Unboxed: Expression as Inquiry in Media Literacy Education

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Abstract

With the proliferation of digital tools and devices for communication and creation, people of all ages and backgrounds may find themselves in the role of the 'producer,' authoring texts, images, videos, memes, and other media. Yet, what does production look like as part of learning? This paper shares research investigating how media production may serve to develop and extend students' learning in an undergraduate media literacy course. Through multiple qualitative methods, including image elicitation, I examined both my changing curriculum and students' values and perspectives regarding media making. Findings suggest media making comprises a student-centered, democratic pedagogy that incorporates multimodality and critical framing as essential aspects of learning.

Keywords: digital literacy, media literacy, media production, media making, expression, inquiry, qualitative research, visual methods, image elicitation

Introduction

As early as 1998 in the United States, Renee Hobbs documented the climate regarding media literacy education practice indicating a lack of consensus in seven distinct areas and calling these the "great debates in media literacy" (Hobbs, 1998). One key area of discord concerned production and Hobbs articulated a question that many media literacy teachers and advocates were asking: "should media production be an essential feature of media literacy education?" (Hobbs, 1998, p. 20). Fast-forward twenty years and the digital landscape has radically evolved, making production work possible for more people and with more ease. Beyond access and ease, the structures of youth interactions have shifted from physical to digital spaces, suggesting a generation of youth are already engaging in media making outside of school (Antin & Itō, 2010; Hobbs & Moore, 2014; Hobbs, 2017; Jenkins, 2009; Jenkins, 2016; Knobel, 2017; Lange, 2016). Despite shifts in availability, access, and engagement, the question remains: how is media production included in media literacy education?

The purpose of this paper is to share insights gathered from my larger study of media literacy teaching in higher education called "Navigating the Nonlinear." One facet of my work in this research is to investigate how media production may serve to develop and extend learning by providing a reciprocal process to the critical analysis comprised by media literacy education. My reasons for including production in media literacy are multifaceted, including an interest in the intersections between expression and communication, a desire to enrich students' learning experiences, and objectives to make learning visible through the multimodal nature of translating cognitive understandings through the focused curation of language, image, and sound. The implications of my work are important for teachers and administrators at all levels who seek to cultivate critical pedagogy in their schools and professional learning communities and contribute to initiatives that frame new competencies for twenty-first century learning.

Background

Defining Production

Within digital literacy, there are myriad ways to define and enact production. Production, or media making, may refer to the documentation of learning events using digital devices or forms. For example, taking photographs to chronicle an experiment in Science class or recording an audio snippet of peers reading out-loud in English Language Arts might both constitute production. Conceptions of production may also move beyond the curation or capture of digital content to refer to the active design and editing processes related to message construction. For instance, students might collaborate to create a class news show or produce a Public Service Announcement (PSA) video. However, teasing out the nuances of how media production may characterize the *critical competencies* of media literacy education—beyond the basics of digital literacy skills— is more challenging. In this section, I will offer organizational definitions for media literacy while also introducing a brief history of its enactment in classrooms, including how this history has impacted production practice. Ultimately, I will suggest new directions for a paradigm shift in creative media production as indispensable for media literacy education. In providing an operational definition of production for this work, I encourage readers to consider Sheridan and Rowsell's (2010) description of *producers*. They explain:

> Producers are problem-solvers who redesign conventional responses by re-seeing and re-spinning given materials; they are also problem-seekers who create new ways to approach information so that they, and others across their digitally mediated networks who build upon their approaches, come up with fresh responses…production calls people to understand something in a unique way. When people bring their ideas to fruition, they deal with various problems that challenge how things were supposed to go, which helps producers understand the complexity of both their ideas and the communication of these ideas. (p. 111).

In this sense, defining production requires attention to the media makers who produce and create as indispensable. Production, in turn, comprises the active and inquisitive meaning-making practices of learners as they solve, seek, and communicate problems related to their learning using contemporary forms of expression.

Media Literacy and Production

A relatively standard definition for media literacy education across international communities provides agreement that media literacy includes not only the abilities to analyze and evaluate media messages, or *decode*, but also the abilities to create media, or *encode*. The National Association for Media Literacy Education (NAMLE) in the United States describes media literacy as "the ability to access, analyze, evaluate, create, and act using all forms of communication" (NAMLE, Media literacy defined, n.d.). The Office for Communication (OFCOM) in the United Kingdom similarly writes that media literacy is "the ability to use, understand and create media and communications in a variety of contexts" (OFCOM, About media literacy, n.d.). Finally, Canada's Association for Media Literacy (AML) defines media literacy as:

> …an educational initiative that aims to increase students' understanding and enjoyment of how the media work, how they produce meaning, how they are organized, and how the media construct reality. AML is concerned with helping students develop an informed and critical understanding of the nature of the mass media, the techniques used by media industries, and the impact of these techniques. Media literacy also aims to provide students with the ability to create their own media products. (AML, n.d.).

Collectively, these explanations of media literacy education extend traditional reading and writing skills to include non-print sources and modernize literacy as a multimodal concept for the digital age that includes media creation, or making media, as a vital reciprocal to analysis and evaluation. According to Peppler & Kafai (2007) "creative production refers to youths' designs and implementations of new media artifacts such as web pages, videogames, and more" (p. 2). Yet, *how* media education incorporates media making and production is less well-defined. Creating media as an aspect of media literacy education requires a deeper attention to the more complex objectives of media literacy suggested by the aforementioned definitions, and the organizations' extended documents. Beyond digital literacy, media literacy education recognizes that all media are *cultural forms* (Buckingham, 2007) that are intimately connected to media industries and power structures. All media have social and political purposes and effects and, in this sense, media literacy "must entail a form of 'critical framing' that enables the learner

to take a theoretical distance from what they have learned, to account for its social and cultural location, and to critique and extend it" (Buckingham, 2007, p. 45). With the cultural and critical purposes in mind, what does it then mean to create media? What examples of practice exist? In considering the power of production to provide for inquiry, how might media makers critique and extend media as cultural forms as they problem-solve and problem-seek (Sheridan & Rowsell, 2010)?

Case studies of media literacy education in practice in the United States may mostly be categorized by a predominant focus on *reading*, or the critical analysis and evaluation of popular media texts (Hobbs, 2007; Redmond, 2012). Historically, media literacy educators have enacted critical pedagogies by inviting students to decode a range of popular media texts—including photographs, news, films, and music—within the broader contexts of industries, audiences, and effects. A focus of media literacy education has been to augment the traditional reading of alphabetic, print texts to the non-textual, digital world, in turn building capacity for audiences to actively negotiate both explicit and implicit messages and related power structures across many forms. Mostly, creative media production, or *writing*, has been absent from practice.

Pitfalls of Production

Where it has been included across educative contexts, a fundamental failure of media production practice is a focus on *products* created via computational tools and devices. Our somewhat recent history of analog media suggests multiple contributing factors that have resulted in this emphasis on tools. Perhaps the size and physicality of the materials required to create media—archival photographs and films, for instance—may reveal why the devices were a focal point in practice (Buckingham, Harvey, & Sefton-Green, 1999). In order to incorporate media making, educators needed access to relatively expensive and large equipment that also required special care and storage. Or perhaps it was time that presented the more formidable barrier. Time for professional training, curriculum design to thoughtfully integrate production, or the time required to actually move a student project from start to finish (Buckingham, 2003; Peppler & Kafai, 2007). Other scholars have noted the constraints of time result in an inequitable divide between the technical and aesthetic dimensions of media production, or the quality

of the content (Burn & Durran, 2007). Through a combination of challenges, it was generally not feasible for many educators in the K-12 public schools sector, or even in teacher preparation programs, to incorporate media production in a fundamental way as part of the curriculum. Students receiving any particular media production training or education between the 1980s and 2000s were likely part of a vocationally-oriented student media course or broadcast program (Buckingham, 2003).

