

Enriching Knowledge Series: (1) Exploring and Appreciating English Creative Texts



GRACE CHANG & DENISE WU

CENTRE FOR APPLIED ENGLISH STUDIES, HKU

Overview

Warm-up: Six-word novels

Critical reading and appreciation of creative texts:

Reinventing traditional genres

Multimodal literacy skills

Recommendation and application of useful resources

Warm-up

You have a spare 30-minute lesson at the beginning/ the end of the school year.

What will you do with students?

Recall a creative activity that you tried out in class for fun.

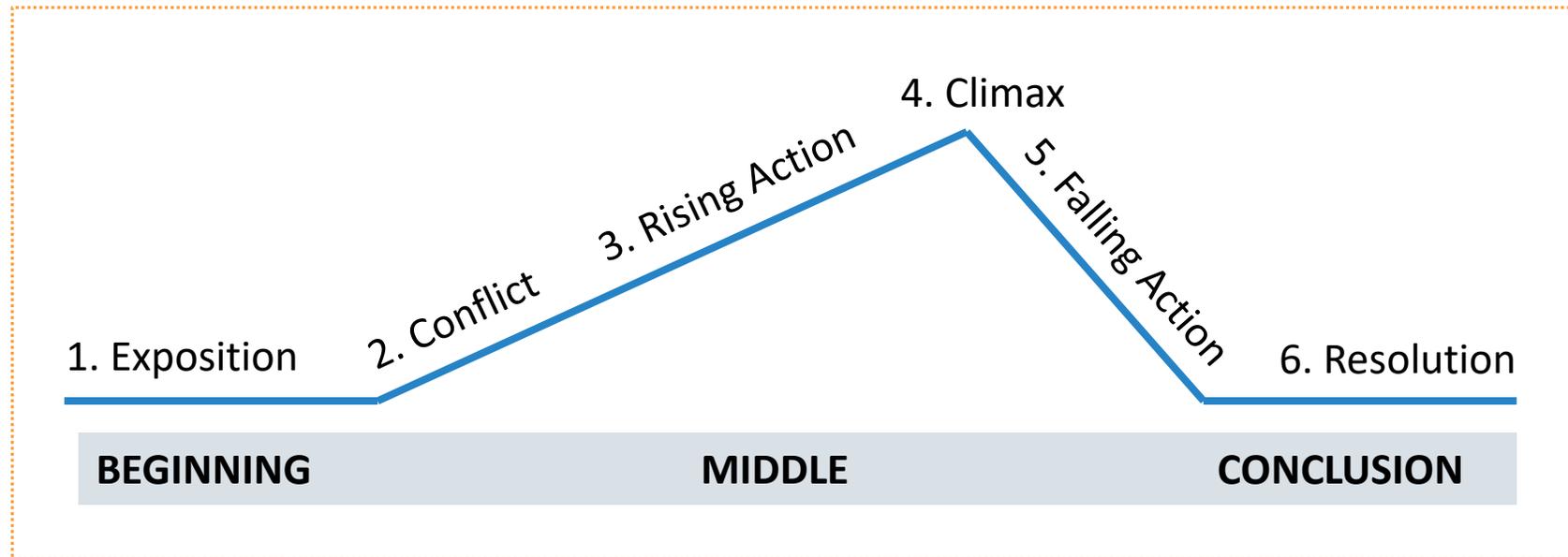
Six-word novels

“For sale: baby shoes, never worn.”

- Possibly by Hemingway, but unverified
- Open to interpretation; get you to wonder **why**
 - 1) The most common POV: Miscarriage/ stillbirth etc.
 - 2) Other possibilities: Too rich; divorce; spare gift...

Six-word novels

Consider the typical story structure and essential elements:



Strangers. Friends. Best friends. Lovers. Strangers.

Six-word novels

The concept:

- A type of flash fiction that tells a succinct but compelling story
- May contain twists and turns, climax, resolution, punchline, surprise endings, cliff hangers...
- Often implies multiple possibilities

Examples:

- *I still make dinner for two.*
- *She removed her mask; he left.*

Quick Chat:

- *How many possible implications can you think of?*
- *How do we guide students to infer and articulate the possibilities?*

Six-word novels

Awareness of relevant linguistic features:

Curious? Try it! Amputated. Worth it?

Short phrasing/ expressions to pack more clauses in for plot development

**“I’m *exceedingly* grateful,” he exclaimed.
Sarcastically.**

Choice of attitude markers

*How would you
end this one?*

**Would’ve, could’ve, should’ve.
Didn’t, didn’t, didn’t.**

Special sentence pattern and grammar,
e.g. Parallel structure

Six-word novels

Awareness of relevant linguistic features:

“Who hurt you?”

“My own expectations.”

Dialogue – two voices

Summer To-Do List:

1. Eat.

2. Sleep.

3. Repeat.

Play with overall structure and visual elements

Six-word novels

Your turn:

- Try to create your own six-word story
- In pairs/ small groups:
 - (1) present your story verbally in the intended tone
 - (2) get your neighbours to express their interpretations or feelings
 - (3) discuss the theme and language features concerned
- You may also share about other short creative tasks you have tried in class

Six-word novels

A few sample products from my own S.3 class:

- **“I studied, I practiced, I failed.”**
- **“Seed, sunlight, water; CO2, flower, fruit.”**
- **“Born to experience, not to suffer.”**
- **“Different levels, different targets. Not me.”**
- **“Vintage classics, autographed, in garbage heap.”**
- **“Bike, bus, taxi, Tesla, helicopter. Coffin.”**

What might a 14-year-old be referring to?

Pedagogical values

The brevity of this activity promotes

- **creative thinking**: both reading (processing) and writing (productive skills in planning and editing)
- the mastery of **precise diction** (e.g., sensory adjectives) and **syntax**
- being **observant and imaginative** in daily life

But the themes are typically darker – easier to create a powerful end

IMAGE REDACTED:

AN IMAGE OF A LIGHTBULB REPRESENTING THINKING CREATIVELY

What are Creative Texts?

Writing + Imagination

What are Creative Texts?

Writing

the act of preserving an utterance by engraving, imprinting or indeed by writing

What are Creative Texts?

Writing

The symbolic

Longevity

Transportable

What are Creative Texts?

Imagination

Imagination deals
in factual evidence,
alternative factual
scenarios and in
the fantastic

Cause and effect
based

Experiential

Creative Teaching

“Creative teachers are constantly reinventing themselves and their approaches, adapting their teaching styles, resources and strategies to the different contexts in which they find themselves.”

