Reimagining Literacies in the Digital Age

MULTIMODAL STRATEGIES TO TEACH WITH TECHNOLOGY

Pauline S. Schmidt and Matthew J. Kruger-Ross

Principles **in Practice**

TECHNOLOGY IN THE CLASSROOM

Principles
in Practice

The Principles in Practice imprint offers teachers concrete illustrations of effective classroom practices based in NCTE research briefs and policy statements. Each book discusses the research on a specific topic, links the research to an NCTE brief or policy statement, and then demonstrates how those principles come alive in practice: by showcasing actual classroom practices that demonstrate the policies in action; by talking about research in practical, teacher-friendly language; and by offering teachers possibilities for rethinking their own practices in light of the ideas presented in the books. Books within the imprint are grouped in strands, each strand focused on a significant topic of interest.

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Entering the Conversations: Practicing Literacy in the Disciplines (2014) Patricia Lambert Stock, Trace Schillinger, and Andrew Stock

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Reading in Today's Classrooms Strand

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Digital Reading: What's Essential in Grades 3–8 (2015) William L. Bass II and Franki Sibberson

Teaching Reading with YA Literature: Complex Texts, Complex Lives (2016) Jennifer Buehler

Teaching English Language Learners Strand

Beyond "Teaching to the Test": Rethinking Accountability and Assessment for English Language Learners (2017) Betsy Gilliland and Shannon Pella

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Understanding Language: Supporting ELL Students in Responsive ELA Classrooms (2017) Melinda J. McBee Orzulak

Writing across Culture and Language: Inclusive Strategies for Working with ELL Writers in the ELA Classroom (2017) Christina Ortmeier-Hooper

Students' Rights to Read and Write Strand

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In the Pursuit of Justice: Students' Rights to Read and Write in Elementary School (2020) Mariana Souto-Manning, editor

Already Readers and Writers: Honoring Students' Rights to Read and Write in the Middle Grade Classroom (2020) Jennifer Ochoa, editor

Children's and YA Literature Strand

Challenging Traditional Classroom Spaces with YA Literature: Students in Community as Course Co-Designers (2022) Ricki Ginsberg

Technology in the Classroom Strand

Reimiagining Literacies in the Digital Age: Multimodal Strategies to Teach with Technology (2022) Pauline S. Schmidt and Matthew J. Kruger-Ross

Reimagining Literacies in the Digital Age

Multimodal Strategies to Teach with Technology

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NCTE | National Council of Teachers of English®

This book is dedicated to the teachers, preservice teachers, and students who persevered through the pandemic. We see you and hope this book helps us rebuild education together.

Dear Reader,

As a former high school teacher, I remember the frustration I felt when the gap between Research (and that is how I always thought of it: Research with a capital R) and my own practice seemed too wide to ever cross. So many research studies were easy to ignore, in part because they were so distant from my practice and in part because I had no one to help me see how that research would make sense in my everyday practice.

That gap informs the thinking behind this book imprint. Designed for busy teachers, Principles in Practice publishes books that look carefully at NCTE's research reports and policy statements and put those policies to the test in actual classrooms. The goal: to familiarize teachers with important teaching issues, the research behind those issues, and potential resources, and—most of all—make the research and policies come alive for teacher-readers.

This book is part of a new strand, one that focuses on Technology in Today's Classrooms. Each book in the strand highlights a different aspect of this important topic and is organized in a similar way: immersing you first in the research principles surrounding technology use (as laid out in NCTE's *Beliefs for Integrating Technology into the English Language Arts Classroom)* and then taking you into actual classrooms, teacher discussions, and student work to see how the principles play out. Each book closes with a teacher-friendly annotated bibliography to offer you even more resources.

Good teaching is connected to strong research. We hope these books help you continue the good teaching that you're doing, think hard about ways to adapt and adjust your practice, and grow even stronger and more confident in the vital work you do with kids every day.

Best of luck,

Cathy Fleischer
Imprint Editor

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Preface

Who We Are

We want to begin our journey together by introducing ourselves and our relationship to literacy and technology. As former teachers of grades 5–12 and current teacher educators, we have thought a lot about the connections among literacy, technology, and pedagogy, and so we begin by sharing some of our thinking and clarifying our beliefs and stances so that you will understand what led us to write this book and share our ideas with you.

As authors, you will see we generally write with one voice, but you will occasionally notice that our examples focus on one of us in particular because of our backgrounds. Thus, Pauline's voice primarily shares examples that focus on ELA content, and Matthew will chime in on content more related to educational technologies. The book is truly cowritten, but we rely on our own strengths and expertise in these areas.

We start by recalling some of our own memories of teaching with technology to illustrate why we are such passionate advocates of embedding technologies into authentic literacy experiences. Our stories may seem laughable to some of our younger colleagues, while others will find a confirmation of their own experiences. You may also notice that we have tried to specifically highlight and include examples of relevance given the importance of antiracist and social justice pedagogies. We hope that these can continue to help our ELA and teacher education colleagues to situate justice meaningfully in our classrooms.

As readers, we think of you as colleagues. We ask that you be open to our ideas and consider the possibilities of adapting them to your own specific culture and contexts. Since March 2020, educators and students all over the country—and even some of you—may have implemented technologies without really understanding how or why you were doing it. This book should help reframe those experiences. In this book, we share our vision of technology in the literacy classroom, highly influenced by what we experienced during the pandemic as the technology we used grew and changed in ways we could not have imagined. We start by explaining the core structure of the book.

Before we jump into the intersection of technological tools and literacies of the present, let's take a short trip to the past and explore just how quickly technology has emerged and evolved in classrooms.

Listen to us introduce ourselves!

Visit the *Notorious Pedagogues*, "Going Virtual" series on Anchor.fm

Pauline: When I was teaching ninth-grade English in Western New York, my rural school district had just made a huge financial investment in technology. It was the early 2000s, and I remember one summer we had to pack everything and protect our personal belongings from the dust, as every classroom was going to be wired. We didn't know what that meant, but we found that when we returned to school in August, we had new docking stations for teacher laptops at our desks, and I had five student computers at the back of my classroom. I wasn't entirely sure what I'd do or how (or if) I'd make good use out of this new equipment, but I was curious and tried a few things out over the course of the year.

 While I was preparing to be observed for my tenure review, the pressure was on to impress the superintendent with something based on technology. I planned what I thought was an engaging, technology-based lesson only to discover that the network was down that day. My beloved department chair, John, walked past my classroom and rolled a piece of chalk across the floor. At the time, I'd thought he was trying to make me smile and relax about the tenure observation, but I wonder now what he'd really meant. Was he trying to send a message about technology itself? About the importance of placing pedagogy first? That experience led me to further reflect on the tension that exists between integrating technologies. I realize that in that particular time frame, technology was new and exciting, and maybe some experienced teachers thought it was a trend that would soon fade away. Further, some probably believed that simply placing technological devices into the classroom would, by the power of osmosis, sponsor educational innovation. Without explicit pedagogical training, some teachers reacted with fear and resistance. Now, two decades into the twenty-first century, I think we can all agree that technology isn't going anywhere any time soon, so buckle up!