By the mid-2000s, the scene had shifted slightly, with scholars sharing the efforts of teachers to augment production opportunities in the classroom (Buckingham, 2007). Students created movies, news broadcasts, and other media at school (Kist, 2005). While significant, interests mainly focused on the platforms used for production— such as movies, radio, and news— or on youths' experiences making with those platforms. Peppler & Kafai (2007) call this the "platform model," noting that the approach neglects to prepare young people for active participation in new media cultures (p.3-4). Further case study research by Blum-Ross (2015) notes that only one third of over eleven in-depth case studies of youth media production comprised critical components of media education via the inclusion of "watching and discussing existing media texts or the ones created during the project" (p.316). By perpetuating a device-centric pedagogy of production that prioritizes the products over learning processes, media production practice has largely been unsuccessful in addressing the critical, creative, and civic goals of media literacy.

Culture and Digital Production

As we rapidly continue towards a future of smaller, faster, and accessible media production tools, our pedagogical focal points need not be so misaligned. It is possible to recalibrate a focus on inquiry— rather than tools— by leveraging media devices *themselves* as cultural forms that benefit from critique, problem-posing, and disarticulation. With the availability of wired mobile smartphones and tablets, equipped with cameras, expressive apps, and basic editing tools, scholars have already expounded upon the self-directed and self-motivated actions of youth as they engage as a "participatory culture" (Jenkins, 2009). They report that youth are increasingly primed to contribute to popular discourse through media curation, remix, and making (Antin & Itō, 2010; Jenkins, 2016; Knobel, 2017; Lange, 2016). Despite

access outside of school and in their homes though, research intimates that youth's critical uses of media

remain scarce (Buckingham, 2007). This suggests the vital and pressing need for media education to

incorporate production using a critical approach in schools.

To this end, existing case study research is beginning to feature production across a range of

educational settings from elementary to middle and high school (Burn & Durran, 2007; Collier, 2018;

Hicks, 2018; Leach, 2017; Redmond, 2014; Redmond, 2015; Share, 2009), along with some in higher

education (Schmidt, 2015; Tulodziecki & Grafe, 2012) and even preschool (Friedman, 2016). These

studies illuminate a complex array of curriculum goals and learning purposes, including attention to the

following aspects of teaching and learning: engagement factors related to media production (Friedman,

2016; Leach, 2017), the content of the productions themselves (Redmond, 2014), and media making as

democratic discourse (Hobbs, Donnelly, Friesem, & Moen, 2013; Kellner & Share, 2007; Mihailidis &

Thevenin, 2013; Thevenin, 2017). It is increasingly becoming clear that media production is a way for

students to learn *through or with* media, and is essential for media literacy education. Yet, how media

production activities might be incorporated as a pedagogical process to understand students' thinking is

not well documented. As Buckingham (2007) explains:

> …the aim is not primarily to develop technical skills, or to promote 'self-expression', but to
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> encourage a more systematic understanding of how the media operate, and hence to promote
>
> more reflective ways of using them. In this latter respect, media education directly challenges the
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> instrumental use of technology as a transparent or neutral 'teaching aid'. (Buckingham, 2007, p.
>
> 50)

In other words, what remains opaque is how production may be used to facilitate students' critical

thinking and expression of knowledge *about* media or their understandings of the embedded power

structures of mediated communications. Stories of how media making may reveal the critical objectives

of media literacy, extending opportunities for analysis and evaluation in meaningful and metacognitive

ways, has been less forthcoming in our scholarly literature. These distinctions, while nuanced, may be

essential in more fully coalescing the critical and creative components of critical media literacy education in classroom practice.

Towards a new pedagogy of production

In moving beyond a technical, device-centered or platform model of media production in our classrooms, we must learn to venerate the messy, unscripted, and expressive potentialities of media literacy in teaching and learning. Like the act of teaching itself, making media has historically involved power. For example, in the beginning, cameras were owned by select economic classes, cultural and artistic groups (Swaminathan & Mulvihill, 2013, p. 1). With a physical ownership came control of content, aesthetic structures, and cultural values for quality. These values have been encoded into our production practices so that creative expression itself has come to be understood as an innate quality, "residing deeply within the individual" (Knobel, 2017, p. 33). López (2017) argues that media literacy education tends to marginalize media arts and activism, resulting in a lack of attention to "alternative electronic media, art, print media, handmade media (like zines), and comics" (p.275). From these dimensions of scholarship, a somewhat monocratic and monochromatic tradition of production is exposed. Perhaps if we approach media production with thoughtful attention to the critical demands of media literacy and the expressive possibilities of media arts, we may reinvest in constructivist learning and harness the pedagogical potentialities of media making.

Methods

Research Problem

To update the practice of my media literacy teaching in terms of my students' experiences in a participatory culture (Jenkins, 2009), I have been working to revise objectives, curricula, and pedagogies in my media literacy class. From this larger study, I have initiated multiple sub-studies. My particular aim in this iterative sub-study was to explore the role and value of production practices, specifically as they relate to student inquiry and expression. The general research question guiding this aspect of my study was inspired by David Buckingham's (2003) critical and comprehensive text, *Media Education: Literacy, Learning, and Contemporary Culture,* where, on the brink of Web 2.0 technologies and the burgeoning

participatory culture (Jenkins, 2009), he queried: "What is the relationship between understanding and the

language in which that understanding is embodied?" (p. 140). In considering his broader, epistemological

inquiry, I was driven to examine a related question: How do media production activities serve to

illuminate students' media literacy learning? To investigate this question, I designed and implemented

curriculum changes that provided opportunities for students to curate, share, and produce media related to

key topics in our media literacy learning.

Research Context & Participants

The research context for this study constitutes a semester-long, media literacy course—called

Media Literacy— that is a required course in a campus-wide, undergraduate Media Studies minor at a

large, public university in the southeastern United States. In this course, students "examine what it means

to be literate in the technological world of the twenty-first century where digital media pervades in our

daily experiences" and "emphasis is placed on understanding media texts, media industries, media

narratives, and the form and language of a variety of different media" (Course Syllabus, 2018). Students

from various majors across campus choose the Media Studies minor to complement their majors areas of

study: Communications, Electronic Media and Broadcast, Journalism, and Advertising. While most of the

courses in the minor focus on making media (e.g., *Digital Photography and Imaging, Video Production,*

*Audio Documentar*y), *Media Literacy* offers a theoretical lens for issues in media studies and lacks

production opportunities overall. Previous iterations of the course had not incorporated media making

beyond the curation of media artifacts for analysis (e.g., collecting print and televisions commercials for

study or film clips for analysis). Since I began teaching this course in Spring 2014, I have progressively

incorporated not only critical decoding and evaluation of mediated communications, but also encoding

through assignments that invite students to manipulate popular media using a range of media curation and

production processes and tools.

Research Approach

In this qualitative study, I enacted curriculum changes related to media production in terms of my

teaching materials, student learning processes, and products. I implemented various curriculum changes

recursively over four years. Through multiple approaches in qualitative analysis, I have been able to

evoke a broad understanding of how media production is incorporated into both the teaching and learning

processes of media literacy education, while also conveying student perspectives regarding the value of

media making. Within the larger paradigm of my research, I employed *visual methods*— through the use

of *image elicitation* specifically— in order to fully illuminate production as a crucial component of media

literacy.