Reinventing traditional genres

*Graphic
Novels*

*Fan
Fiction*

*Reverse
Poetry*

Graphic Novels

Book-length narratives told using conventions of a comic book

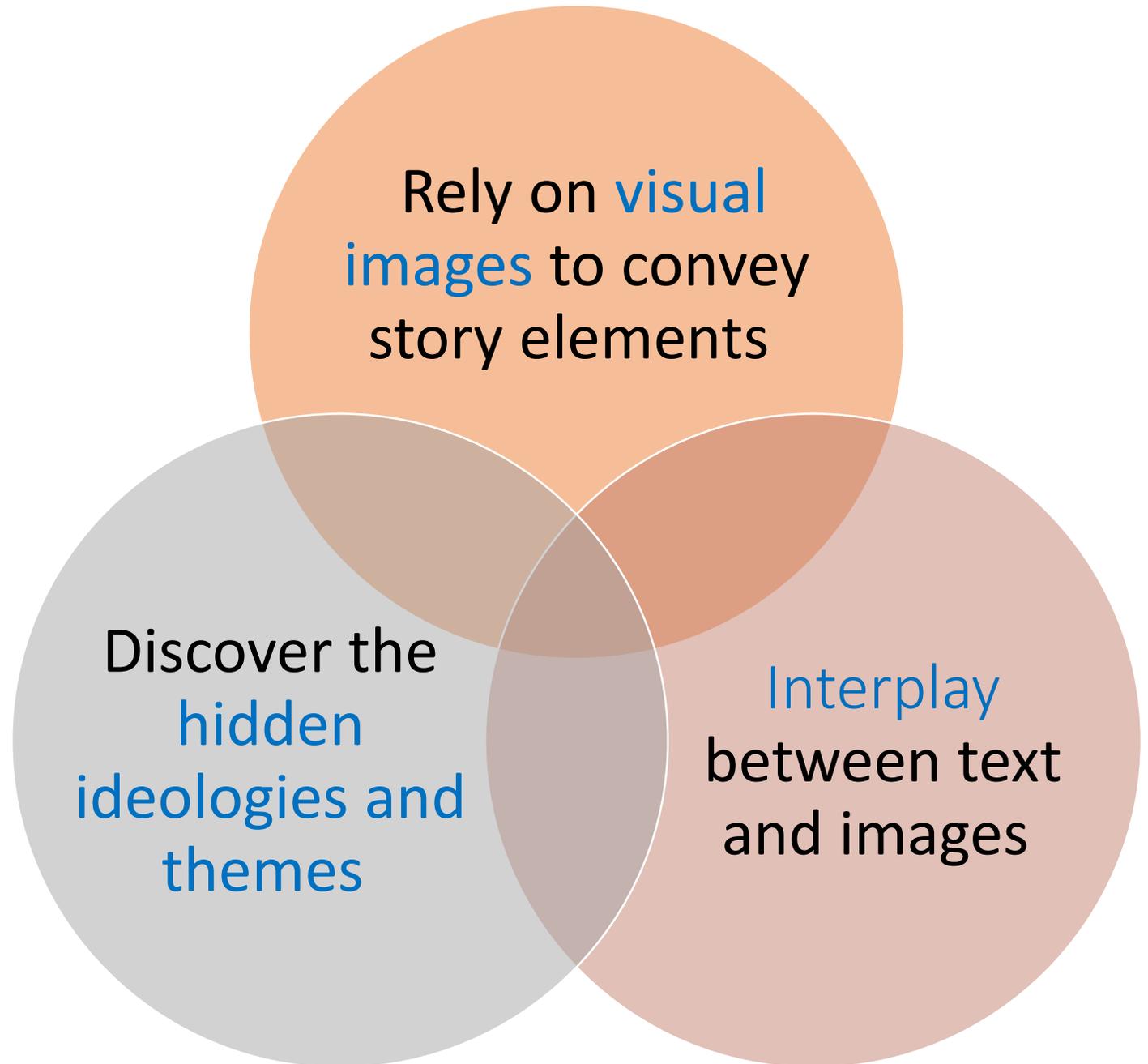
It includes:

- illustrations
- panels
- word bubbles

IMAGES REDACTED:

A COLLECTION OF BOOK COVERS OF GRAPHIC NOVELS

Graphic Novels



Graphic Novels



Interdependent combinations - the words and pictures "go hand in hand to convey an idea that neither could convey alone."

Jane - Retelling of Jane Eyre in the modern context

IMAGES REDACTED:

AN EXCERPT OF THE GRAPHIC NOVEL *JANE* WITH 6 PANELS SHOWN. THE EXCERPT IS OF JANE ANTICIPATING A JOB INTERVIEW AND FOLLOWS THE EXCHANGE BETWEEN HER AND THE COMPANY REPRESENTATIVE (THE WOMAN) HIRING HER.

Aline Brosh
Mckenna, Ramón Pérez

Graphic Novels – Activity 1 Discussion

IMAGES REDACTED:

**THE SAME EXCERPT OF THE GRAPHIC NOVEL
JANE WITH 6 PANELS**

In pairs, take a few minutes to look over and discuss this graphic novel:

- What do you notice about the graphic novel?
- Can you think of any guiding questions to help your students read this graphic novel?

Jane

Aline Brosh McKenna, Ramón Pérez

Graphic Novels – Activity 1 Discussion

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**ENLARGED EXCERPT OF THE GRAPHIC NOVEL
JANE WITH 6 PANELS**

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- What do you notice about the graphic novel?
- Can you think of any guiding questions to help your students read this graphic novel

Jane

Aline Brosh McKenna, Ramón Pérez

Graphic Novels

You may consider the 5Ws:

- *Who?*
- *What?*
- *When?*
- *Why?*
- *Where?*
- *(How?)*

IMAGES REDACTED:

**THE SAME EXCERPT OF THE GRAPHIC NOVEL
JANE WITH 6 PANELS**

Jane

Aline Brosh McKenna, Ramón Pérez

Activity Example of Characterization in a Graphic Novel – *Jane*

IMAGES REDACTED:

THE FIRST TWO PANELS OF THE SAME EXCERPT.

THE FIRST PANEL IS A WIDE, HORIZONTAL PANEL. JANE IS SITTING IN THE WAITING AREA LOOKING TIMID AND SLIGHTLY DISHEVELLED. THE REPRESENTATIVE FROM THE COMPANY, THE WOMAN, IS WALKING TOWARDS JANE CONFIDENTLY. THE WOMAN AND THE RECEPTIONIST SHARE A SIMILAR PROFESSIONAL APPEARANCE.

THE SECOND PANEL IS ALSO A WIDE, HORIZONTAL PANEL. THERE IS A CLOSE-UP OF JANE'S STARTLED FACE AS THE WOMAN SAYS "MISS~~". THE WOMAN IS STANDING AND WE CAN ONLY SEE HER WAIST WHILE JANE IS SITTING.

Who are they?

Characterization - *“invests an identified character with an attribute or set of attributes which add descriptive material of a particular sort to the argument node.”*

James Garvin, “Characterization in Narrative,” *Poetics* 7, no. 1 (1978): 63-78

Activity 2: Characterization in a Graphic Novel

– *Jane*

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Activity 2 – Let's discuss

- Please form 5 groups.
- Within your groups, you will be given some panels of the graphic novel excerpt and some questions.
- Please divide the questions between members in your group to discuss first. Then, share your answers and discuss all the questions in your own group before sharing with the entire group.

James Garvin, "Characterization in Narrative," *Poetics* 7, no. 1 (1978): 63-78

Activity 2: Characterization in a Graphic Novel – *Jane* (Example)

IMAGE REDACTED:

THE FIRST PANEL IS SHOWN. THE COMPANY NAME, THE DOORS, THE DIVIDER, JANE, THE WOMAN, AND THE RECEPTIONIST ARE CIRCLED BY THE INSTRUCTOR TO GUIDE THE PARTICIPANTS TO PAY ATTENTION TO THE ILLUSTRATIONS.

- 1. Who do you see in this first long shot panel?
Where are they?
How can you tell?*

Activity 2: Characterization in a Graphic Novel – *Jane* (Example)

IMAGE REDACTED:

THE FIRST PANEL IS SHOWN. THE WOMAN IS CIRCLED TO GUIDE READERS TO NOTICE HER. SHE IS WALKING CONFIDENTLY.

2. Look at the woman in the grey suit. What can we tell from her attire? What can we tell from her body language?

Activity 2: Characterization in a Graphic Novel – *Jane* (Example)

IMAGE REDACTED:

THE FIRST PANEL IS SHOWN. JANE, THE WOMAN, AND THE RECEPTIONIST ARE CIRCLED. JANE IS SITTING UPRIGHT AND LOOKS EAGER. HER COLOURFUL AND SLIGHTLY DISHEVELLED APPEARANCE IS A STARK CONTRAST FROM THE WOMAN AND THE RECEPTIONIST.