Matthew: In the mid-2000s, when I began teaching middle school, my colleagues and I were beginning to feel the pressure to evaluate and integrate emerging Web 2.0 technologies into our classrooms. I was one of fifteen teachers in the middle school, and we shared one projector that was located on a rolling cart and locked in a closet when not in use. In this era of educational technology, each teacher had a desktop computer and two classrooms had three desktop computers for student use. My classroom was one of the rooms that housed the computers for student use, and having students from another class gently knock on the door during my own class time to ask for permission to use the computers was the norm. The integration of technology was based on the day-to-day availability of the projector and whether or not the website or web-based tool being used was allowed past the school's sensitive firewalls.

 I remember the time I had planned an elaborate and interactive lesson. I had booked the projector, brought my own personal laptop, and made sure I had the right adapter. I got the students settled and explained the activity, and then I turned to load the website. The page turned red, and I was informed that this type of website had been deemed inappropriate or too risky by the school's internet filters. As a teacher, I had to reconsider and reevaluate my planned lesson activity at warp speed—a phenomenon that will be familiar to many other teachers. The ability to adapt and select technologies to truly benefit learning and teaching has become a staple in my own teaching and in my preparation of future teachers.

BOTH: Picture how you were feeling in January 2020. Perhaps you were, like us, feeling awesome! We had just been to Walt Disney World with our families, we had signed this book contract, our research ethics proposal had been approved, and we knew we were looking forward to our co-taught class Technology in the Secondary English Classroom (more on that class in a moment). It was our fourth time teaching this class, so we had made improvements and tweaks to the assignments and pacing. We were on the top of the world and had entered the spring 2020 semester with a plan. The plan was working . . . until spring break. Then COVID-19 hit. Our spring break was extended to give faculty an opportunity to reconfigure face-to-face classes to a remote format. To be honest, even for two people completely comfortable with technology, we faltered. Big time. But then we stepped back and learned from the experience as we crafted this book.

Acknowledgments

 S ince most of this manuscript was written while we were working from home, we start by acknowledging our families: Frederik, Brian, Robert, and Emma. Thank you for tolerating our Zoom sessions, overcoming pandemic-related challenges, and helping us keep things in perspective.

We are profoundly grateful to our professional families as well. Our colleagues at West Chester University, West Chester Writing Project, PCTELA, and NCTE have provided sound advice and encouragement throughout this process.

To all the participants who gave up their time to be interviewed, we appreciate your contributions and reflections and were continually moved by your inventiveness, creativity, and commitment to your students.

To our graduate assistants, Bobby and Jen, thank you for your support with the minutiae of book publishing, from spelling errors to QR codes. We specifically thank you for the annotated bibliography at the end of this book.

To Kyle Tucker and Maria Mejia, thank you for helping us secure amazing photographs for the book.

To the creators, writers, leaders, and artists we have cited and mentioned here, we hope that we have honored your work, elevated your voice, and expanded the reach of your influence.

To our editor, Cathy Fleischer, we cannot thank you enough for shepherding us through this process. We used to look upon editorial acknowledgments and find them rather over the top, but on the other side of this book-writing journey, we struggle to express the fullness of our gratitude.

To the editorial team at NCTE, thank you for trusting our unique approach to creating a multimodal text.

To the WRH 325 class itself. This book would not exist without us having had the opportunity to co-teach this unique and rewarding course.

Finally, to our students taking WRH 325 in spring 2022. You enthusiastically read through our chapter drafts and asked questions that helped us with the final revisions. Your energy, curiosity, and confidence make us optimistic about the future of our profession.

Beliefs for Integrating Technology into the English Language Arts Classroom

This statement, formerly known as Beliefs about Technology and the Preparation of English Teachers, was updated in October 2018 with the new title, Beliefs for Integrating Technology into the English Language Arts Classroom.

Originally developed in July 2005, revised by the ELATE Commission on Digital Literacy in Teacher Education (D-LITE), October 2018

Preamble

What it means to communicate, create, and participate in society seems to change constantly as we increasingly rely on computers, smartphones, and the Web to do so. Despite this change, the challenge that renews itself — for teachers, teacher educators, and researchers — is to be responsive to such changes in meaningful ways without abandoning the kinds of practices and principles that we as English educators have come to value and know to work.

That's why we created this document — a complete update and overhaul of a 2005 document published on behalf of the Conference on English Education, "Beliefs about Technology and the Preparation of English Teachers: Beginning the Conversation," published in *Contemporary Issues in Technology and Teacher Education*. With some members of that original working group, as well as with many colleagues who have emerged in our field since that time, we offer a layered framework to support colleagues in their efforts to confidently and creatively explore networked, ubiquitous technologies in a way that deepens and expands the core principles of practice that have emerged over the last century in English and literacy education.

We begin by articulating four belief statements, crafted by this working group, composed of teachers as well as teacher educators and researchers. Then, we unpack each of the four belief statements in the form of an accessible summary paragraph followed by specific suggestions for K–12 teachers, teacher educators, and researchers. We conclude each section with a sampling of related scholarship. As you read, you will notice that the beliefs are interwoven and echo each other necessarily; they are recursive but not redundant. We anticipate that as you read, you will see ways that they complement (or even conflict with) each other in theory or practice. Our field is complex, as is human experience. Our goal is to offer the field something well researched, usable, and empowering. If any of those words occur to you while reading, we will have considered our task complete, for now.

All contributors have offered their time, talent, and energy. Without the people noted at this document's conclusion, this simply would not have happened. Moreover, we thank our four external reviewers whose feedback was thorough and thoughtful, and contributed with expertise, collegiality, and aplomb.

Tom Liam Lynch, Pace University   Troy Hicks, Central Michigan University

Beliefs for Integrating Technology into the English Language Arts Classroom

1. **Literacy means *literacies*.** Literacy is more than reading, writing, speaking, listening, and viewing as traditionally defined. It is more useful to think of literacies, which are social practices that transcend individual modes of communication.
2. **Consider literacies before technologies.** New technologies should be considered only when it is clear how they can enhance, expand, and/or deepen engaging and sound practices related to literacies instruction.
3. **Technologies provide new ways to consume and produce texts.** What it means to consume and produce texts is changing as digital technologies offer new opportunities to read, write, listen, view, record, compose, and interact with both the texts themselves and with other people.
4. **Technologies and their associated literacies are not neutral.** While access to technology and the internet has the potential to lessen issues of inequity, they can also perpetuate and even accelerate discrimination based on gender, race, socioeconomic status, and other factors.

The Beliefs Expanded

Belief 1: Literacy means *literacies*.

Literacy is more than reading, writing, speaking, listening, and viewing as traditionally defined. It is more useful to think of literacies, *which are social practices that transcend individual modes of communication.* In today's world, it is insufficient to define literacy as only skills-based reading, writing, speaking, listening, and viewing. Even though common standards documents, textbook series, and views on instruction may maintain the traditional definition of literacy as print-based, researchers are clear that it is more accurate to approach literacy as *literacies* or *literacy practices*. (We'll use the former here.)

There are multiple ways people communicate in a variety of social contexts. What's more, the way people communicate increasingly necessitates networked, technological mediation. To that end, relying exclusively on traditional definitions of literacy unnecessarily limits the ways students can communicate and the ways educators can imagine curriculum and pedagogy.

Understanding the complexities of literacies, we believe:

1. K–12 English teachers, with their students, should
    *   engage literacies as social practices by sponsoring students in digital writing and connected reading to collaboratively construct knowledge, participate in immersive learning experiences, and reach out to their own community and a global audience.
    *   encourage multimodal digital communication while modeling how to effectively compose images, presentations, graphics, or other media productions by combining video clips, images, sound, music, voice-overs, and other media.
    *   promote digital citizenship by modeling and mentoring students' use of devices, tools, social media, and apps to create media and interact with others.
    *   develop information literacies to determine the validity and relevance of media for academic argument including varied sources (e.g., blogs, Wikipedia, online databases, YouTube, mainstream news sites, niche news sites).