Visual Methods.

As a facet of qualitative research, visual methods provide a different textual format or modality

through which researchers garner understandings and interpret the topic under consideration. Images in

visual methods may comprise various forms including photographs, drawings, video, or other graphic

productions that are generated, collected, or discussed in both the data collection and analysis processes.

An advantage of visual methods is that researchers and participants alike may engage in a more

democratic discussion surrounding the research interest as the use of imagery disrupts "the hierarchical

relationship between the researcher and participant (Swaminathan & Mulvihill, 2013, p. 2). Visual

methods of qualitative inquiry may include: image elicitation, photo-interviewing, photo-voice, and

reflective photography (Swaminathan & Mulvihill, 2013).

In *image elicitation*, participants may be invited to comment on, contribute, or create images in

conjunction with traditional interviews. In some image elicitation, the image productions are collected

along with a narrative generated by the participant in which they are asked to expound on their choices in

selecting or creating the image and how the image may connect to or represent various other ideas

represented in observations, interviews, or other documents. Images acquire meaning through the

interactive context of researcher and participants conversing and reflecting together (Swaminathan &

Mulvihill, 2013, p. 2). This interaction results in a democratizing research process where, like in

traditional open-ended interview methods, an exchange between researcher and participant is nurtured

and valued. However, the use of images does not provide for objective ways of knowing (Pink, 2013).

Instead, the negotiation of the image becomes an active and subjective component of the research process

that includes the prior-knowledge, experiences, and interpretations of the researcher and participant in conversation. In designing research that employs visual methods it is important to consider what types of data are going to be collected and how they will be analyzed in order to illuminate the research inquiry.

Data Collection and Analysis

Data collection for this study included two unique collections of information in order to attend to the research aim of understanding how media production might illuminate students' media literacy learning. First, I collected data related to my curricular practice and, second, I collected data related to students' production experience, including their perspectives on the value of media making and images they produced to reflect their learning. The gathered data forms included alphabetic, written documentation and visual images. I analyzed data using multiple and purposeful qualitative methods, as described in the sub-sections below. Finally, as a solo researcher and coder, I engaged in my analysis processes concurrently amidst discussions and dialogue with a peer colleague in the field of Media Studies. As Saldaña (2010) encourages, "discussion provides not only an opportunity to articulate your internal thinking processes, but also presents windows of opportunity for clarifying your emergent ideas and possibly making new insights about the data" (p. 89). By conversing frequently with my colleague about my analysis process, I not only gained insights into the questions driving this particular research focus, but also amplify the legitimacy of my findings.

Data related to my curricular practice.

In order to study media production in my *Media Literacy* course, it was essential that I first address the macro view of my changing curricular practice in media literacy over four years. To do this, I collected my course folders and compiled their contents as data. Every semester, I create a new folder to house my course materials. Each semester's course folder contains sub-folders for the various components I use in teaching. These typically include: readings, assignments, teaching materials, and student products. My teaching materials include lesson plans written in Microsoft Word, PowerPoints, video clips, and any activity documentation (e.g., photographs of student posters, notes, or other student-generated materials from class). Through analysis of the *forms* of these sources, I was able to articulate

trends in the modifications I have made to my curriculum over time and gain insights into broad themes related to practice.

In conjunction with a broad, visual analysis of my curriculum, I engaged in a detailed, microanalysis of two key assignments in order to learn more about my underlying motivations and methods to include production. In examining these assignments, I used *thematic analysis* and coded for latent themes, surveying the forms of the assignments themselves and the competencies comprised by the work. As Braun and Clarke (2006) note "thematic analysis at the latent level goes beyond the semantic content of the data and starts to identify or examine the underlying ideas, assumptions, and conceptualizations— and ideologies— that are theorized as shaping or informing the semantic content of the data" (p. 13). In this way, thematic analysis enabled my investigation of fundamental beliefs about media literacy practice as they pertained to production to be disclosed.

Data related to student media production.

To understand students' perspectives regarding media production, I collected individual interview data with students following their semester-long participation in *Media Literacy*. The questions for "Perspectives in Media Literacy" (see Appendix C) were generated using a *participatory action research approach* (PAR) that began with open-ended, researcher-generated questions in Spring 2014. My initial interview set included the invitation for students to propose their own questions. I was then able to incorporate student-generated questions into subsequent interviews so that each iterative cycle of interviews incorporated students' ideas. The participatory approach ensured that interview questions would remain relevant to students' experiences and worlds over time, in addition to inviting a democratic conversation to unfold. Data analyzed in the present paper was collected in Spring 2018 from 29 consenting student participants from two class sections. All names used in this paper are pseudonyms.

To analyze interviews, I first created a *data summary* that provided insight into initial themes or ideas (Posch, Somekh, & Altrichter, 1993). Then, in order to attend to students' perspectives regarding media production, I used a *values coding* lens (Gable & Wolf, 1993) with a focus on students' responses to question eight: "How important is it for people to learn how to create their own media?" As Manning

& Kunkel (2014) explain, "values coding allows for deep insights into participant motives, ideological systems, and agency" (p. 84). Through a values lens, I was able to apply codes onto my data that would suggest students' attitudes or beliefs about the importance of production work in cultivating media literacy skills and knowledge (Saldaña, 2010, p.89).

In addition to transcribed, text-based interview data, I augmented data collected in Spring 2018 through the use of image elicitation to enhance the texture of the research story and more fully develop the narrative surrounding media production in media literacy education. As Kingsley (2009) explains, "visual methods [have the power to] illuminate aspects of a study that might otherwise slip away from a focused analysis of textual data" (p. 535). I collected participant-driven images that were each accompanied by a participant-authored, text-based narrative. Drew and Guillemin (20014) note, the participant-authored narrative is "crucial for developing an adequate understanding of the intentionality that underpins a participant's image-making" (p. 60).The images used in this study may be classified as 'research process imagery' because they were elicited for the express purpose of elucidating aspects of the interview in visual form (Swaminathan & Mulvihill, 2013).

I analyzed the images using two coding approaches. First, I analyzed the nature of the images themselves using *genre coding*, assigning codes according to the construction of the student-generated images (e.g., drawings, photographs, collage, etc.). Second, I used thematic analysis to elucidate the contributions of production for students' articulation and learning.

Findings

In this section, I will discuss the emergent themes that I uncovered as they relate to curricular practice and students' values related to media production. As Braun and Clarke (2006) explain, "a theme captures something important about the data in relation to the research question, and represents some level of *patterned* response or meaning within the data set" (p. 10). Although they are comprised of repeated ideas in the data sets, my thematic findings do coalesce to offer a larger, overall picture of production as a method or strategy to facilitate students' inquiry in media literacy learning.

Findings on Curricular Practice

Through thematic analysis of latent motifs in key assignments, I was able to reveal my underlying purposes or reasons for including production in media literacy practice. Two predominant aspects emerged; a multimodal pedagogy and a focus on aesthetics and flexible texts as vital for knowledge construction.

Multimodal Pedagogy.