*3. Look at Jane. What can we tell from her attire?
What can we tell from her body language?*

Activity 2: Characterization in a Graphic Novel

– *Jane*

IMAGES REDACTED:

THE FIRST TWO PANELS OF THE SAME EXCERPT ABOVE IS SHOWN.

THE FIRST PANEL IS A WIDE, HORIZONTAL PANEL. JANE IS SITTING IN THE WAITING AREA LOOKING TIMID AND SLIGHTLY DISHEVELLED. THE REPRESENTATIVE FROM THE COMPANY, THE WOMAN, IS WALKING TOWARDS JANE CONFIDENTLY. THE WOMAN AND THE RECEPTIONIST SHARE A SIMILAR PROFESSIONAL APPEARANCE.

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Activity 2: Characterization in a Graphic Novel – *Jane* (Group 1)

IMAGE REDACTED:

THE SECOND PANEL IS SHOWN. IT IS A CLOSE-UP OF JANE'S STARTLED FACE AS THE WOMAN SAYS "MISS~~". THE WOMAN IS STANDING AND WE CAN ONLY SEE HER WAIST WHILE JANE IS SITTING.

- 4. Look at Jane. What can we tell about her facial expression?*
- 5. How does she react to the woman saying, "Miss."?*
- 6. Why do you think Jane is reacting this way?*

Activity 2: Characterization in a Graphic Novel – *Jane* (Group 2)

IMAGE REDACTED:

THE THIRD PANEL IS SHOWN. IT IS A VERTICAL PANEL. JANE IS LOOKING THROUGH HER BAG

JANE: "HI, I BROUGHT A RESUME, I ~~~"

THE WOMAN: WE CHECKED YOU OUT ALREADY.

JANE: "WAIT, WHAT?"

THE WOMAN: "YOU CLEARED. SO YOU'RE HIRED. WE NEED SOMEONE RIGHT AWAY. BIT OF A STAFFING CRISIS."

7. Can you describe what you see in this panel based on the image? What do you notice about Jane and the woman's position?

8. Read their conversation. Can you explain what has happened?

9. How does Jane feel?

IMAGE REDACTED:

THE FOURTH PANEL IS SHOWN. IT IS A HORIZONTAL PANEL. JANE IS LOOKING THROUGH THE CONTRACT. THE WOMAN IS LOOKING DOWN AT JANE WITH HER ARMS CROSSED.

THE WOMAN: "N.D.A DISCLOSURE AGREEMENT. DISCRETION IS AN ABSOLUTE PREREQUISITE OF THE JOB."

THE WOMAN: "YOU DON'T TWEET, FACEBOOK, INSTAGRAM, SNAPCHAT, WHATSAPP~~"

Activity 2: Characterization
in a Graphic Novel –
Jane (Group 3)

10. What is the relationship between the text, the woman's facial expression, and her body language?

11. Describe Jane's facial expression and body language. How do you think she feels?

IMAGE REDACTED:

THE FIFTH PANEL IS SHOWN. IT IS A HORIZONTAL PANEL. JANE IS TRYING TO GIVE THE CONTRACT BACK TO THE WOMAN. THE WOMAN STOPS HER WITH ONE HAND WHILE HER OTHER ARM IS STILL CROSSED AGAINST HER CHEST.

JANE: "I DON'T EVEN KNOW WHAT HALF THOSE THINGS ARE."

THE WOMAN: "...OR YOU WILL TERMINATED AND SUED."

Activity 2: Characterization
in a Graphic Novel –
Jane (Group 4)

12. Describe Jane and the woman's body language.

13. What can we understand about these two characters' dynamic based on their interaction and dialogue?

IMAGE REDACTED:

THE SIXTH PANEL IS SHOWN. IT IS A HORIZONTAL PANEL. JANE'S HEAD IS BURIED IN THE CONTRACT. SHE IS SIGNING THE CONTRACT. THE WOMAN IS STILL LOOKING DOWN AT JANE WITH HER ARMS CROSSED.

JANE: "BUT WHAT'S THE JOB, EXACTLY? I DON'T KNOW IF I'M QUALIFIED~~"

THE WOMAN: "THERE ARE OTHER APPLICANTS. ARE YOU INTERESTED?"

JANE: "SIGNING!"

THE WOMAN: "TERRIFIC, THE ADDRESS WILL BE EMAILED TO YOU."

Activity 2: Characterization in a Graphic Novel – *Jane* (Group 5)

14. Describe what is happening in this panel.

15. Jane's hair covers her face, so we cannot see her expression. Why?

16. What do you think about the dynamic between these two characters based on the dialogue and image?

IMAGES REDACTED:

**THE SAME EXCERPT OF THE GRAPHIC NOVEL
JANE WITH 6 PANELS**

- Learn a lot about Jane although **not much has been said**

- Gain insight to the **themes** as we understand the characters

- Consider the **words** and **pictures** and **their interactions** which form the themes and ideas

Fan Fiction

IMAGE REDACTED:

AN ILLUSTRATION OF A GIRL WRITING FAN FICTION.

"Writing that continues, interrupts, reimagines, or just riffs on stories and characters other people have already written about" (Jamison, 2013, p.17)

Jamison, A. 2013. 'Why fic?' in A. Jamison (ed.). Fic: Why Fanfiction Is Taking Over the World. Dallas, TX: Smart Pop Books.

Fan Fiction

"attribute new values to existing stories"

"create new textual relationships"

Leigh, Stevie. 2020. "Fan Fiction as a Valuable Literacy Practice." *Transformative Works and Cultures*, no. 34. <https://doi.org/10.3983/twc.2020.1961>.

Fan Fiction

" a valuable literacy practice because it **encourages creativity** and **literacy appreciation**, **promotes socialization**, offers a platform for **self-exploration**, and **motivates students to advance their writing skills**"

Leigh, Stevie. 2020. "Fan Fiction as a Valuable Literacy Practice." *Transformative Works and Cultures*, no. 34. <https://doi.org/10.3983/twc.2020.1961>.

Different Perspectives

IMAGE REDACTED:

THE COVER OF THE STORYBOOK *THE TRUE STORY OF THE 3 LITTLE PIGS!* THE NEWSPAPER NAME IS *DAILY WOLF*. THE BYLINE IS *BY A. WOLF*.

Classroom Activity Sample: Different Perspectives

Students retell the story through a **different character's perspective**.

1. Ask students to **list out all the characters** in the story they are reading about.
2. Have students **choose one character** they would like to re-imagine the story through.
3. Ask students to write down the **key characteristics** of this character and his/her role in the original story.
4. Tell students to write down characteristics this character would use to **describe about himself/herself** and get students to think about **how this may change the story**.

IMAGE REDACTED:

AN EXCERPT FROM *THE TRUE STORY OF THE 3 LITTLE PIGS!* THERE IS A PICTURE OF A WOLF. "BUT NOBODY HAS EVER HEARD THE WOLF'S SIDE OF THE STORY."

Additional Scenes

IMAGE REDACTED:

A PHOTO OF DRACO MALFOY FROM *HARRY POTTER*. BELOW IS AN ADDITIONAL SCENE WRITTEN ABOUT DRACO VISITING FRED'S FUNERAL SECRETLY. WHILE THIS SCENE IS NOT IN THE ORIGINAL STORY, IT IS CONSISTENT WITH THE PLOT (FRED'S DEATH) AS WELL AS DRACO'S INTERNAL CONFLICT WITH HIS CONSCIENCE.

