at NTC's YouTube Channel.

This day celebrated NTC and illustrates our vision for the future, highlighting the best of how today's young people are engaging in media literacy in the classroom and in their lives. The essence of media literacy education is that it is not just a classroom exercise, but a real life experience involving dialogue and work that is published and shared. We invite you to join this conversation. ■



Marieli Rowe
Editor & Executive Director

Marieli Rowe



Karen Ambrosch
NTC President

Karen Ambrosch

Annual Conferences



The Evolution of a Journal



Innovative Projects



Past recipients of the award



1987

Susan Dreyfus Fosdick

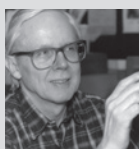
Past NTC President, 1983-86. Naperville, IL



1988

Mary Moen

West High School Speech/Communications Teacher, (Retired), Madison, WI



1989

Barry Duncan

Head of English, School of Experiential Education, Etobicoke, Ontario, Canada. Co-founder, Association for Media Literacy (AML)



1990

John Brammall

Senior Lecturer in Psychology and Education, University of Tasmania-Launceston (Retired)



1994

David Considine, Ph.D.

Prof., Appalachian State University, Coordinator of the Graduate Degree program in Media Literacy, Boone, N.C.



1994

Madlyn Steinhart

Canarsie Junior High School Teacher, Brooklyn, N.Y. Founder, Educators of Media and Telecommunications



1994

Lee Sherman Dreyfus, Ph.D.

Former Governor of the State of Wisconsin, former Chancellor and Professor of Communications, UW-Stevens Point



1995

John Pungente, SJ,

Jesuit Communication Project. President of the Canadian Association of Media Education Organizations (CAMEO), Toronto, Canada



1996

Jean Pierre Golay

Former Director, Centre d'Initiation aux Communications (CIC), Lausanne, Switzerland, (Retired)



The Jessie McCanse Award

Throughout the years

Jessie McCanse was co-founder of the National Telemedia Council (then the American Council for Better Broadcasts) and a life long leader, mentor and teacher.

The Jessie McCanse Award, established in 1987, honors Jessie McCanse for her steadfast dedication and leadership role in media literacy, her sixty years as leader of the organization with its positive philosophy, and a champion of the highest standards of excellence, fairness, ethics and innovation. In recognizing the example set by Mrs. McCanse, the award is given for individual contribution to the field of media

Past recipients of the award

literacy over a long sustained period of time of at least ten years. It honors individuals whose contributions exemplify her high principles and dedication.

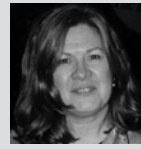
More than seventy years ago, Jessie provided the initial impetus and inspiration which began the organization as a radio awareness committee of her local group of the American Association of University Women in Madison, Wisconsin. Together with Dr. Leslie Spence and other remarkable women, she gave leadership, wisdom and patience toward developing careful, critical, but positive listeners to the broadcasts of the 1930s. For fifteen years, her voice was heard weekly on WHA, the statewide Wisconsin Public Radio Station, as host of "Broadcast on Broadcasts." In this capacity, she worked closely with the early Wisconsin Pioneers of Public Broadcasting, building a mutual relationship of positive significance.

As a teacher, Mrs. McCanse brought to the fledgling group the sound, reasonable educational principles and practices that are today basic attitudes in media literacy. Her indefatigable dedication lasted through the decades of television, cable, satellites, new media and into the computer age. Jessie served actively on the NTC Board of Directors until her health failed her in her last months.

Mrs. McCanse was born in Lincoln, Nebraska, the daughter of Dr. A.R. Hill, a Canadian educator who served for 15 years as a President of University of Missouri. The family traveled extensively, spending a year in Munich and Paris. Jessie's studies included a year at the Sorbonne and a master's degree in history from Stanford University.

Teacher, educational broadcaster and civic leader, Jessie McCanse received numerous honors, including the national YWCA's Mother-of-the-Year Award.

To honor Jessie's inspiring leadership, NTC established the Jessie McCanse Award on the occasion of her 90th birthday in 1987. The award recognizes individuals whose contribution to media literacy exemplifies her high principles and dedication. ■



Kathleen Tyner

President & CEO, Hi-Beam Consulting.
Founder, Strategies for Media Literacy.
University of Texas, Austin



Neil Andersen

English and Media Consultant, Toronto District School Board. Former Media teacher, Toronto High Schools, Canada. Co-founder, Association for Media Literacy (AML)



Len Masterman

Pioneering media educator, Lecturer in Education, University of Nottingham, England, Consultant to UNESCO and the Council of Europe. Author of seminal works, e.g., *Teaching the Media*, 1985.



Rich Fehlman, Ph.D.

Professor of English, University of Northern Iowa, past Chair of National Council of Teachers of English, Assembly on Media Arts.



David Buckingham, Ph.D.

Professor of Education, Institute of Education, and Director of the Centre for the Study of Children, Youth and Media, London University, UK, author/co-author of 26 books.



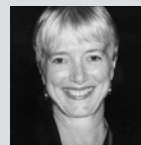
Sr. Rose Pacatte

Daughter of St Paul, Founding Director of the Pauline Center for Media Studies in Los Angeles, CA, offering an accredited Master Teacher Certificate. Graduate (MED), University of London, UK. Author, film critic, filmmaker.



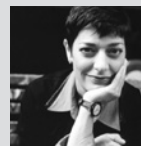
Chris Worsnop

Pioneering Canadian specialist in media education and assessment. Consultant, author, speaker, poet and lifelong High School teacher and expert in K-12 curriculum development.



Cary Bazalgette

Educator, author, researcher and longtime voice of the British Film Institute's Education Initiatives, Chair, UK Media Education Association, member, European Commission Media Literacy Experts Group, freelance media education consultant.



Idit Harel Caperton, Ph.D.

Visionary researcher, entrepreneur and innovator of new-media learning projects. Founder, President, and CEO of MaMaMedia.com, the World Wide Workshop and Globaloria.

2000
2001
2003
2004
2005
2007
2007
2010
2010



Barrie McMahon, Tessa Jolls and Frank Baker

Receive the 2013 **Jessie McCanse Award** For Individual Contribution to Media Literacy

*In this year of 2013, as we celebrate our organization's sixtieth Anniversary, we at the National Telemedia Council are delighted to present our time-honored Jessie McCanse Award to three eminent leaders, all passionately representing essential and different building blocks for a media literate, global Society of the Twenty-First Century. The recipients, honored during the NTC's Anniversary celebration on November 8, 2013, are **Barrie McMahon**, distinguished Australian pioneer, teacher, mentor, author and a founder of media education in Australia. -- **Tessa Jolls**, rigorously grounded visionary and brilliant entrepreneurial genius dedicated to the cause of media literacy. -- and **Frank Baker**, eloquent spokesman for media literacy education, author, communicator, the joyful Pied Piper and genial Master of the Media Literacy Clearinghouse.*

Barrie McMahon

Barrie McMahon is among Australia's most eminent educator pioneers of the Media Age. His contributions to media literacy education have been transformational, putting his native Australia at the forefront of successful early implementation of the field and providing leadership across the Globe. His career is an inspiring and rare example of the disciplined, rigorous teacher whose passion and tenacity are rewarded with success.

Having experienced, and rejected, the traditional teaching practices of his own youth, Barrie devoted a lifetime career in education, to the enormous goal of school reform, with the core philosophy that "to teach a child you must first reach the child," and that, to do so requires a pedagogy of active student involvement and new teaching approaches. Early in his career, Barrie embarked on extensive studies that included a year in England and Europe, where he avidly absorbed the essence of teachings of the new Media Age in post WWII, both in England and notably also the world of Swiss Educator Jean Pierre Golay.

As teacher and subsequently the Western Australia Education Department's Media Education Consultant, Barrie developed a pilot media education program, built a mobile media education resource using a traveling caravan, established K-12 syllabuses and founded the Western Australian Teachers of Media (ATOM)

Barrie successfully worked with all stakeholders to establish a media education curriculum based in "relevance and rigour" across the vast territory of Western Australia and later throughout Australia.

Working in close cooperation with Robyn Quin throughout the years, the evolving curriculum, the list of seminal publications, lectures, awards and above all, inspired students and teachers, are a living, lasting testimony.

It is no wonder that Barrie McMahon is widely recognized as the Father of Media Education in Australia. ■



Alexander Sharikov, Marieli Rowe, and Barrie at an international conference

Personal Thoughts from Barrie

We had a wonderful curriculum when I was at high school. The basics of course, but also art, music, sport, woodwork, physical training, drama and scripture (the government school version). I hated that school. It took ten years to recover and learn how to re-love learning.

In art we had to use a ruler to get our perspective right (we only did perspective). For drama we mimed, all fifty in the class, one at a time and the other forty nine had to guess the mime (we only did mime). Music was listening to 78s (we only did classics). Some of the better woodwork kids got to make something but I only made a groove in a bit of wood and over a year I never got that right so wasn't allowed to make anything. Sport was great except we were caned if we didn't bring back our football jumpers in time at the end of the season. Four hundred of us sat in the hall for scripture and recited the Creed. And library! As a life-long book addict how could I forget our thirty minutes each week when we learnt the Dewey classification system but were not allowed to borrow any books?

The basics were well drilled – with the cane if we were unable to regurgitate geometry theorems. But I did get to write the autobiography of an alley cat for composition. The same story repeated month after month until one day the teacher actually looked at my compo book and sussed my ploy. More cane.



Barrie's study fellowship in London

So the curriculum suggested opportunities but the pedagogy almost killed this youngster's love of learning. Ten years older and I realized that bad schooling did not have to be. I resolved to become a teacher, to teach students everything I knew in a way they would find effective and satisfying. Three weeks into my teaching career I had taught pretty much all I knew so from there on had to focus on the 'effective and satisfying' bit. It required another look at the curriculum. After all, a good curriculum comprises an accumulated wisdom that goes far beyond content knowledge. My high school had a quality curriculum for the time (I'll bet rulers weren't mentioned in the art syllabus) but was murdered by rotten pedagogy.

Western Australian media teachers enjoy a quality curriculum which is the envy of many renowned international educators. The discipline also has a history of attracting quality teachers. In the pioneering days they were refugees from other disciplines who were searching for more effective means of engaging students in a curriculum more relevant to their lives. In more recent times potential Western Australian media teachers have been able to undergo specific media teacher training in preparation for their careers, an opportunity afforded in few countries.

So what is the problem? Certainly not quality curriculum nor quality teachers. The problem is the potential for slippage – a slide from the learning that is intended

Barrie and colleague building media caravan



to what actually is learned. The potential for slippage is inherent in the nature of teaching. Teachers by necessity, are engaged in the moment – delivering today's lessons, preparing for tomorrow's, making sure students are best prepared for exams. Increasing workloads are taken on willingly in the interests of students, sometimes to the extent that professionalism turns into sacrifice. This environment leaves little time for professional reading, minimal professional development other than to address immediate concerns and no time for theoretical contributions to educational debates.

In this environment, slippage between curriculum, pedagogy and learning festers. The fall back strategy is what worked last year, what others did that worked, even (as research suggests) on how the teachers themselves were taught. It becomes an educational form of Chinese whispers in which a little slippage occurs each time the teaching, pedagogy and curriculum interplay when devoid of further interrogation and reflection. Interrogation about what the curriculum states, its underpinning philosophy and how these conceptual understandings interplay with curriculum, is put on the backburner.

The conversation about the relationship between curriculum, pedagogy and what actually gets learned needs to

be resurrected by those best placed to so – the practicing teachers and curriculum developers. It may be a difficult time to raise this matter with curriculum developers disappearing quicker than video stores and teachers being asked to do more with less but the longer we let it go the greater the slippage. We will lose our relevance because the learning that takes place will no longer truly reflect the totality of the curriculum.

Like any art form, teaching continually evolves, develops, sometimes changes course and builds on personal learning and the wisdom of others. In the best circumstances the curriculum, its philosophy, rationale as well as content become the anchor in this process. We are not starting from scratch in this regard. During the formative years of media education there were international debates regarding the purposes and approaches to media education with significant educators like Len Masterman, Kathleen Tyner and Neil Andersen generously sharing their views and experiences (another 30 examples from many countries could have been cited here). Perhaps the most adventurous and illuminating voice in the quest for a relevant pedagogy was that of Barry Duncan. He demonstrated to us that learning about media, or developing visual literacy as it is known in North America, belonged in the everyday experience of the students. In Western Australia

Using the studio in the outback



pedagogy is currently being driven by the accountability monster. For media education this places the focus on the exit points, years 11 and 12 and pedagogy focuses on equipping students to do well in tests and examinations. Marshall McLuhan once said that if we are worried that children are reading too many comics then we should set tests on comics. That should inoculate them. If we wish to avoid destroying children's love of learning it is time to revisit Barry Duncan's mantra.

Teaching is an art. There is no formula to be followed but there are examples and histories that will inform. The characteristics of good media teaching will, and should be, contested. Here are a few ideas to contribute towards the contest.

The pedagogy should directly address both the objectives and philosophy of the curriculum.

So obvious but it does it always happen? Slippage can accelerate into a deep slide. For example, effective use of a camera is an important means to achieving curriculum ends but teaching camera use can slip to become an end in itself. Is teaching the f stops on a camera really the curriculum goal or is it a means to another end? Is knowing and discussing the latest digital game part of the curriculum or is it a means towards another objective? Is teaching about racism teaching about the media or has the theme taken its own path? Does teaching about stars or stereotypes turn into hero worship or a game of spot the stereotype? And the biggest potential slide of all! Does a well-made student media product necessarily illustrate the objectives of the curriculum? Do we sometimes confuse artistic merit with understanding?

Some methodologies are more relevant to media education than others.

Good teachers use many methods. Some work better in different subjects. Rote learning for example is a useful adjunct for learning poetry or a language but won't be top of anyone's list in media education. On the other hand learning by doing has worked well in teaching literacy as we ask students to read and write; the value of the media equivalents, to interpret and to make, is just as obvious. Slippage can occur when they get out of kilter, when the making gobbles up so

much time and energy there is little time for observing, analyzing and reflecting. How often do time lines on practical projects stretch so there is little or no time to reflect on what has been learned? Slippage happens even when the most relevant methodologies are used. The pedagogy should engage students and encourage learning beyond schooling.

Teachers should focus on what they are best at.

(I wonder what my composition teacher would make of that grammar.)

There is a tendency by some teachers to downplay the importance of their own role. 'The kids know more about the media than I do. I'm just the guide on the side.' Rubbish. True, the students are media savvy and many of us have difficulty in keeping up with the technologies they so readily embrace. What good teachers do have is a thorough knowledge of the curriculum, not just its content but also its rationale, history, philosophy and sometimes competing ideologies. After all, if we addressed the curriculum as a media text to be interrogated we would go well beyond content analysis.

But teachers do more than guide from the side. They provide structures (sometimes called frameworks or even more trendily, scaffolds) that enable students to make sense of their ever changing media experiences. These learning structures will be so robust they will adapt and survive no matter what new technologies and practices emerge. To be trendy yet again, the scaffolds we build provide a foundation for lifelong learning and living. It is this role that makes teaching the most noble of professions.



Robyn Quin, John Pungente, S.J., and Barrie

All about Barrie from his colleagues and friends



The caravan and studio in the outback

From Robyn Quin

*Deputy Vice-Chancellor (Education),
Curtin University of Technology*

Barrie founded media education in Australia in the early seventies. He was responsible for establishing media studies as a school subject, writing the curriculum, training all the early teachers of the subject and motivating the universities to include media education in their teacher training programs. His passion, enthusiasm, commitment and drive to establish the discipline area ensured that he won the support of both the educational bureaucracy and the classroom teacher. He was a mentor, a supportive colleague and a leader to many hundreds of teachers both within Australia, and through his writing and workshops, to many more teachers across the world. I have always been, and remain, proud to call him a colleague and friend.

From Julie Keane

*Lecturer, School of Education
Edith Cowan University*

I first met Barrie McMahon in 1982; I was a pre-service Communications teacher and he was a guest lecturer. I still recall his inspirational teaching about the contract system – a system which ensured that every student was engaged in purposeful learning in the media classroom. I do not know of anyone from my generation of media teachers, who has not quoted his works, admired his thoughts or valued his intellect - his contribution and commitment to media education has been exemplary. I continue to learn from him today and I am humbled to be invited to write this tribute to honour his outstanding global influence in the field of media literacy.

From Neil Andersen

*President,
Association for Media Literacy (Ontario)*

Barrie (with friend Robyn Quin) has done it all, from itinerant teacher driving a portable media classroom around Western Australia to writing Australia's best media literacy textbooks and promoting media literacy education around the world. He has done all this with Australian charm and good nature, setting a wonderful example for media teachers to follow. Cheers, Barrie!