The broad, visual analysis of my curriculum over time revealed an emerging multimodal pedagogy. As conveyed in Figure 1, my curriculum materials began as predominantly document-based lesson plans noting the order of class activities, interspersed with lecture. At the end of four years however, the file formats comprised by my teaching reflect increasingly rich, transmedia materials including, but not limited to: photographs, video clips, audio segments/podcasts, sound effects, poetry, Padlet captures, and photo-documentation of physical, student-produced activity materials from class (e.g., notes on large sticky paper). This granular data reflects not only the use of multimodal forms in teaching, but also a student-centered pedagogy in that teaching with diverse media forms necessitates the acceptance and valuing of numerous, active pathways for negotiation of course topics by learners. For instance, using large-scale, colorful photographs combined with short, purposeful video clips relocated the power center of my more traditional, PowerPoint lectures from the device and instructor to the messages and students' interpretations and ideas. In this way, students become a central and vibrant part of the course, sharing their ideas, opinions, and questions related to course topics.
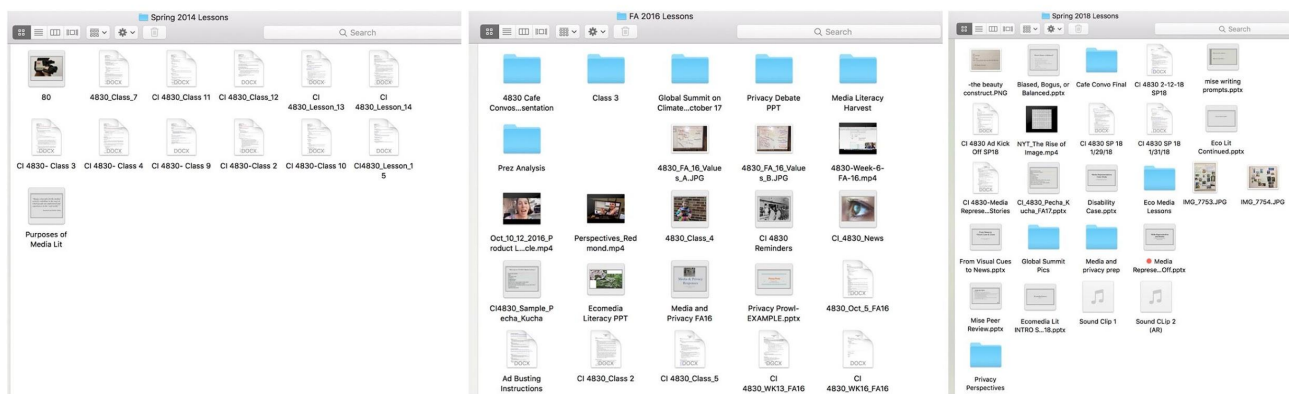
Figure 1. This set of images represents three captures of my curricular materials over four years— spring 2014, fall 2016, and spring 2018— and shows that the forms of my teaching materials shifted from mainly document-based lesson plans to multimodal and transmedia resources.

### *The Aesthetic, Flexible Texts, and Knowledge Construction.*

As shown in Appendix A, the evolution of key assignments included a change in the form of the deliverable. Thematic analysis of these altering forms disclosed patterns related to multimodality and critical framing. From these themes, the importance of the aesthetic and of inviting flexible conceptions of what constitutes a "text" were revealed as indispensable strategies for knowledge construction, inquiry, and expression in learning.

For example, while students used still frames from movies as evidence in their written documentation for the *Mise-en-scène Analysis* assignment, the shift to a web-based form invited them to adjust the roles and purposes of images and video clips as an active part of the overall text. Namely, students attended more fully to the use of captions as a strategy to incorporate images into their analysis. In contrast to a written, document-based paper where captions sit below the image, captions in Adobe Spark Pages move dynamically into the frame as the user scrolls down the page. Images in Spark also move into the frame while scrolling, in addition to taking up more physical screen real-estate, or space, extending the frame of the work beyond the written analysis. The movement and proportions of the images themselves became an important dimension for students in demonstrating particular points in their analysis. Finally, Spark Pages provide the option to include accessory imagery that, while not actively incorporated as evidence for students' analysis, could serve to cultivate an overall theme in their work, or "packaging." The ability to convey not only critical components of their written analysis, but also the creative dimensions of images and video clips in the web page acknowledges these aspects as texts requisite for the overall analysis.

Figure 2 presents captures from the two assignment variations to illustrate these differences. On the left is a screen shot from a traditional *Mise-en-scène Analysis* assignment from spring 2014 where the

student examined *The King's Speech* (2010). Although the still frame is referred to in text, the student

neglected to include a caption, suggesting the image serves as mere decoration. In contrast, a screen

capture from the same assignment in Spring 2018, focused on *The Hurt Locker* (2008), includes not only

reference to the image in text, but also a caption that works to fluidly incorporate the image as a unified

part of the text. As indicated by the red arrow added to this screen capture, both the image and caption are

coded with movement in the Adobe Spark Page. This movement serves to engage the audience's

consideration of the images as part of the text as they read down the page.
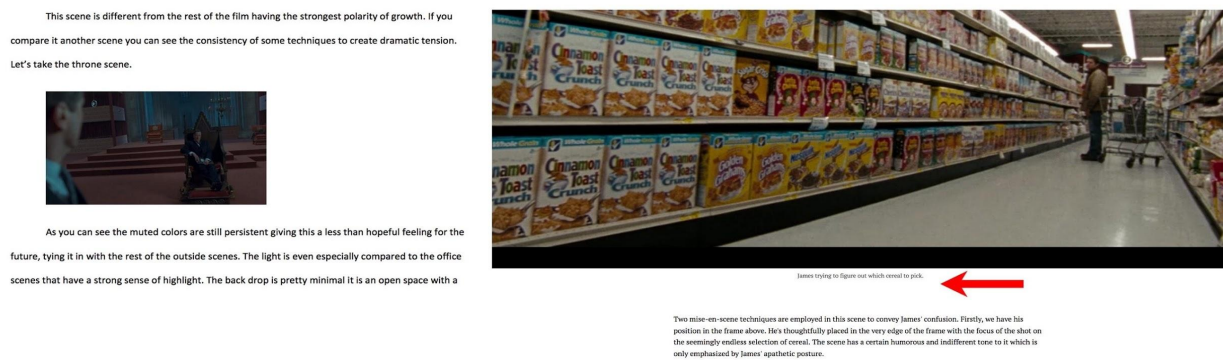
Figure 2. A section of a traditional *Mise-en-scène Analysis* assignment from spring 2014 (left) alongside a screen capture from the same assignment in the Spring 2018 web-based form (right).

In addition to reconceptualizing the idea of what defines a "text," these data imply that images and

captions serve analysis in distinctive ways from the written text, in turn revealing the value of the

aesthetic in its own right. Moreover, these data show the importance of flexible texts for inviting multiple

avenues of articulation and expression with regards to knowledge construction.

For instance, I initiated my "Ad Busting" Assignment with a focus on using Adobe Photoshop for

production related to social discourse. I expected the deliverable to include two images; the original

image and the "busted" image. However, in seeking to more fully grasp the critical and creative

dimensions of students' production processes as discourse, I eventually required a second, written

deliverable in which students articulated their motivations and reasons for altering the images. While

traditional production activities may require a written deliverable in advance of the production process

(e.g., a video treatment), this ordering reflects an emphasis on the written form. By inviting written

explanations to come after the creative experience of image manipulation, students were able to engage in

an uncharacteristic production process that prioritized their act of making as the primary articulation.

Appendix D provides an example of this combination of texts, including image and written, that work

together to contribute richer insights into students' critical thinking during production.

Findings on Student Media Production

Using a values coding lens (Gable & Wolf, 1993), I was able to extract students' ideas about the

importance of media making and production in media literacy. I gleaned further information about

students' perceptions of media production through image elicitation, interpreting images using a

combination of genre coding and thematic analysis.

Students' Values.