Classroom Activity Sample: Additional Scenes

IMAGE REDACTED:

**TWO PHOTOS ARE SHOWN. ONE IS OF A
MAGNIFYING GLASS AND THE OTHER IS
OF 3 ACTORS IN A PLAY RECREATING A
SCENE OF A STORY.**

Creating a scene that is not a part of the original story but would fit in the story (Gutierrez, 2012)

1. Identify **gaps or opportunities** in the novel.
2. Pick a gap or opportunity to develop further through thinking more deeply:

factual evidence, alternative factual scenarios, the fantastic, cause and effect, experiential

Further activities: **recreate skits or videos** using their classmates' additional scene.

Alternate Endings

IMAGE REDACTED:

A REWRITTEN ENDING OF *THE HUNGER GAMES* WHERE FINNICK DOES NOT DIE. THIS IS DIFFERENT FROM THE ORIGINAL ENDING OF THE NOVEL.

Classroom Activity Sample: Alternate Endings

Students **create a new ending** to replace the original ending.

1. Students should have a **strong understanding of the original plot**.
2. Teachers can ask students to **write down the main ideas** in the story.
3. Students can write down any ideas they have for **alternatives**.

Different kinds of endings students can create:

- Explicit endings - all the important questions are answered.
- Implicit endings - **open to the readers' interpretation**.
- Twist endings - the end is **unexpected** (e.g., Harry Potter and the Prisoner of Azkaban, Gone Girl).

**IMAGE REDACTED:
A PICTURE OF FINNICK FROM
THE HUNGER GAMES.**

IMAGE REDACTED:

THE COVER OF *THE TRUE STORY OF THE 3 LITTLE PIGS!*

Different Perspectives

IMAGE REDACTED:

THE SCENE OF DRACO VISITING FRED'S GRAVE.

Additional Scenes

IMAGE REDACTED:

THE ALTERNATE ENDING OF *THE HUNGER GAMES.*

Alternate Endings

Fan Fiction

Task-based learning built on "**problem solving and play**" (Sauro, 2014, p. 240)

Includes an **array of genres and styles of stories**

Fanfiction assignments **motivate students to read**, examine, and think more closely and critically to make **inferences** and **transform** stories

Poetry

IMAGE REDACTED:

THE REVERSE POEM *PRETTY UGLY*.

Reverse Poetry

Oxymoron + Visual effect

IMAGE REDACTED:

THE REVERSE POEM *PRETTY UGLY*. THE WORDS *PRETTY* ARE UPSIDE DOWN. WHEN READ FROM BOTTOM TO TOP, THE POEM IS POSITIVE. WHEN READ FROM TOP TO BOTTOM, THE POEM IS NEGATIVE. THE TITLE PROVIDES VISUAL EFFECT AND IS AN OXYMORON.

Reverse Poetry

A poem which has one meaning read top to bottom (generally pessimistic) and has an opposite meaning read backwards.

Promoting positive values

Reverse Poems: Decoding meaning and form

Thinking aloud: How does a reverse poem work?

1. Meaning (Semantics): *Meticulously arranged* **CONNOTATIONS**

IMAGE REDACTED:

THREE VERSES OF THE POEM ARE SHOWN. THE FIRST AND SECOND VERSE ARE NEGATIVE AND THE THIRD IS POSITIVE.

IMAGE REDACTED:

FOUR VERSES OF THE POEM ARE SHOWN. THE FIRST AND SECOND VERSE ARE POSITIVE AND THE THIRD AND FOURTH ARE NEGATIVE.

- 1 Negative
- 2 Negative
- 3 Positive



2 → 1 Achieve double negation in reverse

- 1 Positive
- 2 Positive
- 3 Negative
- 4 Negative



4 → 3 Achieve double negation in reverse
2 → 1 Positive + Positive = still POSITIVE

Reverse Poems: Decoding meaning and form

Thinking aloud: How does a reverse poem work?

2. Form (Syntax/ Grammar): CONNECTING ideas

IMAGE REDACTED:

THREE VERSES OF THE POEM ARE SHOWN. **AND** AND **THAT** ARE HIGHLIGHTED TO DEMONSTRATE HOW THE SENTENCES ARE CONSTRUCTED.

IMAGE REDACTED:

FOUR VERSES OF THE POEM ARE SHOWN. **SO**, **AND** **THAT** ARE HIGHLIGHTED TO SHOW THE SENTENCES ARE CONSTRUCTED.

(1) *Compound sentence:*

Conjunction (e.g. **and/ so**) + Main clause

(2) *Complex sentence:*

Main clause + **Subordinate clause** (e.g. **that**-clause)

Both **2 → 3** and **4 → 3** are grammatical

Activity 3

Share with your neighbours:

- Brainstorm how you would incorporate this poem into your classroom

Oxymoron + Visual effect

IMAGE REDACTED:
THE REVERSE POEM *PRETTY UGLY*.

Pedagogical values

- Contextualised grammar teaching
 - e.g., Connectives and sentence structures
- Synonyms and antonyms
 - e.g., Opposite descriptions: *beautiful* vs. *terrible, worthless person*
- Application in daily topics and reading from different perspectives
- Promotion of positive thinking and values education



Activity 4: Try to write 3-5 lines of reverse poetry following the structure

Opportunities

IMAGE REDACTED:

**A PICTURE OF SOMEONE CREATING AN
ILLUSTRATION ON A TABLET TO
SYMBOLIZE CREATIVE WORK.**

Graphic
Novels

Fan
fiction

Reverse
Poetry

Multimodal literacy skills



Churchill, D. (2014). New literacy in the digital world: Implications for higher education.

https://core.ac.uk/display/61010522?utm_source=pdf&utm_medium=banner&utm_campaign=pdf-decoration-v1

“What it means to be **literate in the 21st century** is being reshaped to include not only traditional literacies, that is, reading and writing in print-based environments, but also the **knowledge, skills, and strategies needed for comprehending and communicating via new technologies.**”

Zheng, B., Yim, S., & Warschauer, M. (2018). Social media in the writing classroom and beyond. In J. I. Lontas (Ed.), *The TESOL Encyclopedia of English Language Teaching*. Hoboken, NJ: John Wiley & Sons.

Multimodal literacy skills

- New forms of **content creation** facilitated by technological and social developments
- Students' (*new*) way/ medium of **expressing themselves**
- **Visual and digital** components fundamental to **processing (comprehension)** and **conveying (creation) meaning** for successful communication
- Avenues for promoting **self-directed and lifelong learning skills** to tackle novel and ill-defined genres that they may encounter in the future

Common creative contents

- **Mememes**: Messages popularized by the Internet which often take the form of humorous or satirical images and videos, may contain commentary on current affairs
- **Captions**: Eye-catching caption writing for photo-based posting (e.g., Instagram posts)
- **Vlogging and reels**: Short video clips containing sharing of personal life, experience and opinions; persuasive ads.
- **Podcasting and visual/ digital storytelling**: Presenting a narrative through audio or video clips, animations or other special effects like stop motion

Mememes

Iconic images of scenes or celebrities (Hollywood stars, influencers, politicians) typically from movies, TV dramas, reality shows, Internet sensations, daily life incidents

IMAGES REDACTED: A COLLECTION OF MEMES CIRCULATED ON THE INTERNET EXEMPLIFYING THE TWO TYPICAL CHARACTERISTICS

Application of a **clever or humorous message/ catchphrase/ quotes** (usually not matching the original context) that **fits** the **mood and semiotic meaning** of the picture

Motivational quotes visualised

IMAGE REDACTED:

“What matters most is how you **see** yourself”

IMAGE REDACTED:

“It’s easy to **look sharp** when you haven’t done any work”

IMAGE REDACTED:

“The power of **stepping away**”

RHETORICAL VS. LITERAL

Unpacking the interplay between text and images in memes

One of the most popular types of memes is those carrying puns

IMAGE REDACTED:

Harry Potter: “Professor, I think there’s a black dog that always follows me.”