- foster critical media literacies by engaging students in analysis of both commercial media corporations and social media by examining information-reporting strategies, advertising of products or experiences, and portrayals of individuals in terms of gender, race, socioeconomic status, physical and cognitive ability, and other factors.

2. English teacher educators, with preservice and inservice teachers, should
   - critically evaluate a variety of texts (across genres and media) using a variety of theoretical perspectives (e.g., social semiotics, connectivism, constructivism, post-humanism).
   - consider the influence of digital technologies/networks in English language arts (ELA) methods courses to help preservice and inservice teachers foster use of digital/multimodal/critical literacies to support their students' learning.
   - model classroom use of literacy practices for creating and critiquing texts as well as for engaging with digital and networked technologies.
   - design assignments, activities, and assessments that encourage interdisciplinary thinking, community and civic engagement, and technological integration informed by theories relevant to ELA.

3. English and literacy researchers should
   - study *literacies* as more than general reading and writing abilities and move toward an understanding of teaching and learning within expanded frames of literacies and literacy practices (e.g., new literacies, multiliteracies, and socially situated literacies).
   - question how technologies shape and mediate literacy practices in different scenes and spaces for activating user agency and making change.
   - examine to what degree access to and support of digital tools/technologies and instruction in schools reflects and/or perpetuates inequality.
   - explore how students and/or teachers negotiate the use of various literacies for various purposes.
   - make explicit the ways technologies and literacies intersect with various user identities and understandings about and across different disciplines.
   - articulate how policies and financial support at various levels (local, state, and national) inform both the infrastructure and the capacities for intellectual freedom to engage with literacies in personally and socially transformative ways.

Some Related Scholarship

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Belief 2: Consider literacies before technologies.

New technologies should be considered only when it is clear how they can enhance, expand, and/or deepen engaging and sound practices related to literacies instruction.

In news releases and on school websites, it is not uncommon for educators to promote new technologies that appear to be more engaging for students or efficient for teachers. Engagement and efficiency are worthwhile pursuits, but it is also necessary to ensure that any use of a new technology serves intentional and sound instructional practices. Further, educators must be mindful to experiment with new technologies before using them with students, and at scale, in order to avoid overshadowing sound instruction with technical troubleshooting.

Finally, many new technologies can be used both inside and outside school, so educators should gain a good understanding of both the instructional potential (e.g., accessing class materials from home) and problems (e.g., issues of data privacy or cyber-bullying) of any potential technology use. Technological decisions must be guided by our theoretical and practical understanding of literacies as social practices.

Understanding this need to focus on instructional strategies that promote mindful literacy practices when using technologies, we believe:

1. K–12 English teachers, with their students, should
    - identify the unique purposes, audiences, and contexts related to online/e-book reading as well as digital writing, moving beyond historical conceptions of literature and composition in more narrowly defined, text-centric ways.
    - explore an expanded definition of "text" in a digital world which includes alphabetic text as well as multimodal texts such as images, charts, videos, maps, and hypertexts.
    - discuss issues of intellectual property and licensing in the context of multimodal reading and writing, including concepts related to copyright, fair use, Creative Commons, and the public domain.

2. English teacher educators, with preservice and inservice teachers, should

- recognize the role of out-of-school literacies and consider the place of students' own language uses in mediated spaces, including the use of abbreviations, acronyms, emojis, and other forms of "digitalk."
- model instructional practices and engage in new literacies that teachers themselves will employ with their own K–12 students such as composing, publishing, and reflecting on a video documentary or digital story.
- focus on affordances and constraints of technologies that can be used for varied purposes (e.g., the use of a collaborative word processor for individual writing with peer feedback, for group brainstorming, or for whole-class content curation) over fixed uses of limited tools such as online quiz systems, basic reading comprehension tests, or grammar games.

3. English and literacy researchers should
   - consider how existing paradigms such as New Literacy Studies, New Literacies, and the Pedagogy of Multiliteracies can help to understand how students themselves experience technology, as well as how to use technology to enhance student learning.
   - develop research agendas that examine best practices in K–12 classrooms where teachers leverage the power of literacies and technologies to help foster student voice and activism.
   - build on a rich ethnographic tradition in our field to discover how literacy practices—for teachers and for students—change across time, space, and location.
   - focus on inquiry that balances the novelty of digital tools with the overarching importance of teaching and learning for deep meaning-making, substantive conversation, and critical thinking.

Some Related Scholarship

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Belief 3: Technologies provide new ways to consume and produce texts.
What it means to consume and produce texts is changing as digital technologies offer new opportunities to read, write, listen, view, record, compose, and interact with both the texts themselves and with other people.

As digital technologies have become more ubiquitous, so too has the ability to consume and produce texts in exciting new ways. To be clear, some academic tasks do not change. Whether a text is a paper-based book or a film clip, what it means to create a strong thesis statement or to ask a critical question about the text remains consistent. Further, some principles of consumption and production transfer across different types of texts, like the idea that an author (or a filmmaker, or a website designer) intentionally composed their text using specific techniques.

However, some things do change. For example, students can collaborate virtually on their reading (e.g., annotating a shared text even when not in the same physical space) and their writing (e.g., using collaborative document applications to work remotely on a text at the same time). Educators should be always aware of the above dynamics and plan instruction accordingly.

Understanding that there are dynamic literacy practices at work in the consumption and production of texts, we believe:

1. K–12 English teachers, with their students, should
   - teach students the principles of design and composition, as well as theories connected to issues of power and representation in visual imagery, music, and sound.
   - introduce students to the idea of audience through authentic assignments that have shared purpose and reach beyond the classroom to other youth as well as across generations.
   - ask students to repurpose a variety of digital media (e.g., images, video, music, text) to create a multimodal mashup or explore other emerging media genres (e.g., digital storytelling, infographics, annotated visuals, screencasts) that reflect concepts in literature such as theme, character, and setting.
   - direct students to use a note-taking tool to post text and images connected to a piece of literature they are reading in the form of a character's diary or a reader response journal.
   - immerse students in the world of transmedia storytelling by having them trace the origin and evolution of a character, storyline, issue, or event across multiple online platforms including a photo essay, a timeline, and an interactive game.
   - invite students to investigate their stance on social issues through the multimodal inquiry methods involved in digital storytelling, documentary video, or podcasting.

2. English teacher educators, with preservice and inservice teachers, should
   - harness online platforms for collaborative writing to invite teacher candidates to examine the composing practices of students and create peer feedback partnerships.
   - read, annotate, and discuss both alphabetic and visual texts, leading to substantive discussion about issues of plot, theme, and character development.
   - explore how practicing teachers are facilitating multimodal composition and sharing student writing with audiences beyond the classroom.
   - encourage teacher candidates to design instruction that integrates digital composing and multimodalities with canonical literature.

3. English and literacy researchers should
    - examine the affordances and constraints of multimodal composition, points of tension with traditional academic literacies, and the role that teachers of writing play in assessment and evaluation of multimodal compositions.
    - describe and articulate ideas related to authentic writing experiences beyond the classroom, including a better account of audiences for whom students are writing and purposes other than academic argument.
    - explore what constitutes critical literacy—paying attention to the construction of individual and cultural identities—when composing multimodally with visuals, music, and sound.