Working with students in country towns

Tessa Jolls

Tessa Jolls, President and CEO of the Center for Media Literacy since 1999, and founder of the Consortium for Media Literacy, comes to the field of media literacy with a passion and an exceptional gift for identifying, adapting, and implementing the basic ingredients for major social change. During her tenure at CML, Tessa restructured the organization to focus, grow and change, preparing to meet the demand for an expanded vision of literacy for the 21st Century. Her primary focus toward this end is working in partnership to demonstrate how media literacy works through school and community-based implementation programs. In this effort, she actively contributes to the development of the media literacy field internationally through her speaking, writing and consulting, with curriculum development and research projects, and through publishing and disseminating new curricular and training projects.

Another landmark contribution, one which Tessa regards as possibly her most important one is the CML Media Lit Kit, for which she created the concept, co-authored and published as a collection of media literacy resources featuring professional development and curricular materials. These resources all center around CML's research-based framework for media literacy education, which is recognized worldwide as an "onramp" for teaching and learning that is consistent and can be replicated, measured, evaluated and scaled.

Working with other institutions and organizations in the US and abroad, Tessa has designed, implemented, and published the results of studies such as *Beyond Blame: Challenging Violence in the Media*, the longitudinal multi-year experiment on media, violence and media literacy; others focused on health and nutrition as well as music and the arts. Her network of collaboration takes her all over the world! Her powerful message resonates with her listeners because of its validity, its truth, and its working model.

This dynamic and charismatic leader in our field does it all with grace, elegance, and true passion.



Tessa presenting at conference

Tessa, In her Own words

It's with great humility that I accept the Jessie McCanse Award for media literacy, awarded on the 60th anniversary year of the National Telemedia Council. Such history is associated with this award! And such terrific, dedicated individuals who stand before me and beside me...thank you for this honor.

I came to media literacy education as a parent. In the late 1990's, I was mothering two young children, and I was concerned for them and for their future. I saw that the internet would make everything and anything easily accessible to them, and that it would be their own values and discernment that would make the difference in their choices for what media they would be taking in and for what they would be expressing, and for whom they would be interacting with through media, near and far.

I knew that interacting responsibly in the global village that Marshall McLuhan described so long ago would be a challenge. I knew I couldn't protect my children by shielding them from media, but I had no direction on what to do until one day, at a school advisory board meeting in 1998 at Our Lady

of Malibu School, our pastor announced that he wanted to introduce a media literacy program. I had no idea what media literacy was, but when he said that he wanted to find some ways of helping our children understand the new media world they would be living in, I volunteered to head the committee. And I've been working to improve media literacy education ever since!

When I began working with Elizabeth Thoman at the Center for Media Literacy, I asked her for a definition of media literacy. She explained that there was a lot of controversy around definitions, and she handed me a folder about an inch thick. The Center was well-known for translating media literacy theory into practical tools for teachers and community leaders, but I knew then that we were only at the beginning of providing teachers with the kind of resources they needed to be able to teach media literacy effectively. I was determined to help provide teachers with an onramp to media literacy that was accessible, consistent, replicable, measurable, and scalable.

That quest has led over the past 15 years to the creation of the CML MediaLit Kit; to the articulation of a consistent framework through which to structure media literacy programs; to grants for modeling media literacy implementation programs; to new books, powerpoints, videos and curricular resources to teach media literacy through professional development and direct delivery to students; to training teachers and students and community leaders; to pilot studies and to a multi-year longitudinal study to evaluate the effectiveness of CML's framework and approach to structuring media literacy curricula; and to advocacy throughout the world for providing citizens with the skills necessary to be active citizens in a democracy today. And of course, since media literacy represents a continuum of skills, the job is never done. I look forward to future years of strengthening media literacy with relish!

All about Tessa from her colleagues and friends

From Stephen Balkam

CEO,
Family Online Safety Institute

"Inspirational, visionary and pioneering, Tessa has been at the forefront of the media literacy field for several decades. She has nimbly adapted her models and methods as new technology and the world of social media erupted into the world's consciousness, while staying true to her foundational insights. A much deserved recognition of an accomplished professional and a wonderful person."

From Helen Soule

Executive Director,
Partnership for 21st Century Skills

Tessa Jolls is a champion in the area of media literacy. Her leadership at the Center for Media Literacy has influenced educators, parents and the general public, helping us to better navigate and understand the complicated media-rich world in which we live.

From Frank Gallagher

Executive Director,
Cable in the Classroom

Tessa Jolls has been a leading advocate for media literacy education, was responsible for crucial research in schools, and is both preserving and curating the history of this field in the US. Media literacy wouldn't be where it is without her.



Daniel Chappell, President of Medio Claros, and Tessa in Lima, Peru

Frank Baker

A most passionate, warm-hearted and genuine communicator and spokesman for the cause of media literacy, Frank Baker brings to his chosen career all the best qualities that have guaranteed his success. A college major in Journalism, a two-year stint of TV News in the world of commercial TV stations, and a subsequent shift to a career in a public school system as administrator of Instructional TV and Distance Education, provided a unique perspective and the enthusiasm for dedicating his efforts to work toward a media literate world. He had seen it all. He knew all the angles and understood the need along with the problems at hand.

While working in the Orange County (Orlando, FL) Public School System, he collaborated with both Time Warner Cable and the Orlando Sentinel's Newspapers- In-Education (NIE) to bring media literacy education to teachers and students in the nation's 16th largest school district. Upon returning to South Carolina in 1997, he co-taught a college level media literacy course for educators and developed a nationally recognized media literacy resource website.

Building on the experience as TV journalist and school media expert, with a dedication to community, people and public service, Frank began the adventure that made him an enthusiast in this field with a dedication that has continued to grow to this day.

Author of several books and numerous articles in various publications, he keeps his media literacy audience well informed through

his valuable and frequent postings on websites and the Media-L list. His contributions to the field are legion: they range from keynote addresses to chairing conferences; from running workshops to developing and writing teaching standards...and to serving as a former president of the National Association for Media Literacy Education (NAMLE), and Vice President of the National Telemedia Council (NTC). Today, as a much sought-after educational consultant, Frank has become an indispensable catalyst, and a charismatic leader in this challenging field. ■



Frank in the midst of his other passion, photographing wildlife.

Frank Reminisces

I will never forget what I overheard the high school student say to her friend as they exited the classroom following one of my talks several years ago: "I will never look at commercials the same way again!" she exclaimed. A little smile came over me. I made an impact, I thought.

Like the eyeglasses I wear each day that help me see the world a bit clearer, so is media literacy like a lens through which we can better understand our mediated world--but understand it only if one has been trained to see.

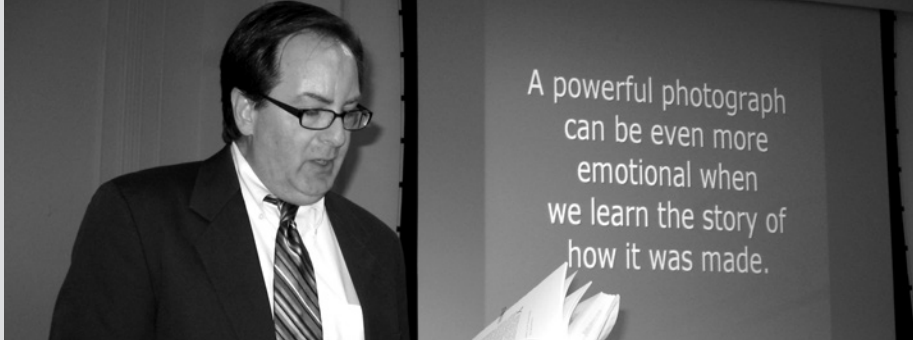
The late Marshall McLuhan said the fish that swims in water is oblivious to the water, until it is taken out. But we are never taken out of the water--the media are always there.

In my work with educators I remind them that most teach with media, but few teach about it. I have also observed that most of our students, already fascinated by media, tend to believe everything they see, read and hear. They've not yet acquired those important critical thinking skills they need in order to be competent communicators in a 21st century world.

I will never forget the time the associate superintendent of schools in Orlando, where I worked as an administrator, agreed to allow me to conduct my first professional development workshop with teachers. It was after school and it was all about using Saturday morning television toy commercials to teach their students about media literacy, media production and persuasion. Little did I know then that I was practicing what I preach: using popular culture and youth media to engage your audience in order to meet those all important teaching standards.

Later, during an election year, I worked with The Orlando Sentinel newspaper, and the Newspapers-in-Education organization, to bring in a national political consultant who spoke on the history of campaign ads.

All about Frank from his colleagues and friends



From William Kist, Ph.D.

Author,
The Socially Networked Classroom,
The Global School

I can't think of a more genial, knowledgeable "missionary" for the cause of Media Literacy than Frank Baker. It is always impressive to see Frank work with educators. He is able to bridge the gap between "old school" media literacy and the "new literacies"--the new ways of reading and writing that have revolutionized the way we communicate. The work that Frank has done has been so important and continues to be desperately needed.

From David Considine, Ph.D

Retired Professor of Media Literacy
Appalachian State University

In September 1995 I chaired the National Media Literacy Conference in Boone, N.C., a "first" in title and in numbers, with four hundred in attendance. One of the attendees that year was Frank Baker. At the time he was working in the Florida school system and he got a van and brought others with him on that long trek up the mountain.

Nearly 20 years later Frank is still steering people to media literacy, still providing the media literacy map, foundation and philosophy. His workshops for educators throughout the U.S. are creative, contemporary and always grounded in stan-

dards, the common core and the day-to-day realities most teachers confront.

Over 2 decades it has been my pleasure and my privilege to share a lectern and a microphone with Frank -- in numerous team presentations we have made. I have broken bread with the man, raised more than a glass or 2 of good cheer with him and regard him as a colleague and friend.

I congratulate him on the occasion of this well deserved award and look forward to watching his progress and to the growing gallery of wildlife photographs his camera captures.

(Shortly after that, I started my own web site on the role of media in politics.)

My approach has always been a non-technical one. A few years back, I participated in a panel at the annual NCTE (National Council of Teachers of English) conference. The title was "Teaching Media Literacy On A Shoestring Budget." During my part of the panel, I spoke about using storyboards (on paper) to teach one of the most important process steps in video game production, commercial production and film-making. So in my workshops with teachers--- a photo from the morning's news; a magazine cover featuring a popular celebrity; a commercial from a television program---all become tools for me to use and to demonstrate media literacy to my audiences.

I must confess: media literacy education in American schools still lags far behind our partners in Canada, Australia, New Zealand, and the UK. This is a huge problem: the American educational system does not value media as texts; so teachers don't get trained and today's textbooks give scant attention to media literacy. And that's a shame.

From R. Scot Hockman

Education Associate for the Visual and Performing Arts
South Carolina Department of Education

If passion for media literacy was personified it would reside in the form of Frank Baker. Frank seeks out opportunities to educate others about the importance of being media literate savvy citizens. His workshops are engaging and use a variety of techniques that get to the heart of understanding media literacy. He is generous with the sharing of resources and his website is an amazing library for all to access <http://www.frankwbaker.com/default1.htm>. Nearly 300,000 visitors have used this site. Frank helped write the inaugural South Carolina's Academic Standards for Media Arts <http://ed.sc.gov/agency/se/Instructional-Practices-and-Evaluations/Visualand-PerformingArts.cfm>. To my knowledge these are one of two sets of such standards in the nation. The SC standards helped inform the current writing of National Media Arts Standards that are currently being written. Frank's generosity extends to a collection of media arts literacy books given to the South Carolina Center for Children's Books and Literacy <http://www.libsci.sc.edu/ccbl/fbcollect.htm>. There are 100's of books in this collection and Frank is continuously adding to it. It is most fitting that he is a recipient of the 2013 Jessie McCause Award. His interest in media literacy grows with the field.

Some Thoughts on Assessment in Media Education

by Chris M. Worsnop

A Parable about Authentic Assessment

(With thanks to Marty Nystrand)

There was once a land where soup making was the most valued skill. Elementary soup making was taught at the parents' knee to eager toddlers. On weekends, families went to partake of ritual soups in their places of worship. Young women squirreled away soup recipes as part of their dowries. Young men swaggered around showing off their dicing and peeling knives in fantastically adorned scabbards.

Alas, there came a time when the sad news was announced that the level of soup-making skills among the young of the land was on the decline. Politicians and newspapers were of one mind that the schools were at fault. Many of the elders fondly and eloquently remembered a time when things were a lot better than today. Focus groups confirmed that no one believed the youngsters were any darned good at all at soup making - or at much else for that matter - and their opinions were backed up with incontrovertible evidence from surveys and opinion-polls. Something had to be done.

A task force was formed, headed by none other than the soup-maker in chief to the Archduke, and peopled with a number of his faithful friends. Briefs were submitted. It took no time to decide that the problem was entirely due to the fact that the schools had not been doing enough testing.

After several years of study and travel, looking for the best kind of test available, the task force announced that it had discovered the answer. Recipe-reading was a neglected component of soup-making, and the whole problem of declining soup-making skills could be fixed with a series of rigorous tests in recipe-reading. Huge budgets were given over to the purchase of new materials for all schools to teach recipe reading, especially in the early years. Tests were administered in all grades, three times each year.

Some years later, there had been no apparent improvement in the soup made by the young people, so the recipe-reading tests were declared deficient, and a new task force was formed.

An expert in gustatory discrimination made a presentation to the task force, claiming that there was no stronger correlation with soup-making skills than knowledge of the theories of taste-chemistry, culinary physics and digestive processes. The task force was incensed that this information had previously been suppressed by partisan chicanery, fired several senior civil servants, and immediately sank more millions into new textbooks to teach these vital new curriculum areas, and new tests to go along with them, confident that the problem was all but beaten.

But no. The soup students made was still criticized as being inferior.

Yet another task force was convinced by yet another expert that the problem lay in the deplorable condition of students' slicing, chopping and dicing skills. The recent fad of allowing students to develop their own preferred style of knife-wielding had led to a disgusting situation where the pride and finesse of earlier times had degenerated to mere laissez-faire cutting. The basic skills of soup making were being ignored. More heads rolled in the civil service. Another new rigorous curriculum and a series of sharp tests were developed to point the way.

Still to no avail.

Eventually a charismatic chef who had the ear of the Archduke's second cousin's butler got herself appointed to fix up the mess. Her answer was to equip every student with a spoon. "What!" the politicians cried, "No new text books? No new compulsory teacher training programs? No international conferences for us all to attend? How can we justify this to the nation?"

"Well," replied the chef, "when you want to test whether the soup is good or not, the first thing you have to do is taste the soup."



©2013
Chris M. Worsnop

Chris Worsnop is an Ontario media educator from the early 1960's. In 2010 he retired for the third time, after 11 years developing, implementing and assessing the International Baccalaureate Organization's Diploma program in FILM. He was the course's

first Chief Examiner. Earlier he freelanced as a writer, trainer and presenter in media education, especially in assessment. Two of his books - *Screening Images: Ideas for media education* (1994,1999) and *Assessing Media Work: Authentic assessment in media ed-*

ucation (1996, 1999) were popular among media teachers. He now pursues community and student theatre activities and is chair of the Marie Dressler Foundation Vintage Film Festival in Cobourg, Ontario, the town of Dressler's birth.

What makes a good media education program?

A good media education program has three components:

- experiencing media
- interpreting media
- making media products

Teachers need good assessment instruments, and different ones, for each of these three program parts. The best assessment instruments are the ones that are authentic.

What is authentic assessment?

Authentic assessment is assessment that is a good match for the classroom. That is to say that it is as close as it can be to the sort of work and tasks that students are asked to do in their subject work. Authentic assessment does not deal in indicators of learning, the way spelling tests are used to indicate a person's ability to spell correctly when they write, but goes directly to the actual performance level itself, to see if writers do actually spell correctly when they write. Authentic assessment looks at real student work rather than at tests.

Authentic assessment is assessment that encourages the best classroom practice. If an assessment interrupts a teacher's program, halting it for an artificial measurement event, then that assessment is not authentic. If an assessment environment in a school encourages teachers to teach in ways that they know to be second best and not serving their students' best interests as learners, then that assessment is not authentic. (Problem is that many of these non-authentic assessments are mandated. Catch 22.)

Teachers who believe in authentic assessment teach in ways that encourage real performance tasks. Here is a list of characteristics of good

performance tasks that are amenable to authentic assessment. It is by Judith Fine, a colleague from the Peel Board of Education, Ontario.

Quality Performance Tasks:

- Present engaging "real world", meaningful, substantive issues or problems.
- Relate the ideas and concepts in the task to important curriculum expectations.
- Focus on what students can do, how they apply and extend their knowledge.
- Require students to utilize and integrate a variety of essential skills, knowledge, concepts, procedures.
- Emphasize the processes students use to achieve solutions, rather than only the "right" answers
- Present students with complex, loosely structured problems that allow for a wide range of products, making the task accessible to all students
- Require students to justify, defend and explain the conclusions they reach
- Involve the use of complex thinking skills, and the extension of knowledge, skills, abilities
- Involve students in making connections and generalizations that increase their understanding of important concepts and processes
- Often encourage a team effort: collaboration, group discussions, brainstorming
- Require students to demonstrate, create, explain, perform, produce, present something - i.e., generate solutions - not select answers from a list
- Sometimes demand inter-disciplinary understanding
- Make available to students all assessment criteria (e.g., rubrics) and also model ex-

amples of high-level products, encouraging students to self-assess and contributing to their development as independent learners

- Focus on learning that can not easily (if at all) be assessed with tests
- Are usually longer-term, rather than one-shot efforts
- Are designed to emphasize depth more than breadth
- Give teachers rich information on how well students understand a topic, use the tools of the discipline, and support a point of view

©2000 Judith Fine

What is the difference between assessment and testing?