As shown in Table 1, coding through a "values lens" revealed an array of opinions and beliefs,

ranging from the blasé view that media production was "not necessary" to the urgent feeling that media

production was essential for "social change" and "complete literacy."

Table 1.

Overview of Students' Values on Media Making

Code	Definition	Representative Data Sample
Not necessary	These statements suggest that it is not important for people to learn how to create their own media, or that it may depend on unnamed factors.	"I think it depends on the person. Not everyone wants to create, but today everyone has the opportunity to do so" (Monique, Perspectives Interview, Class A, Spring 2018). "I don't think it is essential for people to know how to create their own media unless it's necessary for their career or something along those lines. I think plenty of people live media-free lives. (Vera, Perspectives Interview, Class B, Spring 2018).
Ethics	These statements suggest that	"I do not think it is important to learn, it actually is kind of

	making media comes with great responsibility and that media makers require not only the technical skills to produce media, but also an awareness of the moral issues involved in creating and disseminating media. In some cases, students suggest that it could be dangerous for people to widely know how to make media.	dangerous to have media from everyone" (Roberta, Perspectives Interview, Class A, Spring 2018). "…if we're going to say we need to give everyone the ability to create their own media, we should also explain to them the implications of creating media.... Before you post anything, you should know how the media can harm you. How what you say and post is out there forever and you can't take it back, no matter how hard you try. (Nina, Perspectives Interview, Class A, Spring 2018).
Expression and Creativity	These statements suggest that making media is important for the sake of creativity and expression. The submission of these phrases is that media production is important for the self as a a source of pleasure, outlet for artistic representation, or pathway for life-long learning.	ng your own media is very important, it gives you a chance to represent yourself and your ideas to others" (Chauncey, Perspectives Interview, Class A, Spring 2018). e becoming a more globalized society by the day, and the best way to contribute and make meaning in this new world is through the ability to create our own media and spread out ideas and input" (Oliver, Perspectives Interview, Class A, Spring 2018).
Social Change	These statements suggest that making media is a way to contribute to social change; to share perspectives, viewpoints, and other ideas that are important for dissemination in a larger societal conversation. These phrases associate media making with having a voice in the larger	"We all have a voice, and it's important that we use it. Literally anyone with a phone can make their own media and upload it onto the internet. The world is more connected than ever and if we have something important to share, it's our responsibility to do so" (Lyle, Perspectives Interview, Class B, Spring 2018). "I feel like it is incredibly important to create your own media by putting your ideas out there and making

	cultural space.	something creative because we have to remember that we are allowed to contribute at to plant ideas within others" (Joan, Perspectives Interview, Class B, Spring 2018).
Essential Aspect of Complete Literacy	These statements suggest that creating media is an indispensable aspect of complete literacy. The idea conveyed in these phrases is that making media enables the maker to more fully grasp how media are constructed and, in turn, facilitates the maker's ability to see hidden or implicit messages in other media.	"I think learning how to create effective media is important because you get the perspective of what it is like to create. If all you do is consume, you may miss a lot of hidden messages. If you become skilled at creating, you can become far better at finding out all the meanings in a mediated message" (Sandy, Perspectives Interview, Class A, Spring 2018). "…media creation empowers people to take control of what they are viewing and why it is being created. I think it is important for people to create their own media at least once because they start to understand the complex process that goes into making media…media creation teaches people how media is made and they gain a sense of appreciation for both media and those who make it for a living" (Rio, Perspectives Interview, Class A, Spring 2018).

Although all students shared in the common experience of a semester-long media literacy class comprising both the analysis and manipulation of media, their opinions regarding the importance of media production varied greatly. Some students, like Hannah, expressed indifference, explaining:

…the ability for a person to create their own media is worthwhile but not a necessity…Some would argue that a person needs to create media in order to participate or exist in today's social jungle, and that not participating is a form of willful ignorance. However, some people do not

want to participate, and while I can't relate, I also can't fault them. (Hannah, Perspectives

Interview, Class A, Spring 2018).

Other students expressed concern over the implications of a society prepared for media making, pointing

to matters of ethics, morality, and social unrest as reasons to withhold the skills of production. For

example, Lars cautioned:

> I think there are some runaway problems that stem from the digital world's ability to provide
>
> anyone the ability to create their own media. The accessibility of the internet allows anyone to be
>
> a producer of media, but is that responsible? This accessibility has given hate groups, terrorist
>
> groups, and all forms of disinformation the means necessary to gain more traction. This has also
>
> resulted in the devaluing and distrust of professional media producers/publications/providers.
>
> This forces the professionals to be more critical of themselves, but who's holding the amateurs
>
> responsible for their content? Content that could very well end up reaching just as large of an
>
> audience as professionals…it's important for people to learn how to create their own media as
>
> long as they also learn to understand the responsibility and consequence of the process. (Lars,
>
> Perspectives Interview, Class A, Spring 2018)

Contingencies such as "understand[ing] the responsibility[ies] and consequence[s]" of the media

production process were disregarded by other students, as they championed the value of media making as

a vital part of individual expression. Matt shared:

> …we need to all be able to articulate thoughts, ideas, stories, beliefs so that we can separate
>
> ourselves from the crowd…whether it be writing, photography, speaking, drawing… we all need
>
> something to ground ourselves in, because without it the world will pummel you, and it will
>
> bruise your psyche along with everything you thought you stood for. Without something to stand
>
> on, you rely on the media others create. (Matt, Perspectives Interview, Class B, Spring 2018)

Along the same lines, some students drew meaningful connections between the value of media making as

a form of individual expression to further suggest creating media is tied up in power structures and voice,

intimating the power of media tools as cultural forms. As Alan contended, "It's one thing to be able to

understand media but, being able to apply your viewpoint to media and create something from your

thoughts is something else. It gives you a voice in a world where it is easy to be pushed under by louder

voices. Creating media allows for social change" (Alan, Perspectives Interview, Class A, Spring 2018).

Finally, a requisite for social change, students brought the experience of media literacy full circle

conveying the essential value of production as an aspect of complete literacy. Seth described the holistic

nature of media literacy succinctly, saying "In order for the individual to understand aspects of the media

they consume, it is important that they are familiar with the construction of media and are capable of

presenting their own ideas through media" (Seth, Perspectives Interview, Class B, Spring 2018).

In addition to the predominate codes in Table 1, multiple outliers emerged that represented

various other perspectives. For example, some students suggested that learning to make media provided

an economic advantage and could help individuals in their careers. Another statement related to issues of

credit or attribution in making media, while yet another suggested that young people will inherently know

how to make media, suggesting media production need not be taught, and playing into the misconception

of the "digital native" (Prensky, 2001).

Image Elicitation Genres.

The value of media production was further revealed through the image elicitation component.

Genre coding of these images illustrated a range of diverse possibilities for visual production. As

Appendix B shows, genres for student images ranged from pre-existing photographs of students' family

and friends to symbolic photographs to drawings or collage.

Multimodal Knowledge Construction and Democratic Learning

In conjunction with uncovering a range of unique genres or approaches to production, the image

elicitation process reinforced emerging themes discovered across analyses. For instance, the assortment of

students' approaches to image production aligns with findings on my curricular practice indicating the

flexibility of non-alphabetic texts in providing for multimodal knowledge construction in learning.

Moreover, the request for students' images to be accompanied by a brief explanation relates to critical

framing by which students may develop both their written and multimodal articulation through the

combination of both modes. Figure 3 shows a pairing of two images elicited from students that cross

genres, yet related to the similar broad topic of privacy.

Figure 3. Two images related to the topic of privacy. On the left, a collage or pieced image created for the purposes

of the class using the Snapchat app. On the right, a candid photograph from the student's personal collection that

was re-purposed for the course.