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Belief 4: Technologies and their associated literacies are not neutral.

While access to technology and the internet has the potential to lessen issues of inequity, they can also perpetuate and even accelerate discrimination based on gender, race, socioeconomic status, and other factors. It is common to hear digital technologies discussed in positive, progressive, and expansive terms; those who speak with enthusiasm may be doing so without an awareness that technology can also deepen societal inequities. Students who have access to technology at home, for example, might appear to understand a subject presented with a digital device faster than those who do not have access to similar devices outside of school.

As another example, some technologies that enable systems like "credit recovery courses" and remedial literacy software — which are frequently used more heavily in "struggling" schools that serve students who are poor and/or of color — can often reduce pedagogy to the mere coverage of shallow content and completion of basic assessments, rather than providing robust innovation for students to creatively represent their learning.

Understanding the complexity of learning how to use technology, and one's own social, political, and personal relationship to issues of gender, race, socioeconomic status, and other factors, we believe:

1. K–12 English teachers, with their students, should
   - promote and demonstrate critical thinking through discussion and identification of the rhetoric of written and digital materials (e.g., political propaganda and groupthink through social media posts and commentary).
   - introduce research skills that complicate and expand upon the trends of online authorship and identity (e.g., censorship, fair use, privacy, and legalities).
   - explore and measure the impact of a digital footprint on readers by analyzing different online identities (e.g., fanfiction, social media, professional websites).
   - choose technology products and services with an intentional awareness toward equity, including the affordances and constraints evident in free/open source, freemium, and subscription-based offerings.

2. English teacher educators, with preservice and inservice teachers, should
   - demonstrate how inequality affects access to technology throughout communities (e.g. policies, funding, stereotyping).
   - advocate for technology in marginalized communities through, for example, grant writing, community outreach programs, and family-oriented workshops.

- model research-driven practices and methods that integrate technology into the English language arts in ways that underscore the learning of conceptual, procedural, and attitudinal and/or value-based knowledge (e.g., lesson and curriculum planning).
- define and provide examples of technology use for educational equity that expand beyond gender, race, and socioeconomic status to include mental health, ableism, immigration status, exceptionality, and (dis)ability.

3. English and literacy researchers should
   - design research studies that problematize popular assumptions about the nature of societal inequity, as well as issues of power and authority in knowledge production.
   - introduce, examine, and question theoretical frameworks that provide principles and concepts which attempt to acknowledge and name inequality in society.
   - build methodological frameworks that account for hidden issues of power and stance in research questions, methods, the role of researcher(s), and identification of findings.
   - advocate for equitable solutions that employ technology in culturally responsive ways, drawing on students' and teachers' existing funds of knowledge related to literacy, learning, and using digital devices/networks.

Some Related Scholarship

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Summary

In offering these four belief statements and numerous examples, the scholars and educators involved in writing this document recognize that we, too, are both informed — and limited — by our own experiences, assumptions, and daily literacy practices. It is our sincere hope that this substantially revised document can be a tool for opening up new conversations, opportunities for instruction, and lines of inquiry within the field of English language arts.

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Introduction: Premise of the Book

*T*his book captures our understanding of literacies and technologies based on our decades of teaching and learning with our students. We invite you to join us as we share our co-teaching journey. In spring 2017, we became colleagues at West Chester University of Pennsylvania, working in teacher education. We were given the opportunity to co-teach a class called WRH 325: Technology in the Secondary English Classroom.

To this course, required for English education majors, Matthew brought his expertise in educational technology and Pauline brought her knowledge in secondary English. With a title like Technology in the Secondary English Classroom, you might think the course would be on the cutting edge of transforming teaching with technology—in some ways, it was and still is. The syllabus we inherited had several solid elements as it invited preservice teachers (PSTs) to create podcasts, lesson plans, digital video production, and online portfolios. But the original syllabus had problems as well: the pieces were loosely strung together by technology and were not really grounded in practical pedagogical applications in secondary English classrooms. We've now taught together for six years, and as reflective practitioners, we have yet to stop revising our assignments and our pedagogical approach to this specific content. In this book, we share some of the critical lessons and reflections about secondary teaching and technology that we've learned and experienced.

To learn more about us as co-teachers, listen to Season 1, Episode 3.

We would be remiss in failing to mention the 2020 and 2021 iterations of our own teaching, which included teaching our course remotely, and the new set of challenges that a fully remote teaching mode presents. In addition, that time period witnessed a shift in the national conversation around police violence and racism in the United States, which influenced our approaches to literacy and technology. Throughout the book, then, we highlight lessons and activities that speak to our developing understandings and indicate how these played out in face-to-face and remote settings. We include the voices of several inservice high school English teachers, many of whom are our former students, who have generously shared what they are doing in their classrooms. We have also chronicled our teaching and learning with technologies in a podcast that is publicly available entitled *Notorious Pedagogues*. Throughout this book, QR codes link to relevant episodes. Join us in rethinking the implementation and impact of technology on literacies in both the face-to-face and remote classroom.

NCTE Position Statement

We were so excited by the release of the 2018 NCTE Position Statement: *Beliefs for Integrating Technology into the English Language Arts Classroom*, upon which this book is based, because it more accurately reflects the reality of the classroom environment teachers find themselves in with regard to new literacies and technologies. We are aware that in a few years, even this updated statement may well be obsolete.

It is ironic that as an institution, education moves at a glacial pace, while new technologies hit like hurricanes, leaving a lot of teachers flying blind with digital tools. But the revised position statement has truly helped us reimagine our course over the last few years and, as a result, has affected how our PSTs envision their approaches to teaching. In particular, we have been guided by the following four beliefs that are at the center of the Position Statement:

1. **Literacy means** *literacies*.

   In this text, we begin with the presumption that literacy is inherently plural: literacies. As the statement suggests, "Literacy is more than reading, writing, speaking, listening, and viewing as traditionally defined. It is more useful to think of *literacies*, which are social practices that transcend individual modes of communication." We fully embrace and acknowledge the ways in which we are simultaneously exploring information on multiple levels. In this book, we specifically isolate visual and aural literacies (before considering multi-modality as a whole) as social practices and artifacts to consider them fully and address them in isolation. Thus, we highlight pedagogical strategies and activities, such as podcasting and augmented reality, that exemplify this component of the statement.

2. **Consider literacies before technologies.**

   One of the pitfalls we hope teachers avoid is merely thinking of technologies as add-ons or flashy tools. Again, according to the statement, "New technologies should be considered only when it is clear how they can enhance, expand, and/or deepen engaging and sound practices related to literacies instruction." By foregrounding literacies in our pedagogy, we demonstrate throughout the book the meaningful application of such tools in both face-to-face and remote classroom settings. For example, we describe in Chapter 11 how working with students as they create digital videos mirrors the writing process in a variety of ways. We aim to help teachers reflect on and consider the pedagogy behind selecting a particular tool, that is, to help them purposefully identify the right tool at the right time for optimum learning.