In brief, testing is likely to generate data about learning, while assessment is more likely to generate information about learning. Numbers and charts are less useful to a teacher than living examples of learning demonstrated in real-life tasks.

Why is Assessment Important?

It is important for teachers to conduct good assessments so that they will know:

• how well they are teaching

If students all achieve well in a program, it is likely that the program is being successfully taught to them. It could also be the case that the material is too easy for the group of students, or even that the students are remarkably capable and are learning the material despite poor teaching. If some students do well and others do not, the teacher has information about which group in the class needs extra help, or which topics were less well taught than others.

• how well the students are learning

The information assessment provides gives teachers a profile of each student's learning (pro-

vided the assessment is authentic, that is). This information is valuable in forming groups for remediation, further instruction or acceleration.

• whether they are teaching the right material at the right time

Some material is harder to learn if it is not approached in the right manner or at the right time. Assessment information helps teachers to keep checking on their pedagogy and timing.

• what they should teach next

When students have achieved something in a program, a well-informed teacher knows what those students are ready to learn next. Please do not misinterpret this as an endorsement of strict-sequential learning. What comes next is not always the same for all students.

• what they should teach again

When students fail to learn something in a program, the teacher can investigate a number of possible causes:

- the program is at fault, because the material is not accessible to these students
- the teaching is at fault, because the presentation did not connect with these students
- the students are at fault in one way or another

• what they do not need to teach at all

Sometimes students show that they are already competent in a skill, knowledge, task or concept that has not yet been taught. In that case, there is no need to teach that topic, or the topic can be covered only lightly.

• whether or not they are covering the expected curriculum satisfactorily

Teachers can use assessment information to judge whether all the expected concepts, proficiencies etc. are being covered and achieved by the students.

• what to report to parents and administrators

Assessment information is exactly what teach-

ers need to fill out in reports for parents.

- **whether or not they should worry about accountability**

Teachers who willingly embrace good assessment as an important part of their program are making it clear to their community of parents, administrators and politicians that they are happy to be held accountable for their programs.

How can authentic assessment be applied in media education?

My assumption is that good media teachers aspire to a classroom like the one described above in Fine's list of quality performance tasks, and therefore need authentic assessments to support it.

Let's see what those assessment instruments could be.

Experiencing media

Student anthologies, logs, journals, blogs, surveys, tweets, Face Book comments and cell phone text messages could be useful material to gather in demonstrating that students are involved in a broad range of media, and are aware of their personal relationships with various media.



Authentic assessment in action

Chris M. Worsnop

One of the finest examples of authentic assessment in action is found in medicine, not in education. It is called

The Standardized Patient Program, usually abbreviated to SP. Please don't be put off by that word 'standardized' till you've read a little further.

When I retired from full time work, I blended my past experience as an actor in community and professional theatre with the work I was still doing as a consultant in assessment. I signed on in the Toronto SP program.

After several hours of training, I took part in sessions that lasted at least a half and sometimes a whole day at a local hospital. I role-played a patient in a scenario where student doctors would take a fixed number of minutes to interview or examine me to see how they performed at actual tasks that doctors encounter in daily practice. The important detail that I had to pay attention to was that I had to present the same – or a standard 'performance' to each student doctor who came to visit me. There would always be a third person - a qualified and experienced doctor - in the room playing the role of examiner. SP sessions are important in determining the students' success in every year including their graduating and qualifying years.

The SP program in Toronto worked with student doctors, pharmacists and physiotherapists, and maybe others that I never encountered. A short search has informed me that SP programs exist all over Canada and the USA. It is a shining example of enlightened assessment.

If you want to know how well a student health professional will perform as a practitioner, what you have to do is create a rigorously controlled situation where the student is faced with a real-world task and then have an expert observe and evaluate how well the student does it. In brief, you have to use authentic assessment: you have to taste the soup.

Why don't we do more of that in education?

Interpreting media

More formal instruments are needed - such as reports and reviews (oral as well as written); analytical frameworks; critical/deconstruction exercises; and real-world projects and investigations.

Making media products

Portfolio assessment (course work assessment).

These suggestions may seem not to be assessment instruments at all, but rather pieces of classroom work. They are both. That is what makes them authentic. There is no difference between the normal expectations of the class and the assessment instrument. They match each other. To put it another way, the classroom program is properly aligned with the assessment.

In media education assessment, teachers should make sure they are not assessing some aspect other than the ones they intend to assess. Assessment tools that emphasize students' ability to write (such as essays) may be assessing students' writing rather than their media abilities. Instruments that require students to draw (such as storyboards, or animation exercises) may be assessing artistic ability rather than media ability. A storyboard is not an art contest. Good assessment assesses what the course teaches, not something else.

If our way of assessing does not support the way we prefer to teach, then the assessment instrument should be questioned. For instance, it would probably not be appropriate to administer multiple-choice questions to assess whether students were able to respond to subtext in a media presentation. On the other hand, if we have taught a short unit on the parts and functions of a video camera, a quick multiple-choice test might be OK to test this kind of low-level knowledge.

Isn't this kind of assessment very subjective?

There are those who say so. But what is the objection to a professional such as a teacher making an assessment of a student's work? Who is better qualified to assess this class work and this student than the actual teacher? Why should we mistrust the teacher's judgement and undermine the professional's status - as a matter of policy?

Let's look at some ways of assessing that respect the teacher's judgement, encourage the use of course work as part of a final assessment, employ teachers themselves to mark examinations centrally, and to moderate each other's work.

Why should we mistrust the teacher's judgement and undermine the professional's status - as a matter of policy?

What is "moderation"?

Moderation is a process whereby the work of a marker is checked by a more experienced marker to make sure that the original marker has applied the criteria in the marking scales (rubrics) in a standard manner. The moderator may find that the marker is too strict or too lenient in allotting marks, but this is easy to correct. Sometimes a marker will be too strict at the top of the scale and too lenient at the bottom. This requires a more complex formula for correction. Often, once markers are informed of their tendencies in marking, it is a straightforward process for them to make corrections themselves. In large scale assessment projects, there can be a hierarchy of moderation: mark-

ers are moderated by a team leader; team leaders are moderated by a deputy chief examiner; deputies are moderated by the chief examiner.

Some examples of authentic assessment in media education

In 1996 (revised in 1999) I published a book called: *Assessing Media Work: Authentic Assessment in Media Education*. It contains a detailed rationale for authentic assessment, and, most important, rubrics and assessment scales for assessing the work students do in media classrooms. The book is now out of print, but I can provide more information personally to anyone who would like to know more. (cworsnop@cogeco.ca)

My most recent experience in large-scale assessment has been with the International Baccalaureate Organization (IB). I was involved from 1999 in the design and implementation of a new IB Diploma course in Film. While the course was in its pilot phase I was involved also in marking the work of the first few years' candidates as the course's first chief examiner.

The film course was examined at the end of its two years curriculum in three areas:

Film Production (making media)

Students working in groups submit to their teacher finished short films and associated documentation (script, production schedule, story board, production journal, etc) and the teacher uses the published detailed assessment scales to assess the work. Each teacher submits samples of student work from different levels of achievement to a moderator who re-assesses the work, using the same criteria. If necessary the moderator can recommend changes to the teacher's marks.

Film History and Theory

Each student selects a topic related to film history and or theory and prepares a script for a short documentary film to explain the topic. This is an independent study project, done by the student as out-of-class work with minimal guidance from the teacher. The scripts are submitted for marking to external markers who are specially trained teachers of the course. These markers all work from the same assessment scales, and have access to a bank of samples of student "anchor pieces" representing different levels of achievement. (This is true for all the external assessment in the course.) Their marks are submitted to a team leader, who moderates a sample of each team member's work.

Presentation (Interpreting media)

Each student selects a sequence from a prescribed film that is not named until two weeks before the project is due to the teacher. The student then prepares notes for an oral analysis of the sequence. (Reading a prepared written analysis is not allowed) The teacher makes a recording of the student's submission under controlled conditions, and the recordings are submitted for external marking

Samples of each examiner's marking in all instances are sent to a more experienced team leader who reassesses the work. If necessary the original mark is adjusted. Samples of the team leader's work are sent up the chain and so on as far as the Chief Examiner. In brief, no marker's assessment is taken purely at face value. All up the chain of marking there is potential for adjustment towards the standard, and then there is a process where a team of examiners meets to go over the full set of examinations and sample them randomly.

This is a very rigorous procedure. It is also expensive, but I am not aware that it is any more expensive than the administration of batteries of standardized tests. It is however, a great deal more authentic and transparent.

In addition it is a very powerful influence for professional development of the course teachers. Many of them are hired to work as examiners and to receive extra training. Some from this group are hired to produce and deliver inservice workshops for their colleagues in the course. All teachers receive feedback on their assessment marking. In most cases the adjustments that are made are simply to adjust the whole set of marks up or down by a fixed ratio, which is a way of telling the teacher that the original marks were consistent with the marking criteria but needed a slight adjustment to bring them in line with all the other marks.

The IB assessment process is a very similar to the processes used in external assessment in many jurisdictions in Europe, the UK and some

ments by exchanging materials that have already been assessed, then discuss any issues that arise, they are taking part in one of the most valuable assessment learning situations possible.

It would be better for groups of teachers with the help of a local college or university to set up their own system in the interests of professional development than to have less desirable system imposed from above.

In the absence of a state system to provide the superstructure for this kind of assessment, North American teachers themselves can take the initiative. It takes confidence and courage to set up moderation sessions, and it is better that the sessions be teacher initiated and founded in professional development, than laid on from above as a perceived form of discipline.

Media teachers may be not be able to find a colleague in their own building to partner with in such an exercise, but there are colleagues in other schools, and professional subject associations who could help. Try taking out a membership in your local media educators' group to seek out other media teachers interested in some professional development through authentic assessment. It would be better for groups of teachers with the help of a local college or university to set up their own system in the interests of professional development than to have less desirable system imposed from above. ■

Readers are welcome to correspond with the author at cworsnop@cogeco.ca

It is not a flash-in-the-pan, madcap notion for assessment, but one that is tried and proven over decades of use.

Commonwealth countries. It is not a flash-in-the-pan, madcap notion for assessment, but one that is tried and proven over decades of use. You can read the subject outline for the IB Diploma course in Film here. http://www.ibo.org/diploma/assessment/subjectoutlines/documents/d_6_filmx_gui-out_0803_1_e.pdf

What can teachers do on their own or with groups of colleagues?

When teachers monitor each other's assess-

READING IN A PARTICIPATORY CULTURE:

An Interview With Katie Clinton, Henry Jenkins, Wyn Kelley, Jenna McWilliams, Ricardo Pitts-Wiley, and Erin Reilly



By Sean C. Duncan

an Assistant Professor in the Learning Sciences at Indiana University, and a Research Scientist in Indiana University's Center for Research on Learning and Technology, where he directs the Playful Culture Lab. He is the co-editor, with Elisabeth Hayes, of *Learning in Video Game Affinity Spaces*.



Katie Clinton is an independent researcher and co-author of several publications, including *Language, Class, and Identity: Teenagers Fashioning Themselves Through Language*, written with James Paul Gee, *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*, co-written as a team with Henry Jenkins, and *Limits of the Local: Expanding Perspectives on Literacy as a Social Practice*, written with Deborah Brandt.



Wyn Kelley, senior lecturer in the Literature Section at the Massachusetts Institute of Technology and author of *Melville's City: Literary and Urban Form in Nineteenth-Century New York* and *Herman Melville: An Introduction*, is Associate Director of the Melville Electronic Library, founding member of the Melville Society Cultural Project, and faculty collaborator in the HyperStudio, MIT's digital humanities lab.



Jenna McWilliams is a doctoral candidate in the Learning Sciences Program at Indiana University, where her research focuses on supporting the development of transmedia literacies and gender literacies in late elementary and secondary classrooms.



Ricardo Pitts-Wiley is an actor, director, teacher, playwright and composer. He is the co-founder of Mixed Magic Theatre in Rhode Island. For the past 10 years he has been writing and producing page-to-stage adaptations of classic literature including *Moby Dick*, *The Narrative of the Life of Frederick Douglass*, *Don Quixote*, *Frankenstein*, the poetry of Paul Laurence Dunbar and the foot soldiers of the Civil Rights Movement.



Erin Reilly is Creative Director & Research Fellow for Annenberg Innovation Lab at USC's Annenberg School for Communications & Journalism. Her research focus is children, youth and media and the interdisciplinary, creative learning experiences that occur through social and cultural participation with emergent technologies.



Henry Jenkins is the Provost's Professor of Communication, Journalism, Cinematic Art, and Education at the University of Southern California. His books include the recent *Spreadable Media: Creating Meaning and Value in a Networked Society* (with Sam Ford and Joshua Green).

The *Reading in a Participatory Culture Project* was intended to transform English education through connection of reading in schools to participation in participatory cultures outside the classroom. Focusing on a novel perspective of media literacy, the project addressed both real needs in English classrooms as well as the needs of students who are comfortable “reading with a book in one hand, and a mouse in the other.” The culmination of the project — the recent book *Reading in a Participatory Culture* — presents the results of this project, giving inspiration for similar experiments to transform educational environments with new media literacies.

Edited by Henry Jenkins and Wyn Kelley, with Katie Clinton, Jenna McWilliams, Ricardo Pitts-Wiley, and Erin Reilly, *Reading in a Participatory Culture* focuses primarily on an experiment around *Moby-Dick*, documenting the work begun by media scholar Jenkins, Melville scholar Kelley, and playwright Pitts-Wiley. Pitts-Wiley had worked with youth in a Rhode Island prison, inspiring them to read *Moby-Dick* by getting them to reimagine and rewrite it. Melville's story about the whaling trade became a more contemporary narrative about the drug trade. These young men's creativity inspired Pitts-Wiley to write his own play, *Moby-Dick: Then and Now*, which involved working with an adult cast staging Melville's original on one deck and a youth cast doing the street gang version on another. And in turn, the play inspired the development of a curriculum piloted across six schools, followed by the *Reading in a Participatory Culture* book, and a digital extension, *Flows of Reading*. The project, and the chapters in their

book, detail how design, implementation, and assessment were all intertwined for this work, and how the challenges of participatory culture were wrestled with on a number of levels.

Recently, I had the opportunity to interview all of the primary participants in the book. My questions kicked off a conversation on the significance of the book, its role in both promoting and evolving new media literacies work, and the role of collaborative projects such as these for re-thinking instruction in the digitally-mediated spaces of the 21st century.



Let's start off by describing how the collaboration came about. Can you tell us about the project's genesis, how it developed, and the Teacher's Strategy Guide (TSG)?



Ricardo Pitts-Wiley:

I had the pleasure of working with two groups of young people during the writing of *Moby-Dick: Then and Now*.

The first group was the young men incarcerated at the Training School (a center for incarcerated youth). This group, perhaps because of their situation, read *Moby-Dick* very closely. When challenged with re-imagining the characters, they went far beyond my expectations in a way that not only revealed the strength of the novel and relevance to a contemporary audience, but they also helped to free my imagination. They were not afraid to be wild and simple, or brave and colorful. They also revealed a sense of hopelessness and violence that helped me understand them better, as well as the characters in the novel. As a teacher, it became very important for me to show them that part of Melville's message

is to not allow one's self to become a disposable person that makes no decisions for themselves.

The second group was the youth cast of our production, *Moby-Dick: Then and Now*. They not only embraced the novel and Melville's language, but they helped me say what he was saying and in the way they would say it. While I could hear and understand the beauty of contemporary language, this group worked with me to write the play. While there were not wholesale changes made to the text I gave them to begin with, their passionate and eager contribution was like adding music to lyrics.

I was acting in a production of Melville's "Benito Cereno" during a Melville/Douglass Conference in New Bedford, MA in 2005. During the conference, I met Wyn Kelley and other scholars from the Melville Society. They all had a powerful passion for the novel and the work that I was doing to adapt *Moby-Dick* for the stage in a way that would engage a young audience. Wyn introduced me to Henry Jenkins and the New Media Literacies program at MIT. We all realized very quickly that the two were a natural fit. What we learned from each other led to the creation of the *Teacher's Study Guide*.



Wyn Kelley:

I was a Melville scholar and literature professor doing traditional scholarship and using the pedagogical tools that had served me since the mid 1980s (I should add that I was a high-school teacher before that, so I've always had a deep concern with young people's learning). Starting in 2000, I became a founding member of the Melville Society Cultural Project (MSCP), a small organization affiliated with the New Bedford Whaling Museum and dedicated to

READING IN A PARTICIPATORY CULTURE

community programming that could involve a large, diverse, urban audience in reading Melville's works, celebrating the arts inspired by his books, and engaging people of all ages and backgrounds in discussion.