Professor Lupin: “Ah, that sounds pretty... **Sirius.”**

Unpacking the interplay between text and images in memes

SUPPLEMENTARY:

The play on words still works even **without** the visual

IMAGE REDACTED:

“A bicycle can’t stand on its own because it is **two-tired.”**

- 1) Characteristics of a 2-tire bike
- 2) Homophone: “too tired”

ESSENTIAL:

The visual element is **integral** to the understanding

IMAGE REDACTED:

“This made me **throw up.”**

- 1) “Throw up” as a phrasal verb
- 2) The action of “throwing” upward as shown in the image

The pragmatics of English wordplay

- A literary device that plays on words/ phrases; meant to be comical or ironic
- Usually short; but may be difficult to comprehend
- May involve world knowledge or contextual understanding

Typically constructed through:

- Inherent double meaning of a word
- Homophones or similar sounding words/ phrases
- Taking a metaphor too literally or misinterpretation

Classroom Activity Sample 1: Articulating the pun

Wordplay: “seal” (n.)

Literal meaning (in real life)	Metaphorical expression (in the picture)
Food labels: _____ > (<i>eat</i>) _____	Context: Marine life Shark → (<i>eat</i>) Seal (n.)
Seal (n.) broken: The _____ of a _____ having been torn	Seal “broken” = The animal having been _____
Warning _____ not to _____ the product if the “seal is broken”	Warning _____ not to _____ if the “seal is broken”

IMAGE REDACTED:

“Do not consume if seal is broken.”

Classroom Activity Sample 2: Matching the types

IMAGE REDACTED:

“My wife is going into labour.
What should I do?”
“Is this her first child?”
“No, this is her husband.”

IMAGE REDACTED:

“You think I’m cute?”
“Aww, get otter here.”

IMAGE REDACTED:

“Why are obtuse angles so depressed?”
“Because they’re never right.”

Prior knowledge:

- Telephone etiquette
- Slang
- Maths

a. Double meaning

b. Play on sounds

c. Misinterpretation

Creative Captioning

- Application of iconic lines from popular culture to novel scenarios to **form new meanings**
- Describing this photo of a snorkeler with a selfie stick
- **Cross-cultural reference** to lyrics from *A Whole New World (Aladdin)*
- Promoting **intertextuality**

Similarities:

- The snorkeler “shows you the world” through **underwater photography**
- The theme of an **adventurous exploration**

IMAGE REDACTED:

A snorkeler holding an underwater camera.

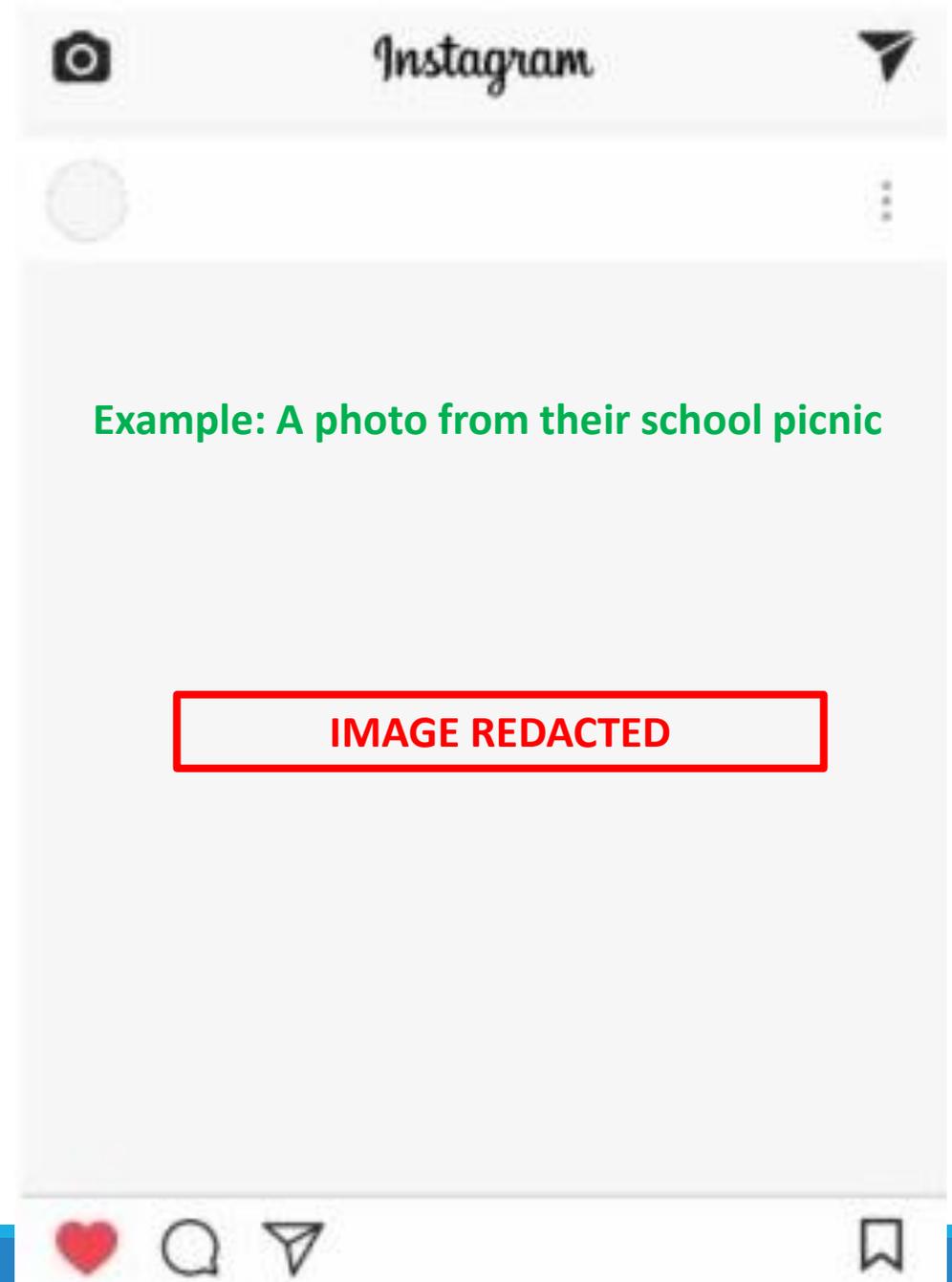
Caption: “I can show you the world.”