In relation to the theme of critical framing, the author of the photograph on the left explained the thinking

behind her image construction, although only a brief explanation of the photo was requested. She shared:

When we look at media literacy, a big issue is our privacy as we post more and more

information online. Some people look at this as a risk factor: is the risk worth the reward?

I used two pieces of paper and the Snapchat app to create this picture. I tried to draw a

"scale" to show the uneven balance between risk and reward that I feel there is like we

discussed in class. To some people, the benefits seem to greatly outweigh the issues of

privacy because they enjoy the satisfaction of posting online (the likes and comments)

that can come with it. With this scale concept, we can easily see the scale balance or tip

the other way if we add different issues to each side. When we are posting online, we

need to be very cautious about how we do it because we really don't know how and why

our information could be used by companies. (Rio, Perspectives Interview, Class A,

Spring 2018).

In her writing, she provides an ordinal explanation that begins with her use of the Snapchat app to create

the image, her physical process using two pieces of paper, and her symbolic intentions for the message

itself. This suggests that the practice of production used in class, which incorporated reflective attention

to the constructedness of media, may have percolated into her thinking regarding production.

Along with findings related to the concepts of flexible texts and critical framing in knowledge

construction, the image elicitation highlighted the democratic value of asking students to make media as

part of their learning. Just as inviting participants to contribute and create images in research lends a

participatory and interactive component to studies, when students make media in the classroom the center

of control and power in the learning process shifts from teacher to learner. This shift in power generates a

more interactive and democratic process of knowledge construction.

Finally, student interviews combined with image elicitation illuminated the broad theme of media

literacy as a subject of study and way of learning that necessarily involves *interaction.* Seth conveyed his

conception of media as a conduit through which we interact with ideas and each other, sharing "because

we communicate through media, we must approach it as something to speak and be spoken to through"

(Perspectives Interview, Class A, Spring 2018). Vera commented on the ever-changing nature of media

forms themselves, suggesting interaction requires updating our abilities; "The media we use and consume

today is different than the media 15 years ago and 15 years from now it will probably be greatly different

as well. In order to stay literate with media, we have to constantly keep up with changing technology"

(Perspectives Interview, Class A, Spring 2018). Perhaps the most fluid conception of media literacy as

interaction was conveyed by the unity of Daniel's words and image. Echoing McLuhan's famed adage

"the medium is the massage" (McLuhan & Fiore, 1967), he explained:

> The media is the message. There is ALWAYS a message being sent to us. In order for us to be
>
> literate, we have to take the message and break it down to its core. Why is it being sent? Who is
>
> sending it? How is it affecting what I think of the world?... It's through media and interaction that

we can spread our ideas and start a conversation on different issues. (Perspectives Interview,

Class A, Spring 2018).

While Daniel's articulation is thoughtful, including attention to the responsibilities of audiences to engage

in critical inquiry and conversation, the written text is limited when compared to the image he

contributed. Shown in Figure 4, Daniel's ability to succinctly capture the interactive capacity of media is

both artful and clever. American painter and printmaker, Edward Hopper (1882-1967), is credited with

the statement "If you could say it in words there would be no reason to paint it." In this sense, media

making *is* meaning making and, as such, a vital component of learning that has no alternative form.
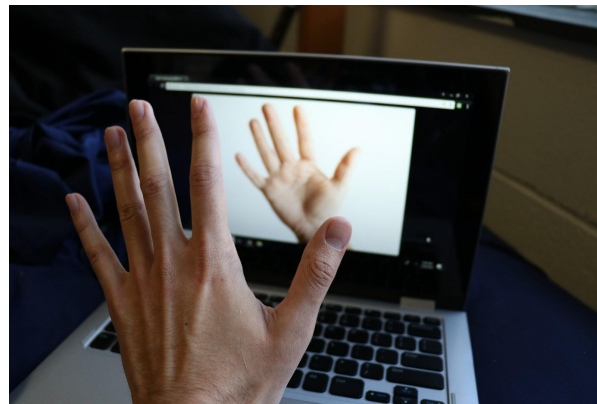
Figure 4. This image creatively and cleverly demonstrates the interactive characteristics of media.

Discussion

Media production activities do more than support media literacy learning. In considering the

question "What is the relationship between understanding and the language in which that understanding is

embodied?" (Buckingham, 2003, p. 140), my findings suggest that the pluralistic approach of

incorporating multiple languages, or modes, may be an important goal. I found that media production is

vital for media literacy learning because it offers opportunities for students to engage in the higher order,

critical, and expressive inquiry that is its objective. In this sense, media making is a *pedagogy*, just as

media literacy is a pedagogy (Redmond, 2016).

Kingsley (2009) explains "Image making begins as an information-gathering process; however,

visual images are more than mere illustrations." She continues that images are "social constructions" (p.

545). In this sense, media making is a social-constructivist pedagogy that scaffolds students' experiences in making connections between the curriculum, themselves, and the world through the inclusion of flexible and aesthetic texts. Beyond a mere expression of learning as bounded by a lesson or course, media making offers a holistic way for students to make sense of their learning and anchor their perspectives in their own identities. As Harper (2003) explains "photographs express the artistic, emotional, or experiential intent of the photographer" (p.727). Through production—in various mediums and modalities—students integrate understanding, intent, and expression and it is these components *together* that shape the purpose of production. Collier (2018) describes "When watching closely—as a researcher or an educator—what students do with materials or tools, we can often see production and consumption at the same time as students borrow, examine, and remix the resources at hand" (p. 129). Incorporating production necessitates a multimodal or transmedia practice, where reflective articulation via writing in addition to multimodal, media making is essential. Multiple means of articulation facilitate not only students' metacognition and learning, but also a teacher's abilities to understand student learning. In this regard, a second key piece emerges that media production is democratic and student-centered.

In addition to the benefits of inviting flexible texts into teaching and learning, the inclusion of media curation and production cultivates a climate of collaborative learning and modifies the traditional power relationships of a classroom in significant ways. While the collaborative piece certainly unfolded via trouble-shooting technical snafus during class (e.g., learning to use Adobe Photoshop for the "Ad Busting" assignment), a more important aspect of collaboration was represented through the co-learning that emerged when students introduced myself, as the instructor, to their media preferences. In selecting films for the *Mise-en-scène Analysis* assignment, choosing ads for the "Ad Busting" assignment, or any other curation activities, I gained insight into the media that students were engaging with outside of the classroom. This insight enables me to update my curriculum to include meaningful content connections to students' media, which makes the class more relevant. Lastly, as previously discussed, the invitation to contribute multimodal texts offered students ownership of their ideas and agency in how they expressed their learning. Using media "open[s] up a transformative space for narratives and histories to enter

practices and provide[s] more material for creative and agentive endeavors" (Collier, 2018, pp.129-130).

When students become makers, teachers become audiences, engaging in the active interpretation of

student works in order to fully understand their learning.

Implications and Future Directions

Whether it was through curation opportunities, where students were invited to identify and

contribute existing media artifacts to augment their understandings of subject matter, or through remix

activities, where students participated in changing messages to solve problems, the inclusion of diverse

media texts was advantageous for cultivating students' inquiry and expression of understanding about

course topics and has implications for enhancing student learning and democratic pedagogies. In

considering the implications of my study for my own media literacy teaching practice, I plan to augment

students' interactions with their own productions by including self-assessments and community class

critiques for both in-process and completed pieces. "Frequent and meaningful self-assessment

opportunities embedded within the production process enrich students' creative products and their

learning experiences" (Soep, 2005, p. 39). Based on my findings related to multimodal pedagogy and

transmedia practice, it would seem that integrating critique would further facilitate the metacognitive

goals of incorporating a written reflection to accompany productions. Yet, in contrast to a final reflection,

a process critique has the potential to capture dimensions of thinking related to active construction. In

addition to effects for my own practice, my study has implications for those working across educative

contexts, PK-12, and in administrative roles at multiple levels with regards to digital competency work

and initiatives.