The MSCP sponsored the 2005 conference on Melville and Frederick Douglass that Ricardo came to, and we in the MSCP were all blown away by his performance. We went on to collaborate with Ricardo on the production of his play, *Moby-Dick: Then and Now*. When Henry came to me with the idea for a book on participatory culture, I naturally thought of Ricardo. At the time I was working with students on ideas about remixing authors, focusing on writers like Shakespeare, Mary Shelley, and Melville who enthusiastically embraced and plundered their predecessors in both elite and popular culture. I was excited about Henry's ideas and thought that I could contribute as both a Melville scholar, since he and the team decided to tackle that ambitious text, and as someone interested in pedagogy and classroom practice.



Henry Jenkins:

And then when Wyn introduced me to Ricardo, lots of lights went off in my head. The concept of participatory culture has been the central theme running through my research, going back to my earliest work on the grassroots cultural production of fan communities more than twenty years ago. Over the past two decades, we have discovered more and more communities of practice who have framed their identity through the creative remixing and repurposing of stories and images borrowed from the larger culture. We now understand such communities as offering robust examples of informal learning and collective knowledge production, activities that should be valued in schools, but often are not, because there's a disconnect between the pop cultural materials that inspire these practices and the kinds of content which are valued by teachers and schools.

But, Ricardo was asking youth to reimagine the contents of high culture in ways that enabled them to become useful resources for reflecting on their own everyday realities, and I felt that teachers might understand the value of remix as a critical and creative practice much more fully when seen through this lens. So, I was able to get support from the MacArthur Foundation's Digital Media and Learning Project to get my team working on how we might translate the key insights from Ricardo's theater practice into a curriculum which might allow teachers and students to engage more fully with the new media literacies. We wanted to show how the new skills and practices we valued might be applied to fairly traditional forms of school content.



Jenna McWilliams:

I joined the project in 2007, when the partnerships between Ricardo, Henry, and Wyn had been established and a great deal of video of Ricardo's work had been collected (primarily by Debora Lui, then a research associate in the Comparative Media Studies program and now a doctoral student in the Annenberg School for Communication and the Graduate School of Education at the University of Pennsylvania). My job was to head up development of curricular resources, in what we believed would be a fairly brief guidebook for teachers. Very simple, very brief, and easy to finish.

But here's what I learned about what happens when you put really smart people in a room and ask them to talk about ideas that interest them: Everything you thought was simple turns out to be a lot more complex, and every project you thought would be brief turns out to take many times longer than you expected. And, if you listen closely and ask good questions, you'll end up learning more than you thought you wanted to learn.

There's also something incredibly generative about interdisciplinarity. This is one of the most brilliant features of the emerging field that a lot of people are calling "digital media and learning": It's made up of scholars who make their homes in a variety of academic disciplines, and this means that collaborative projects often have to begin with the work of finding common language. Questions whose answers seemed obvious are suddenly made strange. What constitutes "media"? What counts as "literature" or "literacy"? What do terms like "digital" and "technology" and "transmedia" mean, anyway? What is a "book"? What constitutes "appropriation" and how does it differ from plagiarism? I had such a great time participating in these conversations and building materials that grew out of the at first tentative, and then more emphatic, positions we took on the ideas that bridged the various disciplines of our collaborators.

my thoughts about social order, the role of the underclasses, cold-hearted business and the interconnectedness of the peoples of the world. Nobody had to be created in *Moby-Dick* — everybody was on the boat. Everybody was at risk and under the influence of a charismatic, obsessed and bitter leader, and nobody was making decisions for themselves. In almost every page of the novel, there was a trail that led from the past to this current moment in time. Everybody was included, and every community of people had had some degree of collective knowledge that could be accessed, through old and new means, about the events that unfold in the novel.



Wyn Kelley:

Asking me "Why *Moby-Dick*?" is a little like asking me "Why cereal for breakfast?" But I do think I may have also influenced the decision to tackle this book, largely because once I'd read the MacArthur white paper by Henry and his colleagues on learning in a participatory culture, I felt that *Moby-Dick* offered an ideal opportunity for three things.

First, this was an opportunity to learn from an author who works in a participatory culture himself and models the creative forms of remixing and appropriation that Henry was noticing in the fan groups he studied. Second, it was a chance to demonstrate that the problems with teaching/reading a text like *Moby-Dick* had more to do with outmoded concepts of literacy than with the difficulties of the novel itself, which I have found that students embrace once they shed the habit of excessive reverence for the text. And third, we could engage with a text that seems remarkably contemporary in its treatment of issues facing our students now,



Since the book centers on Herman Melville's *Moby-Dick* as one of the key texts explored throughout the project, I'd love to hear how you were each drawn to *Moby-Dick* through different paths and presumably for different reasons. How did this text lend itself to such a rich exploration of participatory culture and literacy?



Ricardo Pitts-Wiley:

Through my mother, I had a lifelong connection with the novel. Though it was many years before I actually read it, I felt I knew it. When I did sit down to read it — or "fight my way through it" may be more accurate — I found that it was richer and deeper than I could have imagined. It fit well into

READING IN A PARTICIPATORY CULTURE

such as political leadership, racial injustice and violence, and coping with a vast web of information — all which Melville did in exploring all the known sources on whales and whaling.



Henry Jenkins:

Of course, it's also worth noting that, the title aside, this book is not simply focused on *Moby-Dick*. We are modeling a set of approaches to teaching literature and media which can be — and are starting to be — applied to a much broader range of works. *Moby-Dick* is our core example, but the only limits to what can be done with this approach are those set by the teacher's imagination (and of course, school board policy).



Jenna McWilliams:

I want to also add that working on this project has awakened me to all of the different ways in which the culture of Melville has threaded itself into our culture in visible and not-so-visible ways. I just finished reading China Mieville's incredible young adult novel *Railsea*, a sort of mixture of steampunk, alternate reality, speculative fiction, and coming-of-age tale, which was in part about a ship captain chasing her own version of *Moby-Dick*. In this version, the continents are separated not by salt water but by expanses of tangled train rails, under which is the roiling dangerous earth. The "ships" are trains that navigate the railsea, and many ships' captains have a "philosophy," or an earth-creature who has taken a limb and who comes to symbolize something: speed, or loss, or love. These captains spend their lives seeking out the ferret or moldywarpe or land tortoise or sinuous badger who took their hand, leg, arm, or what have you.

One piece of the forgotten legacy of Melville and *Moby-Dick* is the conviction that readers are far more sophisticated than many writers often believe. Melville took his readers for

a ride across history, across fable and legend and through new expressive forms. He didn't explain it, but he trusted that his readers would follow him and take joy in the ride. Those writers who follow the tradition of Melville are the ones who challenge us in the most exciting, the most exhilarating ways.

So, I'm hearing that the earlier New Media Literacies (NML) work was either a direct or indirect influence on many of you involved in the project. How do you see the group as further rethinking or reconceiving "new media literacies" in this project?



Katie Clinton:

In the earlier work, we'd identified a set of cultural competencies and social skills that young people would need in the new media landscape. These social skills (play, performance, simulation, appropriation, and so on) were conceptualized as developed through collaboration and networking, and, importantly, were understood as building on the foundation of traditional literacies. In our work to create the *Teachers' Strategy Guide*, we focused on designing hands-on activities for experiencing and practicing these cultural skills. The process of developing a curriculum related to the skills had us thinking deeply about the New Media Literacies, but I don't think it was really until we were observing the *TSG* as it was used in classrooms that we were pushed to think more deeply about the skills, as we were needing to think more deeply about the supporting structures for literacy learning.

So, the original NML work had identified the skills, but now we needed to get a better handle on how the new media literacies, as our original work had defined them, were not only

skills, but specific kinds of experiences. For, in our fieldwork, we were seeing how the school context could change the nature of the literacy experience enough such that enactment of the skills wasn't the sort of enactment that would lead to the wider NML goal of students' becoming full participants in society.

To think about the kinds of social structures that were needed for supporting the new media literacies, such that the skills would be experienced in ways more akin to how they can be experienced in the wider, "participatory culture," we began looking for moments and places in the curriculum enactments where things weren't going how we'd hope they'd go. We identified these "trouble spots" as themes that could be brought together into a provisional framework for supporting the creation of a new kind of knowledge community in the English classroom. An aspect of our work that didn't make it into the book was a set of "habits of thought/action" that we saw as accompanying the different themes (what we called "provocations for participatory practices") which we'd identified from our fieldwork. Some examples of these habits of thought/action were: The idea of "interest-driven reading" as crucial for creating a community of readers in the classroom; an orientation toward the "positive value of diversity" as linked to the theme of breaking down the expert paradigm; and fostering a disposition of "reading with a mouse in hand" as linked to the need to support a culture of increased generativity in the English classroom. Since, in socio-cultural traditions of literacy research, literacy learning is a process of socialization into social practices, identifying habits of thought/action for guiding the teaching of new media literacies is a process of thinking more deeply about the literacies.

Yet, a second route for reconceptualizing the new media literacies, I think, lies in looking back to Project New Media Literacies' original conception of the new media literacies as "skills" and "experiences." The idea of the new media literacies as "skills" --- in a cognitively oriented school-world --- has largely eclipsed the idea of the new media literacies as "experiences." Similar to the ways a predominant focus on NMLs as skills can background the ways literacy use is an individually constructed experience that is inflected with values and meanings defined by the surrounding context, a predominant focus on NMLs as *social practices* can also background the individual's experience of literacy use.

Thinking about the two metaphors --- "literacy as a social practice" and "literacy as a skill" --- one has us looking "outward" at all the things in the social world that affect literacy use, and the other has us looking "inward" at all the things a person must need to learn to do in order to enact the literacy. Offering a way to look both "inward" and "outward," there are ideas discussed by James Paul Gee (see "On Being a 'Real Indian'" in his book *Social Linguistics and Literacies*) that could be made into a construct for guiding our thinking about literacy. Gee discusses how meaning-making (literacy use) for scientists (and everyone) "is rooted in their being able to coordinate and be coordinated by constellations of expressions, actions, objects, technologies and other people" (which was Gee citing work by Knorr Cetina). By focusing on how people experience new media literacies-- on how people must learn to affect (moves) and to be affected by (moods) "the constellations of expressions, actions, objects, technologies and other people" (Knorr Cetina)

READING IN A PARTICIPATORY CULTURE

of “participatory culture” we can begin to identify the new “ways of being” (Heidegger) that new media literacies enable.

As we saw in our fieldwork, it was by focusing on how the students’ experiences of using the new media literacies in the curriculum in the classroom sometimes wasn’t similar enough to the experience of using the new media literacies in a “participatory culture” that enabled us to begin to think about what was needed to make students’ experiences of the curriculum more participatory (in a “participatory culture” sense).

So, an exciting part of our research was how we were beginning to think more about how we were wanting students to experience their enactments of the NMLs, and how the classroom could be a place to support this learning. Viewing the new media literacies through a “literacy experience” construct brings us full circle back to the original conception of NMLs as cultural competencies and skills that are experienced in a “participatory culture.” It brings to the fore how learning new literacies is a process of learning “to coordinate with and be coordinated by” (Knorr-Cetina) “participatory culture,” which underscores the need to find more ways to bring echoes of “participatory culture” into the classroom.

Thinking about NMLs as *experiences* provided a focus for identifying some of the new “moves” and “moods” of new literacy use (as experienced by the person using literacy), whereby we were beginning to identify some of the habits of thought/action that new media literacy use entailed. Thinking about literacy by thinking about the different things that different metaphors bring into view is a crucial part of the process of deepening our understanding of literacy and new literacies. And, following up on the entailments of a “literacy experience” metaphor would, I think, be particularly helpful for continuing the process of figuring out and

designing new social structures for supporting literacy learning.

And in taking the project beyond *Reading in a Participatory Culture*, you have created an accompanying digital text entitled *Flows of Reading*. What do you see the value of digital books in terms of encouraging teachers and students to reflect more deeply about the reading process?



Erin Reilly:

Developing curricula that acknowledges the opportunities and challenges of participatory culture requires first understanding the nature of our relationships with media. Since 2006, we have sought to facilitate these understandings by developing a variety of resources to explore and practice the new media literacies. The NMLs are technology-neutral – that is, they are uncommitted to any particular technology. The NMLs can be embraced by schools that do not have access to state-of-the-art technologies for their students, and can be applied continuously, regardless of future shifts in technological resources. We call the NMLs “literacies,” but they actually are skills that collectively constitute a literacy — the ability to “read” and “write,” broadly defined, in a participatory culture. *Flows of Reading* is the complementary digital book, published in *Scalar*, to further explore this notion and to offer teachers and students an applied participatory model of reading.

In a participatory model of reading, reading is an umbrella term for a wide set of critical and creative practices. We wanted to highlight the social meaning-making process in reading and exemplify that a participatory model of reading works across a range of texts for a range of

ages and exemplify this through books ranging from an elementary-aged wordless picture book, *Flotsam* by Caldecott Award winner David Wiesner to *Harry Potter*, the series that sparked the imagination of a generation of readers.

Flows of Reading provides us the medium to embody “reading with mouse in hand” and offers an advantage to actually show (not tell) the media we were analyzing and highlighting as examples of interest-driven reading. Readers are also writers so we apply this approach in the digital extension by offering opportunities for a collaborative, generative reading and writing experience. We designed *Flows of Reading* as more of an e-workbook. Not only is each page enhanced with video and photos, but it is also dynamic through integration of the PLAY! Activities that provide reflective material to foster a community of readers. And above all, *Flows of Reading* is a fluid text, one that can have multiple versions over time and continue to reflect on our history while keeping relevant with new examples as more teachers and students take up a participatory model of reading.



Jenna McWilliams:

Spend any amount of time talking with educational researchers or educational policymakers, and you start to see the role that hubris has played in framing our cultural narrative about learning — especially in learning with new technologies. Larry Cuban has a great book about how various technologies have been embraced by parents, teachers, and administrators as the next great hope for education. People thought radio would revolutionize education, and thought film would revolutionize education. They thought television, and computers, and Logo, and video games, and the internet... all of these things, each in its turn, were supposed to revolutionize education. Seymour Papert, back in 1984 — what a year! — famously claimed that “the computer will blow up the school,” at least schools focused on classes, exams, grades, and following curricula. It’s been almost 30 years, and all of those things — classes, teachers running exams, homogenous grouping and homogenous teaching — all of those things are alive and well, thank you very much.

So, we wanted to take a different approach: Not to glorify the revolutionary nature of our ideas, but to sort of live brightly in the shadows between the idea and reality, the motion and the act, of our work with teachers. By now I think we should all be suspicious of the progress narrative that pretends that failure doesn’t happen, or even that failure exists as a guidepost that directs us to success. Sometimes failure itself is the point, and we can learn from failure just as well as from success.



As with the *Flows of Reading* example, you all have been refreshingly open about your experimentation with different texts and approaches to participatory models of reading. *Reading in a Participatory Culture* is not just about documenting the successes of the project, but also the process. Why do you see that as being important? What have you learned from both the successes and failures of this particular project?

READING IN A PARTICIPATORY CULTURE



Katie Clinton:

I like that idea, Jenna, of living brightly in the shadows between the idea and reality, the motion and the act. And I love your suggestion that sometimes failure is the point. If we weren't out looking for both the successes and the failures of the *Teachers' Strategy Guide*, as it was piloted in schools, then our work would have just been a process of promotion, and not research. So, yes, seeing failure as a beginning place for rethinking things was key. And perhaps, we could say that it was in observing the ways and the places where the *Teachers' Strategy Guide* wasn't enabling students to live brightly in the shadows between the idea and reality that was our beginning place for reconceptualizing things. What knowledge, what experiences, did we want and need the students to have so they could take on such a resilient stance in the classroom and in their lives?

I think a main thing I learned from the project is how much learning in schools is organized by individualistic, rather than collective ways of thinking. Henry has noted in other work an imbalance between how schools train students to think and the very different models present in the rest of the world. School will need to adapt. So, key to our research, I think, was in really trying to figure out how, in really real ways, to bring ideas like "collective intelligence," "distributed cognition" and "distributed expertise" into the classroom. I feel like ideas that we began to explore that could be taken up by others would be to think about the notion of "collective intelligence" as it plays out on different levels. How might we think about "collective intelligence" at a group level? Or at a class level? Or a school level? Or — what I find most interesting — is how we might begin to think about collective intelligence as it plays out on the *individual* level. What is the individual's experience of collec-

tive intelligence? What thoughts, dispositions, habits, attitudes, and skills does it entail?

In relation to these questions, two ideas that we'd begun to research were Anne Edwards' notion of "relational agency," which focuses on a person's capacity to align one's thought and actions with those of others, and David Guile's work on Moebius strip enterprises, which explores the new forms of learning required in creative industries. U.S schools, because they've been defined in individualistic ways from the beginning, are likely (at least in the short term) to keep their individualistic focus. But what if the focus were on seeing how well people could learn to co-configure their thoughts and actions and expertise with others? What skills/experiences does it take to learn, think, act, react, deliberate, innovate, and collaborate within a collective intelligence system, in a networked world?