Classroom Activity Sample 3A:

*Get students to **caption** one of their own photos posted on social media with reference to popular culture*

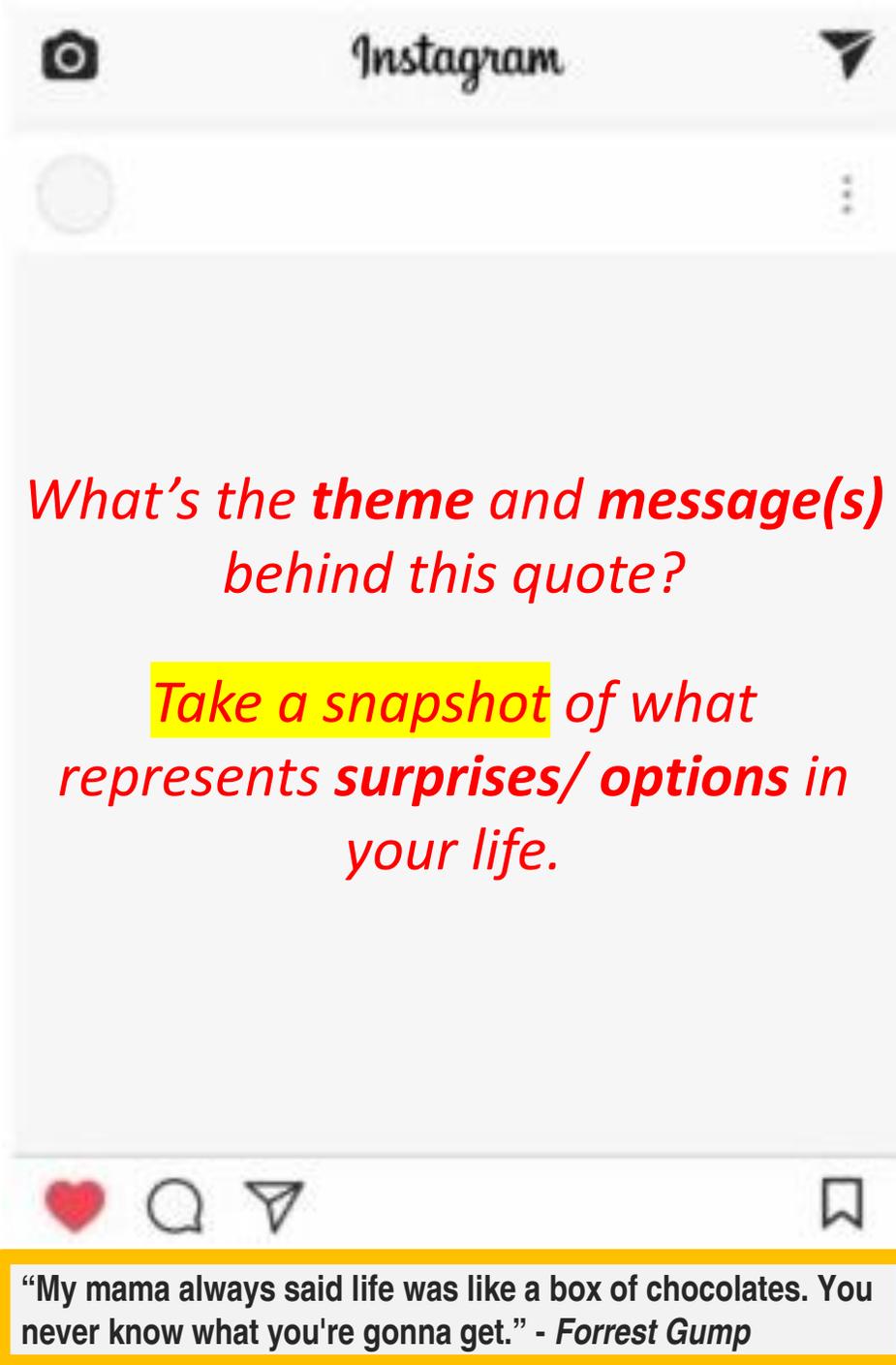
*You and me will be lying side by side
Forever, forever
Underneath this adolescent sky
Together, together*

*Oh, we've got a long, long way to go
To get there
But oh, if there's one thing that we know
It's that we will not grow old
- We Will Not Grow Old (Lenka)*



...or vice versa:

Classroom Activity Sample 3B



GROUP ACTIVITY

Quotes from lyrics or movies advocating positive values/ morals:

- 1 *"With great power comes great responsibility." – Spider Man*
- 2 *"There's no place like home." – The Wizard of Oz*
- 3 *"Being there for a child is the most noble thing a toy can do." – Toy Story*
- 4 *"Daylight
I must wait for the sunrise
I must think of a new life
And I mustn't give in
When the dawn comes, tonight will be a memory too
And a new day will begin" – Memory (Cats)*

Pedagogical values

- Arouse students' **interest**
- Cater to the growing needs of **visual reading**
- Understand wordplay and think more deeply about what they read
- Promote awareness of **intertextuality**
- Build **vocabulary schema** – for junior/ weaker classes, students may just provide as many **#hashtags** as they can – works like a word cloud

Analyzing 3D texts: Three-dimension framework (Callow, 2005)

Affective

- Viewers' feelings and emotional responses to the text
- Viewers may bring in their personal experiences to interpret

Compositional

- How texts are constructed and presented
- Through the use of symbols, colours, angles, layout, etc.

Critical

- Hidden messages and values
- Social-cultural impact
- How an image positions the viewer to think or feel in a particular way

EDB – Developing Students' Multimodal Literacy in the Secondary English Language Classroom

https://www.edb.gov.hk/en/curriculum-development/kla/eng-edu/references-resources/multimodal_literacy.html

Purl (2018 Short)

<https://www.youtube.com/watch?v=B6uuIHpFkuo>

Exposition

Compositional:

- What is the setting?
- What is the key colour tone?
- (*What can you hear?*)
- How would you describe this place?

IMAGES REDACTED:

Screenshots from the animation

Purl (2018 Short)

Rising Action

Affective:

- How does the main character *Purl* make you feel? Why?
- What quality of *Purl* catches your attention? (contrast)
- Why do you think *Purl* transforms herself?
- Can you relate to *Purl*'s feelings from your personal experience?

IMAGES REDACTED:

Screenshots from the animation

Purl (2018 Short)

Climax

Critical:

- What is the conflict and twist?
- What is the purpose of having Lacy join the company?
- What is the text trying to convey?

IMAGES REDACTED:
Screenshots from the animation

Critical scenes: Storyboard

IMAGES REDACTED:

6 critical scenes of the story

Visual Impact: Stark contrast between...

IMAGES REDACTED:

**Office setting –
beginning vs. end**

Purl (2018 Short)

Underlying ideologies

- Gender (in)equality in the workplace
- Diversity and inclusivity
- Feeling of alienation, along with
- The (perceived) need to fit in through pretence
- Workplace bullying

➔ Draw relevance to the school context

Notice the changes in some of the human employees too!

IMAGE REDACTED

Classroom Activity Samples: Non-fiction

- Language focus
- Visual
- Blurb writing
- Creative Project

IMAGES REDACTED:

**Reels from Lonely Planet's
official Instagram account**

IMAGES REDACTED:

**Photos from Lonely Planet's official
Instagram account –**

Feature: "Where to go in April?"

IMAGE REDACTED:

An example from the Lonely Planet's
feature: "Where to go in April?"