3. **Technologies provide new ways to consume and produce texts.**
   The Position Statement offers this advice: "What it means to consume and produce texts is changing as digital technologies offer new opportunities to read, write, listen, view, record, compose, and interact with both the texts themselves and with other people." Undoubtedly, the explosion of digital tools has pushed our imaginations beyond the pages of traditional texts. In this book, we share ways to help the next generation of students utilize technology to enhance their capacity for reading and responding to texts in multiple ways. We also explore the rights and responsibilities of producers in digital spaces to create accurate, fact-based artifacts. Specifically, in Chapters 4 and 5, we focus on how secondary students can engage with and write their own texts via digital art forms.

4. **Technologies and their associated literacies are not neutral.**
   Too often overlooked is the lack of access to digital tools and information. "While access to technology and the Internet has the potential to lessen issues of inequity," the statement reminds us, "they can also perpetuate and even accelerate discrimination based on gender, race, socioeconomic status, and other factors." In other words, we focus on how to integrate a multimodal approach to literacy beyond just the digital. We provide many examples in the text that follows for preservice and inservice teachers to identify and challenge inequities in their classrooms. Digital inequities remain a challenging and wicked problem of our current times, and this was sadly amplified at the start of the pandemic. If the pandemic taught us anything, it's that there remains a cavernous gap when it comes to access to quality/reliable technology across the country's school systems.

Road Map to the Book

The text as a whole embraces our developing understanding of different ways of using technology and how each impacts teachers in the classroom. To that end, we divide the book into three parts based on types of literacies (visual, aural, and multimodal) to illustrate how we isolate and blend literacies in the classroom. This parsing helps us approach, demonstrate, and critically assess the integration of technologies for PSTs. In each of the sections we will demonstrate what we mean by providing examples from our own teaching at the university level and the kinds of assignments our PSTs complete. We will also call upon the voices of classroom teachers committed to the work of integrating technology and literacy. These teachers generously share their stories about the lessons, activities, and reflections that they have implemented in their own classrooms. You will notice we use QR codes that will link you to additional examples and other resources.

Margin Memos

Be on the lookout for these text boxes that provide commentary on how various elements of each chapter or activity align with and are informed by the NCTE Position Statement.

Each of the three literacy sections begins with a focus chapter that is followed by two application chapters—one that highlights consuming texts and a second that showcases producing texts. For example, Part II, Visual Literacies, opens with a focus chapter (Chapter 3) that summarizes and presents the relevant scholarship and research in this area. This chapter is then followed by two application chapters—one that highlights activities and skills related to consuming visual texts (Chapter 4, on memes) and another that focuses on producing visual texts (Chapter 5, on infographics).

However, we embrace the philosophy of reading like a writer and encourage you to consume like a producer. Neither of these activities exists in isolation; we are always moving through consuming and producing. Within each application chapter, we have chosen to use a common layout. These chapters include the following elements.

Introduction

In the introduction to each chapter, we connect its topic to the theme of the section and contextualize the topic in a way that you will understand its connection to the overall purpose of the text.

Focus on Literacies

This part dives deeper into our thinking related to literacies and how the technological example best exemplifies that specific literacy. Relative to the Position Statement, this section ensures that we consider literacies before technologies.

Educating PSTs

Our collaboration draws primarily on our work together as teacher educators; thus, in this section, we draw on our own higher education teaching experience with PSTs. This section is particularly written to be accessible to preservice and early career teachers as we share insights about the focus of the chapter in such a way that is relevant to the novice teacher. Where possible, we include specific examples and samples of our conversations with our PSTs to highlight their experiences.

From the University to the Secondary Classroom

Building on our work with PSTs, we have continued to engage with secondary classroom teachers to explore how the activities and ideas presented in this book are transferable to the 8–12 classroom. This section is written with the experienced teacher in mind. Readers in this section can build on the recommendations for preservice and early career teachers as they often have greater confidence in trying new things, whether pedagogical strategies or new technological tools. Where possible, we include specific examples and samples of our conversations with secondary teachers to showcase their stories.

Concluding Thoughts

In the final section, we conclude and wrap up the chapter by briefly summarizing the key points offered throughout.

QR Codes

When possible, we link to audio, video, or other digital files that illustrate the content of that particular section; some will include *Notorious Pedagogues* podcast episodes. By sharing this work, we aim to embody the lessons and strategies presented within this text. For example, we argue that aurality is an important and often undervalued literacy. Instead of reading about an early career teacher using audiobooks in their classroom, the QR code will allow you to listen to that story instead. We hope that this feature of the book enhances its interactivity.

Reflection Box

We also use these boxes to record questions and thought experiments for you to think further about your practice.

How to Read This Book: A Challenge to the Reader

We know there also exists a spectrum of interest when it comes to teachers integrating technology, from those who try to avoid using technology in their classrooms at all costs to those who are only interested in using technology for the sake of using the latest and greatest new tool. Neither extreme is productive or practical. Where do you fall on the spectrum? Maybe you went into survival mode and pushed fast-forward on the technology button during the 2020–2021 school year, without feeling confident in what you were doing. Maybe you have avoided technology or don't even know where to start. Or maybe you are already confidently using technology. No matter where you are on the spectrum, reading our book will help you assess yourself, consider how you and your students are using technology, and perhaps be inspired. We've embedded the existing research, our teaching, and the voices of countless preservice and inservice teachers to give you some new ideas.

We are teacher educators with forty years of combined experience, and our hearts are set on helping teachers integrate technology into their classrooms in meaningful and productive ways. In this text, we hope to appeal to the vast majority of teachers who fall in the middle of the spectrum; that is, educators who want to use technology in ways that are appropriately tied to pedagogy and will result in their students' peak engagement.

Annotated Bibliography

Moving beyond the three literacies, we consider how teachers and students engage with technologies inside and outside the classroom as digital citizens. The book concludes with an annotated bibliography of useful resources and references for teachers that collates those previously mentioned throughout the text and also includes others not already referenced.

We also acknowledge that teachers today are overwhelmed by their growing responsibilities, and we want to avoid you thinking of technology as one more thing you need to add to your daily tasks. We'd like to share our learning and successes as well as the failures and frustration we've experienced while teaching through a global pandemic. We want teachers to be able to read this book and think about how to embed technology in meaningful ways into what they are already doing in the classroom. We also hope to push the thinking of classroom teachers so that they are picking the right tool for the right moment. We, ourselves, are wary of simply using technology for technology's sake; we aim to share practical applications here that should help teachers consider the product and the process equally.

We know you are ready to get started, and we are excited to get started as well. We are committed to our work as teachers and teacher educators and hope that the

following text reflects our love of the profession and honors the important work
teachers contribute to the world.

Reflection Box

Take a moment to think about your own classroom and your use of technology. What do you feel
confident about? What questions do you have? Are you reluctant to try new technologies? Are
there specific things you are afraid of?

- How does a transformed understanding of literacies impact the integration of technologies
  into the classroom?
- How are you using technology in your teaching?
- How are your students using technology to support their learning?
- Are there pedagogical and practical applications for the integration of technology?

Part I
Foundations

On Literacies

(Re)Considering Literacy

*L*iteracy, as it is traditionally understood, must be dramatically expanded to incorporate the ways that digital technologies have transformed the landscape of texts and reading. Drawing inspiration from the first two beliefs in the NCTE Position Statement, we take this opportunity to unpack some ideas. The first belief notes that "literacy means literacies," and the second argues to "consider literacies before technologies." This expanded understanding of literacy is described in the *Standards for the English Language Arts* (1996), which was published by NCTE and the International Reading Association over twenty-five years ago, and is reiterated in the NCTE *Belief Statement* revision (2018) that shapes the framework of this text. Rather than use *reading and writing* to describe this expanded understanding of literacy, we choose to use the terms *consuming* and *producing* because we want you to immediately grasp this broader conceptualization in order to reframe our understanding of texts and media. Thus, when we mention *consuming*, we are referring to reading, listening, and viewing. When we mention *producing*, we are referring to writing, speaking, and designing.