Following on those questions, it is clear that there is a political thrust to the book, specifically in the connection of participatory culture and instruction and this rethinking of expertise in the classroom. What do you see the political impact of this project as being? How would you like to see approaches like this taken up by others?



Henry Jenkins:

At the most basic level, we've wired the classroom and hobbled the computer. We are seeing school systems issue iPads and laptops to every child, even as they fire the librarians who might be the best coaches for how to use these tools effectively. We've seen the computer reduced to a word processor when we disallow or discourage the

use of all forms of social media, block YouTube and other video sharing platforms, downplay the value of Wikipedia, and otherwise disable young people from participating in those practices that have otherwise helped to expand access to the means of media production and circulation for a growing number of people. We have decided that young people should look, but not touch, in a world where many youth are “reading with a mouse in their hands.” We’ve encountered schools where the filters blocked every website on Melville’s great novel because the title had the word “dick” in it. Enough said!

So, we wanted to model what the effective use of participatory culture within education might look like. We wanted to provide concrete examples of ways that these tools could be used to foster greater critical engagement with literary and media texts. We wanted to show, for example, how contributing to Wikipedia might change the ways that young people thought about the research process or how we might create productive conversations by looking at remix practices found on YouTube alongside those that produced some of the great American novels. And bound up with this, there is the goal of helping young people become meaningful participants in the larger conversations that matter in culture, politics, and society. Jenna, you found that they almost immediately applied some of those skills to fighting to improve their own conditions.



Jenna McWilliams:

Yes, I wrote in the book about my experience of working with a group of students at an alternative high school who were fighting to keep their school from closure. The basic story is this: The students at

this school were doing lots of amazing things, learning like gangbusters, and really challenging our assumptions about what high school kids could and would do when given a chance to work with ideas that really engaged them. But this learning, unfortunately, was not evident in the school’s standardized test scores — and this was one of many reasons why the local school board decided to close the school and funnel the kids back into the mainstream schools in the area. Students and teachers did what they could to fight this decision, and it took me a little while to realize that the new media literacies practices that we had been emphasizing in our curriculum were precisely the practices that students were recruiting in their efforts. They asked for help in writing and practicing short speeches to deliver at school board meetings — that was negotiation. Working with classmates to determine who could run the petition drive, who could make signs, and who could arrange carpool schedules to events, this was collective intelligence. We get so used to think about the new media literacies as technology-based practices that when the technology falls away and people are still relying on those literacies, we don’t always notice right away.

But this is precisely what we should be hoping and working for as educators: Supporting a culture in which, in the words of Henry and his team, not all members must contribute but all must feel free to contribute when ready and that what they contribute will be appropriately valued. Contributions may make use of new technologies, but they may not. They may be leveraged for learning and literacy, and they may very well be used for political and social engagement.

READING IN A PARTICIPATORY CULTURE



So, in terms of supporting these social goals, readers can see that the book illustrates an intriguing model for collaboration between media literacy scholars, educational practitioners, learning scientists, and arts organizers. What have you gleaned about building and maintaining a diverse network of collaborators through this project?



Henry Jenkins:

The problems besetting contemporary education are not going to be solved by a single discipline or a single occupational group. We all need to pool our knowledge and learn from each other. This starts with respect. We need to respect and value each other's contributions, but also be ready to listen to each other's challenges and critiques. We need to move beyond specialized vocabularies that work well within a given sphere and develop shared terms which allow us to work across disciplinary boundaries. This path is not easy, and we had more than our share of heated conflicts and disagreements along the way. We are hearing more and more talk about connected learning -- or the idea of a learning ecosystem that links the home, the peer culture, the informal learning sector, the classroom, and a range of other institutions (such as churches) together, to help insure that every child gets inspired to learn, finds their passions, and links to the infrastructure they need to grow and develop. For that to happen, we need more models of what can be done when people work together across some of these different spaces.



Wyn Kelley:

I'd like to add that the model of participatory culture we created in the book and *Teachers' Strategy Guide* provides a valuable context for discussing online learning, especially in the early days of MOOCs, something that is being discussed more for college classrooms than for K-12 but will surely trickle down. Although our model draws from practices enabled by internet communications, it is not dependent on high-tech equipment and is not intended to replace face-to-face classroom learning. On the contrary, Ricardo's play and the exercises we developed around *Moby-Dick* show that investing in teachers and, as Henry stresses, librarians can nourish and protect the participatory culture of learning, literacy, and the arts — within schools, communities, and other social institutions.

If we were starting the book now, I would want to stress our commitment to student engagement with the other members of their classrooms as providing ways to learn how to negotiate conflict and take their places in a civil society. We are teaching a lot more than literacy when we give students the opportunity to express themselves, collaborate, share knowledge, creatively and critically remix materials from the past, and generate new forms of learning *together*. The internet has given us tools for doing that in a digital space, but our work, by bringing those tools into classrooms, suggests that the social components of learning in real time and space are critical in the development of the skills and competencies students need in the twenty-first century. ■

BOOK EXCERPT

» FROM THEORY TO PRACTICE:

Building a “Community of Readers” in Your Classroom

By Wyn Kelley, Henry Jenkins, Katie Clinton,
and Jenna McWilliams

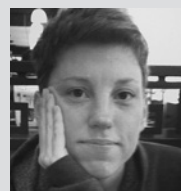
The following passage is excerpted from Henry Jenkins and Wyn Kelley with Katie Clinton, Jenna McWilliams, Ricardo Pitts-Wiley, and Erin Reilly (eds.) *Reading in a Participatory Culture: Remixing Moby-Dick for the Literature Classroom* (New York: Teacher’s College Press, 2013).

Starting the Process

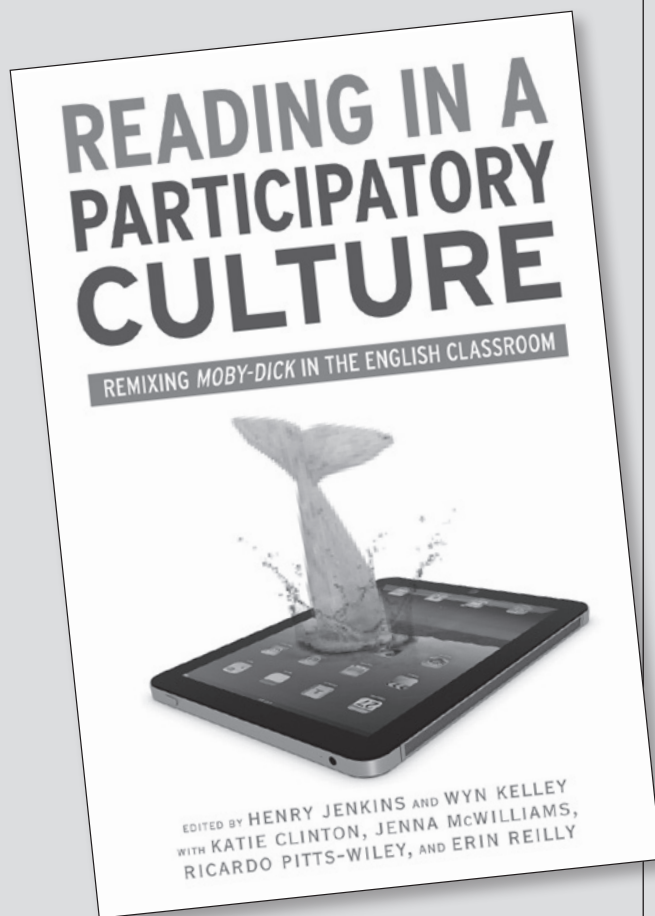
For students and teachers both, *Moby-Dick* can seem intimidating at first. Much of its reputation comes from its length and seriousness, but it has also become such an icon, adapted in films and other forms as a weighty tragedy, that many people are surprised to find that it’s fun: often humorous, full of adventure and odd characters, and refreshingly irreverent about authority and convention. Furthermore, it speaks to young readers expert in using contemporary media. Before you even begin reading the text, you can introduce many key ideas.

1. Start with the basic premise that there is no better time than now to read *Moby-Dick*. We at last have the tools for tackling a book that many teachers have avoided assigning in the past but that we believe has tremendous power to inspire young readers today.

2. Borrow or buy Sam Ita’s *Moby-Dick: A Pop-Up Book* (2007), and let your students examine it closely. This book reproduces many of *Moby-Dick*’s salient features, in terms of not only plot and character but also complexity and beauty. Ask students what they know about *Moby-Dick* before and after reading the pop-up book. What surprises do they find? Explain that Ita’s work is “faithful” to Herman Melville’s humor, his racial and cultural diversity, and the intricacy and subtle texturing of his novel, even while using a very different medium.
3. Show a 30- or 60-minute version of Ricardo Pitts-Wiley’s play, *Moby-Dick: Then and Now*, and talk about the ways *Moby-Dick* has been adapted in different media and variations over the last 150 years, continually finding new and committed readers. Showing students the way young people have responded to the play makes it clear how powerfully it can resonate with contemporary readers.
4. *Moby-Dick* may be a good story that imaginative people might want to make into a pop-up book or a play, but what is the best way to read it? Have your students look at



From left to right:
Wyn Kelly
Henry Jenkins
Katie Clinton
Jenna McWilliams



"MELVILLE MAKES THE POINT THAT SHARING A BOOK MELTS THE DIFFERENCES BETWEEN INDIVIDUALS FROM WORLDS COMPLETELY APART. STUDENTS MAY SEE A CONNECTION BETWEEN THIS MOMENT AND EXAMPLES IN THEIR OWN EXPERIENCE OF HOW READING TOGETHER CREATES BONDS BETWEEN DIFFERENT PEOPLE."

Chapter 10, "A Bosom Friend," where Ishmael shows Queequeg, an unlettered Pacific islander, laboriously "reading" a long book by turning and counting the pages. Rather than mock Queequeg's reading practices, Ishmael finds himself moved by them and responds without condescension to Queequeg's idiosyncratic methods. Melville makes the point that sharing a book melts the differences between individuals from worlds completely apart. Students

may see a connection between this moment and examples in their own experience of how reading together creates bonds between different people. Reading alone, this scene seems to demonstrate, can be unrewarding; reading with other people in a sociable environment can be a real pleasure.

5. Next, read the Book of Jonah in the Bible and Melville's Chapter 9, "The Sermon," in which Father Mapple fancifully rewrites the biblical story. Have students talk about how Melville shows Father Mapple adapting the text to suit his listeners and his own experiences as sailor. Discuss how Melville models remixing and appropriation in creative ways.
6. Try showing video clips of this scene from the 1956 movie version of *Moby-Dick* (directed by John Huston), in which Orson Welles plays Mapple, and the 1998 version (directed by Franc Roddam) where Gregory Peck, Huston's Ahab, delivers the sermon. Orson Welles and Gregory Peck in their times were considered actors of the highest authority; directors used them in their films to signal the cultural weight and significance of the book and of these adaptations.

These clips make the point that *Moby-Dick* has had a wide popular audience in the 20th century, but that serious adaptations have paradoxically led audiences to think that it is a "classic" and hence not accessible to general readers. Point out that *Moby-Dick* was not a classic in Melville's lifetime or for decades thereafter; that, in fact, the movies helped to make it a classic and a popular work in the 20th century.

7. Now, try reading Melville's first chapter aloud, enjoying the language, Ishmael's delightfully specious arguments about the sea, and his fan-like wonder at the whale.

Such an approach, a sort of browsing through a few of the book's features, should prepare students to expect surprises, think critically about how they read "big books," and anticipate the pleasures ahead. You can, in short, strongly motivate your students to read *Moby-Dick*.

This series of activities, developed by Wyn Kelley, represents a potential starting point for the curriculum described in the Teacher's Strategy Guide (TSG). Developed by the Project New Media Literacies team, the TSG The guide was tested through six schools – middle through high school, public and private – across New England and the Mid-West. The TSG can be understood as an attempt to translate the core insights of the Digital Media and Learning movement (some of which we identified in the Introduction) into an applied context, to suggest ways that teachers could build on this research to change how they teach canonical literature in schools. Below, you will find another example that illustrates our broader approach to learning.

Mobilizing Student Expertise

The TSG sought to encourage students to claim ownership over their own expertise and to share it willingly as part of their roles as members of a "community of readers." One way that students came to share their emerging expertise was through the annotation and illumination of Melville's texts. Wyn Kelley introduced the NML team to the recently recovered marginalia Melville produced as he read books (fiction and nonfiction), which informed his writing of *Moby-Dick*. Literary scholars are now exploring how this evidence of Melville's reading might shed light on his creative process. As she did so, NML researchers were struck by how rarely schools

encourage students to think about "great authors" as themselves readers of other cultural texts. The TSG, on the other hand, saw Melville as a master remixer who took ideas from many sources and mashed them up to create a work that captures the multicultural community that had grown up around whaling.

"THE TEACHER STUDY GUIDE, ON THE OTHER HAND, SAW MELVILLE AS A MASTER REMIXER WHO TOOK IDEAS FROM MANY SOURCES AND MASHED THEM UP TO CREATE A WORK THAT CAPTURES THE MULTICULTURAL COMMUNITY THAT HAD GROWN UP AROUND WHALING."

Having considered Melville's own model, students were then asked to select a page from the novel, blow it up to a poster size, and create their own marginalia. Sometimes, they might write words; other times, they might draw pictures. But they were invited to engage as fully and diversely as possible with what they saw on the page. Because each student brought different motives to his or her reading, each annotation and ornamented project stressed different aspects. Thus, as they presented the posters to their classmates, many different possible routes of interpretation emerged. In an exchange at Learning in a Participatory Culture (one of NML's professional development conferences) in May 2009, Paula—a teacher who had been using the TSG—talked about how the classroom dynamic changed within this more participatory model:

I want to talk about one student's response to the annotation of Moby-Dick he did. Afterwards, he came to me, and he said, "You know what I figured out from that exercise?" And

I'm saying to myself, "Not what the text means, that's for sure." It was really messy, and I didn't come off of it really thinking that they understood all of the text, you know what I mean. They probably couldn't even tell me the plot line. But what he said to me was, "I think what I learned is that I really should read the classics because there's something in there I don't understand," and I thought, "Ahh! When you do the traditional way we teach literature to students, somehow the teacher becomes a conduit of all information, no matter how you do it, whether it's a study guide or this and that. Eventually, the teacher tells you how to think about this particular kind of text. What was driving me a little crazy was that I wasn't telling them how to think about anything. The thing I liked was that they came out of it thinking that they better think some more because they really didn't think it through. Eventually, if you are going to be literate, they have to come to the place where they say that "I had to struggle with this text a little bit to find out what it is saying to me."

"YOU KNOW WHAT I FIGURED OUT FROM THAT EXERCISE?"... "I HAD TO STRUGGLE WITH THIS TEXT A LITTLE BIT TO FIND OUT WHAT IT IS SAYING TO ME."

Read in this way, the push toward dealing with meaningful chunks from the novel rather than the whole work is not about "lowering expectations" but, rather, about "raising expectations": asking students to engage closely and creatively with specific passages from the text, rather than developing a superficial understanding of the entire work, and asking students to take ownership over what they are learning, rather than relying on the teacher to hand them the answers for the exam. It is about intensive rather than extensive read-

"READ IN THIS WAY, THE PUSH TOWARD DEALING WITH MEANINGFUL CHUNKS FROM THE NOVEL RATHER THAN THE WHOLE WORK IS NOT ABOUT 'LOWERING EXPECTATIONS' BUT, RATHER, ABOUT 'RAISING EXPECTATIONS'... IT IS ABOUT INTENSIVE RATHER THAN EXTENSIVE READING."

ing. This annotation/ornamentation method of close reading lets each student engage closely with different parts of the story, while benefiting from each other's work.

You will find other examples of how to apply these core concepts in pedagogical practice throughout *Reading in a Participatory Culture* and even more examples within the book's digital extension (<http://scalar.usc.edu/anvc/flow-sofreading/index>). However, NML did not want to produce a formula book of pre-constituted activities. The authors value and respect teachers' own expertise in their subject matter and their students. Thus, we want to encourage teachers to be creative in adapting the models and insights this book contains for use in their own schools, in relation to a much broader range of literary texts and concepts.

This book uses NML's *Moby-Dick* project throughout as an illustration of what is possible, but readers should use this project as an inspiration for developing new approaches to their classroom practice. Some approaches may involve looking at long-used exercises and activities in new ways, and some may involve bringing new technologies and practices into their professional lives. ■

Reprinted by permission of the Publisher. From Jenkins, et al, *Reading in a Participatory Culture: Remixing Moby-Dick in the English Classroom*, New York: Teacher College Press. Copyright © 2012 by Teachers College, Columbia University. All rights reserved.

Is School Enough? A Conversation About How to Put the Passion Back into Learning

Henry Jenkins interviews filmmaker Stephen Brown & others

"We now have the capability to reimagine where, when and how learning takes place; to empower and motivate youth to pursue knowledge and develop expertise at a pace, to a degree and on a path that takes advantage of their unique interests and potential; and to build on innovations across a whole spectrum of learning institutions able to support a range of learning experiences for youth that were unimaginable fifteen years ago."