Hong Kong

The vibe: ***3-5 words***

Why now: ***2-3 sentences***

Conclusion

IMAGE REDACTED:

**A MINDMAP TO ILLUSTRATE CREATIVE
THINKING.**

Conclusion

Six-word Novels

Graphic Novels

Fan Fiction

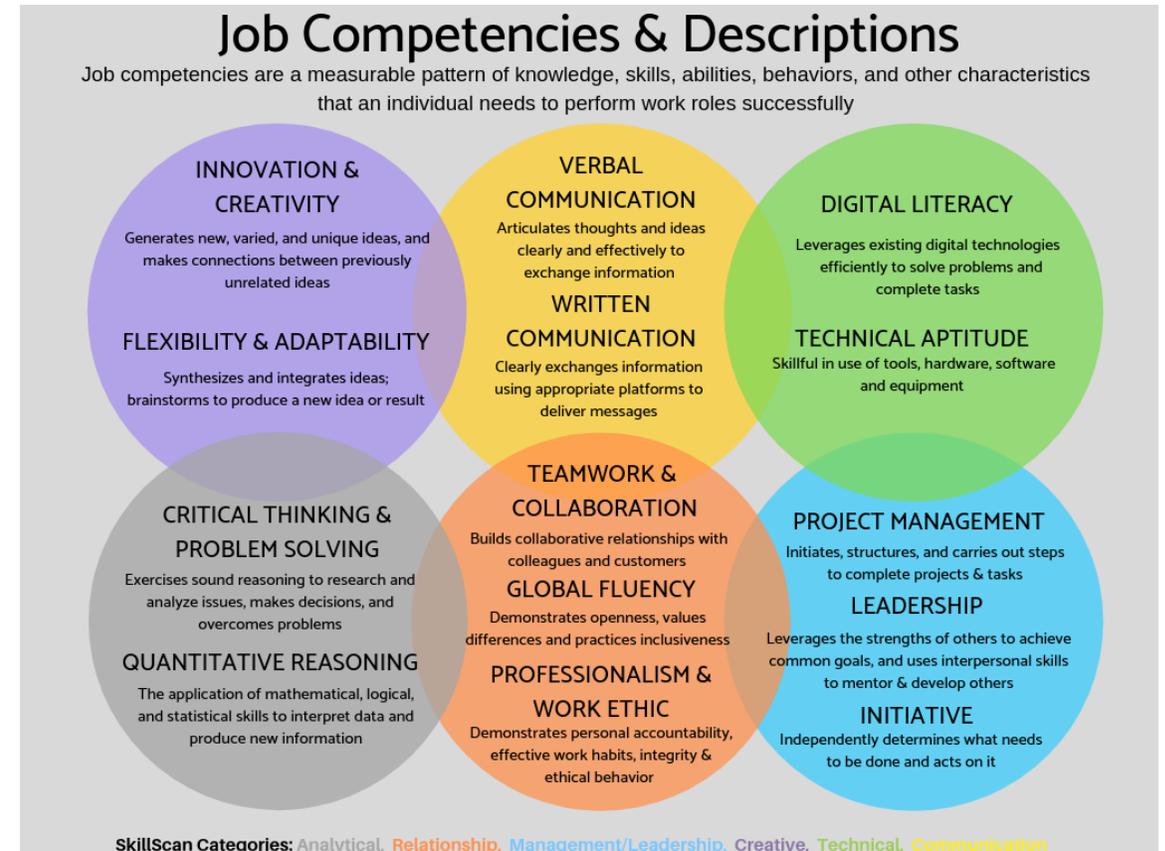
Reverse Poetry

Memes & Captions

Shorts & Reels

Reinventing traditional genres as creative texts to think critically and creatively

- Incorporate creative texts to encourage students to learn and use English through **exposure to everyday texts**
- Encourage teachers to **create meaningful linkage** across learning experiences and materials
- Grow an **appreciation** for creative texts and cultivate their creativity
- Heighten **self-directed** learning

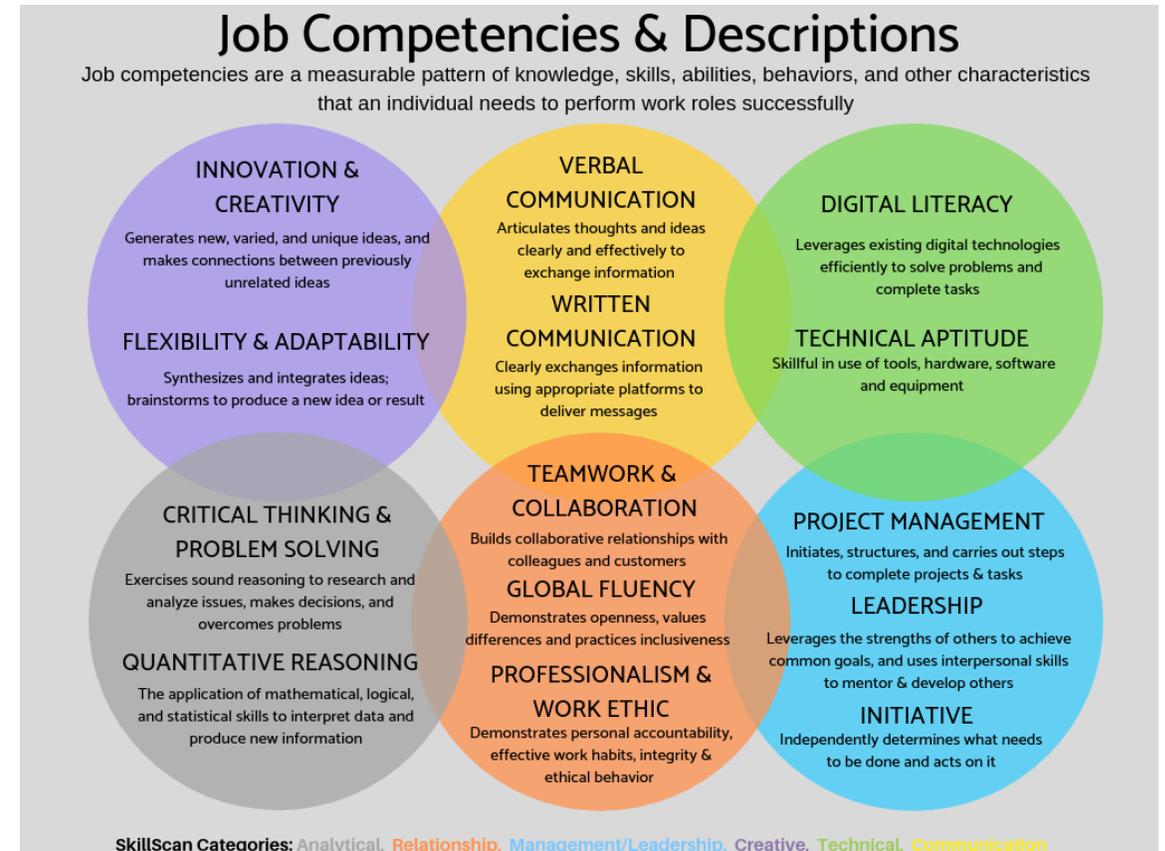


Source: Introduction to New Literacies: What Does It Mean to be Functionally Literate?

<https://www.maine.gov/doe/learning/II/Lit/lit2#:~:text=New%20literacies%20encompass%20ways%20of%20best%20suits%20the%20situation>

Use of new media in the English classroom: Develop in students new literacies needed to succeed in the dynamic environment

- Prepare **future-ready** students equipped with 21st century multimodal communication skills
- Focus on **lifelong learning capabilities** to cope with the ever-changing world
- Start with *short activities and brain teasers* in the classroom!
- Other emerging genres:
 - Podcasting
 - Digital storytelling
 - Video resumes/ essays