When we first started teaching Technology in the Secondary English Classroom and were handed a copy of the existing syllabus, we realized our co-taught version of the course needed more connections between ELA content and digital tools. We also needed to challenge our own assumptions, particularly those around our students' knowledge of and expertise in technologies. We started by going back to the basics and reflected on the traditional strands of the ELA standards—reading, writing, listening, speaking, and viewing—and wondered how we could see them as linked rather than as separate strands, especially in terms of their technological possibilities. We now see these five strands as three sets of consuming/producing pairs, especially when we added the strand *designing* to the mix. In what follows, we explore this seemingly simple, yet multilayered, idea: *developing teachers and students to read and write, listen and speak, and view and design multimodal texts* (see Figure 1.1).

FIGURE 1.1. Rethinking literacy as consuming and producing.

Consuming	Producing
Reading	Writing
Listening	Speaking
Viewing	Designing

Reading is no longer simply black text on a white page, read in isolation. Reading also includes digital video and infographics and other multimodal texts! Think about this: we are bombarded by images on websites with ads off to one side and print-based comments at the bottom of the page. There are images and videos embedded in social media streams that we need to learn how to read and understand. Take this example from news media. Even just watching the news, we now have the reporter on-screen but there is a line of print scrolling at the bottom of the screen and frequently numbers or graphs off to the side, updating the viewer on a relevant vote count or COVID-19 cases.

How is a person to understand all of this input at once? In education, we assume that our students will simply get it. We assume that because our students have been born into a digital and multimodal world, they are equipped to read and understand all of the media and information that swirls around them. But they are not. This is the myth of the digital native (Prensky, 2001). Students need to slow down, pause, and develop skills in visual literacies and aural literacies in isolation before piecing them back together. Once they are stronger in these areas, they are better equipped to handle our multimodal world. Thus, when students are bombarded by the multimodal world, they can truly grasp it with critical thinking and tact.

We argue (and explain why below) that defining literacy as understanding letters/characters, words, and the reading practices of printed text (i.e., on paper and in books)

must be shifted to include all of the ways that human beings are now engaging with, experiencing, creating, and experimenting with language. For our purposes here, texts include—but are not limited to—books, poems, podcasts, digital videos, songs, photographs, graphic novels, performances, and other works of art. In this book, when we refer to literacies, we are alerting the reader to this expanded and transformed understanding of literacy and text.

(Re)Considering Content

In addition to broadening the conventional definition of literacy, we also want to challenge the traditional notions of curriculum. By this, we mean not only disrupting the canon, but also shifting pedagogical approaches to include text sets, layered texts, and multimodal texts. For example, our PSTs already take a literature methods course, a writing methods course, several literature courses, and a young adult literature course (taught as a literature course, not as a methods course). We turned to *Workshopping the Canon* by Mary Styslinger (2017) to build upon their existing knowledge and create what we call book club to incorporate some of these strategies. Rather than reading a single classic text, as they've done in many of their previous classes, our PSTs read a pair of books: a canonical text alongside a contemporary book, such as *Lord of the Flies* and *Beauty Queens*. Throughout this book, we share the various assignments connected to this ongoing group project, including creating an infographic (Chapter 5), a podcast episode (Chapter 8), and lesson plans (appearing throughout the book). While this approach has assumed different iterations each time we have taught the course, most recently we have explored pairings with Shakespeare's *Hamlet*. Those interested in exploring this idea further should consult Styslinger's excellent book.
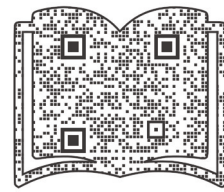
See *Workshopping the Canon* by Mary Styslinger.
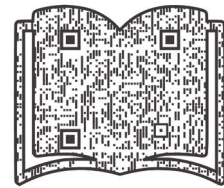
See a snapshot of the book pairings we've used over the past few years.

Multimodality

By expanding our definition of literacy and challenging the curriculum, we open the door to rethinking multimodality. We know that we all experience the world multimodally, that is, we receive input and make meaning from all of our senses. But to be critical digital consumers of the world around us, we need to parse out and learn the skills and strategies that serve as the foundation of multimodality: aural and visual literacy. Thus, in this book we explicitly split multimodality into these two components to consider not only the

characteristics of each but also their interconnections, particularly in approaching the high school English curriculum. While we think you will recognize many of our approaches, we hope you will consider multimodalities in a new light. By deconstructing the abstract notion of multimodality, we think your confidence in trying some of these strategies in your own classes will grow. We understand that teaching with multimodal texts can be tricky. We have seen some of our PSTs' visceral reactions to being asked to try some of these pedagogical shifts. Because pedagogy has not always transformed to meet this moment of multimodality, we all need to take some creative risks. By offering PSTs multiple exposures to multimodal approaches, we try to move teachers out of their classically trained comfort zone into a space that cultivates and encourages creativity and endless possibilities in terms of learning and assessment in classrooms. We ask:

- Could a student do a character analysis with a series of Instagram posts?
- Could a student analyze or problematize the plot of a canonical text by interviewing someone on a podcast?
- Could a student capture a poem's theme by creating a multimodal, digital video?

To achieve this, we build a scaffold so that PSTs can become accustomed to multimodal thinking by offering them supports. We model the experiences you will read about here and frequently remind students that they are both learners and PSTs.

A Multimodal Example

Take the example of teaching the poem "Still I Rise" by Maya Angelou (see Figure 1.2). Our students recognize it because they have read it in a class or read it independently as text.

FIGURE 1.2. Screenshot of Maya Angelou's ninetieth birthday Google Doodle.
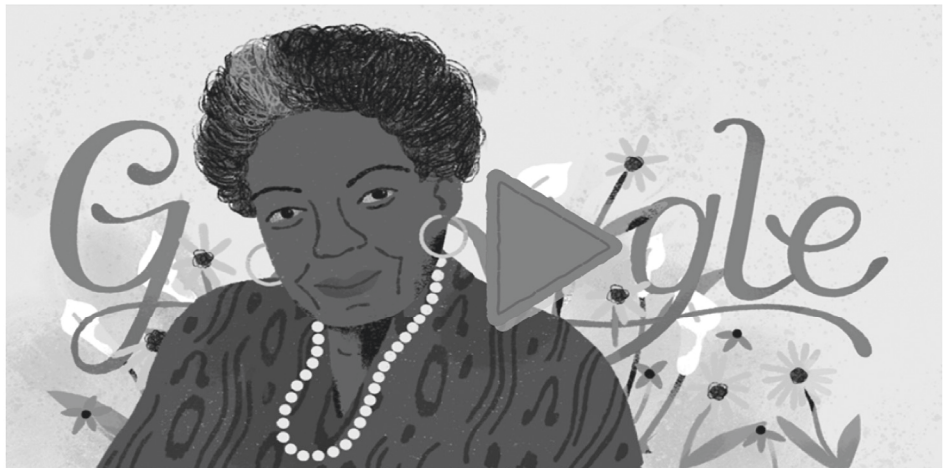
> **Pauline:** So, how would you teach this poem?
> **Moira (a PST in the class):** I would photocopy the poem and hand it out to my students. And then we would read it out loud together.
> **Matthew:** How would you do that? Would you have one student read or move through the room?
> **Moira:** I think I would have one student volunteer to read it out loud.
> **Pauline:** Would you give them any guided questions? Would you give them notes ahead of time? Would they need to know anything about Maya Angelou before reading it?