- The MacArthur Foundation's Connected Learning Network has thrown down a challenge to educators, parents, community members, and students, as they confront some of the unique challenges and opportunities of our time.

Many of these challenges and opportunities are dramatized in an important new film, *Is School Enough?*, which has been airing on Public Broadcasting Stations



SUJATA BHATT is the founder of the Incubator School, an LAUSD-Future is Now Schools, a 6-12 pilot school. The school draws upon Bhatt's 12 years' experience working as a Nationally Board Certified teacher in a Title 1 school in LAUSD as well as her background in education reform, technology, and startups.

She also serves on the Joan Ganz Cooney Center @ Sesame Workshop's Games and Learning Publishing Council and is a member of the founding team of Outthink Inc., a startup that produces gamified science iPad apps.



ABIGAIL LARUS was featured in the PBS Documentary *Is School Enough* for her work with the Harry Potter Alliance, an organization that works to engage young adults in activism. Abigail led a local chapter of the organization before joining the national volunteer staff a few years later. She is now the Associate Director

of Logistics for LeakyCon, an annual convention celebrating the power of popular culture and passionate fandom.



HENRY JENKINS is the Provost's Professor of Communication Journalism and Cinematic Arts at USC's Annenberg School for Communication and Journalism. He directed MIT's Comparative Media Studies graduate degree program from 1993-2009. He is Principal Investigator on the Media Activism Participatory Politics project. His most recent books include *Reading in a Participatory Culture: Remixing Moby-Dick in the Literature Classroom* (with Wyn Kelley, Katie Clinton, Jenna McWilliams, Ricardo Pitts-Wiley and Erin Reilly) and *Spreadable Media: Creating Meaning and Value in a Networked Society* (with Sam Ford and Joshua Green).

this fall. *Is School Enough?* Is designed as a follow-up to *Digital Media: New Learners of the 21st Century* and both were produced by filmmaker Stephen Brown. Brown's films move us past earlier documentaries which have tended to frame digital media, itself, as boom or threat to education, focusing instead on new teaching practices, many of which build on much older foundations, that have deployed media, old and new, to help



STEVEN BROWN is President and Executive Producer at Mobile Digital Arts and General Manager of the New Learning Institute. Brown produced *Reborn*, *New Orleans Schools*; *A 21st Century Education*, and *Digital Media and Learning*, as well as *Strong Performers and Successful Reformers in Education*. Mobile Digital Arts'

production, *Digital Media, New Learners of the 21st Century*, aired nationally on PBS in February 2011.



JUAN DEVIS is a Public Media artist and producer and is currently the Vice President of Arts and Culture Programming for the largest independent television station in the United States, KCETLink. For over a decade, Devis has worked with a number of non-profit organizations and media arts institutions in Los Angeles serving as producer, director, educator and board member. Devis was the founding member and is currently a board member of the LF Charter School for the Arts, an innovative arts-integrated charter public school serving the population of North East Los Angeles.

young people discover new things about themselves and the world around them.

Both films offer us compelling narratives about the places where new kinds of learning are taking place and what these experiences mean to their participants, often allowing a strong voice to the young people involved. *New Learners* mostly depicted activities that were taking place inside schools, museums, libraries, and other formal institutions, while *Is School Enough?* explores informal learning opportunities which youth are pursuing on their own within a networked culture or as part of larger community-based efforts – ranging from Project Noah where a group of students in Hope, Maine help prepare a new home for a retired circus elephant and in the process, learn more about what the animal needs to survive, to an effort by Community Plan-it in Cambridge, Massachusetts, where young people get involved in debates with policy makers about issues that impact their schools and communities, to a young woman – Abby Larus – who becomes involved with a campaign run by the Harry Potter Alliance to challenge Warner Brothers to move their chocolate contracts to companies that deploy fair trade practices, to a young woman whose interests in natural healing practices and yoga takes her on a wide-ranging journey of self-discovery, and to a group of youth in Oakland, California, who are learning to produce their own Hip Hop music videos. Along the way, the filmmaker connects with some key thinkers about new media literacies, including Kurt Squire, Constance Steinkuhler, Joe Kahne, Eric Gordon, Cathy N. Davidson, and Henry Jenkins, who place these developments into a larger context, helping to explain some of the core principles of connected learning.



Producer and director Stephen Brown on location with Rosie, a retired circus elephant.

And Brown has partnered with Edutopia to extend the film's contents through short online videos that share even more stories of young people pursuing their passions in ways that make them more effective learners and bring them into active engagement with the world around them.

For those of us who care about media literacy, these examples are important, especially where they show young people both learning through media (as a gateway to larger resources) and learning about media, becoming more reflective about their own communicative practices as participants in a range of communities, online and off.

To help promote *Is School Enough?*, Brown organized a series of conversations in cities across the United States that brought together some of the folks whose stories are told in the film along with local educators and community leaders to discuss the documentary's implications for the future of learning. The following transcript captures one such conversation, hosted by the University of Southern California's School of Cinematic Arts, and attracting an audience full of parents, teachers, and administrators from across Southern California. For this event, Brown, the filmmaker, was joined by Abby Larus, the young activist from the Harry Potter Alliance; Juan Devis, a long-time advocate for community media production; Sajata Blatt, the founder of the Los Angeles-Unified School District's Incubator School; and long-time media literacy advocate Henry Jenkins. The discussion explores what it would take for schools to be able to help all of their students discover and pursue their passion for learning and identifies some of the obstacles that need to be confronted before the ideals of connected learning may be more fully achieved.

HENRY JENKINS: Stephen, why don't we start with your story? You had produced *New Learners of the 21st Century*, already exploring this domain of digital media and learning. How did this pave the way for this later production? How did *Is School Enough* emerge and what was your journey like?

STEPHEN BROWN: Sure. The first program which came out in February of 2011 was designed to show how digital media and technology in its various forms can be used inside of schools and outside of schools, in museums, and so forth. We were very focused on foregrounding the technology. This time around we really wanted to focus not so much on the technology, which is an important part of it, but more on the opportunities that we saw in games and using gadgets and in addressing issues around popular culture and so forth. So we made a conscious decision to say, well it's 2012-13 and certainly young people like Abby and others are out there connected to the world one way or the other. We wanted to make a statement that that's a very important part of the problem-solving going on. We were very interested in showcasing the ways young people are engaged in the world in various ways and to make the argument – without making an indictment about schools, even though it is a critique in some ways - what you might include as part of an education and what are some of the ways that schools could adjust to take advantage of some of these modes of engagement that are out there in the world.

HENRY JENKINS: Great so Abby, this film was shot more than a year and a half ago so can you pick up the story where the film drops off in terms of your involvement with the Harry Potter Alliance? What's happening to you now?

ABBY LARUS: The Harry Potter Alliance is still working on Not in Harry's Name. The petition which you saw us mailing out now has over 100,000 signatures and we're continuing to work with Warner Brothers to have them show us the report that they claim exists saying that the chocolate already is fair trade. So it's an ongoing process and the Harry Potter Alliance definitely still pushing for it.

HENRY JENKINS: So the film really emphasizes this one campaign but can you get a sense of the larger scope of what the organization is trying to achieve?

ABBY LARUS: Yeah, so I started with the Harry Potter Alliance in 2008. At that time, we were focusing a lot working against genocide and for equal rights, which is obviously something that's been continuous throughout. We've also done stuff for marriage equality. We've done things for voter registration, income equality, and fighting hunger. It's all about bringing the morals from the books into our world and with that, reaching out to teens and young adults who understand the worlds in the stories and are looking for ways to apply it to their lives.

HENRY JENKINS: Juan, for as long as I have known you, you've been involved in the community level here in Los Angeles and elsewhere, helping young people to learn media literacy skills. On our panel, you represent that community based side of connected learning thing. So can you share some of your experiences here in LA that might speak to the new forms of learning the film depicts?

JUAN DEVIS: I love the film, Stephen. I particularly enjoyed the Boston gaming project because one of the things that we have been recognizing in urban areas is that kids and young adults need to have a sense of ownership over the place that they live and that is not happening in the schools. Coming up with frameworks where the students and young people can discover the relationship that they have to place and history so they can take ownership over their lives has been at the core of my work here in Los Angeles and I think is at the core of the case study project in Boston. That is why it resonated with me.

HENRY JENKINS: Sujata, you're a teacher from the incubator school. Tell us a little bit of how schools like yours are fitting into the picture this film depicts.

SUJATA BHATT: It was a wonderful film for all the different visions it offered. For us obviously the entrepreneurship element really hit home. We're starting a 6-12 middle and high school; we opened August 13th with 6th and 7th. Our original goal was that in 8th grade as a culminating yearlong activity, the kids would start a business within the school and by 12th grade they'd launch a startup in the real world. However, we already have kids pressuring us as sixth and seventh graders-- when do we get to start the businesses? We're having to accelerate our model. We thought a startup in 8th grade was an ambitious enough goal, but the urgency these kids feel to make their creativity flower in some way that has an impact on their peers or the world is so strong. We're trying to find ways to accommodate it.

HENRY JENKINS: In the film, I talk about participatory politics. I'm funded right now by the MacArthur Foundation. I'm part of a network of researchers that were looking at how young people become involved in the political process and we've been doing a series of case studies. Harry Potter Alliance is one of them, as are the Nerdfighters and many other activist organizations. We've been looking at Invisible Children which some of you know from Kony 2012. We've been looking at The Dreamers -- undocumented youth who've fighting immigrant rights battles here in Las Angeles and around the country. We've been doing work at mosques, looking at American Muslim youth and what their lives look like in the post 9/11 landscape and we've also been looking at young Libertarians who have been gaining visibility in the U.S. in recent years. So we're trying to see

what are the mechanisms by which young people become involved in the political process and I've been following the Harry Potter Alliance story for a long time. I've been involved even longer with the MacArthur Foundation's Digital Media and Learning initiative. We're now entering our eighth year. MacArthur has funded hundreds of projects around the country that are trying to learn what we can from participatory culture outside of school to reimagine those core institutions that effect young people's lives. My team just published *Reading in a Participatory Culture: Remixing Moby-Dick for the Literature Classroom*, which tells a story of Ricardo Pitts-Wiley, an African American playwright and educator who was going into prisons and getting young people to read *Moby-Dick*. This is an enormously difficult and challenging book and he did it by getting them to retell the story of *Moby-Dick*. Who would these characters be in the 21st century? Because these kids were in jail as a consequence of the war on drugs, Pitts-Wiley ends up with a story about gang warfare and drug use. He retells *Moby-Dick* not as a story about a guy who's going after a whale but as a gang leader who's bent on vengeance and leading his crew in the path of destruction. "The Great White Thing" in that version is cocaine. And so Ricardo wrote a play and staged it through the Mixed Magic Theater in Pawtucket, Rhode Island and we use his play as the basis of curriculum, which is the story we tell in this book.

So let's go back to the title of the film. You have a very provocative title, "Is School Enough?" it sort of pits formal education against informal learning. So I want to see around the table: is that a fair question? Should schools be under pressure when they look at the kinds of learning situations that Stephen's film represented or are schools as much part of the solution as they are part of the problem?

JUAN DEVIS: Well, I think from the experience that I had in the last 15 or 20 years working with young people, a lot of the learning that I see happening -- a lot of the experiences that they

have outside of classroom reflect much more who they are. Even if they have the access to technology and the tools, the question still remains: is school enough? I don't think that it is enough; that is why it is so important to bring scholars like you who are thinking about ways to integrate the informal learning that young people experience into the class. The impact of the case studies presented on the film is very small; the impact is very small. (Maybe not The Harry Potter Alliance.) They're examples that you find working at a small scale, and I think they need to be integrated more into school life.

SAJATA BHATT: So I think another way to frame it might be is school too much? As Sierra, the girl in the film who was saying 'I have more freedom to do what I want to do by going online and doing all my classes' discovered, online schools often are only standards based and there are so many standards to cover that there's just too much. We just put all the standards for 6th and 7th into an Excel spreadsheet and found there were over 1,000. Schools are responding to that massive standards-based curriculum by doing drive-by learning which means there's no room or space for a kid to pursue his or her own interest within school. How do we deal with the institutional tensions between an entirely standards-based curriculum and the urgencies of kids wanting to act in the real world?

ABBY LARUS: So, I think I had sort of a different experience through that. I had a great school experience and I still am. I'm a student at Duke University. And for me, the work I was doing in school, it's the normal classroom experience and that's been fine, but through the Harry Potter Alliance and the online community, I've been able to sort of work as an adult in addition to my school. In this context, I'm working with adults as an equal and I have great mentorship experi-

ence as well so it's sort of supplementary. I'm not sure that either can replace the other but for me at least they worked together a lot.

STEPHEN BROWN: We're also producing with Edutopia 10 supplemental stories that fall under the umbrella of "Is School Enough?" and if you go to Edutopia and if you search on "Is School Enough?" you'll see those appear once a month, These stories address some of the modes and subjects and things that kids are doing out there that aren't necessarily addressed in the program. There's a young man who does video game design. There's a story about a robotics club. There's a story about a girl, Katherine, in Michigan, who bought a Pontiac Fiero at 12 and who is taking it apart and putting it back together again and so on and so on. A kid east of Sacramento who developed an aquaponics setup in his school. He learned to do this on YouTube and totally outside of the context of the school even though he goes to the school that has an agriculture program in it, which is kind of ironic. The thing that I ask every one of these kids after the interview is, is there anything you do in school that is as engaging or as interesting to you as this? And they always say no and I know why, but it kind of breaks my heart because there should be things in school that are as engaging and where the learning is as deep and meaningful as the rebuilding of a car or creating an aquaponics greenhouse, and I think that's the challenge in some ways. I understand the problem of doing this inside a school, the issues of scale. There are all kinds of issues. I know it's complicated but even to go a little distance in that way would actually go a long way and I think it is heart-breaking to hear kids say that there's nothing as interesting in school as what they're doing in these specific cases.

HENRY JENKINS: Juan was raising this question of scalability and that's really one of a number of issues that the film raises. The film celebrates interest driven learning but kids who have access to resources in the home are much more likely to be able to identify what their interests and passions are. They're more likely to get parental help in finding their way into some of these networks that are important to them or at least have parents who support the work that they're doing. They're more likely to have the technology they need to connect to these networks. So as long as this is only in the informal space, there is not going to be a fair distribution of these powerful learning experiences we're looking at. So how do we deal with that? Can we be excited about this and still say 'wait a minute -- what about every other kid in America who didn't get a chance to do some of the things that we've seen in your movie'?

STEPHEN BROWN: (Smiling) Well, when we first started to make the film we thought, what is the solution to all the problems of education and how can we put that into 52 minutes and we decided pretty early on we probably couldn't. I mean, not to let us off the hook here, but we're not trying to solve all the problems of education, equity being one of the biggest ones, including equitable access to technology. Our focus is on engagement. More effective engagement strategies can work in poor communities and can work in wealthy communities. It's still the same problem, although it's much dicier in some communities. The problem of equity is not necessarily one we're addressing in the program itself, though we realize that it's a very serious one.

SUJATA BHATT: I think one answer to the problem of equity is to promote the desegregation of our schools. Our school system is very segregated, and we can create interest-based schools that allow desegregation to happen on the basis of

freedom and possibility rather than enforced, mandated desegregation. You can merge those social networks. You can merge access to different kinds of knowledge and expertise and mentorships and try to scale for that.

MALE AUDIENCE MEMBER 1: I'm from England as you can tell. So I'm not that familiar with the format of American learning but I know that when I was in school, the emphasis was very much on academic subjects, not creative and I'm a very creative person. And I watched a documentary once about a school I think in Sweden or Finland where the teachers weren't put up as figures of power that you should be afraid of or intimidated by. They were people on the same level as the kids who were learning, and they enjoyed their school so much more. They didn't have uniforms. They came to school in what they wanted to wear. They sat on the floor. They chose what they wanted to learn each day when they came to school. They didn't follow what someone else was telling them to do. So I guess I'd ask if you feel that it's as important for the teachers to engage with the students and the subject, not just the students engaging with the material and if that'll make a difference to their learning?

SUJATA BHATT: I think that that's great, and I think that teachers should be facilitators rather than sages on the stage. That's not the kind of world we're moving into. In today and tomorrow's world, there are so many different expertise required that are not offered in an ordered, disciplinary world of Math, English, Science, History. If we recognize this, then as teachers you've got to cede the power because you don't have the power, right? You don't have the expertise. But there are still the institutional issues of the school where power enters into it because of the position of adults and kids: what do you do with that kid who's bothering that other kid?

What do you do with this kid who just never ever wants to explore math ever, right? It's constantly this tension between the responsibilities we have as an institution and the freedom we want kids to experience as constructors of their own knowledge and problem solving. On the one hand there's the freedom of kids making choices with the teachers' support and guidance that you're describing, and on the other there's the state saying you have to cover all of this knowledge, that this is what's needed to be an educated citizen in our society. We need to redefine that away from a sort of 18th century enlightenment understanding—the state's role is to create educated citizens but is the education necessary to be a citizen content-based?