Many state departments of public instruction and school leaders are becoming interested in digital

literacy as a way to increase the relevance of education for meeting future economic and civic challenges.

Digital competencies are frequently described in terms of the information and communication

technologies (ICTs) used, as though the device comprises the outcome. In contrast, my work situates

ICTs as value-laden and encourages a conception of digital literacy that is anchored in critical pedagogy.

In turn, rather than prioritizing competency-based approaches that are focused on tools, these initiatives

may better serve their constituencies by focusing on instructional methods and pedagogies to prepare students for democratic interactions with current and future media forms.

Future research is needed however, especially in terms of evaluation and assessment. What do we expect from media production in terms of outcomes? How might diverse, multimodal products be assessed effectively? In considering the inclusion of critique in my own practice, I wonder about critique as an aspect of assessment in an age of *participatory culture* (Jenkins, 2009)? Soep (2005) notes that "conventions regarding classroom assessment and standardized testing…contradict the deeply participatory culture of assessment in everyday conversation" (pp. 60-61). If a participatory culture guides, in some capacity, our integration of production in teaching and learning, then it should also be incorporated into assessment. Finally, it is important for scholars to examine the drawbacks of production. How do media making tools constrain students and learning? What equity issues related to access or skills may emerge? Scholars examining media production in digital and media literacy who explore these issues may find them tied to the purposes of education and the values we hold as a culture.

Conclusion

Media making is more than a set of competencies in using digital production tools. Instead, media making beckons us to think broadly as researchers, teachers, and students in how we manifest our thinking and to reflect on our intentions in creating. Through media making as pedagogy, we—students and teachers alike— are invited to climb out of the boxes that have constrained our expressive potentialities in school and bridge gaps in our literacy experiences. Integrating multimodal media making into our curricula asks us to "account for [the] social and cultural location" of not only media, but also of our learning, and to "critique and extend it" (Buckingham, 2007, p. 45). Becoming unbound in our modalities of teaching and learning holds both expressive and critical opportunities for education that may lead us to more innovative and democratic ways of knowing, doing, and problem-solving in the world.

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Appendix A

Thematic Analysis of Key Course Assignments

Assignment Title	Assignment Description from Course Syllabus	Semesters Included	Form(s) of Deliverable(s)	Summary of Changes in Form(s)	Theme(s)	Underlying Idea(s) or Assumption(s)
Mise-en-scène Analysis	One of the central principles of media literacy argues that all media have their own distinct language, style, forms, codes and	Spring 2014 Spring 2015 Spring 2016 Fall 2016	Traditional paper with still frames from the films incorporated into text using captions.	The deliverable for this assignment shifted from a traditional, text-based academic	Multimodal Demands	Assignment requires multimodal evidence.
		Spring 2017	Google Slides with text, images, still frames from the films, video clips, and slide			Successful multimodal evidence

conventions. In this project, students will study media forms and conventions as they apply to a full-length narrative film. Students will be required to articulate and apply key concepts of mise-en-scène to the deconstruction of a movie, authoring an original film analysis that employs stills (screen shots) of relevant frames/scenes as evidence.			notes. Captions required to integrate images and clips.	paper with still frames from the film serving as evidence to a dynamic, web-based multimedia page created using Adobe Spark.	requires fluid integration with written analysis.
	Fall 2017 Spring 2018	Adobe Spark Page with text, images, still frames from the films, and video clips. Captions required to integrate images and clips.			Word document form is limited in ability to provide for integration of multimodal evidence
"Ad Busting"	This individual	Spring 2016	Two images; (1)	The	Framing	Production

Assignment	production assignment offers students an opportunity to engage in art activism in response to our advertising studies by manipulating a print-based advertisement.		original advertisement and (2) advertisement with text removed to convey new meaning via the images alone or ad with text replaced to create counter message or meaning.	deliverables for this assignment shifted from a pair of images only to a pair of images accompanied by a detailed explanation encoding and how changes to the image contributed to social discourse.	work requires not only technical competencies, but also critical framing.
		Fall 2016 Spring 2017	Two images and brief, written explanation; (1) original advertisement, (2) advertisement with text removed to convey new meaning via the images alone or ad with text replaced to create counter message or meaning, and (3) brief written description of how your creative approach/manipulation changed the message of the ad.		There is a need for the teacher to understand and gain insight into students' thinking and decision making about the experience of (re)constructing and producing media. Written text continues to dominate
		Fall 2017 Spring 2018	Two images and written discussion; (1)		

original advertisement,

(2) advertisement with

text removed to

convey new meaning

via the images alone

or ad with text

replaced to create

counter message or

meaning, and (3)

written discussion

explaining how you

changed the message,

specificly describing

your encoding of a

new message. Tell us

how your rendition

contributes to social

discourse regarding

message effects. In

your discussion,

identify at least one

key question from the

Key Questions to Ask

When Producing

Media Messages

document located on

our course

management site.

	Explain how your production process reflects these key questions.

Appendix B

Image Elicitation, Genre Coding

Code	Definition	Samples	Student Articulation for Image
Personal Photography	Images were likely taken before the assignment and come from the student's personal collections, including but not limited to: childhood photos, family portraits, pictures of ancestors, candid photos with friends, etc.		"This is a bit abstract but it fits with the idea that anyone can post something online and convince people that it is true. For example, I could post this online and say that this dog is here in Boone, or I could say that this is my friend's dog. The reality though is that this is my family's dog… Basically, someone could post something online that could be very influential on a lot of people and it could be completely wrong. It can

be very difficult to make sure that what you are seeing online is the truth since there are very few checks for truth and no standards that you have to follow."

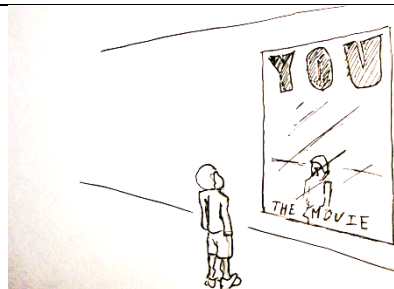| Symbolic Photography	Images are largely abstract, serving as metaphor or other symbolic purpose. Images may have been taken before the assignment, coming from the student's personal collections, or have been taken for the purposes of the assignment.		"I took a picture of my door lock to symbolize the privacy issue that I found to be the bigger media related issue compared to my representation claim at the beginning of the semester. I cherish my own lock on my door a lot because i value my personal privacy a lot!"
Staged/Re-enactment or Still Life Photography	Images were taken for the purposes of the assignment and include how to staged or re enactments of class assignments (such as viewing a movie) or		"For this image I tried to recreate me watching The Black Swan and analyzing it based off of it's mise-en-scene. I added in an image of light bulb to show my "light bulb" moment of

arrangements of objects photographed for symbolic meaning.

finally figuring out what mise-en-scene is and being able to understand the film from a director's perspective. I would like to see the concept of mise-en-scene be more widely recognized because it is a great way to figure out hidden meanings in film."