This dialogue represents a typical ELA poetry study. Consider how multimodality might add a new twist. Instead of using the printed text, students could also use the multimodal Google Doodle produced to commemorate Angelou's ninetieth birthday. They would see a variety of images float on a pop-out video while hearing a variety of contemporary voices (actors and singers whose names and voices they may recognize) and Maya Angelou herself recite this work of art. Further, there would be other narrative text below the video that includes biographical information for the reader. This example represents a complex multimodal text. We must ask how we can encourage our PSTs to embrace these texts and this way of teaching in their classrooms.

What we acknowledge is that a traditional focus on printed texts is only one approach. This book will help teachers layer digital elements on top of things they are likely already doing in their classrooms. Digital technologies greatly expand our ability to consume and produce texts but are an added option rather than a replacement. While these claims must remain tentative for now, we hope that you will give us the opportunity to provide additional background and supporting evidence for them throughout the book.
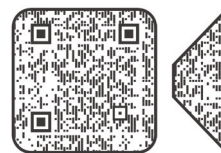
Watch the Google Doodle commemorating Dr. Maya Angelou's ninetieth birthday.

The Four I Multimodal Strategy (FIMS)

To provide the scaffolding for our PSTs to effectively teach multimodal texts, we developed the Four I Multimodal Strategy (FIMS). FIMS emerged from the study of our own teaching practice, our PSTs' learning, and our interviews with teachers (many of them our former students) in a variety of settings, all of whom were using technologies in their secondary classrooms. FIMS consists of four interrelated activities: identification, impact, influence, and imagination. We believe this strategy provides a much-needed language to help teachers and teacher educators as we explore digital literacies in our classrooms. FIMS connects to our emphasis on consuming and producing texts. As shown in the chart below (Figure 1.3), we see these steps developing in one direction when a student examines or experiences a text (consuming) and reversing direction when a student creates a text of their own (producing).

FIGURE 1.3. The FIMS for consuming and producing texts.

For CONSUMING texts, teachers lead students through the following steps:

- Identify →
- Impact →
- Influence →
- Imagine

These four steps can be broken down into the following prompts for further reflection and analysis:

Identify. What is this text? What do you literally experience as represented on the page/screen or in the sound? What genre is it? Whose voice is being highlighted? Can everyone access the text in its current form?

Impact. What stands out in this text? What do you first notice? What is striking about the image or sound? Are there any problems/stereotypes in the text? Would changing the mode/format change the text in any significant way?

Influence. What is the piece trying to communicate? Who is the intended audience? How do you know? Why this audience? How can you problematize the text? Why does this text enter classroom discussions?

Imagine. Can you imagine yourself within the text? Try to place yourself within the text: slow down, wonder, pause, and let your imagination engage. How can you push yourself to higher-order thinking? Are there other texts that speak to this theme or idea that come from a marginal perspective?

**Remember, imagination can seem abstract and broad in terms of application, so there are no right or wrong answers here.

For PRODUCING texts, we reverse the steps:

- Imagine →
- Influence →
- Impact →
- Identify

The reversed steps can then be broken down into the following prompts:

Imagine. How would you imagine what you are going to create? How would what you have imagined best be communicated?

Influence. What is the best format for communicating your meaning? Who are you trying to communicate with? What do you want to say? Can everyone access the text in its current form?

Impact. How can you engage the audience or impact the meaning? How can you best convey the intent of your text? How can you problematize the text?

Identify. Can you identify your successes? Can you reflect on what you did? What did you learn?
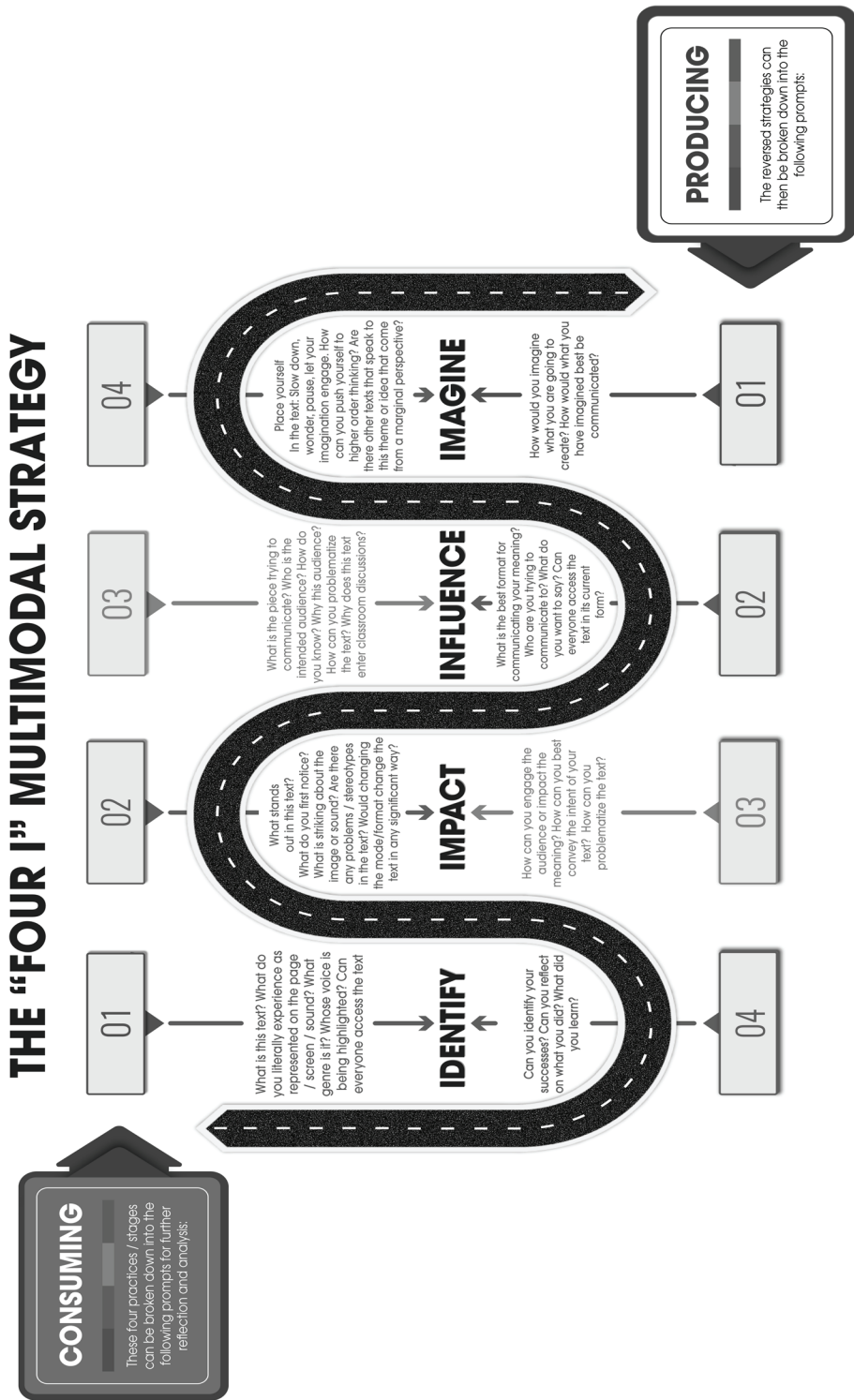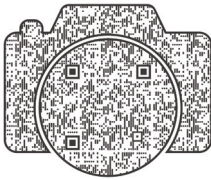
FIGURE 1.4. The FIMS image.