HENRY JENKINS: One of my pet peeve phrases is the phrase “digital natives and digital immigrants.” These are words we've been hearing a lot over the last ten years. When they were first introduced, they were really powerful concepts that forced us to rethink what knowledge mattered and how the affordances and familiarity of new media impacted how we learned. We should be increasingly critical of those metaphors starting with the fact certainly that we would not accept the assumptions being made about natives and immigrants if we stripped the word digital off it, right? That's a deeply problematic language in the way it's been moving through education speak but what we see when we look at informal learning outside of the classroom -- these are not spaces where kids are the only ones who are native and the adults are the ones who are helpless. What we're seeing in fandom, for example, is a powerful community where adults and young people relate to each other in new ways. And the learning that takes place there -- adults are much more mentors or coaches. I think the more we can embrace a world where adults and young people can learn from each other, inside and outside the classroom, about things they know, things they care about, things they're passionate about, the more learning will take place.

MALE AUDIENCE MEMBER 2: Hi, I'm also from England. I worked within the educational field so I understand a bit more about it but my question again is coming from the outside. When I was growing up and going to school in England, my counselor was someone who guided me and tried to help me find my passion and it seems like one of the underlying principles of the documentary was passion and motivation. I know there's a strong undercurrent amongst public speaking now. It's all about passion. I just wonder if there's a role for redefining the counselor in American education? Can they be the ones that help you to find your passion and then the onus is upon you to find the math in that passion, to find the science in your passion, to find the arts in your passion? Maybe that way we encourage the students to make the framework of the regular work for them a little better.

JUAN DEVIS: There was a line—I don't remember any names of the students, Stephen—in the Boston segment where one student says, “I had no idea how things worked. Now that I know, I have so many questions.” So I don't think it's always about mentorship; I think the system needs to become more transparent and accessible to the students so that they can actually see how it works and start to question it and see it in a different way.

ABBY LARUS: I think, for me, connection has always originated with shared excitement. The best mentors, leaders, and teachers that I've had were just as excited about what I was doing as I was, or at least they were willing to try and show me why they were excited.. Sometimes I'm sitting in class and I don't want to learn calculus but there is something to be said for the fact that there are hoops in the education system that just have to be jumped through. I think that people do get lost within that but, like I said earlier, supplementing it with your passion sort of makes it more worth it in the end.

STEPHEN BROWN: In all the stories in the program and the additional stories, in every single case there's a caring adult or more participating in working with the kids, and it's a really rare kid who can do any of this stuff on her own without an adult. Even Sierra, for example, who made a pretty big decision about leaving school...She lost a lot of her friends, and it was kind of a bold decision, but she's the one who's working hardest in her community, both online and offline, to find people who can teach her about the things she's interested in. So that piece is a really important piece. The caring adult should never go away in these stories. They have to be there, and that's an extension of the counselor in some ways. It doesn't have to be a guy sitting at a desk that you meet twice a year. Almost anybody can be your counselor.

HENRY JENKINS: In the current budget crisis that has hit LA schools and elsewhere, counselors and librarians -- who do a lot of that important informal mentoring -- are among the first ones to get cut. They're seen as disposable. They're seen as unneeded in crisis times and that means a lot of that passion driven learning is simply not possible once we start getting rid of the infrastructures that schools historically have provided to help young people find that book that's going to spark their imagination or identify that person in the community who's doing the job that young person wants to do and hooks them up into a mentoring relationship. That's so vital and yet we're losing that.

SUJATA BHATT: Can I say one thing about the caring component? One way we're dealing with that is we have a two-hour a day block called Incubator Period which is based on kids making themselves via creating a mission statement, creating logos for themselves, understanding how emotions work, reading literature related to feelings and emotions, and doing financial literacy-based

math. Passion comes from that, right—figuring how who you are and how you relate to the world? So we just built it in to our curriculum such that it's not just for the counselor to do it in a few minutes a week. It's for the teachers to guide the students in self-in-the-world exploration. It's relatively easy when it's film or rap or dancing. However, the flip side of that is there are things that can't be allowed in the schools. If you did a survey I would say the majority of teenage gamer boys, their passion is first person shooters. How do you bring that into the schools? So, it's difficult.

MALE AUDIENCE MEMBER 3: I wanted to pick up on some of the institutional questions. I'm a teacher at the Augustus Hawkins High School. It's a new campus maybe two miles south from here and I work at the Critical Design and Gaming School (C-DAGS). I'm a second year at a school that actually doing some of these things. So I want to say first off, these things are happening but I think the main thing I want to focus on is that we need help, we need the public to be more empathetic to the point of action. My favorite part of the film was when Professor Constance Steinkuhler said it's a radical notion that education has to be more community organized. So this political band that we all need to push towards is the only way it's going to really, truly impact schools on a bigger scale, we're talking about scale and so what that- we need to retell the story, it takes like every single one of us, teacher, business owner, parent. Until we get that, then we're going to see these awesome stories, examples in isolation.

ABBY LARUS: And I can speak just for a second about the lack of the counselors and finding your mentors within school. I think that with budget cuts, counselors can be replaced (at least in the meantime) through the Internet. Sierra did this in the documentary, reaching out to experts in

the field she was interested in. It's also sort of the way I worked through the Harry Potter Alliance, because I was working with adults who were willing to show me what they were doing. That played a huge impact in my education even though it was totally outside of the school. They're there. You just have to reach out. The adults are being kept from schools but they're still in front of their computers.

HENRY JENKINS: I wanted to say a word about parents in all of this. Abby, your parents are beautiful in that scene where you discuss what the Harry Potter Alliance has meant to you, you've got support and people who understood the value of what you were doing and there's plenty of fan kids whose parents don't understand how being a fan can connect with learning.

ABBY LARUS: I am really lucky. My parents are great and they definitely gave me the freedom to explore my interests. They were hesitant, but I think that the freedom that they gave me also really helped our relationship because I knew they trusted me. They also definitely watched what I was doing and were interested in it, so we shared a lot of that.

RAJA: My wife and I are working with this charter school that we are going to set up, and recently they had these laptops, and I was sort of helping set up the laptops. I was asking the teachers what sort of stuff do you want to do on the laptop...what sort of stuff do you want the kids to do on their laptops? And there's this whole LAUSD initiative where all the kids will get their own iPads. But the teachers literally had no idea what they would use those laptops for. And, from my perspective, the school system has cut a deal with Apple and Google, but there seems to be no

signs about what the efficacy of these apps can be judged on, and the teachers do not know what they are going to be used for.

HENRY JENKINS: There's a bigger question here: We've wired the classroom and hobbled the computer. We've brought the computer into the classroom and disabled all of the forms of participation that makes the internet a powerful place to learn, so we ban Facebook and Twitter and blog technologies and LiveJournal. We discouraged the use of Wikipedia. We block the use of YouTube. So they've got a machine on the desk that does really cool wiz bang things, except none of them are the things that young people outside of school are finding meaningful or important for their learning. Unless we couple bringing the laptop into the school with teacher training and professional development and a new policy that embraces the participatory dimensions of learning and media literacy training, we're not going to get anywhere.

JUAN DEVIS: In a way, you can almost get rid of the computer because it's still fundamentally about the teacher and the creative process that the teacher goes through to teach the kids something. The computer and the iPads are just a tool and, in many cases, they have no idea how to use it, you know? I have been in many schools where you find the same thing. They're excited to have the iPads, but they have no idea how to use it; they use it as a calculator or for PowerPoint or to keep classroom attendance. Otherwise, it's useless.

FEMALE AUDIENCE MEMBER: I've been an art teacher for 11 years, and they've gotten rid of so many art teachers and music teachers. Middle school has eliminated the arts. I think the arts need to be embedded into everything. Stephen, I

really appreciated the film, and it drove home to me things that I think we've known in education for a long time...but the interviews and the way that you framed this film made me realize the importance of interest-based participatory learning. Each one of those students in each one of the experiences they had...they really found some meaning based on what they were interested in. Out of that interest, they discovered the relevancy of learning. We've always known as educators, you've got to be able to make a situation relevant. It is complicated in the larger system but each one of us brings to the table an interest like you've shown and the challenge is to help those students discover that schools and learning can be relevant in helping them to achieve their dreams. So thank you for putting it together in the way you did.

STEPHEN BROWN: You're welcome. Let me respond in a slightly different way. You might all be familiar with this kind of arc - we used to think that we were all consumers, then we were proud that we were producers because we had the tools and so forth and to kind of enter Henry's territory in some ways, the kids in this documentary and the ones that are in the ten supplemental ones, are participators. So, in some ways, it's not enough just to produce. We used to be satisfied with that. A student produces a PSA and shows it to the classroom. There's nothing more meaningless than a PSA that no one sees. So we wanted to connect participation to the interest in particular and say to kids, here's some important things you need to do. We're going to ask you to do important things. We're going to ask you to take responsibility for these things and they might be associated with your interest but at a minimum they'll at least be meaningful, relevant and authentic problem solving experiences and that's more important than anything in my opinion. I think even in some of the best project-based classrooms, the projects don't get executed out in the world and that's a real mistake I think, especially today when all of our institu-

tions are sort of failing us. We're not participating and it's the same old thing. So that's a really important arc I think for all these stories.

MALE AUDIENCE MEMBER: Hi, I heard a really exciting story that I'd like to share. I heard it through the Nonviolent Communication Community. There was an eighth or ninth grade teacher. For the first five days of school, they did no learning whatsoever from any books. They didn't even open a book. All he did was teach them nonviolent communication skills and how to troubleshoot interpersonal conflict. Then, he took the second week of school and he stacked all the books and he said, "okay, our job for this week is to determine how we're going to learn all this stuff." The class composed their pathway through the standards and how much time they would spend on each subject and the sequencing of all that and he had a really cool year. I think this model could be replicable.

MALE AUDIENCE MEMBER: The film dealt a lot with highly motivated individuals and getting them more engaged. I was wondering how can we get less motivated individuals, the ones that are isolated or the ones that don't want to be at school at all, more involved?

ABBY LARUS: I think that it's the same thing we've been talking about; it's a matter of appealing to their interests. I found the Harry Potter Alliance and I personally reached out and became involved in it myself, but it also could have been presented in schools. If someone had presented it to me, it still would've been a really cool thing to learn in an English or civics class. So I think you have to look at what kids are interested in and bring that into the classrooms and sort of demonstrate that there are ways you can bring your passion and merge it with your education.

Teaching kids how to merge their interests like that is really important. Teachers can teach students how to do that by example.

MALE AUDIENCE MEMBER: One of the things that I have encountered the most in urban schools here is this certain numbness. It's not even apathy. It's just numbness. How can we really spark passion, fantasy, especially in working class areas here in LA where you know the path has been sort of set for a lot of the students: 'I'm going to graduate I'm going to do this and that.' How can we create frameworks where they can see themselves be something else? It's not easy, but I think it's doable.

STEPHEN BROWN: It's such a good question, honestly. The highest aspiration of all teachers is to find what kids are interested in and try to figure out a way to grab them somehow, but it's also the hardest thing to do. You know, it goes to the sort of high responsibility we should put on the teaching profession. I've been all over the world. I've done films on the best performing educational systems in the world as measured by the PISA test, and so we end up in Finland and we end up in Singapore and all those places. I'm not saying that that's necessarily the solution. I think for those populations it might be in some ways, but the teaching profession, the ways that teachers engage kids and keep them interested and keep them going and moving and moving along, it's a high art there and teachers do peer review and they watch each other on monitors and they comment on their teaching practices afterwards. And it's not personal. But it's a real high art of teaching and it's not exactly the same as what we're talking about here in the sense that there is a lot of demand on teachers to keep kids interested and engaged all the time, it takes a certain kind of person to really be able to stand up there and do that day in and day out.

HENRY JENKINS: So one of the first commandments for teaching should be "above all, do no harm." If you can't inspire passion, don't kill it. I always think of the moment early in my career when I had a student who'd not said a word all semester in a college class. One day we got on Batman, and he suddenly opened up and knew everything about Batman. For a solid hour, he commanded the classroom, and he was so enthusiastic. He came out after and wanted to meet with me right then and there. I cancelled a meeting, went to my office and just listened to this guy talk. Two senior colleagues walked down the hall, stuck their head in the door and joked, "You can't talk about Batman here. This is the literature department." They were teasing me, but he didn't know that. And he shut up. He clamped down. He exited almost within seconds and he never said anything the rest of the semester. Think about how often we deliver that message to kids if we don't approve of the fact that they are passionate about first person shooters or Batman or Harry Potter or what not. Every time we deliver that message in a classroom, we are pushing them away from being able to perceive their passion just as much as a gifted teacher can draw them in and use that passion as a tool to open up learning.

ABBY LARUS: You were talking a minute ago about how to spark the passion back in the numb students, and I think it's through that—through Batman and taking them seriously, taking what they care about seriously. Even if its not considered academic literature, it's what they care about. It's a way to connect and I think that connection can lead to a lot of respect, which helps both in the classroom and outside, obviously.

SUJATA BHATT: I think what they have to do is also care for teachers. I think that what large districts do is the opposite; any teacher who has been in LAUSD or NYC Dept. of Ed for a certain amount

of time suffers from PTSD. It's hard for a person who is not cared about and who is constantly being commanded and stifled to then reach out as a human to a room full of students and give them the care they need. I think that we really need to reform these institutions in the first place.

FEMALE AUDIENCE MEMBER: I completely believe in project based learning and inspiring passion in students. My question is more along the lines of budget and support. Those are all great projects out there now that were shown in the film. I'm just wondering how they were supported financially. Sometimes we find a teacher and try to find projects for my kids too, but I come to a dead end when there is no financial support.

STEPHEN BROWN: Well, none of those projects were funded per se. Take the elephant story, Project Noah and the head of education at Project Noah who happens to live next to that town knew about the elephant coming and found the kids and so forth. There was no infusion of funding to do that. They might have found them some iPhones. I don't remember exactly. But they only had a few of them. So it didn't really cost anybody anything to speak of. At the Engagement Lab, the Community Planit project got some support from the Community Planit folks but the school didn't get any funding at all. Anybody could participate in Community Planit. It was totally open. Anybody could participate as long as you were a stakeholder, a parent, some teacher who was interested. So there was no additional funding there either although there was a research component that was happening. The Harry Potter Alliance—I don't know if it has some outside funding, but anybody can join it, right? I mean, you don't need to give them a thousand dollars to join. So none of these projects were particularly expensive or would be undone if there was no money available to them.

ABBY LARUS: The Harry Potter Alliance is actually a 501C nonprofit. So, it's registered, and it goes through donation drives and things like that from interested individuals, but a lot of it is outreach based, and it's actually without cost. It's about generating public awareness of issues by drawing the parallels and then looking for real-world solutions.

ERIN REILLY: I just want to thank you for the film and I got my start in education working with kids in Hope, Maine [where one of the segments takes place], about 15 years ago. It's a very small town, and I'm sure those kids were very excited about that elephant. But I've been more recently working with teachers, and I want to say that, in every school, there are the hidden jewels...the teachers that are totally trying to every day wake up and find the kids' interest, engage them in their passions. But, when we sit down and talk with them, a lot of them actually say two things. One, they feel like a lone ship in the sea and, two, often it's the system, it's the administration that doesn't support the type of changes that they're trying to do in the classroom. So I say probably the next film has to be about the administration and the system. What a big question, right? And I guess my question: if y'all could have a suggestion, what would be a way to get the administration to become champions of passion and interest-based learning?

STEPHEN BROWN: I actually have one real story about this. We do other work as well through something called the New Learning Institute and there's a program inside of that called the Model Classroom. We would start with Teachers of the Year, bring them to Washington DC and spend a week with them doing something called problem-based learning projects where they go out and find problems in the world and participate in them and so forth and then develop a curric-

ulum around solving those problems. They're essentially the students themselves and I'm telling you, the first day they are all confused and pissed off at us and then by the second day they are like wow, I get this now and then they spend the rest of the week there and they go back to their districts and evangelize these programs. There are some teachers for example in a district in Oregon, who went back and convinced the entire district to raise money to bring our folks out there to do multiple trainings to bring problem-based learning to their district. So I think it only takes a couple of folks to start changes moving. The demands on the Teachers of the Year are huge, right? They're constantly being asked to do stuff all over the place but they actually carry a lot of respect and they have a lot of currency inside of their districts and they are the best types of evangelists for these types of things. I think you need some sort of powerful people inside to show that it works. I think it goes a long way. I'm not sure how this would work in a big district here in Las Angeles. But there's a lot of interesting stuff happening here in Los Angeles including the Incubator School and C:DAGS.