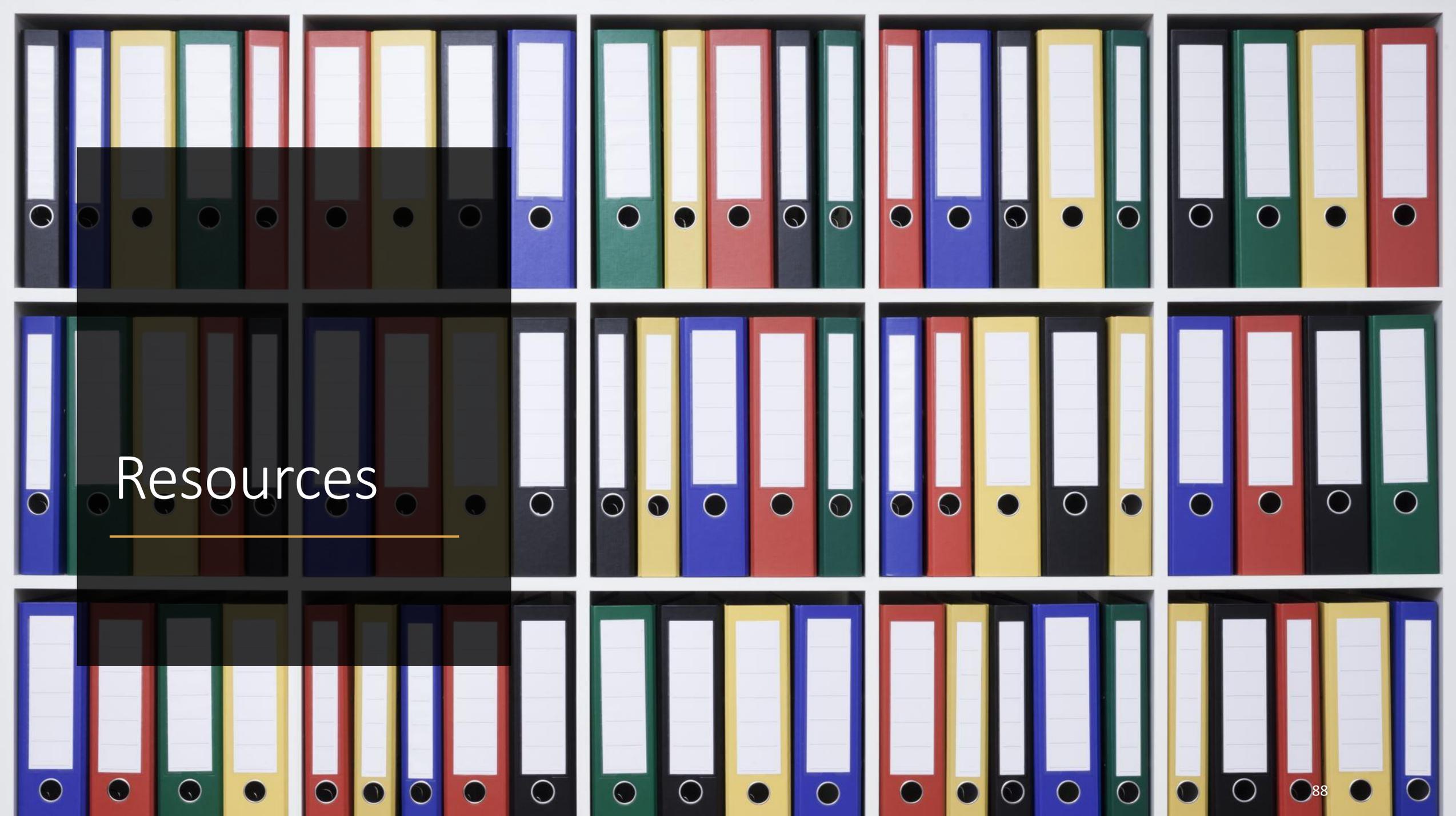
Source: Introduction to New Literacies: What Does It Mean to be Functionally Literate?

<https://www.maine.gov/doe/learning/ll/Lit/lit2#:~:text=New%20literacies%20encompass%20ways%20of,that%20best%20suits%20the%20situation>

Creative Teaching

“Creative teachers are constantly reinventing themselves and their approaches, adapting their teaching styles, resources and strategies to the different contexts in which they find themselves.”

“Creative teachers’ pedagogic practice is seen to be most effective when they help children find relevance in their work either through practical application or by making emotional or personal connections.”



Resources

Resources

EDB resources:

[https://www.edb.gov.hk/attachment/tc/curriculum-development/major-level-of-edu/gifted/resources and support/competitions/hkbpa/hkbpa_2122_anthology.pdf](https://www.edb.gov.hk/attachment/tc/curriculum-development/major-level-of-edu/gifted/resources%20and%20support/competitions/hkbpa/hkbpa_2122_anthology.pdf)

https://www.edb.gov.hk/en/curriculum-development/kla/eng-edu/references-resources/multimodal_literacy.html

<https://www.edb.gov.hk/attachment/en/curriculum-development/kla/eng-edu/references-resources/Creative%20thinking/Creative%20Thinking%20Upper%20Pri.pdf>

https://www.edb.gov.hk/attachment/en/curriculum-development/kla/eng-edu/Creative-Eng/Plot%20Sequence%20and%20Narrative%20Techniques_T_PDF.pdf

https://www.edb.gov.hk/attachment/en/curriculum-development/kla/eng-edu/Creative-Eng/20220506_12_Plot%20sequence%20and%20narrative%20techniques_PDF.pdf

Other online resources:

<https://diamondbookshelf.com/>

<https://noflyingnotights.com/>

<https://www.publishersweekly.com/>

<https://www.readwritethink.org/>

EDB Materials package and resources

Developing Students' Multimodal Literacy in the Secondary English Language Classroom

English Language Education Section
Curriculum Development Institute
Education Bureau HKSAR © 2020

Task 2 – Designing a Storyboard

1. Read the story of *A Christmas Carol* below and match the following scenes (A-E) with the appropriate panels.

A. Lighting B. Dialogue C. Paragraph and background
D. Short descriptions of the scene E. Props

Adapted from www.storyboardthat.com/storyboard-templates/14149-english-lesson-plans/storyboard-designer

Turning a Short Story into a Storyboard

THE GIFT OF THE MAGI
by O. Henry

One day and night were over. That was all the bed. These three Della counted. And the next day would be Christmas.

"There's a party to be given down on the old city, and you go. So Della said. Yes, she was a wonder of hair and made her mother cry.

At Della had finished crying, she looked out of the window and at a party was being held at a party house in a party park. Tomorrow would be Christmas Day, and she had only 30 to buy her present.

Suddenly she looked at her hair. The golden and wavy hair, which she was so proud of, was shining brightly in the sunlight about her head. But she had been using every penny she could find to buy the party dress. The dress was black and blue and red and white and it was all the money she had.

There was no money left. Jim and Della were very poor. One day Jim had sold his watch and bought a watch for Della. The watch was black and blue and red and white and it was all the money she had.

Quickly and secretly she pulled it up again. Once she had pulled it up she saw that it was all the money she had. The watch was black and blue and red and white and it was all the money she had.

"She stopped at a shop with the sign 'Madame Tussauds - Star-Guide of All Stars'."

"Will you buy my hair?" asked Della.

"Take your hair off and let's have a look at it," said Madame.

Della did the hair.

"There's a look at it," said Madame.

The next two hours had gone happily. Della was watching the store for half an hour. The hair was all the money she had. The watch was black and blue and red and white and it was all the money she had.

Adapted from www.edb.gov.hk/eng/curriculum-development/kla/eng-edu/references-resources/multimodal-literacy.html

From a Short Story to a Storyboard

THE GIFT OF THE MAGI

Exposition: Della and Jim, a poor couple, struggle to buy Christmas gifts for each other.

Conflict: Della sold her hair to buy Jim a watch chain.

Rising Action: Jim and Della decided to sell their gifts.

Climax: Jim and Della decided to sell their gifts.

Resolution: Della and Jim, a poor couple, struggle to buy Christmas gifts for each other.

Developing a Storyboard for a Short Film

THE GIFT OF THE MAGI

Adapted from www.edb.gov.hk/eng/curriculum-development/kla/eng-edu/references-resources/multimodal-literacy.html

<https://www.edb.gov.hk/en/curriculum-development/kla/eng-edu/references-resources/multimodal-literacy.html>

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