THE "FOUR I'S" MULTIMODAL STRATEGY

CONSUMING

These four practices / stages can be broken down into the following prompts for further reflection and analysis:

01

IDENTIFY

What is this text? What do you literally experience as represented on the page / screen / sound? What genre is it? Whose voice is being highlighted? Can everyone access the text

Can you identify your successes? Can you reflect on what you did? What did you learn?

04

02

IMPACT

What stands out in this text? What do you first notice? What is striking about the image or sound? Are there any problems / stereotypes in the text? Would changing the mode/format change the text in any significant way?

How can you engage the audience or impact the meaning? How can you best convey the intent of your text? How can you problematize the text?

03

03

INFLUENCE

What is the piece trying to communicate? Who is the intended audience? How do you know? Why this audience? How can you problematize the text? Why does this text enter classroom discussions?

What is the best format for communicating your meaning? Who are you trying to communicate to? What do you want to say? Can everyone access the text in its current form?

02

04

IMAGINE

Place yourself in the text: Slow down, wonder, pause, let your imagination engage. How can you push yourself to higher order thinking? Are there other texts that speak to this theme or idea that come from a marginal perspective?

How would you imagine what you are going to create? How would what you have imagined best be communicated?

01

PRODUCING

The reversed strategies can then be broken down into the following prompts:

View alternative FIMS images generated by our students and colleagues.

Of course, this is not a rigid structure but part of a general strategy for how multimodal literacy instruction could proceed in a digital age. In the figure below, we present a brief explanation of how FIMS, a series of interpretive steps for consuming and producing texts, can take shape in a digital environment. As you'll see, we will use this strategy throughout the book as we share even more examples from our classroom and from the classrooms of others. As an example, let's revisit the Maya Angelou poem using the consuming practices of FIMS as applied in our class. In this first encounter with FIMS, we write the steps in bold italics to draw your attention to the use of the terms by our students and ourselves.

Matthew: Now, how would you approach teaching "Still I Rise" using this multimodal text?

Pauline: Remember, we are moving from a physical, printed text and would encourage you to think about how this multimodal representation can push your creative thinking skills.

Moira: Well, what about having the students watch the video first and then—

David: But I would still start by having students learn more about Angelou and, I don't know, preparing them for what they would be about to see in the video version.

Matthew: Okay, so Moira, do you want to try walking through the poem using the FIMS consuming strategies?

Moira: I would first ***identify*** that this is a Google Doodle that includes video, text, and sound; by consuming the text in this digital way, my students would hear different voices and see the words spoken aloud floating on and off the screen differently from how they would experience silently reading the poem. They would also ***identify*** that this is a poem written by a historical person named Maya Angelou, whose animated image they would see and whose voice they would hear—a female elder who is African American and whose mellifluous voice adds meaning to the words of the poem.

Pauline: Yeah, I agree. A great start. David, what about the second step, impact?

David: I consider ***impact*** by noting the power and resonance of each of the accompanying voices and how together they blend and complement one another to narrate a common poem. This text is different from a silent or individual reading of the poem, and this experience impacts understanding. This leads me to the ***influence*** of this text as a whole—and how it differs from a single reading of the poem—to celebrate her ninetieth birthday, to acknowledge the power of her words, to see the impact of the words on others, and to celebrate her life are all possible responses.

Matthew: Which brings us to imagine . . .

Moira: I could have my students ***imagine*** the life of the woman who crafted these words. They could also imagine when they themselves have felt pushed down by some force and be inspired by the repetition of the phrases "still I rise" and "I rise."

Pauline: Exactly. Hearing the multiple voices and seeing the text of the poem shows how using FIMS can provide you with a much richer, embodied experience of the poem. You could just read it on the page or hear Angelou's voice reading the poem aloud, but you would not have immersed yourself in the poem in the same way that FIMS allows.

This dialogue illustrates how FIMS provides both students and teachers with a group of strategies to help them deconstruct, interpret, and create their own multimodal texts. For producing multimodal texts, the FIMS strategies reverse to: imagine, influence, impact, and identify. Students would first *imagine* what their finished text would look and sound like, using the Angelou video as a mentor text. They wouldn't necessarily have to spend a lot of time considering the second part of *influence*, because we've assigned the digital video as the format, but they could get swept up in selecting images and background music to enhance their *impact* as they layer the reading of the poem over the visual elements. Finally, they could consider the success of the text by sharing with others and reflecting on the process of creation. Ultimately, they should be able to *identify* what they learned through this project.

> **Margin Memo**
>
> Throughout the remainder of the book, whenever we refer to the FIMS steps, we will italicize the terms to get your attention.

As we were revising the manuscript, we shared sections with peers and our writing group for feedback. One of our colleagues, Kelly, created a list of student prompts that she thought would be a helpful addition to the FIMS strategy. You'll notice that each prompt begins with an "I" statement, such as "I see" or "I can create." This is in contrast to the questions we initially developed that teachers would ask themselves or use as verbal prompts for students in the classroom. With Kelly's "I" statements, she created a way for students to guide themselves through FIMS. Here is what she came up with:

FIGURE 1.5. FIMS prompts for students.

CONSUMING	PRODUCING
Identify	**Imagine**
• I see . . .	• I can create . . .
• I hear . . .	• I imagine creating . . .
• I think . . .	**Influence**
Impact	• I want my audience to know/think/feel . . .
• I notice . . .	• I can do this by . . .
• This makes me think . . .	**Impact**
Influence	• I can communicate this by . . .
• I understand . . .	• I can impact my audience by . . .
• I realize . . .	**Identify**
• I notice . . .	• I feel proud of . . .
Imagine	• I learned . . .
• I see myself . . .	
• I imagine . . .	
• I wonder . . .	

Reflection Box

How has this chapter helped you so far to expand your definition of literacy? Make a chart with one column identifying what you are already actively doing in your classroom and one column naming what you'd like to try as you read this text.

Margin Memo

Belief #2: Consider literacies before technologies. *New technologies should be considered only when it is clear how they can enhance, expand, and/or deepen engaging and sound practices related to literacy instruction.* This Belief Statement pushes us to reframe the many kinds of literacies that constitute all students' learning and lives. This also stretches our definition of the purpose of our work in an English classroom beyond simply analyzing the words on a page. Using FIMS, we can effectively unpack literacies in new and exciting ways.

Conclusion

In this chapter, we shared our approach to literacy, multi-modality, and teaching using the FIMS strategy, focusing on the first two beliefs of the NCTE Position Statement: "literacy means literacies" and "consider literacies before technologies." As you read and consider your own practice, we hope you are already thinking of ways to expand and include a variety of modes and genres in your classroom.

We think that FIMS provides concrete practices that teachers can apply to more fully appreciate, analyze, and even create multimodal texts with their students. Of course, this strategy would amplify more traditional approaches to texts as well, but we want to suggest that focusing on them in a digital and multimodal world can enhance students' experiences with texts. In the next chapter, we turn to focusing on technology in the classroom.