JUAN DEVIS: I'll tell you a story Erin that you probably know a bit about. I have been involved in a charter school as a founding parent and board member for a very long time; our founding principal is actually here in the auditorium. At any rate, the Los Feliz Charter School for the Arts has been operational for seven years, planning for nine. The Charter is a project-based arts-integrated school; we opened our doors seven years ago with no more that 100 students and it was great. Programs were implemented, there was not much admin overhead.... But then the school doubled to 200 students, and the administrative problems started to set in. When the student population doubled again, to more than 500 students, the administrative problems became even worse. We have gone through a lot of transition in the last two years; our founding

principal left, tired of dealing with these issues, a new – district minded principal – replaced her and it didn't work out so she left to. The board of directors, which I'm part of, finally woke up. We were like.... what are we going to do? There's no principal. The school is going to open in three months and we had no real administrative infrastructure to open its doors. We looked around and had a moment of reckoning and went back to the mission and roots of the school and let go of everyone who was not in sync with that mission. We decided not to hire a principal but rather spent our energies engaging and talking with the remaining faculty and we said look, this is the situation we are in, you are the group that is the most connected to the goals and the passion of the school and are the ones that have a clear line of communication with the kids!! Help us open the school in three months we said.... our job as a Charter board was simply to clear the path, clear the way, for teachers to take control of the curriculum and the original pedagogical framework of the school. We opened our doors not long ago and it has been wonderful - giving a sense of empowerment and participation to a group of people that normally doesn't feel empowered can turn everything around. That's what happened to us.

SUJATA BHATT: I think we need a political solution as well. I think that a lot of schools- public schools and I know charters are public schools but you have different regulations and compliance universe. We're a LAUSD pilot school that has autonomy over curriculum, schedules, some hiring, testing, and budget; it's a new experiment within the district as a response to charter schools. But even then there are so many compliance issues. I think that you've got to change State Ed code because everything is sort of legalistic, compliance, safety driven and that stifles innovation. It kills it. It really does.

MALE AUDIENCE MEMBER: To respond to your comment, Erin, at C-DAGS, we have the teachers part of the design team, the parents and former students who are part of the plans, we hire them before we hire our administrators so you're talking about changing ed code or changing policy that empowered the people on the ground who are going to- we lead. So, strong people don't need a strong leader. We need ourselves. We need someone to clear the way. Our administrators clear the way for us to bring in new projects and what not. So if every school could have their parents, students and teachers hire their administrators as opposed to LAUSDs model of kind of placing and shuffling around, you know, administrators every six months then you would see a lot more happening. That does take a real political kind of will so we have to play a political game. We have to march into the superintendent's office. We have to organize the community and hold stakeholder meetings and rally people.

ABBY LARUS: Yeah, it's interesting. You talk about having to sort of clear the path so that the teachers feel empowered or that they're making an impact. I think there's a huge parallel there to what needs to happen for the students. You need the students to feel involved and like what they're doing matters and I just feel like that's-

RAJA: No, I totally agree. You empower the teachers, the teachers feel empowered to open- just like in the stories that I just said: we had to clear the path. The teacher needs to find ways to clear the path for the students.

HENRY JENKINS: I think there's a big difference between the role that Abby played in the Harry Potter Alliance or that young people are playing in the other activist groups my team has been studying and the kind of traditional student government system where everybody knows the students are never going to have resources, never going to have decision making power. That discourages democratic participation whereas something that allows you and other young people to be part of the strategy building and goal setting for a campaign like Not in Harry's Name is hugely different.

SUJATA BHATT: You still have to deal with a lot of legal issues. The board wouldn't break down the boundary between school and the world. Who is allowed to enter into the school? What kind of regulations are they subject to? If our kids are creating businesses, they want to create a profit -business. Well okay, are kids allowed to make money in schools? Who owns any intellectual property? You deal with legal for things like that. We work with a lot of different companies as pilot testers for their stuff. Well, there are issues of security and student data and everything goes through legal over and over again the more you break down boundaries between schools and the world. ■

Resources

Is School Enough? can be viewed online at: <http://www.pbs.org/program/school-enough/>

New Learners of the 21st Century can be watched at: <http://video.pbs.org/video/1797357384/>

The videos which Stephen Brown produced with Edutopia can be found at: <http://www.edutopia.org/is-school-enough-informal-learning-resources>

To learn more about the MacArthur's Connected Learning initiative, visit <http://connectedlearning.tv/connected-learning-principles>

If you would like to know more about some of the schools and community efforts discussed here, see C:DAGS (<http://hawkinshs-laUSD-ca.schoolloop.com/CDAGS>), Community Planit (<https://communityplanit.org/>), Harry Potter Alliance (<http://thehpalliance.org/>), The Incubator School (<http://www.incubatorschool.org/>), Los Feliz Charter School for the Arts (<http://www.losfelizarts.org/>), and Project Noah (<http://www.projectnoah.org/>).

Media Literacy Research Symposium

March 21, 2014 | 8:00AM-6:00PM

Dolan Business School, Fairfield University, Fairfield, Connecticut

Registration is open, please join us!

Media Literacy Research:

We are a growing field with a need for growing the research within it. With this conference, we hope to shorten the present gap by filling it with works from current scholars, new researchers, graduate students, educators and others who have a vested interest in opening this field and moving it forward.

Here are the anticipated strands of focus:

Strand 1: Media Literacy: Past, Present, and Future

Papers in this strand will explore the growth of media literacy through a historical lens, looking at the past to understand the foundations of the field, and what they mean for the future.

Strand 2: Digital Media and Learning

Papers in this strand will explore perspectives on how learning is evolving in technological contexts, and what tools and platforms are facilitating this change.

Strand 3: Global Perspectives

Papers in this strand will explore the role of media literacy as it has developed in international scope and focus in recent decades. Facilitated largely by new digital technologies and social platforms, how students learn about the role of media in their daily lives must necessarily include global perspectives.

Strand 4: Education Training, Policy, and Digital Citizenship

Papers in this strand will explore how media literacy can be a voice in policy discussions on municipal and national levels. Creating media literacy policy has become an important aspect of the growth of learning in developing curriculums nationally and internationally. Along with policy has been the increase discussion on digital citizenship, Internet safety, cyberbullying and cybersecurity, as they have become increasingly important topics both in and out of schools.

Strand 5: Public Spaces & Civic Activism

Papers in this strand will explore the opportunities that media literacy provides for lifelong education and vibrant spaces for the public to engage with media in informal learning environments, including but not limited to Libraries, museums, parks, and community centers. Whether its healthy lifestyles, political voice, or more production skills, these are all in the context of helping enable stronger, more critical and analytical voices. Thus, this calls for media literacy explorations that involve the notion of the active citizen as their outcome.

Who Should Attend: Scholars, Researchers, and Educators at all stages of their careers are encouraged to attend!

Key Dates:

Registration is Open!

Deadline to register by: March 15th

Registration Link:

https://webpay.fairfield.edu/C20733_ustores/web/store_main.jsp?STOREID=53&SINGLE-STORE=true

Conference includes breakfast, lunch, and more!

For More Information Contact:



Belinha De Abreu,
bdeabreu@fairfield.edu/
203-315-6830 or



Paul Mihailidis,
pmihailidis@gmail.com

Cost of Conference:

\$75.00 for academics/researchers/educators
\$35.00 for students

Conference Web Address where updates and information can be found:

<http://medialiteracyresearchsymposium.wordpress.com/>

Sponsored By:

Fairfield University, Emerson College,
National Telemedia Council

Publishing:

All papers will be considered for future publication. Details presented at conference.



In our next issue:

By Dr. Martin Rayala

Media Literacy 4.0: Join the Discussion

As we begin developing the next issue of the Journal of Media Literacy we invite you to help describe, map and follow our journey toward a re-visualization of mature media literacy for the 21st century. The challenge is to conceptualize a system in which individuals, organizations and institutions find the wisdom and courage, to honor the well being of others in a non-hierarchical system that goes beyond the traditional collectivization model. The field of media literacy, by its nature, requires a fast, flexible, and fluid paradigm that is more adaptive and co-creative than previous models of societal organization.

Media Literacy is a relatively young field so it remains ill defined and still a bit amorphous. Like most complex systems, media literacy exists in several stages of maturation simultaneously depending on individuals, organizations and local history.

Level 1.0 is the initial developmental level in which a hierarchical authority controls the field. I recall once being chastised by a state education agency official for referring to “media literacy” when the approved term at the time was “information literacy”. One presenter at a media literacy conference was recently publicly challenged for using a list of

media literacy principles that differed from those approved by the conference organization. The current development of Media Arts standards has been carefully controlled and sanctioned by an authorizing body. These top-down proclivities are characteristic of Level 1.0 paradigms.

Level 2.0 is the next developmental level in which a sort of free-market atmosphere prevails and a variety of views and directions spring up with people and organizations jockeying for control in a competitive environment. At this level, a multitude of interest groups sprout up, each arguing for the logic of their perspectives. Media Literacy, Media Education, Media Advocacy, Media Arts, and other directions have developed over the last half-century, each with their own advocates and constituents. In 1996, Renee Hobbs referred to this somewhat optimistically as the Big Tent but it currently looks more like a feudal society with many unaligned fiefdoms. Wikipedia is an example of a challenge to the traditional institutional approval model associated with encyclopedias.

Level 3.0 is characterized by negotiated coordination among organized interest groups. This is like the original colonies and territories deciding to form the United States of America. This stage

is always tenuous with vestigial differences remaining among the formerly independent groups and threats of secession and civil war. The Soviet Union was unable to maintain this level of organization and the United States fought a bloody Civil War to maintain its union. The United Nations struggles with partial and tenuous coordination among nations. The Big Tent has not yet been pitched for Media Literacy.

Level 4.0 is on the horizon but not yet emerging in the media literacy field. At level 4.0 there is an awareness that values the autonomy of all others and serves the well being of the whole. As the existing agents in the system begin to mature to a higher level of awareness of their own level of operation, a new paradigm, system, or logic develops that is co-creative and holds the space for cross-organization innovation that engages stakeholders from all points of view.

Each individual, organization and institution engages in its own brand of Media Education, Media Literacy, Digital Media, Visual Literacy, Information Literacy, Media Effects, English Language Arts, Global/Cultural Literacy, Media Arts, Media Advocacy, Media Protectionism, etc. At Level 4.0, it is not so important what is done or how it is done but on the quality of awareness from which the people in the system operate. Letting go of the past in order to connect with and learn from emerging future possibilities, we need to attend to our interior conditions and the quality of our intentions. In the emerging future, Media Literacy (and all areas of education) will need to respond to the highest future possibilities of not only what we know and what we do, but also who we are being.

Media literacy guru Len Masterman reflected this non-hierarchical, open-ended approach to media literacy when he said, "...you can teach about the

media most effectively, not through a content-centered approach, but through the application of a conceptual framework which can help pupils to make sense of any media text. My own objectives were to liberate pupils from the expertise of the teacher, and to challenge the dominant hierarchical transmission of knowledge which takes place in most classrooms. In media studies information is transmitted laterally, to both students and teachers alike. The teacher's role is not to advocate a particular view but to promote reflection upon media texts, and develop the kind of questioning and analytical skills, which will help students to clarify their own views."

In media literacy, we are not so much faced with problems to solve, but with creating a clearing for emerging possible futures beyond our imaginations. We invite you to become part of the conversation around our visions of the future we would like to see and the role of media literacy in realizing that future. For this exercise we are not starting from what is wrong or what needs to be fixed. We will attempt to set aside natural tendencies toward cynicism, pessimism and despair. We want to imagine, design and create an unimaginable future of freedom, full self-expression, joy and passion through media literacy. ■

References: Erwin, K. (2014). *Communicating the new: Methods to shape and accelerate innovation*. Wiley: Hoboken, NJ.

Hobbs, R. (1996). "Media Literacy, Media Activism, and the Big Tent." *Telemedium: The Journal of Media Literacy*, Vol. 42, No. 3.

Morgenthaler, D. (2010). *Voices of Media Literacy: International Pioneers Speak: Len Masterman*

Interview Transcript.

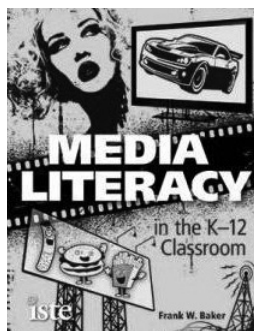
www.medialit.org/reading-room/voices-media-literacy-international-pioneers-speak-len-masterman-interview-transcript

Scharmer, O., Kaufer, K. (2013). *Leading from the emerging future: From ego-system to eco-system economies*. Berrett-Koehler Publishers: San Francisco, CA.

RECOMMENDED RESOURCES



By Frank W. Baker
Copyright 2012, 100 pages
International Society for
Technology in Education

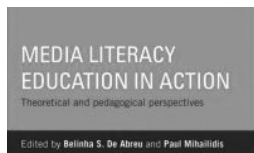


Media Literacy in the K-12 Classroom

In Media Literacy in the K-12 Classroom, Frank W. Baker will show you how you can bring media literacy into your classroom—whether that classroom is English language arts, social studies, health, or any other subject—and teach students skills that enable them to become knowledgeable media consumers and producers. With the many examples, advice, and classroom activities he provides, you can immediately make this important topic a part of everyday



**Edited by Belinha S. De Abreu
& Paul Mihailidis**
Copyright 2014, 274 pages
Routledge

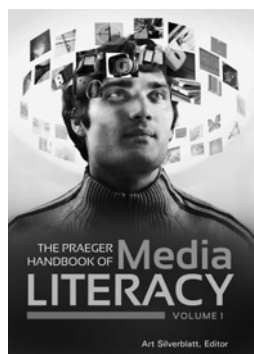


Media Literacy Education in Action Theoretical and Pedagogical Perspectives

Media Literacy Education in Action brings together the field's leading scholars and advocates to present a snapshot of the theoretical and conceptual development of media literacy education—what has influenced it, current trends, and ideas about its future. Featuring a mix of perspectives, it explores the divergent ways in which media literacy is connected to educational communities and academic areas in both local and global contexts.



Art Silverblatt, Editor
Copyright 2014, 1007 pages
Praeger



The Praeger Handbook of Media Literacy, 2 Volumes

The United Nations Educational, Scientific and Cultural Organization (UNESCO) proclaimed media literacy a “fundamental human right.” How fitting that there is finally a definitive handbook to help students and the general public alike become better informed, more critical consumers of mass media. In these A–Z volumes, readers can learn about methodologies and assessment strategies; get information about sectors, such as community media and media activism; and explore areas of study, such as journalism, advertising, and political communications. The rapid evolution of media systems, particularly digital media, is emphasized, and writings by notable media literacy scholars are included.

CML MEDIALIT KIT CENTER FOR MEDIA LITERACY



Like a map for a journey, the CML MediaLit Kit™ provides a vision and directions for successfully introducing media literacy in classrooms and community groups from preK to college. It offers a systematic way of constructing curriculum that is modular, flexible and scaleable – and that meets 21st century needs. All of CML's recent research and development work is contained in the Kit.

The MediaLit Kit™ documents can be used individually or together, for training workshops, in-services, library reference and parent/community education as well as in the K-12 classroom. The CML MediaLit Kit™ and its various elements are available for sale as well as for licensing to publishers, training organizations and service agencies needing an established framework for incorporating inquiry-based media literacy in their own products and services.

www.medialit.org

National Telemedia Council, Inc.

WORKING TOWARD A MEDIA WISE, LITERATE, GLOBAL SOCIETY SINCE 1953,
INVITES YOU TO BECOME A MEMBER AND RECEIVE:

The Journal of Media Literacy

Bringing together the thinking and experiences in media literacy of:

The major pioneers | The current practitioners | The future thinkers

WHO READS OUR JOURNAL?

- K-12 teachers
- Teacher educators
- Students
- Professors
- Community activists
- Media professionals
- an increasingly aware public from around the world all interested in growing the field of media literacy

WHAT DO WE BELIEVE IN?

- A positive, non-judgmental attitude
- A philosophy that values reflective judgment and cooperation rather than confrontation with the media industry

HOW DO WE DO IT?

We publish up to three issues of the Journal each year. Our Journal is the longest, ongoing, in-depth North American print journal dedicated to media literacy education. As an all-volunteer organization, we ask for memberships, which are renewed annually each spring and we conduct one annual year-end fundraiser. Your additional donation will help support the work of the National Telemedia Council. Our membership levels are purposely kept low to be affordable for everyone. However, they do not cover the costs of producing and mailing our publications, in addition to our other activities. The JML invites major donors to underwrite the publication of individual issues.

TO JOIN US ONLINE with a credit card, click on the "Join" link at:

www.JournalofMediaLiteracy.org

TO JOIN BY MAIL, please send us your membership information:

Name, Mailing address, Phone number, Email address, and Professional affiliation and/or Area of interest (or you can download a form from our website to print and mail in). Include your check or money order payable to:

National Telemedia Council, Inc.

1922 University Avenue
Madison, WI 53726

MEMBERSHIP CATEGORIES:

Individual (in the U.S.).....	\$40
Individual (outside of the U.S.)	\$60
Organization/library.....	\$80
Patron/Supporter.....	\$100

**your additional donation is appreciated!*

For any questions, additional orders of past issues, or more information, please contact us at:

Email: NTelemedia@aol.com

Phone: (608) 218-1182

THE FUTURE OF EDUCATION LIES IN MEDIA LITERACY!

We thank you for your participation