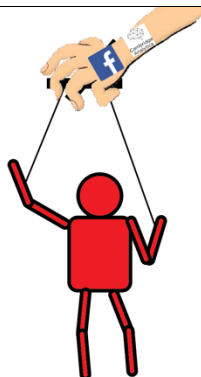| Drawing | Photographs of drawings that were created for the purposes of the assignment. Drawings include both pen and pencil sketching and works created using digital tools or programs. | | "I've come to understand that what makes representation both important and effective is accuracy and familiarity. Where before I had understood representation as simply "someone that looks like me," I now see that familiar experiences are what makes characters personal. My illustration shows this as a young boy looks into a movie poster that is a large mirror. |

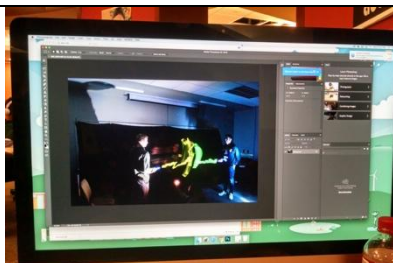|			Rather than just seeing someone visually similar, the child sees themselves."
Collage or Other Pieced Imagery	Photographs of collages or other images that were pieced together for the purposes of the assignment. Collages include both manipulations of physical materials and works created using digital tools or programs.		"Without understanding how our digital data can be used against us, we can potentially become puppets controlled by whoever has access to our data. Media Literacy is one of the best tools to combat this."
Production Portfolio	Photographs or screenshots of production works from the students' own portfolios. Images include, but are not limited to: websites, videos, photographs, or in-process manipulations in digital production programs.		"This image is of a picture in Adobe Photoshop. This is my photo representing the question of how important it is for people to know how to create their own media. This is just a basic editing job in photoshop editing the brightness a little bit. This fits the question because it

is a piece of created media

and as my response is

everyone should have at

least a basic understanding

of this type of program the

media is a fairly simple edit

to make the colors

brighter."

Appendix C

"Perspectives in Media Literacy" Student Interview Questions, Spring 2018

1. Describe something specific that we did in class that was memorable or unexpected and explain why.

2. If you were on your way to class and someone asked you, "What is media literacy anyway," how would you describe it for them?

3. Revisit our *Most Significant Issues Conversation* from Week 1. How has your semester of media literacy impacted how you think about this issue? Be specific by referring to examples from class, weekly conversations, or other activities.

4. Share a piece of media that you consumed or created recently and your thoughts about it or experiences with it using a media literacy perspective.

5. Discuss an aspect of your life that is influenced by media that you didn't think about before our class but are now aware of. Use details from class assignments or conversations and be specific about how your thinking has changed over the course of your studies this semester.

6. How does media literacy relate to your career goals and aspirations? (If there is no relationship, then discuss why you feel that way.)

7. How important is it for people to learn how to analyze and evaluate mediated information?

8. How important is it for people to learn how to create their own media?

9. Why study the media from a *literacy* perspective?

10. Since media literacy is rarely included in K-12 schooling, how do people *learn* media literacy, or become media literate? (If they don't, explain your ideas on the implications of this or what you suggested be changed to expand opportunities for media literacy).

11. If our class was a two-semester long course, what *two* topics related to media literacy would you want to explore next semester? Why?

12. Scenario: You have just been hired by PBS or BBC or another production company to produce a documentary on media literacy classes in higher education. Perhaps you are a teacher who has been asked to produce a televised special on your school's media literacy class. Maybe you are an advertiser asked to create a Public Service Announcement for media literacy education. Or, feel free to consider another scenario of your imagining that comprises *the opportunity to interview* students in a media literacy class.
    What three questions would you ask? Why? (Make sure your questions are open-ended and strong conversation starters).

13. Other thoughts or comments? Questions for me?

14. Image Elicitation: Identify *four* question and answer sets that resonated with you. Think about how you might represent these sets *visually*. Create four *original* images to represent your thinking. Be creative! Incorporate photography, collage, drawing, acting, social media, or other visual methods. For each image, explain how it addresses, represents, translates your question and response set in a short paragraph. Be specific in order to help me fully understand how your image reflects your thinking.

Appendix D

Example of "Ad Busting" Assignment Featuring Student Production Series Before Written

Articulation (Student assignment sample, Fall 2017)
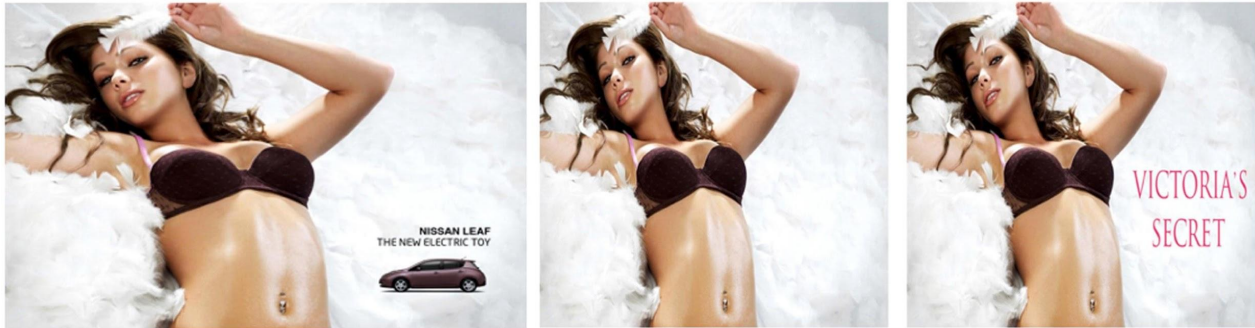
This advertisement is quite disgusting and is way overly sexualized. Apparently endorsed by Nissan, they

seem to have taken a picture of a half naked model and slapped their car and a clever little sexual

innuendo over it. This ad doesn't even really make sense, and there is no actual advertising going on. The

only message being sent is the Nissan Leaf is small and sexy, and sexy women love to use it, as described

by the "THE NEW ELECTRIC TOY" text. Somehow, Nissan thought comparing their brand new

innovative technology of an electric car to a vibrator was a good move, and that this wouldn't come

across as incredibly misogynistic. Nissan isn't describing their car, their new sales, or absolutely anything

about this car. Just that hilarious vibrator joke we all laughed at, right? The background is composed of

feathers it seems, maybe alluding to the lightweight and airy feel the new car brings? Probably not, but we

could imagine. Nissan's main demographic is not immature teenage boys, which are the only people who

wouldn't take offense to this and enjoy it. It displays our society and women as overtly sexual, and that

even something as boring and mundane as driving needs to have a half naked women advertising it.

I simply took the text and picture out of the advertisement and now I don't feel so creeped out. There isn't

really any message being sent or point trying to get across, just this half naked lady sprawled out on some

feathers. It looks like it would be a photo that a fiancé or newlywed wife would have had taken for a

significant other, and we shouldn't even be seeing these. Or maybe a Victoria's Secret advertisement. In

the context of a Victoria's Secret ad, this would not be nearly as offensive and inappropriate. Probably

still a little sexual and what not, but VS sells sexy lingerie, and this image would make sense to be used as

an advertisement for that. In both regards, I think it is still much better than what Nissan was trying to do

with it. I wanted to take the text and image out because I wanted to show how Nissan was simply trying

to use the image of a women in lingerie to attract eyes, and was totally fine with sexualizing women in

such a manner as long as it meant you'll remember the name Nissan the next time you go to buy a car. I

wanted to put Victoria's Secret's name on it as well to show how it doesn't seem so terribly inappropriate

in the right context.

Image source: https://s4.scoopwhoop.com/kum/mid/sexist_advertisements.html